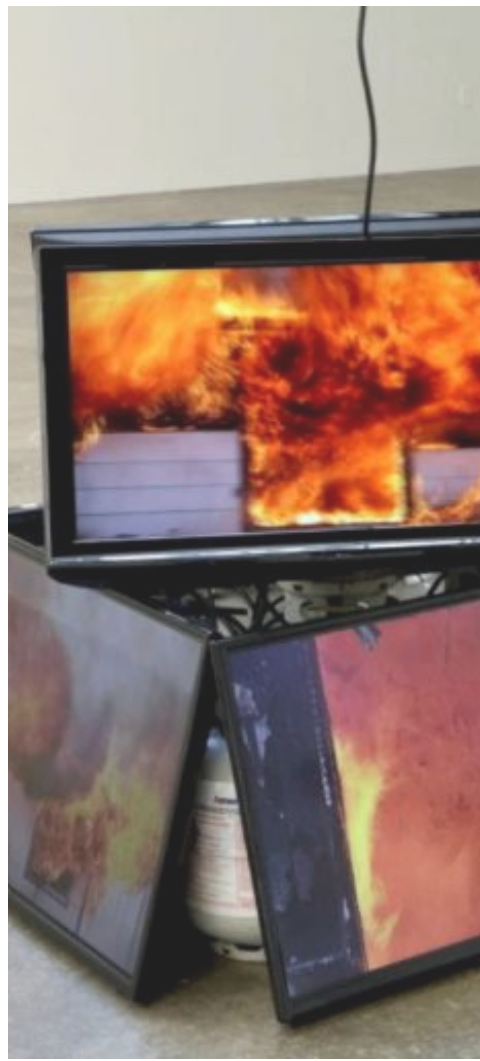
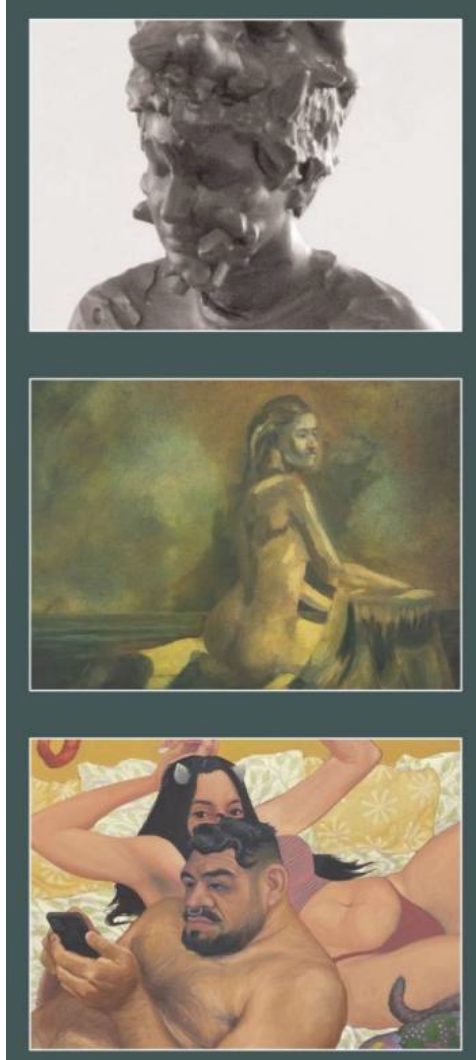


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The Squeeze

OC PULP ARTS COLLECTIVE



APRIL EVENTS & EXHIBITIONS

“**Figuratively Speaking**” is an interdisciplinary exhibition at the Orange County Center for Contemporary Art in Santa Ana, featuring artists Hanna Makkonen, Robin Repp and Ramon Vargas. The exhibition aims to explore portrayals of the body through painting and sculpture. Makkonen’s bronze sculptures investigate the intersection of digital space and human form by interrupting the body with geometric shapes. Repp’s oil paintings, created over a course of years, display a disquieting feeling of emotional and physical pain. Vargas’ oil paintings feel familial, like home, and explore the realities of Latine culture.

“**To Keep A Fire**” is a multimedia exhibition at the Grand Central Art Center in Santa Ana by artist Kade Twist. Twist, a Cherokee artist, has created a “fragmented ceremonial ground,” consisting of multi-channel video, ready-made sculpture, soundscaping, and videography. The space works both as a singular artwork consisting of its individual parts, as well as a gallery collection. When viewed as a whole, the exhibition is deeply disquieting, and brings to light the complicated realities of colonialism, Indigenous culture, and familial ties.

“**Dreamer**” is an exhibition of watercolor paintings and photography, also displayed at the Grand Central Art Center. The artist, Adriana Martinez, uses watercolors to lend a nostalgic tone to memories of their experience immigrating to the United States. The paintings, consisting mostly of posed figures evocative of family photographs, use negative space and softly-defined figures to evoke the feeling of flipping through a photo album.

WHO ARE WE?

OC Pulp is a blooming arts collective based in Orange County, California, founded with the goal of helping local artists find community and a platform to share their work. We are a very small collective, still very much in our infancy, but we have big plans! Currently, we are running a monthly book club, creating a digital zine, and working to organize an in-person art show sometime in June! If you would like to join the collective, offer venue space, collaborate, or submit artwork to the zine, head to our website, www.ocpulp.org!

