



Issue 1

Spring 2020

ISSUE I

Dear Readers,

Allow me to introduce myself.

My name is Kevin Whiteneir Jr., and I speak to you as the editor of the newly founded Heresies Magazine. This letter may be newly arrived onto a very populated scene of publications, but I am by no means new to the world of magic, ritual, and witchcraft. I am an art historian and an artist, and my work focuses on how global spiritualities and occulture are incorporated into contemporary creative, social, and artistic practices.

My own art practice, Queer Heresies, which includes performance art, curatorial exhibition, and creative fiction and non-fiction, has taken me in one way or another to powerful work. I've met witches, magicians, priests, scholars, social workers, activists, artists, and even problem solved issues of witchcraft violence across Africa with members of the United Nation. Through my work, I have created and facilitated spaces for the discussion of spirituality, gender, sexuality, race, (neo)colonialism, and the impacts of globalism on human cultures. Witchcraft, magic, and spirituality have been lifelong studies, and they brought me here today, in a new role for me which I eagerly hope to breathe life into.

In 2017 I wrote my thesis on why magic and witchcraft could resonate so strongly with queer artists and queer people of color. I wrote about why being cast to the margins of your society -- sometimes literally as in the case of global and local gentrification -- correlated with wanting to discover knowledge that could give you security and power. In the three years since, discourse on magic, ritual, and witchcraft has blown up within these exact communities. In a world where authorities try to disenchant our world and corrupt organizations and people who claim sovereignty over us threaten our lives, our friends, our spirits, it is no wonder why many turn to the realm of the spirit.

Of all the magical history I've studied, it's the idea of the witches' sabbath that excites me in particular. There's something quite magical about a group of individuals gathered together to share heretical knowledge. Worship themselves and each other. And create a reality and a future distinctly antithetical to the restrictive, patriarchal, and elitist world that currently surrounds them. That is why I write to you today, as it would bring me great joy to facilitate the discovery of knowledge that can help us create better vistas for our world. This magazine is for scholars, academics, artists, independents, humans, and spirits.

Each issue I share with you will begin with an article on magic, ritual, and spirituality for your interest. I kick this magazine off with a manifesto I wrote on what queer heresy can look like. Throughout you will find suggestions on readings, exhibitions, artists, and community happenings. You'll find something for all parts of you, mind, body, spirit, and soul. You'll find some goodies. You'll find some oldies.

And I ask you: please, send me your favorite readings, artists, your writings, and tell your friends to send theirs too. This is a letter for sharing what I like to call the heretical arts: queer, Black, Brown, Indigenous, diasporic writing, thought, theory, musings, manifestos, readings, visualizations, sounds, and everything betwixt and beyond.

It would bring me great joy to facilitate the discovery of knowledge. So this is for you.

Thank you,

Kevin Talmer Whiteneir Jr.



VISUALIZING QUEER HERESIES:
A MANIFESTO



By Kevin Talmer Whiteneir Jr.
Editor-in-Chief of *Heresies Magazine*

Defining queerness is in many ways an insurmountable task. At once bizarre and strange, uncanny and unnatural, taboo and heretical, the word “queer” seems to say so much, prompt so much response, and yet still be so nebulous. And that is part of what constructs queerness. The ambiguity. The fear of uncertainty in a system that understands its participants through sanctioned ritual and cultural dogma. In many ways it is an occult science, one that is often unknowable when you aren’t a participant. A heretical art that cannot be governed, policed, or constrained from the outside. One that must be rooted out whenever possible in order to maintain an order constructed by those who risk losing power when different viable modes coexist. And that is why one of the most queer figures in the Western imagination is the witch.

The myth and history of witchcraft is one of persecution, the quest for empowerment, and the utilization of unsanctioned knowledge and rituals for empowerment and survival.



As an assumed disciple of an unsanctioned god, the witch is viewed as dangerous to the Christian state. They control infernal powers that threaten their neighbors, children, and the immortal soul. The history of queerness follows a similar trajectory. Like witchcraft, queerness is considered dangerous in that it challenges accepted manifestations of gender and sexuality. My practice seeks to illuminate and encourage this.

Queer Heretics is an intervention into the contemporary art world as a queer artist, an art historian of the African-diaspora, and a practicing occultist. I implement the rituals and myths of witchcraft, through which I seek to encourage resistance to restrictive cultural practices in their various incarnations, as well as provide insight into how resistance can be carried out internally and manifested in the external world. But to do so I believe we must relocate, recreate, and recenter the queer potential implicit within witchcraft as both a spiritual and artistic apparatus by changing how we understand it.



LIKE WITCHCRAFT, QUEERNESS IS CONSIDERED DANGEROUS AS IT CHALLENGES ACCEPTED MANIFESTATIONS OF GENDER AND SEXUALITY.

Submit your work to Heresies!



The mission of Heresies is to focus on work created by queer, Black, Brown, Indigenous, and diasporic people. We are looking especially for materials that focus on underrepresented cultures, and pieces that intersect with queerness, racial and cultural advocacy, restorative and disruptive art practices, and spirituality.

Writings should be between 1500-2000 words, but shorter pieces are welcome and encouraged. Artwork represented throughout must be your copyright.



Please send all submissions to Kevin Whiteneir at heresiesmag@gmail.com



The witch represents unsanctioned knowledge, knowledge which can empower marginalized peoples to disrupt restrictive cultural systems and manifest in their place new realities. It is unsurprising that the witch both terrifies and captivates. Nearly every culture tells stories of the aberrant mage wreaking havoc on their neighbors through infernal arts and ill-gotten power. The fear of witches hiding in the forest performing obscene magic fills the stories of the past, the present, and, if we can help it, the future.



