

# Abra-Zine!

**SPRING 2016**  
**MOVEMENT**

Issue No. 11

**MEET COVER  
ARTIST AND  
RAVE GEAR  
DESIGNER  
KARA  
HUNTZINGER**

**POWER OF  
SOUND BY  
ELLIE BRUCIA**

**SANDRA  
TRUBIN'S  
COLOR  
MOVEMENT**

**ASTRAL TRAVEL  
WITH DAVID BAKER**

**SYNESTHESIA:  
A COLORFUL  
PHENOMENON  
WITH EMILY CHAN**



**HOME ON THE  
GO! - WITH  
HGTV STAR:  
CHLOE  
BARCELOU**

**ART OF SEJ'S  
LIFE DRAWING  
AND GESTURES**

**PLUS!**  
Inspirational  
Quotes, Stories,  
Poetry, Art,  
Coloring Pages  
Comics, Puzzles,  
Games, Jokes  
and MORE!!



# TABLE OF CONTENTS

Credits.....	3
Editor's Note.....	4
Movement Quote.....	5

## CONCEPTUAL

Concepts of Movement By David Baker.....	6
The Beauty of Moving Through Life By Brianna Forte.....	7

## FEATURED ARTISTS

Kara Huntzinger (Cover Artist).....	8
Spring Crafts with Fifi Giordano....	9
Katerina Koukiotis.....	10-13
Sandra Trubin.....	14-17
Emily Chan.....	18-20
Tony Imperatore.....	22-27
Art of Sej.....	28-31

## Writing & Poetry

Darionce and the Land of Adventures By Darius Conway.....	32-33
Fluttering Thought By Ry Piet.....	34-37
Breeze Poem & Coloring Page by Cheyenne Bridges.....	38-39
You Move On by Mimi Adams Matthews.....	40
Into the Faery Realm by Dena K. Miller.....	41
Poetry by Shelley Sprecher Hitch.....	42
A Poem of Moving Forward by Darius Conway.....	43

## Fashion & Style

Christion Culture Interview..	44-47
A Work in Progress with Nerds Clothing.....	48-49
Cyber Raptor Rave Gear By Kara Huntzinger.....	50
Spring Fashion Freebies Color Pages by Darius Conway.....	51

## Sound & Music

The Power of Sound by Ellie Brucia .....	52-53
---	-------

## Transport & Travel

A Trip to Lancaster, PA: Christianne David Gallery By Justina Carubia.....	54-57
Home on the Go! Interview with HGTV Star Chloe Barcelou.....	58-61
Astral Projection By David Baker.....	62-64

## SPRING FUN!

Stupid Fox Comic and Games By Emily Chan.....	66
Spring Jokes.....	67

**FIND OUT NEXT ISSUE'S  
THEME ON PAGE 70!**



# CREDITS

# ON THE COVER

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Galaxia Lorenzo (NYC, USA) Pgs.44-46  
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Katerina Koukiotis (NY, USA) Pgs.10-13  
Keith Plastow (UK) Pgs.34-37  
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Scarlet Burke (Ipswich, Queensland, AU) Pgs.28-31  
Serafina Giordano (Elizabeth, NJ, USA) Pg.9  
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Tony Imperatore (Italy) Pgs.22-27

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Grunge Print Pgs.2,67  
Boho Pattern Pg.3  
Gears Pg.4  
Bold Graffiti Doodle Pg.5  
Grunge Scratches Pg.6  
Universe Graphic Pg.7  
Abstract Amoeba Pg.21  
Colorful Buildings Pgs.32,33  
Heart Accents Pg.40  
Springtime Scrapbook Pg.41  
Spring Flowers Pg.42  
Hot Air Balloon Pg.43  
Dancing Sound Pg.52,53  
\*Astral Projection Pg.62-64  
Astral Movement Pg.65  
Dancing Kids Pg.67  
Graffiti Pg.69  
Sunset and Sailboat Pg.70  
Spring Tulips Pg.71  
Butterfly Collage Pg.72



## “Club Scene”

Kara Huntzinger (FL, USA)  
MORE ON PAGE 8!



**LISTEN TO OUR  
MOVEMENT  
PLAYLIST ON SPOTIFY!**



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**Comments? Questions?  
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“Abra-zine!”’s mission is to showcase and promote the amazing artistic talent and inspiration from all over the globe! We find all of our contributors through word of mouth, personal connections, or surfing Google, Facebook, or my personal favorite, Deviant Art! At anytime throughout the issue, when you see the interactive buttons, please click on them to take you to a contributor’s external websites. Below are just a few of the common ones you will see!





