

GHOST PRINT

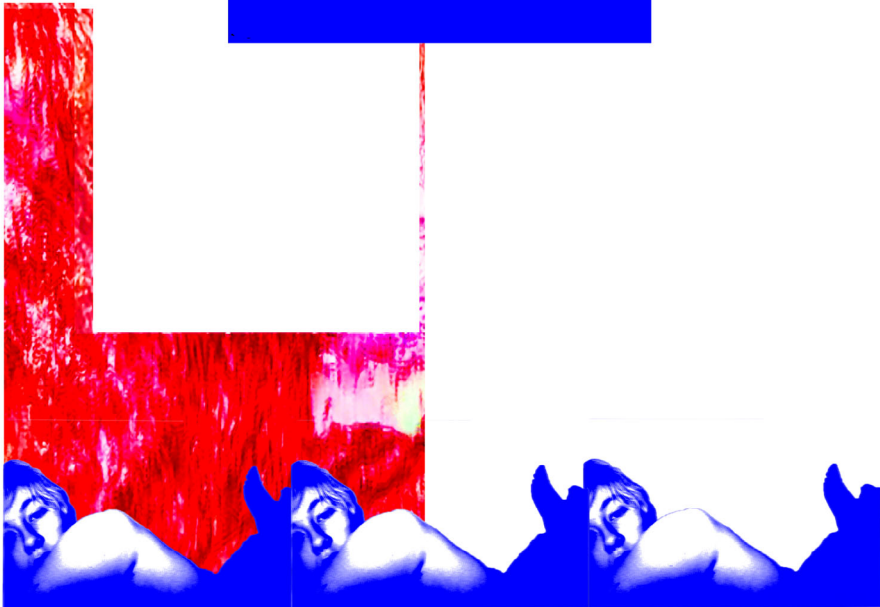
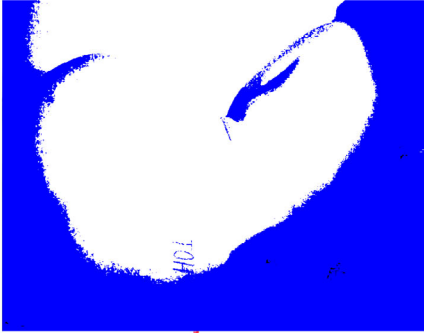
Issue 3