Witch with Dragon
Hans Baldung Grien
1515

Baldung's woodcut *The Witches' Sabbath* depicts a congregation of naked women amidst wild animals and magical tools. Images like these enabled the depiction of sexualized bodies in the Middle Ages, and reflected the fears of witches as agents of sexual depravity. Their withdrawal from civilization is identified by their descent into the moonlit wilderness, as well as their nakedness. The woman as witch is exploited to reproduce both heterosexual fantasy and phobia through the exploitation of women's bodies. The idea of witches as dangerous savages unsurprisingly corresponded later with the idea of Black and Brown people and their non-Christian spiritualities as savage, and in need of salvation from their "false gods."



The Witches' Sabbath
Hans Baldung Grien



Queer Heretics is intended to analyze the witchcraft revival in the twentieth and twenty-first centuries, and how witchcraft could be a powerful tool of self-possession and self-actualization, particularly within artistic, queer, and racial cultural contexts. Like magic, art is the production of new realities. Both require the ability to perceive, to imagine, and to employ methods of creation that use perception and imagination.

Likewise, queerness, especially as it intersects with race, ethnicity, indigeneity and global racial diaspora, exists in a liminal space, one which blurs familiar and accepted social boundaries and is viewed by social gatekeepers as a threat to religious and civil order. Through *Queer Heretics* I anticipated that this shared liminality could and would be catalyzed by these communities to create space that had been foreclosed in the West by European expansion for centuries.

My first performance in the series, *Witches' Sabbath*, was an attempt to make that liminal space one that no longer existed in between, but one that we could occupy -- even if just for one night -- in the here and now.

Witches' Sabbath was designed as a dance ritual that explores and utilizes the spiritual practices of queer, Black, Brown cultures that have been absorbed and recontextualized as witchcraft. I aimed to highlight historic relationships between queer people, people of color, and witches as demonized and marginalized celebrants; people who disrupt the violence concretized by policies that violate their human rights within their societies.

I embodied the mythical Black Devil -- initiator of the witches' sabbath -- through the lens of Jose Esteban Muñoz's concept of disidentification. Muñoz defines the term as "recycling and rethinking encoded meaning. Disidentification scrambles and reconstructs the encoded message of a cultural text in a fashion that both exposes the encoded message's universalizing and exclusionary machinations and recircuits its workings to account for, include, and empower minority identities and identifications." (Muñoz, 2015, p. 31)



In European witch mythology, the Devil is regularly described as the “Black man” who seduces women and men away from the world of moral uprightness to a world of social and religious iniquity. While some historians have attributed this to his being clad in black garments, the predominating theory is that he often takes the guise of a man or human-animal chimera with dark skin. Bestial and evil; inhuman and otherworldly. Black bodies are made synonymous with these traits. These associations hold far-reaching consequences today -- incarceration, poverty, abuse, and unjust death -- for people of color, especially Black people.



Consciously operating within the definitions of dark skin created by Europeans, my goal was to undermine these associations by inverting their meaning. In *Witches' Sabbath*, the Devil functions as the initiator into the mysteries of witchcraft who inspires would-be witches to partake in civil and religious heresy. So my role as the head of the sabbath was to foster the spread of heresy and radicality to empower those oppressed by normative Eurocentric values. By embodying this archetype I utilize it not through its colonialist lens, but rather as a queer person of color attempting to garner power within an unbalanced social system through cultural subversion.

Witches' Sabbath incorporated African diasporic and queer dance, practices that illustrate the role and function of dance as transgressive and rebellious. This idea of dance as restorative disruption is performed by numerous queer, racial and ethnic communities impacted by European conquest, including drag culture, American and international queer underground dance scenes, dance as practiced by enslaved Africans, and Black and Brown people of various cultural diasporas (Stabbe, 2016; Jackson, 26).

Queer and diasporic dance lexicons inform *Witches' Sabbath* given that their foundation is collectivity and solidarity that provided alternative spaces to the American mainstream performance world that often excluded queer, Black, and Brown people. These dance communities parallel a witches' sabbath. Both are liminal spaces that exist within a greater society and foster the imagination, possibility, and the realization of new realities.





As a Black queer man in America my life is marred by a higher likelihood of unjust incarceration, economic discrimination, political disenfranchisement, criminal profiling and unjustified murder by police and authorities within systems that do not and should not perform comparable acts of violence against white and white-passing people. Coupling this with the stigmatization of Black bodies as hypersexual and hyperaggressive, I use my queer Blackness to subvert these associations of dark skin with evil. As the Black Devil, the leader of the witches' sabbath, I give Black and Brown queerness authority, and create a space where we can imagine and manifest new realities that don't abuse or kill us. Where we can celebrate people historically deemed undesirable and unnecessary.



Within this contemporary witches' sabbath, there is not only a sense of festivity but also the establishment of a physical place that provides safety, social-familial bonds, and protection from violent agents of sociocultural hegemony. Like witches, who were believed to gather to celebrate and mobilize themselves toward the “destruction of society” – including the dissolution and queering of sex, sexuality, gender, and class – members of queer and ethnic communities maintain these spaces to celebrate and enact their own transgression of restrictive Eurocentric paradigms. My work as an artist and art historian is meant to provoke ways of intervening in this historical and inherited violence. Thus *Witches' Sabbath* is about discovering magical ritual through movement and employing it as a way to displace histories of violence and imagine new vistas of power and identity. Where dance and movement function as forms of knowledge, intuition, history, magic, possibility, and providence.

---- KTWII

Submit your work to Heresies!