# EDITOR'S NOTE



## HEY ZINERS!

I would like to formally welcome you to our THIRD Spring issue! I got to thinking about the topic of Movement for this very issue while I was in production for this past Fall's Day of the Dead Issue. Some might say that is quite early to be brainstorming ideas for 2 seasons away, but when something hits me and it sticks, I just know in my gut, that it's something worth exploring.

This past October I took a trip to Lancaster, Pennsylvania with my parents for my father's birthday. My parents have been frequenting this quaint little section of PA for the past 5 years or so and they made it a point to bring me along this time. Among our travels, we decided to spend a whole day exploring Downtown Lancaster which is filled with little vintage shops, boutiques, and art galleries. I remember one of the very first shops that we walked past, right after we had parked our car. In the window was a watercolor painting of a girl with fiery red hair, playing a purplish colored violin. Throughout the painting, there were passionate streaks of yellows, blues, oranges, purples and greens, and it was apparent through the expression on the girl's face that she was enveloped in this music that she was creating. As I stood there entranced in this work of art, I felt that I was just as moved in experiencing a painting this beautiful, as this girl in the painting was in making her music. I'll get a lot more in depth with that story in my travel piece on pages 54-57... but let me digress a moment and acknowledge that "Movement" is a topic that can be explored from many different angles. Not only is "Movement" an emotion when we see a piece of artwork that compels us to think critically, or stop and smell the roses, but it can also be a quality that is necessary for advancing to the next phase of our lives. Movement is essential for the human spirit, for learning and growth.

In this issue, we will explore the various mediums that "Movement" can take the form of. It is a term that can relate to time, our emotional state, or even the little shifts in our universe. It can describe a wild rave club bumping till daylight, or a ballet dancer drifting across the stage like a swan in a pool of crystal waters. Movement can be splashes of color, or even hearing, smelling and tasting in it, as some of our featured artists this season have experienced, in this creative phenomenon known as Synesthesia! We'll also explore sequences of images, or even the sound waves in a music track or spiritual chant. And also let's not forget the ability to travel, whether by physical means of transportation, or even spiritually on the astral plane. All is possible in this issue! Through artwork, music, time, and fluttering thoughts, "Movement" is a topic that MOVED me enough to encourage our contributors to explore it for all it was worth. I hope you enjoy this collection of artwork, interviews, short stories, music, informational essays, and poetry n' prose from all around the world!

Justina xoxo



“All that is important is  
this one moment in movement.  
Make the moment important,  
vital, and worth living.  
Do not let it slip away  
unnoticed and unused...”  
- Martha Graham





# CONCEPTS OF MOVEMENT

By David Baker



We recently said goodbye to the year 2015 and hello to the beginning of a new year. It is obvious that we have moved from one year to the next. But, what else could it mean: The changing of seasons, the movement of the natural elements, darkness to light, cold to warmth, removing the negativity and be positive for the future, a change of job, career or house? Movement is synonymous with new beginnings.

Movement represents many different paths that each of us goes through in our lives. That feeling of space and time is a significant factor in the concept of movement. The most important to me, personally, is the movement of time. It can feel brutally slow when we feel like we are not taking part in something we particularly enjoy; maybe we even dread it... or it can feel like it has gone fast when we are enjoying an experience. Time is an important factor in life, and even more importantly, it's how we use it. Think of how many seconds are in a minute, how many minutes within an hour and how many hours are in a day. Think of how many things could happen within a minute. If you have a spare minute, how would you spend it?

Let's talk about the movement attached to our emotional state. There may be a day that you have not stopped laughing, or even a day when all you seem to be able to do is cry. Our emotions are just energy. Sadness and negativity will only draw more negativity to you. If you feel positive and optimistic, good things will come to you. It is okay to be emotional because it releases that energy into the atmosphere. You feel that instant relief of calmness because you have released the baggage of that negativity, which leaves space for positive energy to fill.

Movement can also pertain to that of the spiritual nature as we go through our lives searching for the path/practice that leaves us the most fulfilled. I have opened myself up to learning about many other religions and forms of spirituality before I found the path that called to me the most. If we open ourselves up to our own learning process via new experiences, then we can only begin to MOVE toward better versions of ourselves.