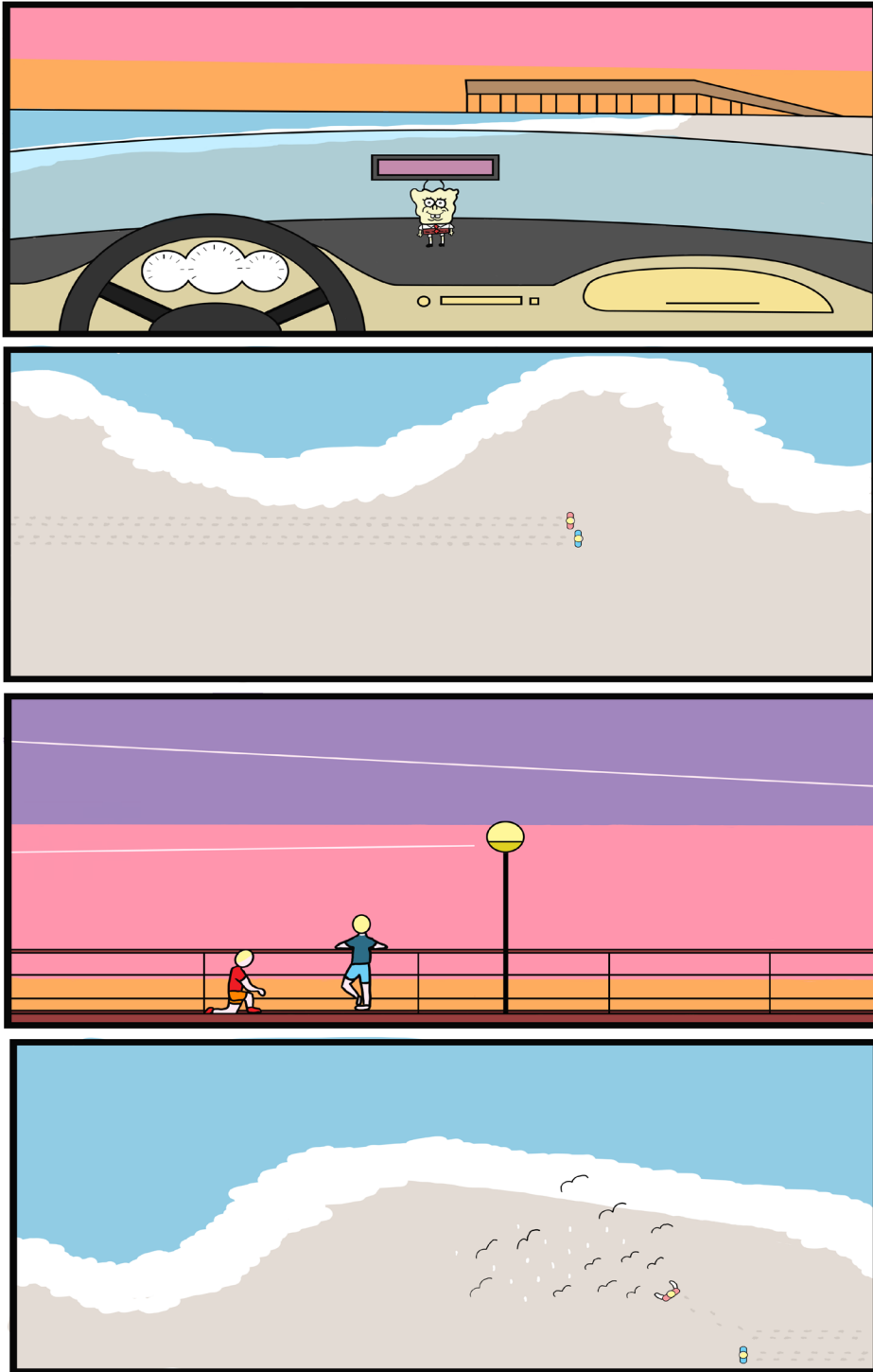
Welcome to Issue #3 of Ghost Print! This is an experimental zine featuring IPRC community members. We started this zine because we miss seeing our friends in the studio and making stuff together. We hope this reminds you of what it's like to be in the IPRC. Within this zine you will find poetry, collage, comics and riso prints among other artwork made in the IPRC and afar. Be sure to check out the interview in the back of the zine with our cover artist Abby Castillo who was an IPRC Artist-In-Residence in 2020 and is a local Portland activist.

We aim to publish Ghost Print on a monthly basis, however this summer season there's been more time between issues due to folks wanting to enjoy the summer sun, so keep a lookout for our next call for submissions. We would love to feature your art!

Enjoy the explorative art forms within these pages -- Marissa, Gabby, and Emmy









johnyoko

After you were gone

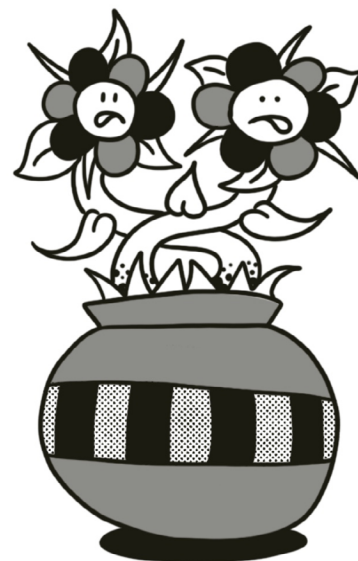
I could swear you were sending
signs that the world was still lovely
For days the sun shined so bright
I almost melted in the heat of it
The ice cream truck rolled by
just as tears wanted to swell into my eyes
Pink clouds each evening
that said 'even when night falls,
you don't have to feel alone'
Nothing audacious
Nothing egregious
Small reminders of the beauty
that would go on existing
Gentle yet insistent
just the way your love always felt
Bluebirds greeted me daily on the porch
Fresh blooming flowers busting from their buds
tucked away in pockets of the yard
I had never even looked in before
All that beauty
Daring me to have the grace
To love the world despite the darkness
To love it even though you're gone
To love it just the way you would
If you were still here

-For Grandma,
December 25, 1928 - June 10, 2021

Annie Cercone





CK-21

Be soft.