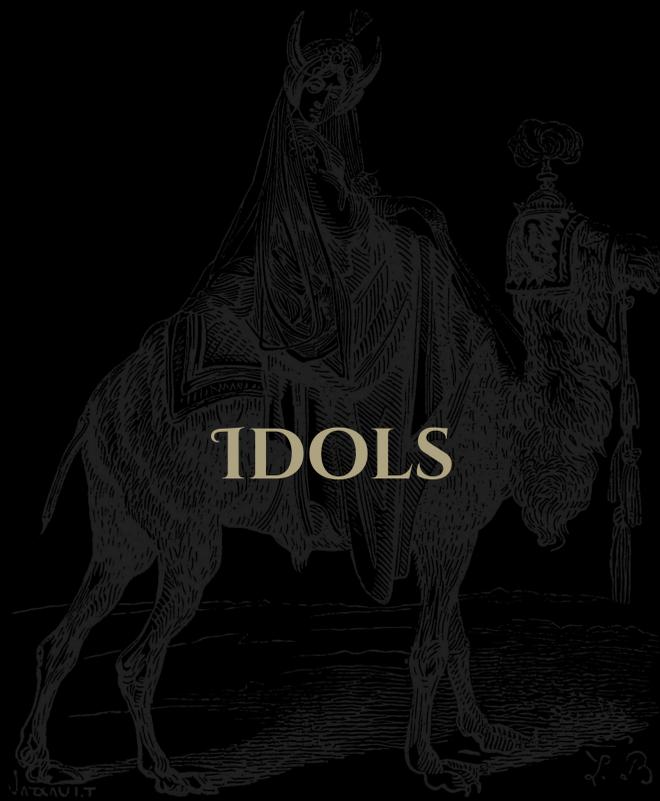
The mission of Heresies is to focus on work created by queer, Black, Brown, Indigenous, and diasporic people. We are looking especially for materials that focus on underrepresented cultures, and pieces that intersect with queerness, racial and cultural advocacy, restorative and disruptive art practices, and spirituality.

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IDOLS

Every artwork reproduced in *Heresies* will be dressed in a wreath of flowers.

For Zach Grear I designed a wreath of *Atropa Belladonna*

Jose Rosa, *Helianthus*

Fay Nowitz, *Aconitum*.



Atropa belladonna is a favorite of the western witches. It is blessed by Atropos, one of the Three Fates in Grecian myth, she who cuts the thread of fate and ends mortal life. Atropine, one of its chemical components, is incredibly toxic, and produces delirium and hallucinations in small doses; death in larger ones. Native to Europe, West Asia, and Northern Africa, belladonna and other poisonous flora were supposedly used in the preparation of the infamous witches' salve. Mixed with unguents, fats, and oils, this elixir was thought to bestow the power of physical or spiritual flight. Smearred on their bodies or on brooks that they straddled naked, introducing atropine to the vaginal or rectal orifice, witches were believed to leave their bodies as spectres or fly to the witches' sabbath to join court with other witches and the Devil.

Another supposed use of belladonna is from which it takes its common name, meaning "beautiful lady." Creating a tincture, women introduced droplets of belladonna to their eyes as a way to enhance their beauty. Dilating their pupils, a sign of physical pleasure, these women were able to bewitch men. Contrarily, the Dionysian maenads introduced belladonna to their eyes as part of their ecstatic rituals. Their "flaming eyes" were the last thing seen before they ripped men who disturbed their sacred rites to shreds.

Further reading:

Plants of the Devil. Corinne Boyer. Three Hands Press. 2017

Plants of the Gods : Origins of Hallucinogenic Use. Richard Evans Schulte, Albert Hoffman. New York: A Van der Marck. 1986.



Helianthus are sacred to Oshun, the subject of Jose's gorgeous artwork and narrative. Sunflowers are native to the Americas, and their connection to Oshun is borne of the diaspora. Oshun is the orisha of beauty, femininity, water, love, sensuality, and pleasure. Oshun is said to favor all things yellow and orange: honey, eggs, cakes, pumpkins, and of course, sunflowers. This is tied to one of Oshun's most significant stories. Once Oshun was said to own only one dress. It was among her most prized possessions. A woman proud of her appearance, her beauty, and who honored cleanliness, Oshun washed her dress in the river daily until eventually its fibers turned yellow.

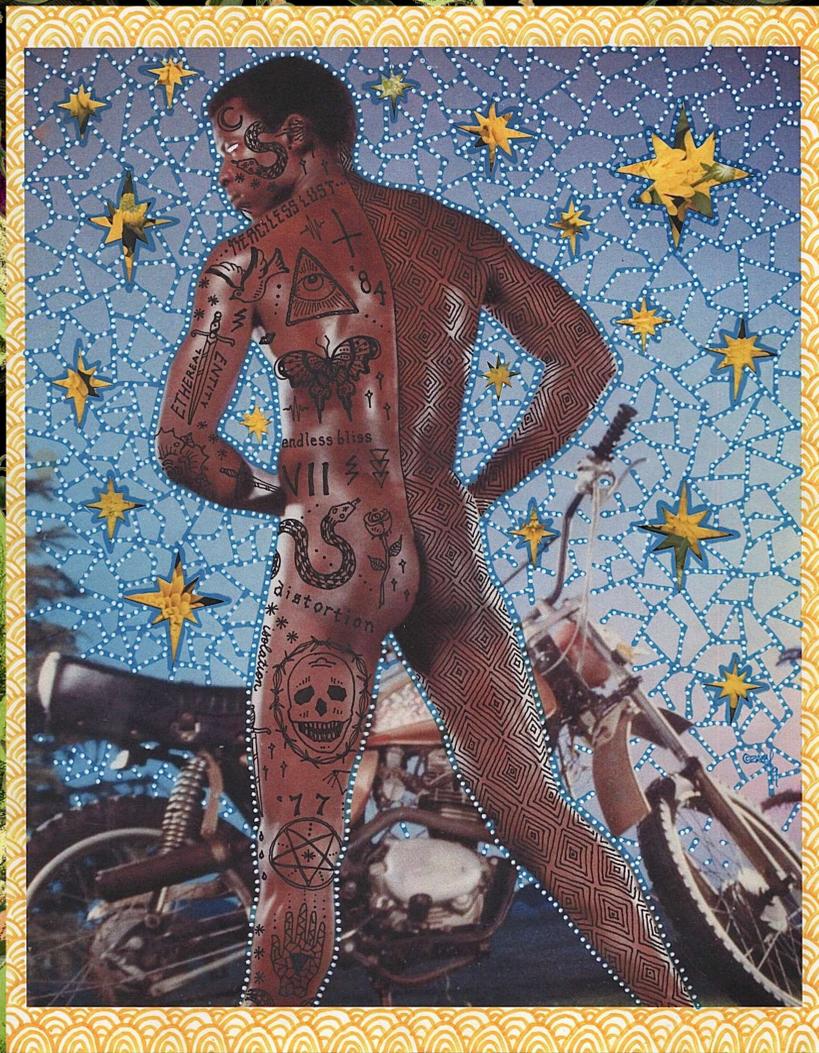
Sunflowers are blessed by the sun, whose light it follows like a disciple as it arcs across the sky. It is used in rituals of health, beauty, attraction, and love as it carries with it the warm and magnetism of its namesake. Altars to Oshun can be adorned with sunflowers as offerings to please the Yalodde, an honorific of Oshun's and a title of significance given to women of the Oshogbo region of Nigeria.