*David Baker is a 23-year-old practicing witch, medium, and artist from the UK. He loves sharing information, helpful tips and guidelines on many different forms of spirituality. He is passionate about helping others find their own spiritual path.*



# THE BEAUTY OF MOVING THROUGH LIFE: IT TAKES THE EARTH TWENTY-FOUR



BY BRIANNA FORTE, COLUMBUS, GA USA

It takes the earth twenty-four hours to turn in a complete 360 degree circle. The earth is constantly moving, therefore things are constantly changing. However, it goes in a slow pace that we as human beings are barely even aware of. Our world is constantly moving around us in the same amount of time each day that we wake up and go to sleep. Time will never speed up or slow down. Time will be constant in its own pace.

Human beings rush the bad things in life and beg for the slowness of the good, never really contemplating on the fact that life itself is good. We rush things that will never change, things that will forever remain the same. The movement of the earth cannot be stopped. Even when one life on earth stops the continuation of the universe will remain the same. You cannot stop for death, because it will not stop for you.

Children are wanting to be teenagers, teenagers are wanting to be adults, and adults are wanting to be children. Human beings will age regardless of their surroundings. It does not matter if you are from the slums of the city or the wealthiest part, or whether some may age more gracefully than others, because the results will inevitably be the same. Wrinkles, worry lines, tiger stripes (stretch marks) and crow's feet are all fears for the young. The more time that passes, the more our bodies show for it. Each turn of the earth is another twenty-four hours of aging. The earth will continue to turn even when we cease to age. Movement of time is a constant ticking time bomb for us as human beings.

Watching the day turn into the night and accomplishing absolutely nothing is one of the best and worst feelings in existence. A whole twelve hours may have flown by without any notice from you. It may feel a bit as though you have wasted time, but in reality you have only reveled in the beauty that is life. So, keep on moving through life with pride and self happiness, never thinking once or twice... because nothing in life ever stops moving.







# MEET THE COVER ARTIST KARA HUNTZINGER



*"Club Scene", the cover of our issue this season, was created by Tampa, Florida native and Rave Gear Designer, Kara Huntzinger. She gives Abra-zine a little behind the scenes description on what it took to create her exciting work of art!*

"It is based on a homework assignment from Intermediate Drawing, the subject matter in this collage is a representation of movements of human gestures in a given situation. My interpretation of moving individuals is chosen in the form of dancers at a local club (The Castle) in downtown Ybor. Studies were drawn to capture the swaying and swinging of people as they traveled across the dance floor, and then were applied to this final piece. Since the dancers come and go so capriciously, the translucent india ink is used to represent them as forms of flowing ghosts amongst the colorful strobe lights. The paper is meant to express the feeling of excitement and energy of this narrative moment. The materials used to create this piece are India ink, neon printing paper, and tracing paper."





# SPRING CRAFTING With FiFi Giordano



Elizabeth, New Jersey native Serafina "FiFi" Giordano is a painter and craft artist who draws all of her inspiration from different craft blogs around the internet. Although she borrows tidbits of ideas from other crafters, she often takes these ideas and puts her own spin on the projects that are often the talk of the whole party, figuratively and quite literally. For the past half a decade or so, Fifi has been churning out batches of handmade custom paper crafts for birthday parties, showers, weddings, christenings, etc. You name it, Fifi has had the pleasure of providing her clients with beautiful and clever keepsakes for their guests to marvel at and even add to their scrapbooks and memory albums.

One of Fifi's favorite projects that she would like to share, is this Spring Flower Pot pocket card that was inspired by a blog post from crafter Stephanie Luman. While Stephanie's rendition was a cute shabby chic modge podge of floral paper and buttons, Fifi opted to go for a more whimsical cartoonist approach and give her flower a cute little face. The flower pot acts as an envelope for the message or greeting that you would like to send to your someone special! Feel free to experiment with your own materials! Want to try it out? Send us a photo of yours to [@AbrazineMag](#) on Twitter!

Fifi's version  
of Stephanie  
Luman's  
Flower  
Pocket  
Card!



"Send a friend flowers that won't wilt or fade with this cute pocket card!"

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# The Visual Dance:

## Interview with Ballet Portrait Artist Katerina Koukiotis



*New York native Katerina Koukiotis is no dancer, but that doesn't stop her from admiring the graceful medium of movement. Not only does she appreciate and enjoy watching the dancers in her favorite ballets, but she also has a passion for depicting them in her visual art pieces. Today Katerina talks with Abrazine about what inspires her to capture the essence of the graceful dance genre in her work!*

**AZ:** Hi Katerina! It's so nice to have you featured in Abrazine once again! You seem to really gravitate toward creating artwork centered around the art of ballet! Are you a dancer as well as an artist? If so, how long have you been studying dance as well?