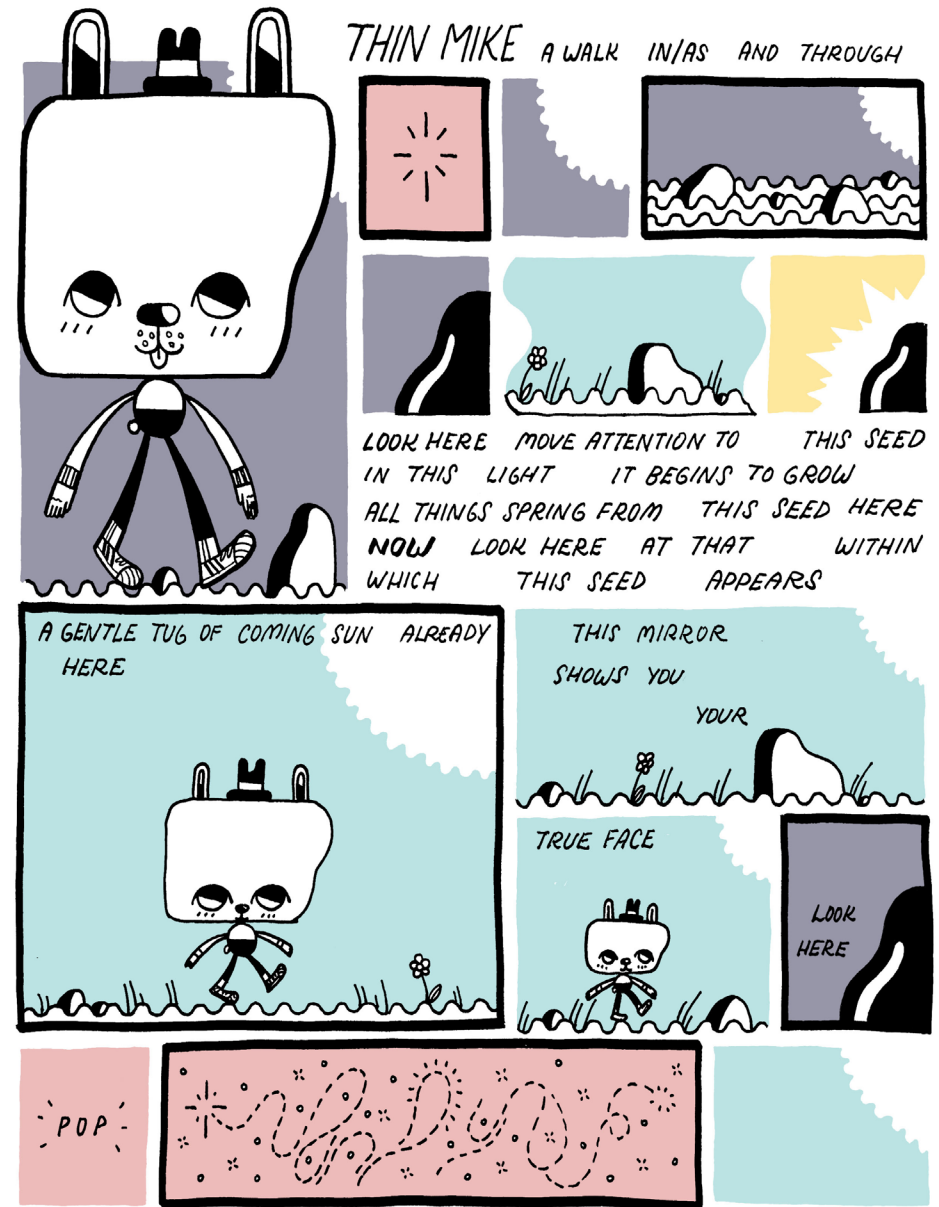
Do not let the world make
you hard.

Do not let pain make you
hate.

Do not let bitterness steal
your sweetness.

Take pride that even though
the world may disagree, you
still believe it to be a
beautiful place.

-Kurt Vonnegut, Jr.



Interview with Abby Castillo

*In 2020 you were an IPRC artist-in-residence where you worked on and published your zine series *realgirl1994*. Was this your entry point to the IPRC community? Can you describe how this project brought together activism and gender transition?*

The residency was not exactly my first entry point into the IPRC community. I am friends with several comics artists, and so I was familiar with the space and had attended a few events there over the years. It was not until my residency, however, that I began to actually use the IPRC myself. Now I go with regularity, since I have a lot of zines and posters to print! So I'd say the residency definitely made me feel more at home at the IPRC.

realgirl1994 is a series of zines that I began during my residency. These zines are documents of my creative process. They contain essays, illustrations, graphic design, poetry, microfictions, chronicles, photographs, research, etc. The original plan was to make a zine about the three years I spent working at Burgerville and organizing with the Burgerville Workers Union. Writing on that subject definitely ended up in the first issue of *realgirl1994*, but the zine has taken on a life of its own. I had a particularly traumatic 2020, culminating in a manic/psychotic episode in which I deleted my personal Tumblr blog that I had maintained between the ages of 13 and 26. *realgirl1994* is in many ways a reaction to that. The zine is simultaneously a replacement for the blog as well as a means to pull things out of my archive.