Further reading:

Santeria: The Religion. Second edition. Migene Gonzalez Wippler. Llewellyn. 2012



Aconitum, monkshood, is another favorite of the western witch. And is another of the most poisonous found in their arsenal. Though unrelated to belladonna, monkshood was also used in the witches' flying ointment due to its chemical component aconitine. Like atropine, aconitine is toxic in small doses, and fatal in large quantities. Also like belladonna, it too is one of nature's most beautiful plants and occurs in the mountains of most Northern continents. Monkshood, or devil's helmet, named for its resemblance to sacred or infernal headwear is used in rituals of destruction, enchantment, and honoring the spirits of the dead.



UNTITLED
ZACH GREAR



Interview with ZACH GREAR

You have a very idiosyncratic art style.
What brought you to this style in particular?

My style evolved as I myself got more and more tattoos. It became a drive to cover a "blank canvas" body--whether in my drawings or through found imagery--with ink. I enjoy the aggressive nature of altering one standard of beauty and shaping it into my own perception of beauty.

Name your five favorite living artists? Try to name at least two who are not already well known.

Stanley Stellar, Gabriella Grimes, Jeff Cheung, Sarah Barnhart, Jessalyn Ragus

Name five different inspirations that inform your art? And please take from all across the board: Songs/lyrics you think of/play while you're working? Television/movie scenes that have inspired you? Spiritual/philosophical/inspirational figures? Artists/dancers/musicians?

Many inspirations are in-the-moment. I'll be listening to music while drawing and a particular lyric, or the song title itself, will grab me: "Ruiner" by NIN, "She's Lost Control Again" by Joy Division, etc. I also like to attempt to mimic Classic flash tattoo styles, roses and barb wire and butterflies; Since I'm not trained in that style, the outcome is always something unique to my hand, which I think can only boost my artwork.

Do you find any sense of heresy in queerness?
Vice-versa?

Queerness has been othered since the dawn of Colonialism, so I definitely feel that heresy is inherent to being Queer.

Heresies is about queerness, racial equity, spirituality, art, disruption, joy, and so much more. Do you find that any of those concepts figure into your work? How?

I definitely do. I try to disrupt found imagery--often erotica--in my art to hopefully derail the unconscious beauty standard we've all imbibed in some form. The images I choose bring me joy or touch into my spirituality in some way which I hope translates, or at least touches, the viewer in some way.

Heresies is also about community connectivity. What are your favorite parts about your communities?

I feel so lucky to be connected to such a vast community of queer artists. Being in Brooklyn I have more options to meet in person, but I'm also very aware of the importance of my online friends. Sharing our work and our vulnerability is a special thing, one I'm very protective over.

Any plugs you want to make?

Just my website: zachgrear.com, and my Instagram where you'll get the most updates on the many projects I'm currently working on: @zachgrearart



FIERCE COMO LIKE OSHUN
JOSE ROSA



Interview with JOSE ROSA

You have a very idiosyncratic art style.
What brought you to this style in particular?

I would have to say that my art style comes from growing up experiencing many different places and interests through living in Puerto Rico and in many cities in the US. As a designer typography and symbols speak to me the most and it's something that I like to work with the most. I remember enjoying the colorful lettering of candy packaging and analysing the beautifully flamboyant logo designs of caribbean food products.

Name your five favorite living artists? Try to name at least two who are not already well known.

Livia Ortiz, Takashi Murakami, Moises Salazar, Brian Herrera, Shirin Neshat

Name five different inspirations that inform your art? And please take from all across the board: Songs/lyrics you think of/play while you're working? Television/movie scenes that have inspired you? Spiritual/philosophical/inspirational figures? Artists/dancers/musicians?

- Historical Fiction (I enjoyed reading and writing my own stories based on history),
- Nature: I grew up very connected to land,
- Music of all kinds,
- Greek mythology
- *Xena Warrior Princess* and *Mortal Kombat* are huge inspirations in my work

Do you find any sense of heresy in queerness?
Vice-versa?

Queerness challenges and redefines social norms that are put in place to control folks. I think it is about time that queer beings flaunt what others consider heresy in ways that are empowering and original. We owe it to our queer ancestors who suffered at the hands of persecutors (aka lame ass hoes who could never :P)

Heresies is about queerness, racial equity, spirituality, art, disruption, joy, and so much more. Do you find that any of those concepts figure into your work? How?

Definitely, I have always been into stories or topics that are not usually given a platform. Disruption with an undertone of what some consider "realness" is what I like to focus on with my typography by blending Spanglish and slang. Being a Caribbean queer person raised by a single mother who worked as a social worker I have been exposed to so many lifestyles, so tapping into topics or relating to other people has always been something that came easy to me and I like to bring that diversity in thought into my work. Most importantly I want to make sure I create work that is rooted in research and authentic content that I feel deserves extra attention.

Heresies is also about community connectivity. What are your favorite parts about your communities?

I consider my community to be like my family. We are all driven, talented individuals trying to make it and we continue to support each other in any way possible. I really love how we have similar backgrounds or similar obstacles that we faced in our lives so connections are very strong. I love my qpoc south side chicago artist community!

Any plugs you want to make?