**KK:** No I'm not a dancer but I took a few ballet classes as a youngster; it was enough for me to fall in love with the beauty, grace and art form of ballet.

**AZ:** What is it exactly that fascinates you about ballet dancers enough to capture them in your artwork?

**KK:** The beauty, the artistry, the beautiful costumes and the emotion all portray the way they tell a story through dancing. It all fascinates me a lot; the dedication and skillful work they put into each and every performance is amazing and I appreciate it a lot. It's like watching a painting come to life.

**AZ:** What is your favorite ballet, and who are some of your favorite classical composers?

**KK:** Swan Lake is my favorite ballet and my favorite composer is Pyotr Ilyich Tchaikovsky. He composed a lot of my favorites: Swan Lake, Sleeping Beauty, and The Nutcracker, just to name a few.



“Black Swan”





"Dance of the Swan"



1970



AZ: You seem to blend your love for both dance and art pretty seamlessly by creating pieces that center around dancers! What advice can you give to other artists to create better depictions of "movement", in their own art?

KK: Research and study dancers, how they pose, dance etc., and watch ballet on video or in person. If you can study how ballerinas move and express themselves, it will help to add movement to the drawing. Also, using good ballet references for drawing helps a lot.

AZ: What is your favorite ballet move?

KK: It's very hard to pick one because I love all of them! They are so skilled and graceful! A move that requires pointe to stand on your toes for balance is amazing!

AZ: What is your favorite silly dance move? (the charlie brown? the running man? etc.)

KK: The dance moves in the comedy Night at the Roxbury! It's a great song to dance to as well ("What is Love?" by Haddaway) ;-)

AZ: There always seem to be some elements of the spiritual or metaphysical within your art... What is it about these elements, specifically, that move you enough to include them in your work?

KK: I'm a very spiritual person. My faith is very important to me, so I guess it comes out in my artworks as well.



AZ: How can we as mortal humans, use spirituality to move us in ways that can enhance our lifestyle, and maybe even our own artwork?

KK: Meditation or doing things that you enjoy or make you feel good like praying or taking a walk are great. Taking a moment for yourself helps a lot, so keep that in mind and try to bring that feeling into your drawings or paintings. I think it's a great way to enhance our spirituality in our art and even in our lives. Spiritually is a very personal thing and has different meaning to everyone, but I think everyone can agree that without it, we lack something.

AZ: A lot of the pieces that you have lent to this issue are centered around swans, using imagery of feathers... This to me really symbolizes a sort of transformation, which is a movement in it of itself, as it allows us to shed our old skin, and really come into our own improved persona. Can you talk about transformation and what it means to you personally? Have you ever gone through your own transformation?: Where did you start, what was the process of going through it like for you, what did you learn from it, and what kind of person have you become as a result of it?

KK: Every experience good or bad made me a stronger, better person. Sometimes transformation happens to us without us even realizing it and sometimes it takes years to see it or even realize it, but it's there. I have a fascination with feathers and dream about them a lot. I really don't know what it all means, but hopefully something good for me and my art :)

AZ: Thanks so much for chatting with us today Katerina!

KK: It's been my pleasure!

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# CAPTURING THE MOVEMENT OF COLOR

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WITH  
SANDRA TRUBIN

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29-year-old Canadian visual artist Sandra Trubin has an incredible passion for all forms of visual media, and that is quite apparent in her colorful portraits and abstract paintings. She considers her artwork "an imaginative process of creating organic and circular forms rendered in flowing colors that convey a dynamic interplay while suggesting an intricate dance between chaos and balance." She pulls off her challenging concepts effortlessly, as her work is the perfect example of how to portray movement as the ebb and flow of life and the sounds of transformation through usage of color, shape, and brush stroke. Today we were able to chat a bit with this conceptual genius and see what inspires her to create such colorfully moving works of art!

AZ: Hi Sandra! Thanks so much for chatting with us today! How does Movement play a role in the way you design your compositions? How exactly do you plan out how you want the Movement to flow?

ST: I hardly ever plan my paintings, instead I let them take me on a journey and see where I'll end up. My mind makes up visual stories that can not be put into words that explain the process of creating the piece and the interaction and movement between each shape and color in the painting. It is sort of like assembling a puzzle without seeing the image of what it should look like.

AZ: How long have you been painting, and were you formally trained as an artist at a school or university?

