



COMFORT

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Welcome to issue 1 of COMFORT MAGAZINE.

Moving forward we will aim to present an ever evolving magazine circulating around our genuine curiosities and cultures we move within. The magazine will use it's ideas as it's foundational aesthetic and evolve visually with each issue. We view our magazine as an art object. As we move deeper into the age of digitalization we find it important to create and share "media" that is truly tangible. As the world continues to spiral we hope that this can be a place to discuss ideas openly , with a focus on unity over division.

We are deeply grateful to the individuals who contributed their work to this issue and are truly humbled by the generosity they showed by giving us their time and allowing us to showcase their work. We hope you enjoy our first issue.

- Robert LeBlanc & Yudo Kurita

COMFORT is & always will be FREE.

Spring/Summer 2021

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FAWN



ROGERS

THE WORLD IS YOUR OYSTER

"The world is your oyster" was often said to young people about to embark on adult life. Originating from Shakespeare's play *The Merry Wives of Windsor*, it exists as a phrase of passionate violence directed toward the pursuit of one's desire. In 1918 as the Spanish Flu ravaged the world, oyster beds were pillaged and traded on the black market as they were seen to be remedies for the deadly disease. Beginning in 2020 Fawn Rogers revisits these exquisite forms, considering pleasure and pain, nature and industry, fragility and the future.

As inhabitants of the Anthropocentric, we each play a role in the sixth extinction. An oyster is paradigmatic of this inevitable destruction and the toll that is taken as humans have become a force of nature. Whether a producer of precious pearls or a gastronomic delicacy, they are expended just the same. The paintings are a form of archiving these creatures, still extant, but currently predicted to disappear in the relatively near future. Further delving into this concept, the works on canvas are scanned into digital assets, which are packaged for large-scale dissemination in an open-source format in hot to preserve them for collective memory.

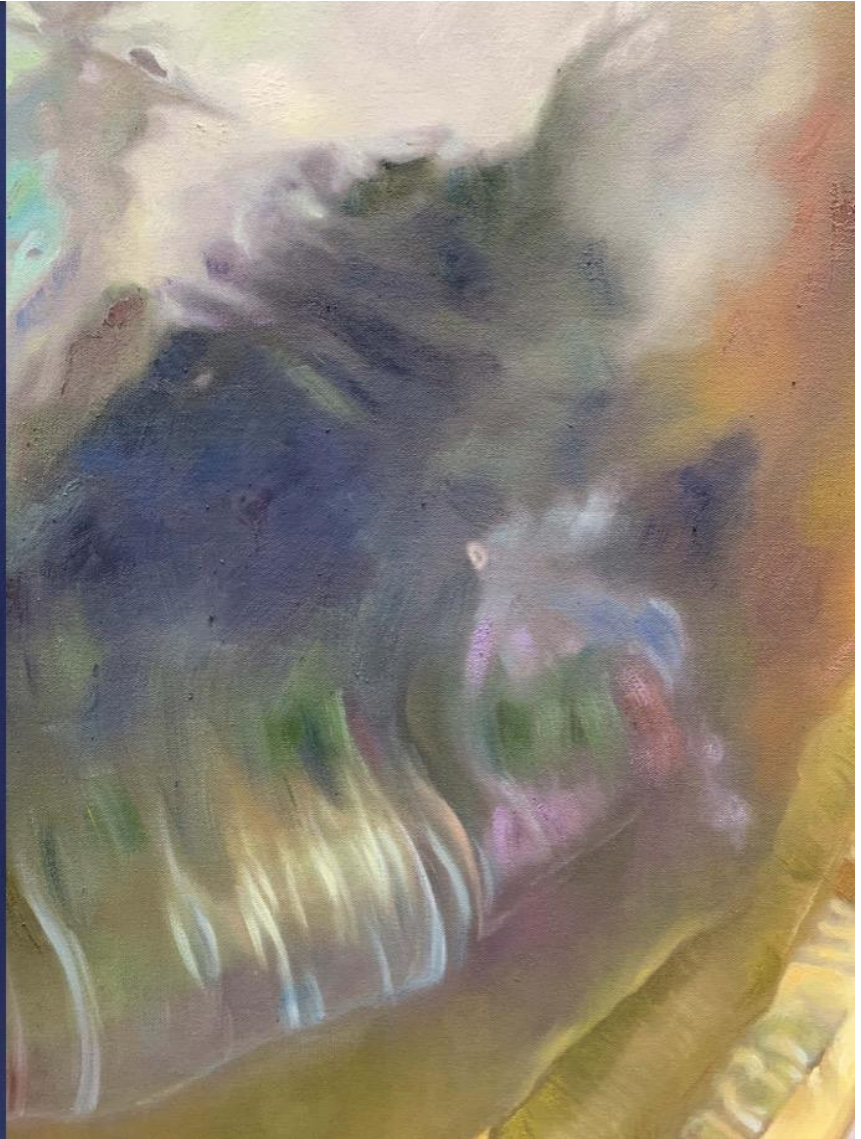
The World is Your Oyster pays homage to these idiosyncratic and complex forms, inviting viewers to consider life, sex, and death simultaneously. While oysters and mollusks are largely considered feminine - (i.e. - Botticelli's *Venus Emerging from the Shell*) this construction of the feminine, from a male perspective, only served as such a device. Ironically, in actuality, the oyster is hermaphroditic, existing between and at times switching genders. Rogers is re-examining the image of the oyster in attempt to express the pride a woman could have in her own sexuality. "With underlying sexuality, whether perverse, innocent or anything in-between everyone has a deep sexuality. My work is about the love I want to give to the world." - Fawn Rogers