Activism and gender transition feature as prominent themes because the zines are, in part, a record of my life. I am a trans woman who was a union organizer for several years, so that is what I know to write about.

Your art is mainly digital, during your residency did you focus on perfecting your digital skills or did you also learn various techniques using IPRC equipment?

I unfortunately stayed away from the studio for most of my residency because of concerns about COVID. As a result, I did mostly focus on the digital side of things. I already knew how to use Photoshop, but thanks to an IPRC workshop during my residency I learned how to use InDesign, which I use to format my zines.



Abby Castillo, image courtesy of the artist

That said, I did spend some time at the IPRC and have continued to visit since my residency has ended. I took a great workshop on screenprinting that I have not really put to use yet. I also learned how to use the big paper cutter, which was kind of scary but a lot of fun.

You are also a musician, in what ways does making music and making visual art intersect for you?

Hmm. So first I would say that music is my primary medium, and that for me all other media come after that. Although, that said, I did learn how to draw before I learned how to play guitar, and I remember wanting to be a manga artist before I wanted to be a musician.

The way I see it, nobody pays attention to your music if it doesn't have a visual element to it. So, to be honest, I have become really motivated to improve my skills as a visual artist in order to better promote my music! That's one way I see the two forms of art intersect for me.

I'll say also that, as an interdisciplinary artist, I feel like every medium is kind of like each other. They are all the same kind of thing, in fact, which is media. And all a medium is is a material that mediates, i.e. a thing carrying some other thing. This "other thing" can be a message, an idea, an image, etc. Each medium shapes these things differently, and it is an exciting challenge to figure out how to translate an idea across different media. One example is making a music video, which forces me to ask: What does this song look like? How do I want it to feel, visually? I get a lot, creatively, from the gaps between media.

I see you're teaching a workshop for the Portland Zine Symposium in July called Blogging without a Blog: Processing Creativity using Tumblr, Scrivener or Simple Word Processors. Can you talk more about what this writing technique is, and why you are drawn to use it in your own work?

"Blogging without a blog" is my name for the process I use to create real-girl1994, and, increasingly, all of my work.

The way it works is I maintain a private Tumblr blog where I post ideas, research scraps, chronicles, creative prompts, etc. Whenever I have a loose idea or observation, I post it to the blog.

When I want to process things a bit more, I go through all the posts, one by one, from oldest to newest. I copy them into a Scrivener file on my computer and delete them from the blog.

When it is time for me to compile a new 10-page issue of realgirl1994, I go through my entries in Scrivener, one by one, from oldest to newest. I decide, on a case-by-case basis, whether to adapt posts into the zine, delete them, or save them in some other folder on my computer. In addition my private Tumblr blog, I also process content from my sketchbooks, my diaries, old files, and notes on my bulletin board in Animal Crossing.

I am really drawn to the "time capsule" quality of this process. The speed at which I compile the zines is often slower than the speed at which I have ideas, so when I am in the editing process I am working with texts that I wrote several months (or more!) in the past. The process helps give me perspective in this way, and encourages me to take a wider view of things.

There are several other qualities that draw me to the process. I like the way it forces me to pace myself, keeping my process going at a steady rate whether or not I am having too many or too few ideas. And given that I have a love-hate relationship with blogging, I like the way it sort of re-creates the function of blog in zine format—it's both affectionate towards and subversive of the medium.

How did the IPRC help to connect you to others during quarantine?

Though I went pretty sporadically, the IPRC was maybe the only building I entered besides my home and the grocery store during the pandemic. (This is still mostly the case, lol.) Being able to see the few people who would be there was really welcome. As part of the residency, I also took part in a group show at Carnation Contemporary, which made me some new friends! Overall I have felt very welcomed and supported by the IPRC community over this past year and a half. :)

abbymachines.art



(via On Blogging #925, 2017)



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