ST: I have been painting a lot when I was a child, but when I turned 12 I was a lot more interested in sculpting. At 18 I started painting again and I haven't stopped since then. Most of my artistic development I would credit to being self taught, but I also finished fine art and advanced painting at Emily Carr University of Art + Design which gave me a much better understanding of the art world.

AZ: Is painting your full time career, or if not, what do you do as a day job?

ST: I would say visual art in general is my career. There are a lot of aspects of art and design that interest me. I am a painter, a graphic designer, an art teacher, an enthusiastic hobbyist of many other visual forms of art, and a forever student, always searching for something new to learn and to try.

AZ: What advice can you give to aspiring painters to turn their talents into a career?

ST: There is a saying "Choose a job you love, and you will never have to work a day in your life", and the best advice that I can give is to find a balance between what you love and what you a job usually is. As much as I love what I do, at times it wears me out, so I have to take a step back and focus on doing something else for a while. Know your limits and do the research to find how to turn your talent into profit.

AZ: Can you please tell me what inspired you to create the Sound of Color series?

ST: I wanted to create something with secondary colors and let them inspire me, the red one is the exception because I only needed 3 for the exhibition which I made them for, but had an extra canvas and I felt like painting another one.

AZ: Why did you choose the colors you chose to feature in this series? Do some colors move you more than others?

ST: Every color has its own mood and every person associates different things with each of the colors. I try not to play favorites with colors, I like them all, and it was simply the time for green, orange and purple to have a painting made in their name.

AZ: Color obviously plays a huge role in your work and many of your collections associate sounds or movements in color....



(continued) Would you consider yourself synesthetic?

ST: I find it hard to come up with suitable titles for my abstract pieces and along side the notion that a title can sway the viewer into a specific direction, I try to avoid getting too literal. Words such as sound or movement could be interpreted in different ways depending on what is in the viewer's mind, while at the same time maintain same level of abstractness as my paintings. I also feel that an abstract painting is better viewed without a title, so that you can build your own impression for the meaning behind it. As wonderful as the notion of being synesthetic is, no, I do not consider myself as one.

AZ: Let's talk about the "Dance of Color" calendar you made in 2014 which is interesting to see your interpretation of each month in its own color... Can you explain what the process was for creating this concept?

Creating a repetitive series of paintings is very easy, no innovation or really thinking about it needed. The paintings were created for a fellow artist who had them printed on her jewelry. There was no actual thought process behind assigning an image to a month. I don't have a favorite month or even a favorite season, there is something wonderful every month happening in nature.

AZ: Thanks so much for talking with us today!

ST: Thanks for having me!









Above is Sandra's "The Sound of Color Series" (top to bottom, left to right): "The Sound of Purple", "The Sound of Green", "The Sound of Orange", and "The Sound of Red". On the previous page (top to bottom): "Colors Over Time" and a snippet of "Joy of Color".

FIND MORE OF SANDRA'S BRILLIANT WORK ON HER OFFICIAL WEBSITE AND SOCIAL MEDIA PAGES!



[WWW.SANDRATRUBIN.WEEBLY.COM](http://WWW.SANDRATRUBIN.WEEBLY.COM)





syn · es · the · sia

Interview With Artist Emily Chan  
She Sees Sound in Color!



29-year-old freelance comic and graphic artist Emily Chan had a life changing experience when she went to a concert at the age of 23. The LA, California native found that she was able to see color in the sounds she was hearing! This may seem a little strange, but this phenomenon, better known as "Synesthesia", is actually quite common amongst the right-brain creative types! Today we chat with her a bit and play some fun association games to display her unique abilities to match color to sound or even words and numbers!

AZ: Hi Emily! It's so nice to talk to you today about this awesome gift you have! So after reading the description for your piece and gathering that you discovered your ability to see sounds in color after watching a light and music show, I am curious to know - Did you know at that point that there was a name for your newfound ability? At what point did you figure out that Synesthesia was exactly what you had? How did you come across the term, exactly?

EC: For as long as I could remember, I was always very attached to music because of all the layers of color I could "see" by listening to it. I never thought much of it and figured other people were the same but just saw it in their own way. When I was around 23, I went to a concert but noticed the colors of the lighting effects did not "match" to the way I was seeing the music. I discussed this with a friend afterwards and it was then that I realized, "am I the only one who sees color in music?" Turns out, after some searching on the internet, there are lots of other people who do as well! It was only until then that I created my art piece, "Synesthesia", which represents the moment at the concert where my mind was creating all these colors that only I could see.

AZ: Do you also see certain words or numbers in color? I also have synesthesia, and I had no idea there was a name for what I had until I was almost through art school in 2005. I had always seen days of the week, and certain numbers in color!