Rogers' paintings of various mollusks are rendered in larger than life scale (85 x 65 inches). They are astounding in their technical virtuosity as well as their sublime characteristics. The canvases appear photo-realistic from afar but reveal characteristic and painterly touch of their creation as one draws near. In *Under Your Clothes You Are Naked* the tension is installed with the shell ajar, while *Episodic* depicts entrails and organs as blatant sensory prompts of promiscuous thought. One is lured in by the seductive contours of each shell that is depicted by her hand, at times a mussel may appear vaginal, a utilization of visual mechanisms reminiscent of Renate Bertlmann's phallic appendages, Judy Chicago's *The Dinner Part Plates*, Betty Tompkins anatomical genitalia, or Hannah Wilke's folded forms. In these paintings Rogers' exhibits reverence for predecessors, artists such as Marilyn Minter, Megan Marrin, Rona Pondick, Sarah Lucas, and Louise Bourgeois.

In *Happy as a Clam* the deep purple tongue-like oozes from the interstice of the brackish wet clam's shell. The can-doescent orange background affords the work a playful tone, while the oozing slime conjures sensations of compunction. Many of the mollusks in Rogers' series are set out erotically unencumbered, with one or more luminescent pearls protruding from beneath the flesh. While oysters are commonly considered luxurious rarities forged by nature, like many things, human intervention has subverted the organic process of their creation. The oysters are harvested and pearls cultivated. Adding to the intricate layered narratives of the work is *The Most Beautiful Pearls are Black*, a painting in the series which provides poignant reference to the ongoing era of racial reconciliation our society is facing. Rogers' addressing her own family's Cherokee history. Having walked the trail of tears to a reservation in Oklahoma called Cooveesooowee, they worked as cotton pickers, at which point her great grandmother was forced into the reform program where Native American children were removed from their families and placed into homes with European settlers. Eventually Rogers' grandmother made her way to the Oregon coast where oysters are harvested and Rogers' spent time digging for clams barefoot in the tides and collecting shells that once housed life.