My friend Estephanie and I host a monthly event called the Creative Pour Over which is a Pop-up coffee shop, co-working session, and workshop series. It's a project that we really enjoy to do because we are holding space for our community to continue to support each other. Find out more info at @Creativepourover on instagram.



The Orisha Oshun also spelled Oshun is a Yoruba deity of the river, love, divine feminine, fertility, beauty and love. I have always been compelled to this orisha since very young. Growing up with a Cuban babalo uncle, I was introduced to Oshun. My uncle Frank would throw elaborate ceremonial parties with carefully selected foods, color coordinated decor, and the right soundtrack for each and every single Orisha. When I was about 19 years old my sister and I went to one of those parties.

As soon as I walked through the door, the sweet smell of sunflowers and honey filled my nose. And my eyes were blessed with vibrant golds and white. Usually these parties would go as follows: when you enter you give your respect to the hosts, elders, and then head straight to the shrine to say a prayer. My uncle would give a rhythmic chant that silenced the room. Chatter always stopped. Inside music would still while the salsa drums echoed from outside. After the rituals it was time to eat, drink, and socialize with all the old friends and family. However, this time was different. I felt the mood in the room was flirty, happy, full of conversations of art and culture that bombarded my ears. Now this was a party.

Then after my uncle began his rhythmic chant I opened my eyes to examine the shrine. A beautifully beaded veil was placed on top of what looked like a drum my heart fluttered. I remember feeling so enticed with this visual that I could not take my eyes off it. Tio Frank asked me to change my position to a sideways bow to the Oshun because her spirit was in the room.

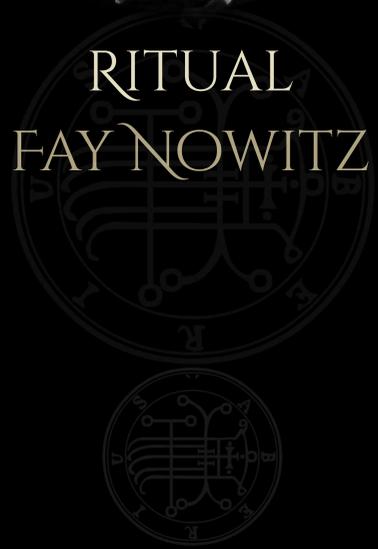
After the prayer was over we were taken outside to meet who was at the party and it was an arrangement of beautiful humans with elaborate clothes, dancing, working the room, and laughing. It was such a great moment, I felt welcomed almost like I was meant to be there. As soon as the sweet sounds of Merengue came on I grabbed my aunt and we started to dance and the elders started to cheer us on as we did intricate turns.

By night everyone was in the house talking, and my uncle came up to me and asked how I was. He had this look in his eyes as if he was sizing me up. I told him I want to learn more about Santeria and why we were here celebrating. He began to tell me the Myth of Oshun and how she is the most powerful deity. He said "you have stomach issues right" and that when I get mad did I tend to lose my temper? I was confused why I got these questions. He called over my titi Maria and said "Que tu cres este es de Oshun?" "Do you think he is of Oshun?" She gave an affirming bow. They both smiled and told me all of these things that made sense. After that night I researched this deity and everything just clicked and at that point I knew that I had an affinity for this great spirit.

In this piece I want to encompass the magic and fierceness of Oshun, Oshun is that bitch who just walks in a room and instantly stops it. She doesn't demand attention, she is the attention, she is luxury, she elegance, she is power. Each color is associated with her along with the illustrations such as the mirror, the bees, the pumpkins, the sunflowers. Wanted to create this piece to demonstrate my devotion to this Orisha in all authenticity and creative expression. So next time you feel not yourself just be Fierce Como Like Oshun.



RITUAL
FAY NOWITZ





Interview with FAY NOWITZ

You have a very idiosyncratic art style.
What brought you to this style in particular?

I mainly just work in ways that inspire me and that resonate with me on a deeper level in the moment. I'm very interdisciplinary in my mediums so things end up overlapping but emerging in different ways depending on the project. For example if I'm doing a shoot I try to make as many of the props as possible and integrate them into the set design. If I'm making jewelry (armor) I already have a vision of how they'll be documented later. My work involves a lot of layers of projects interacting with each other. In terms of inspiration, I spent a lot of time deep diving into vintage film (particularly b-films and horror), and analyzing the variety of lesbian / queer characters portrayed. I try to work analog as much as possible, so a lot of my style also comes from the actual analog processes (hand cut collage / shooting film). All of these contribute to my vision and what I want to convey to the viewer.

Name your five favorite living artists? Try to name at least two who are not already well known.

This is hard because I love so many! But a few: Jenny Holzer, Grace Jones, Kenneth Anger, Guerilla Girls, Lillipore, Noelia Towers.

(that's more than 5 oops!)

Name five different inspirations that inform your art? And please take from all across the board: Songs/lyrics you think of/play while you're working? Television/movie scenes that have inspired you? Spiritual/philosophical/inspirational figures? Artists/dancers/musicians?

So many things! I'm very inspired by cinema and experimental music. Narrowing it down to five is really challenging but I'll say a few of them include: Tom of Finland / vintage fetish art, Kate Bush, *Suspiria* (original film and soundtrack from 1977), 80s & 90s Dyke/Queer culture, Sappho, and the entire "Boys and Girls" album by Bryan Ferry. I really love any vintage occult film - particularly the ones of the lesbian vampire variety. I also listen to a lot of experimental sound / ambient music that feels transportive.

Do you find any sense of heresy in queerness?
Vice-versa?

By nature yes - Queers defy the norm, which is a hetero patriarchal straight society. Queer culture has the power to subvert norms and tackle issues hetero society doesn't even think of. There is power in queerness and, there, wisdom abounds.

Heresies is about queerness, racial equity, spirituality, art, disruption, joy, and so much more. Do you find that any of those concepts figure into your work? How?