EC: I do see colors in words, but not so much in numbers or individual letters. I believe it is because when I see individual letters, they are just incomplete pieces. With numbers, they are very "logical" and unchangeable, so they always stay black. However, I read certain complete words in color and hear certain complete words with taste! For example, I see the word "gorgeous" as a dark greyish-pink but if I hear it being said, a taste comes to my mouth that I can only describe as a lukewarm cotton ball. Some are easy to explain like "police sirens taste like metal", while others are more difficult such as "a balloon popping tastes like light-blue". One of my favorite words is "Cordial", which I read as gold, hear as red and tastes like an orange.

AZ: How do you think Synesthesia pertains to themes of Movement?

EC: I believe synesthesia works with movement in the form of music. Like synesthesia itself, the sounds from music are not represented by physical movement. Time becomes the movement as a music plays, and songs are only moved by time. Synesthesia comes into play as it shows itself in those bursts of color which emphasize the movement of the song.

AZ: What is your favorite song? What color do you see it as?

EC: This is a very difficult question because there are so many songs that I love which portray themselves in different colors. A recent one would be "Sleepwalking" by The Chain Gang of 1974, which is primarily made up of saturated, foggy shades of blue with lower layers of yellow and green, and hints of white lines. It doesn't sound very appealing when written down but it is beautiful when woven together with the flow of the song.





# \* SYNESTHESIA-SSOCIATION \*

## With Emily...

**AZ:** What color do you see for each of the following days of the week?

**EC:** **Sunday:** Very pure, true yellow

**Monday:** Light blue-grey

**Tuesday:** "Sour" green (but not "Lime"-Green)

**Wednesday:** Purple, sometimes brown

**Thursday:** Dark green

**Friday:** Dark blue

**Saturday:** Reddish-orange

**AZ:** Specify what color you see for each number:

**EC:** All numbers look black to me, they don't change at all.

**AZ:** What color do you see your name as?

**EC:** I see "Emily" as a light purple with a bit of pink and when I hear it, I occasionally taste a hint of "stale cream". Basically, I don't like my own name very much, haha.

**AZ:** What color do you see ABRAZINE as?

**EC:** **ABRAZINE** looks very orange, seeming to fade into a sharp yellow.

**AZ:** What is your favorite food? What color do you see the taste as?

**EC:** I love any pasta or Italian food, but I am not able to see colors from taste.

**AZ:** What is the most pain you've ever been in? Did you see it as any specific color?

**EC:** When I was a teenager, I fell off my bike and broke my leg. As I sat up on the sidewalk, the pain was so intense it was like a bright blur of everything. I think I could only describe it as "white".



[www.StupidFox.net](http://www.StupidFox.net)



"A Black, E white, I red, U green, O blue: vowels,  
Someday I shall tell of your mysterious births:  
A, black velvety corset of dazzling flies  
    Buzzing around cruel smells,  
    Gulfs of shadow; E, white innocence  
        of vapors and of tents,  
Spears of proud glaciers, white kings,  
    shivers of Queen Anne's lace;  
I, purples, spitting blood, smile of beautiful lips  
    In anger or in drunken penitence;  
U, waves, divine shudderings of green seas,  
    The calm of pastures dotted with animals,  
        the peace of furrows  
Which alchemy prints on wide, studious foreheads;  
O, sublime Bugle full of strange piercing sound,  
    Silences crossed by Worlds and by Angels;  
- O the Omega, the violet ray of her Eyes!"  
    - Arthur Rimbaud





# TONY IMPERATORE'S "Emozioni Represse"



"Myosotis"



Italian artist Tony Imperatore is not only moved by the beats of his favorite music that inspire his vivid technicolor portraits, but he also channels his inner raw emotion which flow from his heart and through his brush to display his feelings on the canvas for all the world to see. Today we'll talk to him about those very songs and emotions that enable him to visually bring his imagination to life.



AZ: Thanks so much for chatting today! How long have you been creating art? And were you self taught or have you attended an art school/taken classes in the creative field? If so, where?

TI: I could say when I was a child! I always used to carry with me some drawing stuff since I was just a child. If we want to speak of actual art then since I finished my lyceum. I did study at an art lyceum but I formed myself mostly alone, documenting myself on Internet and elsewhere. I would really enjoy participating in some professional drawing courses tho!