words by Kathy Battista







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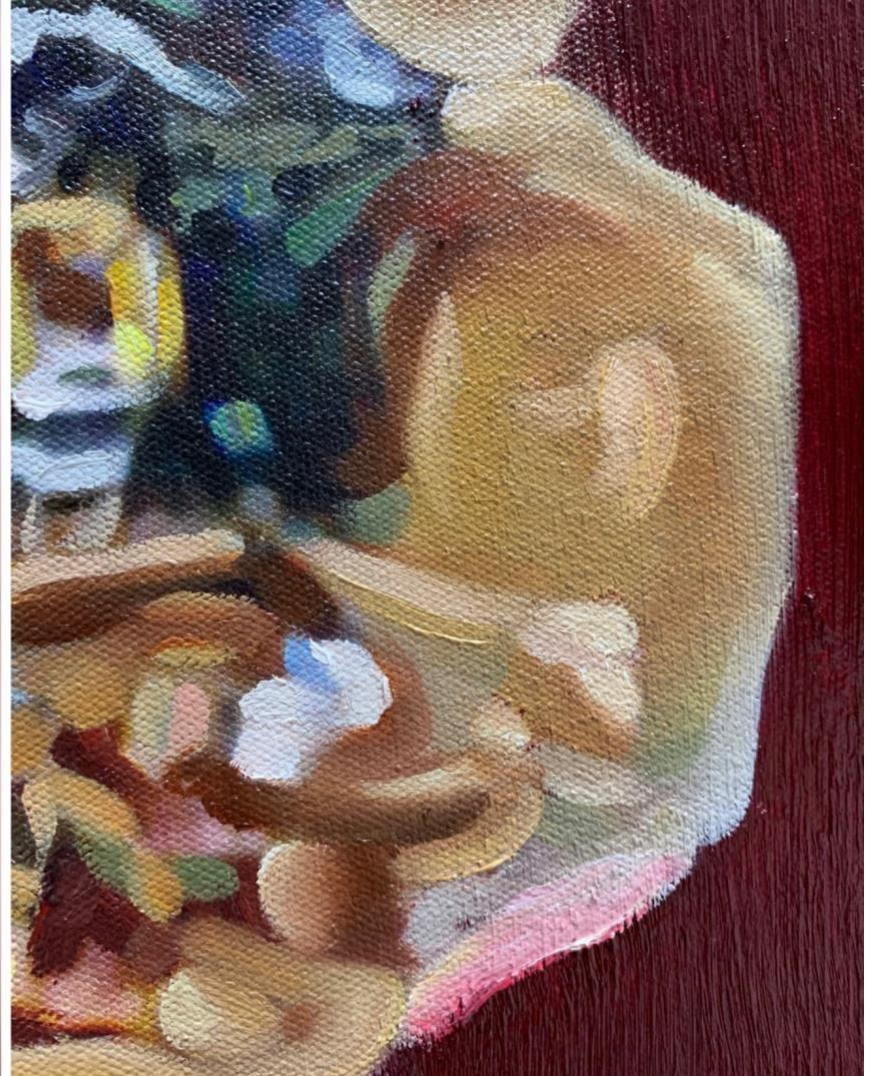
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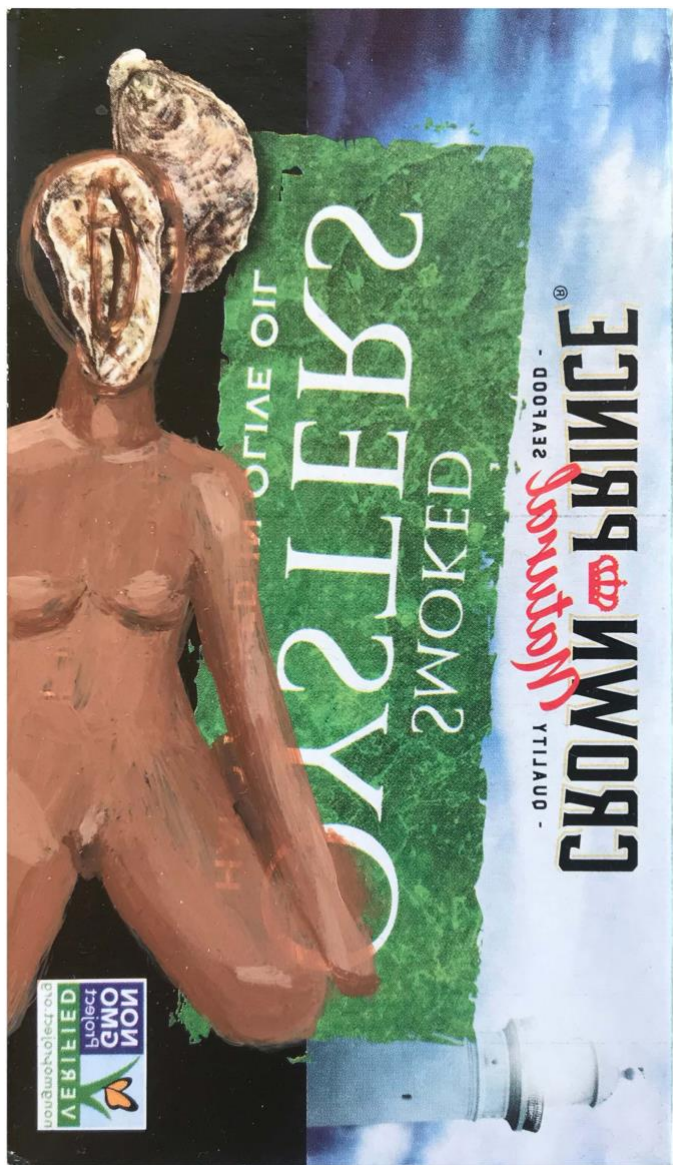
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-Kathy Battista





Playful and provocative, Eat Me is an exploration of coexistence, consumption, and the intricate dynamics between humans and the natural world. The series is comprised of individually hand-painted boxes, each of which originally contained canned seafood. Layered with phrases like "wild cockles", "extra virgin", "wild planet", and "sustainably caught," anthropomorphized sardines and oysters appear in a full spectrum of skin colors and genders. A multitude of diverse origins are also present in other works by Rogers.