Yes! All of this factors in for me. I'm particularly drawn to disruption. I've always been fascinated with disrupting perceived ideas / notions. I've got issues with authority. I don't like being told what to do and I like it even more when I can reject what I've been told (by hetero patriarchal society) and rework things how I want. A lot of these things swirl around in my brain while I'm making things but they come out in different ways depending on the project. I often think up projects that are inspired by cultural icons or films, etc - and ways I can disrupt them and queer them up.

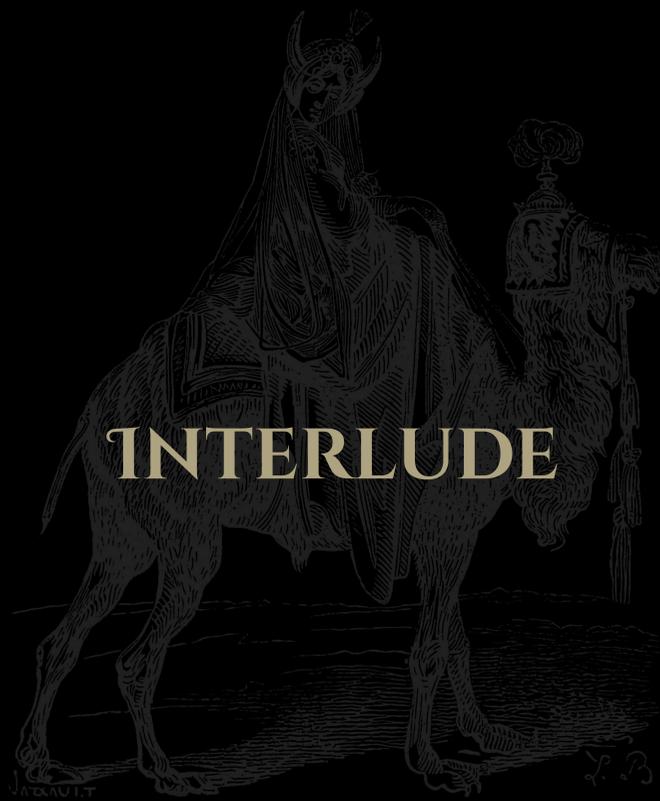
Heresies is also about community connectivity. What are your favorite parts about your communities?

Everyone's resilience. Finding inspiration and support through each other. I try whenever possible to keep things in the queer community and to the best of my ability mainly work with queer models / makeup artists etc. If I need to outsource or collaborate on a project I want to give that opportunity to other queer folx first if I'm able.

Any plugs you want to make?

Follow me on instagram! @nyxturna - Check out my website at www.nyxturna.com - I've got lots of projects in the works and am always working on new things. I'm currently working on new jewelry / armor for the end times.





INTERLUDE

A LOVE LETTER TO MYSELF FOR WHEN I FORGET

Alyson Thompson

I see how you love yourself
Knowing you are light even when there is shadow

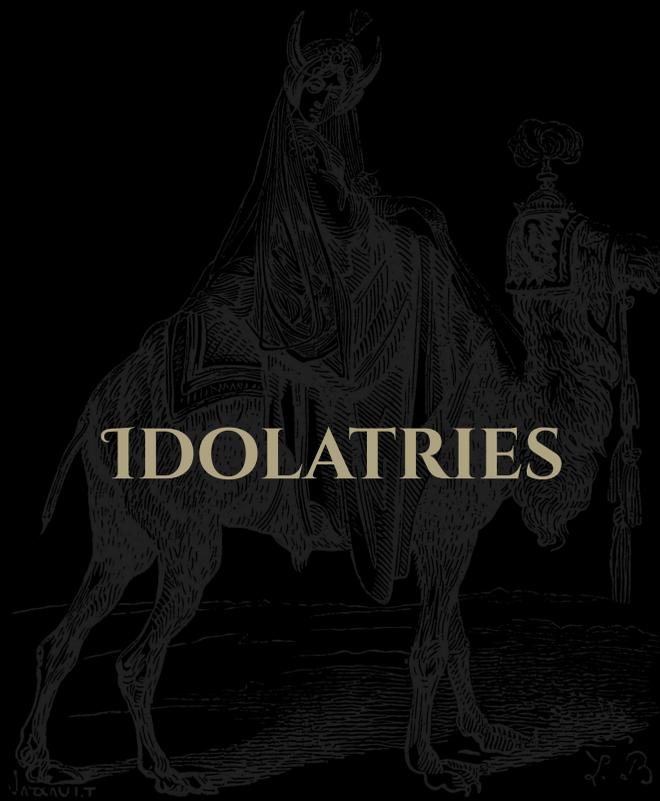
I see how you show up for yourself
Returning & remembering even when you've neglected &
forgotten yourself for a while

I see how you invest in yourself
Choosing to experience & know more of joy & pleasure,
even when you have been shamed into selflessness
as the only way to goodness & pleasure as poison