AZ: I'm so excited to talk to you about your very vivid and imaginative work today! It definitely gets the mind going! You seem to be inspired and moved by music a great deal when creating your art! Your piece "Be Together Like a Technicolor Beat" was inspired by a song "Be Together" by Major Lazer. Does music always generally play a big part in your motivation to create artwork, and if so, what is it about the movement that inspires you? Also what is your favorite type of music that inspires you?

TI: Music is often my companion when I'm working on something: it helps me to lock out the rest of the world; without it I wouldn't be able to focus much. Even more, it helps me

to get better in touch with the subject so that I might do my best to portrait it. Sometimes a subject rises to my interest before I manage to connect it with something I might have heard already, sometimes instead the music whispers to my ears what to portrait. It is the case of "be together like a technicolor beat", for instance. I was working on another subject when the random playlist selected "be together" by Major Lazer to be played. I had to stop immediately and focus myself on that powerful emotion that song raised. An emotion buried somewhere in my soul, which the song managed to discover - or re discover and give it shape. I don't have any particular musical taste; I listen to whatever I find, attempting to find something "moving". Trying to escape from my musical routine is what originated the last works, so please don't ask me to choose!

AZ: "Myosotis: Forget Me Not" has a lot of Movement within it, from the blooming flowers, to the passionate kiss, and the explosion of color! What exactly was your inspiration behind this piece? I also noticed in your description of this piece in your DA gallery, you have a poem written under it.. Is that poem an original one of yours, and may I also feature that in the issue?

TI: Myo - short, like I would do for a friend: I am



bound to this work by a long lasting friendship and at the moment is what I'm most proud of - it was born in a quite peculiar moment: I was never able to just letting myself loose with someone else - I am very very shy! - forcing myself to keep everything inside. This is what Myo represents: the strong wish to love someone with all your strength, and communicate it with a gesture so powerful and yet so underestimated in today's culture: a kiss. An act that might be considered little, but holds the power to arise storms into people's hearts: this is the very essence of Myo. The text that accompanies it it's a fragment of a song I cared to quoth, as it assisted me during the work on Myo.

AZ: "Leave Me Hypnotized, Love" - it seems like there are leaves and flowers blooming out of the passionate couple depicted in the piece. Can you tell us what inspired this?

TI: If we were to establish an order in my works, this would certainly be the prelude to Myo and, quite easily, it's his dark counterpart. It represents the melancholy and sadness that lie hidden in love. A love that never bloomed, fragile and delicate like flowers who lose colour and leaves who lose life when autumn comes. The work was inspired by a quote from "Consequence" by Notwist. One of my favourites for sure, and I think it represents quite completely the work.

AZ: "Mental Masturbation" - This one seems to call the most attention to it, for its title alone! The portrait depicted here seems to be one with some sort of internal struggle with their thoughts. What was the frustration that you were feeling, that inspired this piece? Also - What is the symbolization of the horse, the hand reaching out, and the wave?