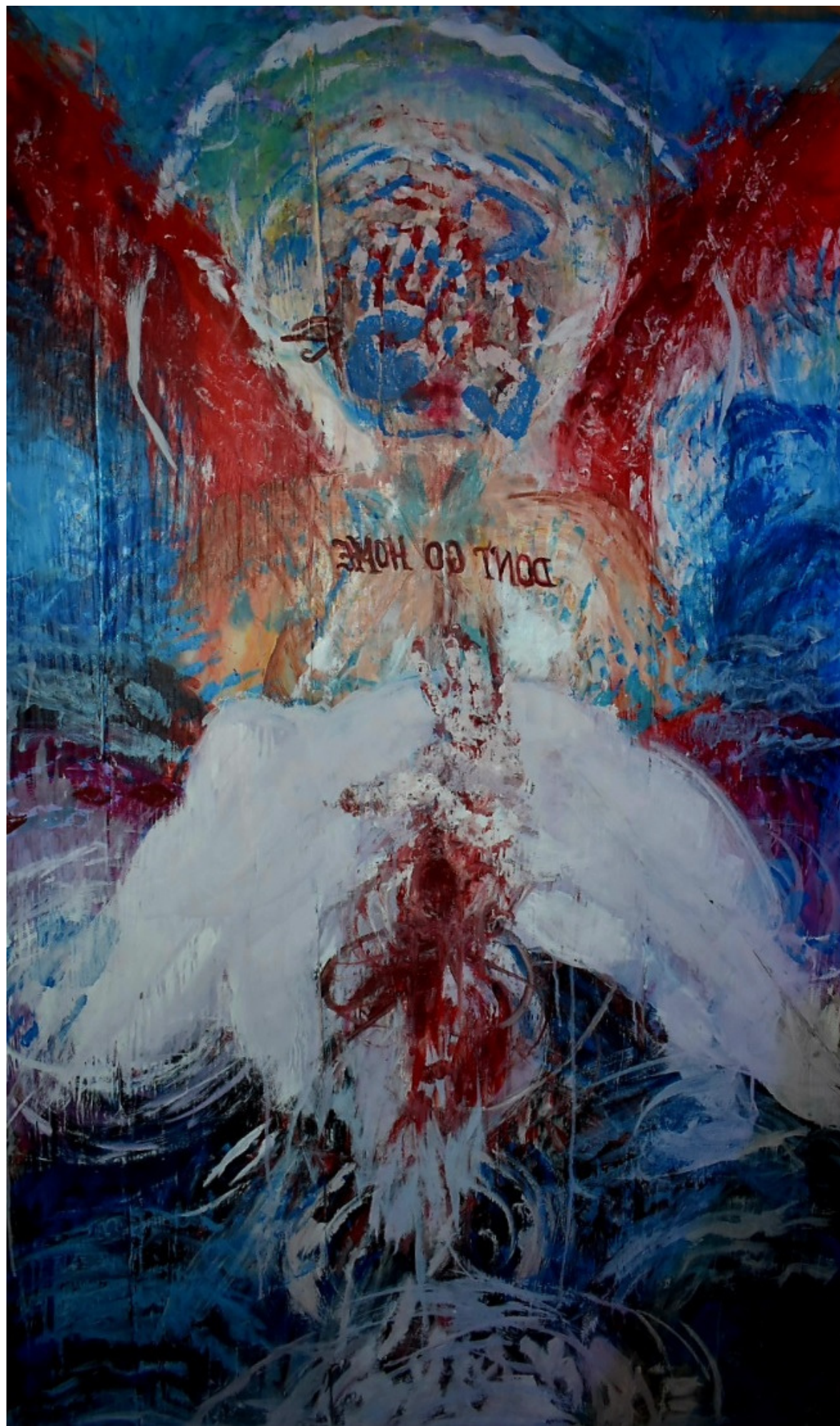


**“TO LOVE A
PLACE IS NOT
ENOUGH. WE
MUST FIND WAYS
TO HEAL IT.”**

**-ROBIN WALL
KIMMERER**

LOCAL ARTIST SPOTLIGHT

DAPHNE ALDRIDGE (THEY/THEM)



View of "Untitled"
32x80" Acrylic on wooden door

Daphne Aldridge (they/them) is a visual artist from San Clemente, California. They attend California State University of Los Angeles, where they major in History. Aldridge works with all manner of artistic mediums, from pen and paper sketches, to large canvases, to doorframes, furniture and discarded trash. The aforementioned sketches span a number of sketchbooks but function as a single body of work. Part comic, part novel, part traditional visual work, these eight books are a tour-de-force of Aldridge's command of figure and form. The titles of the works, in order of creation, are "The Book of Faces," "The Book of Dogs," "The Book of Bodies," "The Book of



Hearts," "The Book of Angels," "The Book of Evils," "The Book of Days" and "The Book of Water."

"You would find [in the notebooks] pieces of writing, describing things I have gone through," explains Aldridge. "A lot of bodies, a lot of anatomical hearts, lots of light, and angels."

In fact, angels are a recurring theme across much of Aldridge's oeuvre. In the untitled work featured here, an angel is depicted on the back of a wooden door, standing just as tall as Aldridge herself.

"I used my hands to paint the entire thing. Instead of washing my hands between colors, I would let the pigment stack and blend together in my palms, creating valleys and topographical maps out of their creases." When asked about the intent behind "Untitled," Aldridge says, "It's about saving a ghost."

Aldridge draws inspiration from a number of sources, but none more so than Francisco de Goya, and the influence is clear. Much of their work elicits the same intense, haunted feeling as Goya's series of "Pinturas negras," or "Black Paintings," which were created late in his life amidst political distress and personal illness.

You may find more of Aldridge's work and highlights of their personal life on their Instagram, @averagenickiminajfan, and perhaps also on the streets of San Clemente, tucked into alleys, behind dumpsters, or hanging in door frames, waiting to be discovered.



Pages from "The Book of Tombs"
8.5x11" Ink on archival paper