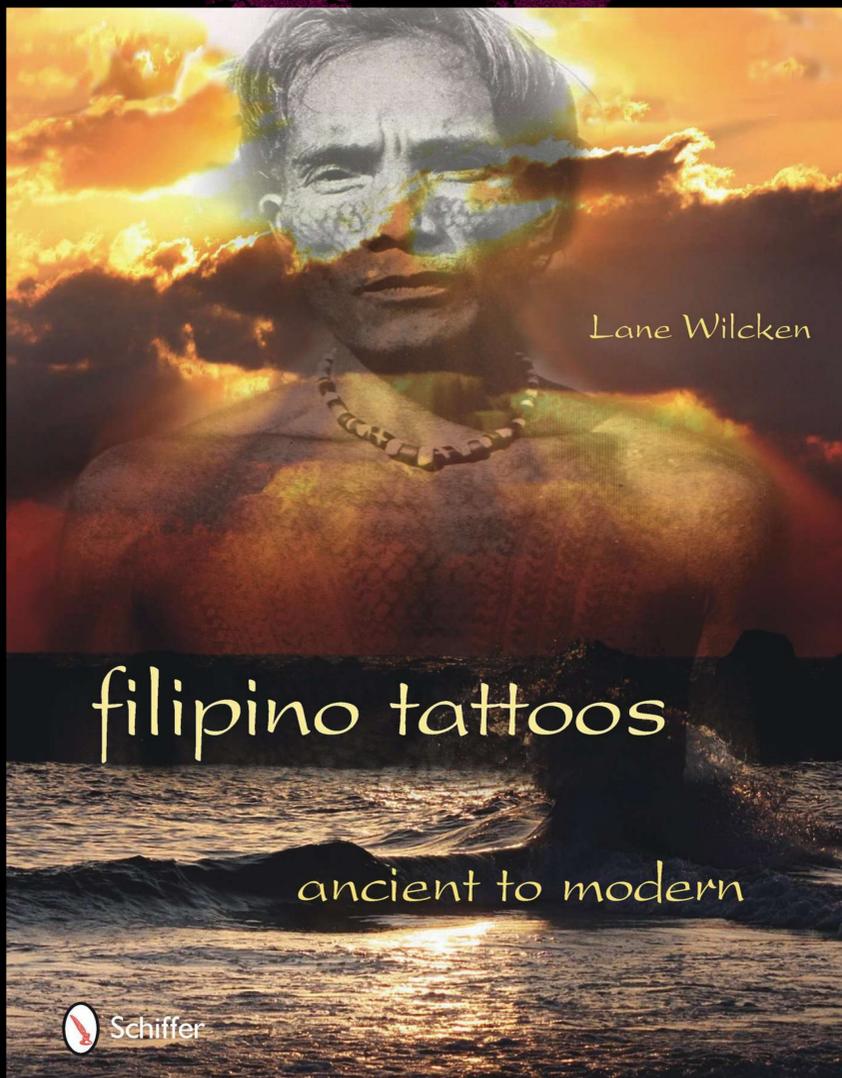
You have grown so much
Slowly, yet all at once
Taking the time
Doing the work
Transforming
Emerging
Healing

Giving birth to yourself
Unearthing everything that was already there
The beautiful harvest that is you

I'm so proud of you
Keep going
I love you



IDOLATRIES



FILIPINO TATTOOS: ANCIENT TO MODERN

Lane Wilcken

Published by Schiffer

ISBN: 9780764336027

I picked up this book about a month ago, after Lane Wilcken graciously gifted me a tattoo: a symbol of honor within his community. I've known Lane for about a year, and in that time we have fostered a relationship that includes and transcends earthly bonds. We are family; in this life and the next.

Filipino Tattoos details the practices of tattooing within the Philippines: occasions that include ritual gatherings intended to celebrate moments of recognition within the community. The text chronicles the history of the art and its practice, employing both intensive research as a scholar and practitioner, and a catalogue of visual material from the archive and by Lane's hand.

Lane creates a critical text that beautifully illustrates and examines methodology, mythology and spirituality, and social contexts of ancient and contemporary Filipino societies. His expertise as a practitioner informs his scholarship as he defines the significance of tools and designs. *Filipino Tattoos* satisfies the needs of the artist, the scholar, and those seeking ancestral or respectful connection to this rich cultural practice.

HALL OF MIRRORS: POWER, WITCHCRAFT, AND CASTE IN COLONIAL MEXICO

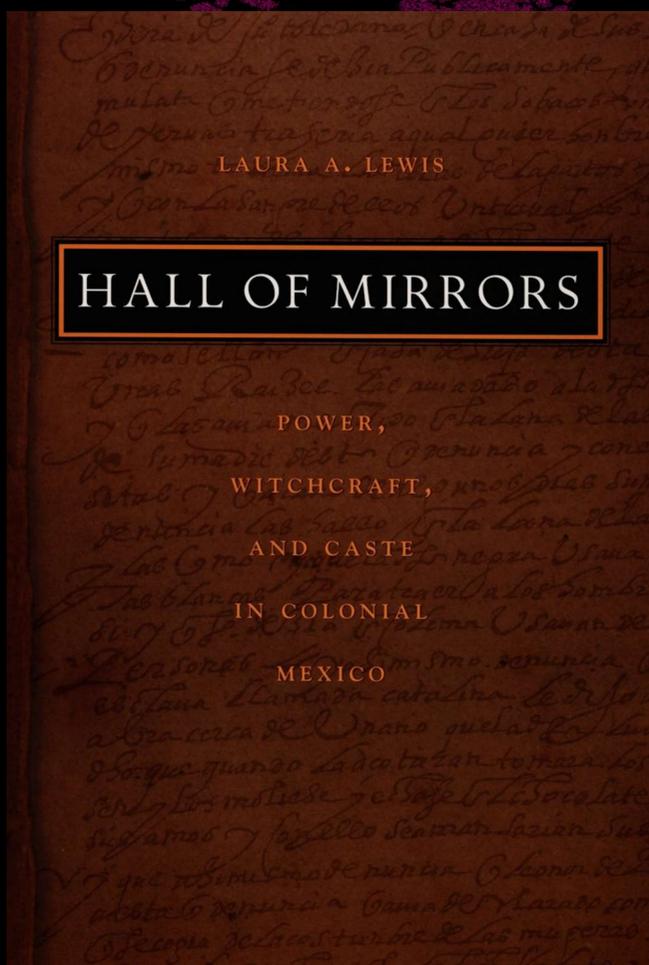
Laura A. Lewis

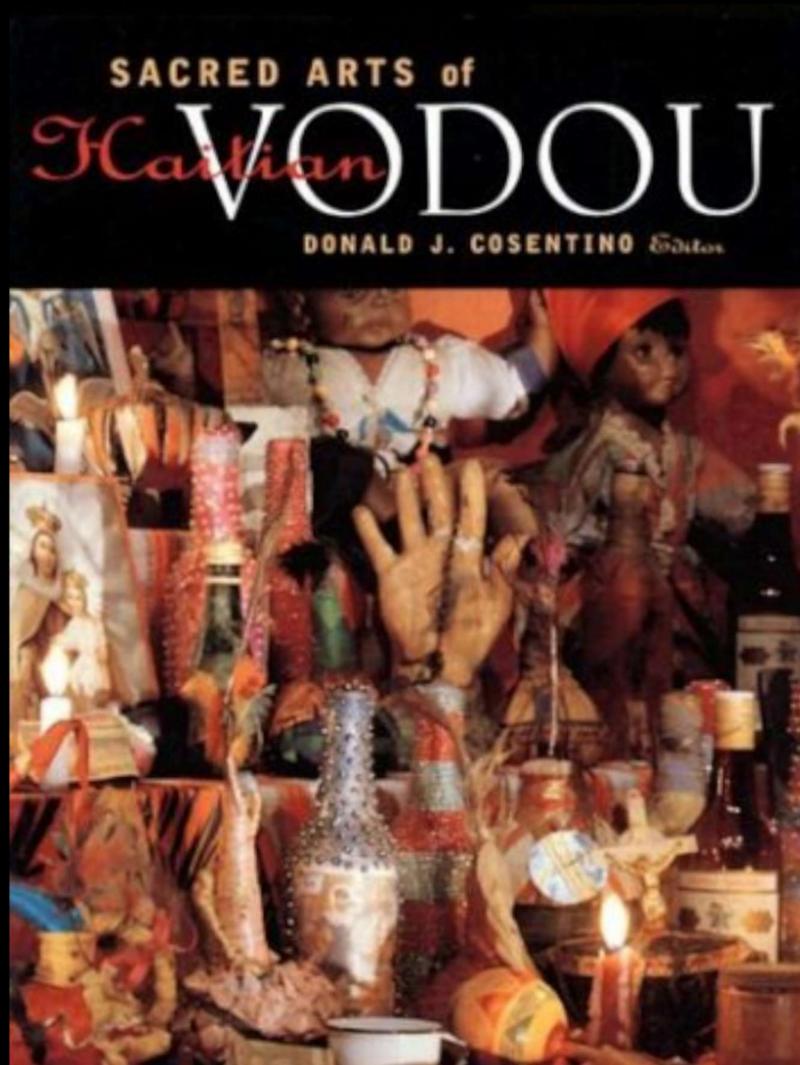
Published by Duke University

ISBN: 9780822331476

Laura Lewis' book played a big part of writing my thesis on Queer Heresies. Inside Laura talks about the role colonial Spanish witchcraft anxieties played in issues of social relationships and conflicts in sixteenth and seventeenth century Mexico. Hall of Mirrors is an academic project that details how colonialist European ideas contributed to constructions of difference and hierarchy between the African, Indigenous, European, and mixed-race peoples that lived in Spanish-colonized Mexico.

Lewis understands and forwards witchcraft as intertwined closely with gender, race, and ethnicity with colonial Mexico. Through a close examination of primary and secondary sources, including court and other official administrative records, Lewis illustrates how European concepts of witchcraft as a tool of the weak-willed woman was layered atop Native American men especially. Her portrait of Indigenous manhood and masculinity being synthesized with foreign European concepts of womanhood and femininity make for a recommended read.





SACRED ARTS OF HAITIAN VODOU

Edited by: Donald Cosentino

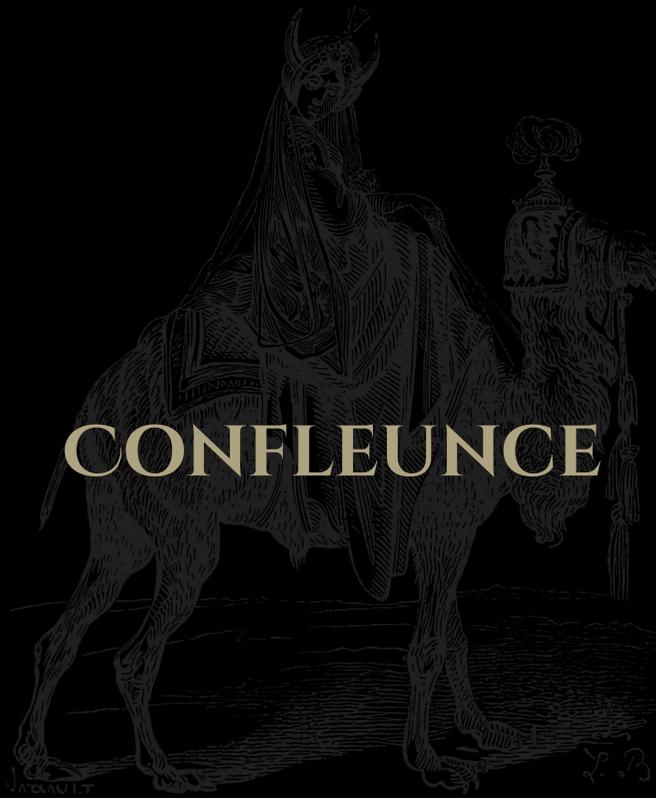
Published by University of California Fowler
Museum

ISBN: 9780930741471

This anthology combines the scholarly, artistic, and spiritual expertise of a community rich with knowledge on the practice of Vodou. Sacred Arts explores the significance of Vodou within cosmological, geographical, and artistic frameworks. Ambitious, beautifully illustrated, educational, and considerate in its scholarship, this text stands out as one of the best, respectful attempts at sharing the spiritual customs of Haiti with a Western audience.

A multidisciplinary approach to Haitian Vodou, combining academic study, embodied ritual praxis, and artistic embodiments of the spirituality, the text plays to its strength by offering rigorous critical citations intertwined with visual anchors.

CONFLEUNCE



The confluence section will be postponed with cancellations and postponements happening due to the impact of Coronavirus (COVID-19). Please stay safe and practice responsible and ethical social isolation to protect our communities' more vulnerable populations. Our elders, our loved ones with chronic and invisible illness, our friends, our families, and humanity rely on us to protect each other. Stay healthy, and continue to stay involved with your community who are doing incredible livestream and distance programming.

Please submit your livestreams and programming for inclusion on the @heresiesmag instagram.

Love, blessings, and power

KTWII