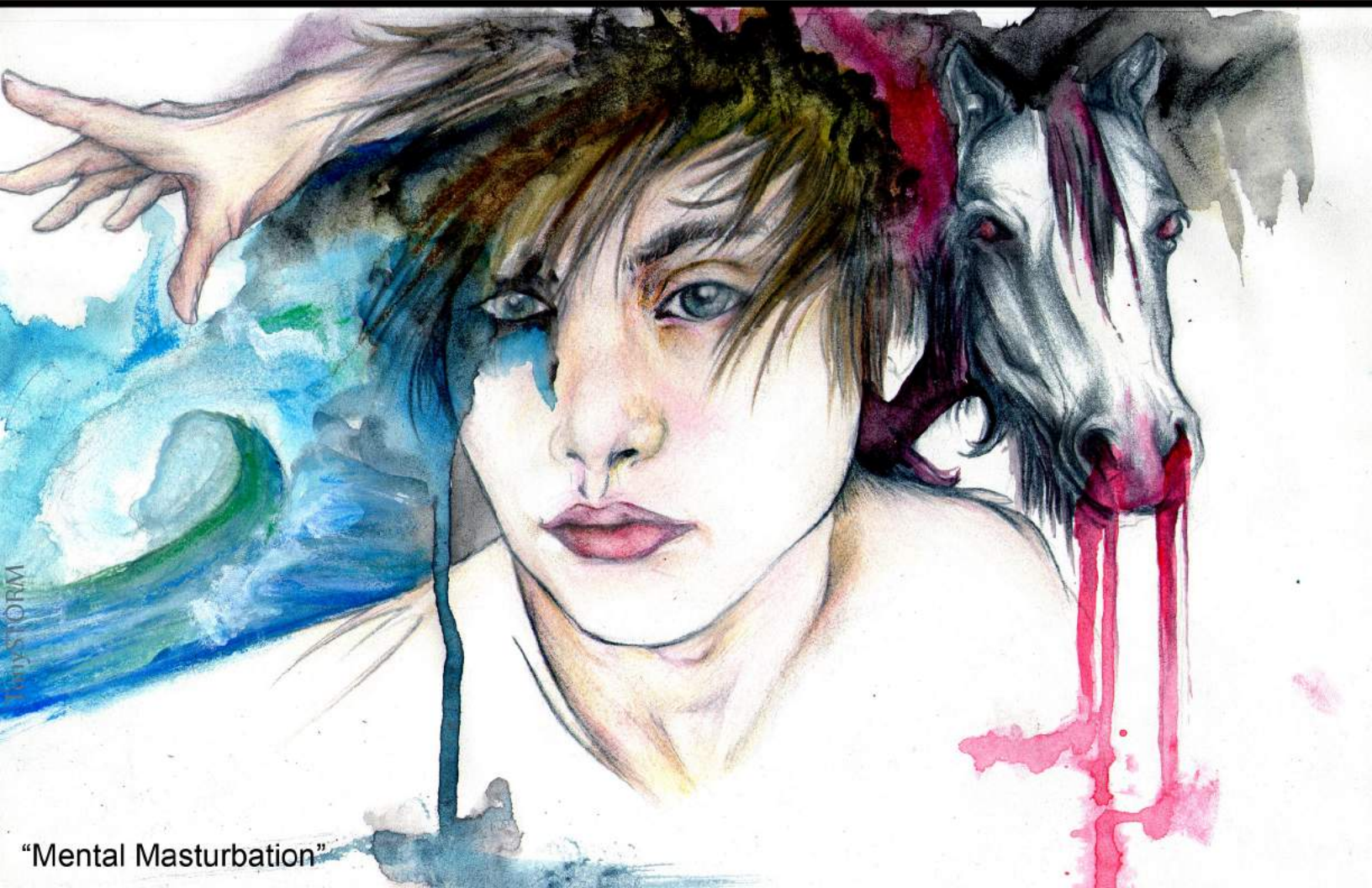
Above: "Be Together Like a Technicolor Beat"

TI: The title is a bit bizarre I admit it, but I think I just went straight for the target. I chose to portrait myself because it is very personal. The feeling of frustration that can be perceived arises from the issues covered by questions 2 and 3: an urge to love someone and not being able to. This urge gave birth to a number of nightmares, all different and yet all similar, with the same ending. So I decided to portrait this. The horse represents the fears and the repressed emotions that chased me in those dreams. Same goes for the wave. I still have the picture etched in my brain. A wave rising up to the sky chasing me even on the highest top just to swallow me and carry me in the darkest depths. You could say that the dream itself was tainted with those two colours - blue for sorrow and red for passion, chasing each other in a twisted realm of dream.





"Leave Me Hypnotized"



"Mental Masturbation"







AZ: "Emozioni Represse" - So I am going to guess the translation of this one - "Repressed Emotions"? Your description says "How do you feel when you cannot express yourself and keep everything inside?" Would you say that creating your art allows you to express emotions that you would not otherwise be able to do with words, and if so, how? Does the wolf have any specific significance to this piece? Also please tell us anything else about the piece to help us get a better understanding of your inspiration behind it!

TI: A correct translation indeed, even if its not a typo. Art has always gives anyone a chance to express whatever light or darkness inhabits one's soul. This time it allowed me to portrait all that I buried deep within me but It's hard to explain. I am quite bound to this work because it marked quite an important period of my life. I was put to the test by the loss of my long time companion, my dog, after a though battle with cancer. I just bursted. I channeled all the sadness and the sorrow in this work - a wolf in the act of biting. It represents my link to those animals, paragon of freedom, as well the fierce pain that I was experiencing. The butterfly instead represents the good that tries to escape the cage of fear. The thorny bush is a quite classical representation of pain.

AZ: How do you think thought can be identified as a form of Movement?

TI: I think that behind ever action there is a thought, an emotion or an idea. Their power is beyond question I think.

AZ: Thanks so much for the interesting interpretations of your artwork! It was a pleasure to talk with you today!

TI: Thanks for having me!

"Music is often my companion when I'm working on something: it helps me to lock out the rest of the world; without it I wouldn't be able to focus much. Even more, it helps me to get better in touch with the subject so that I might do my best to portrait it."



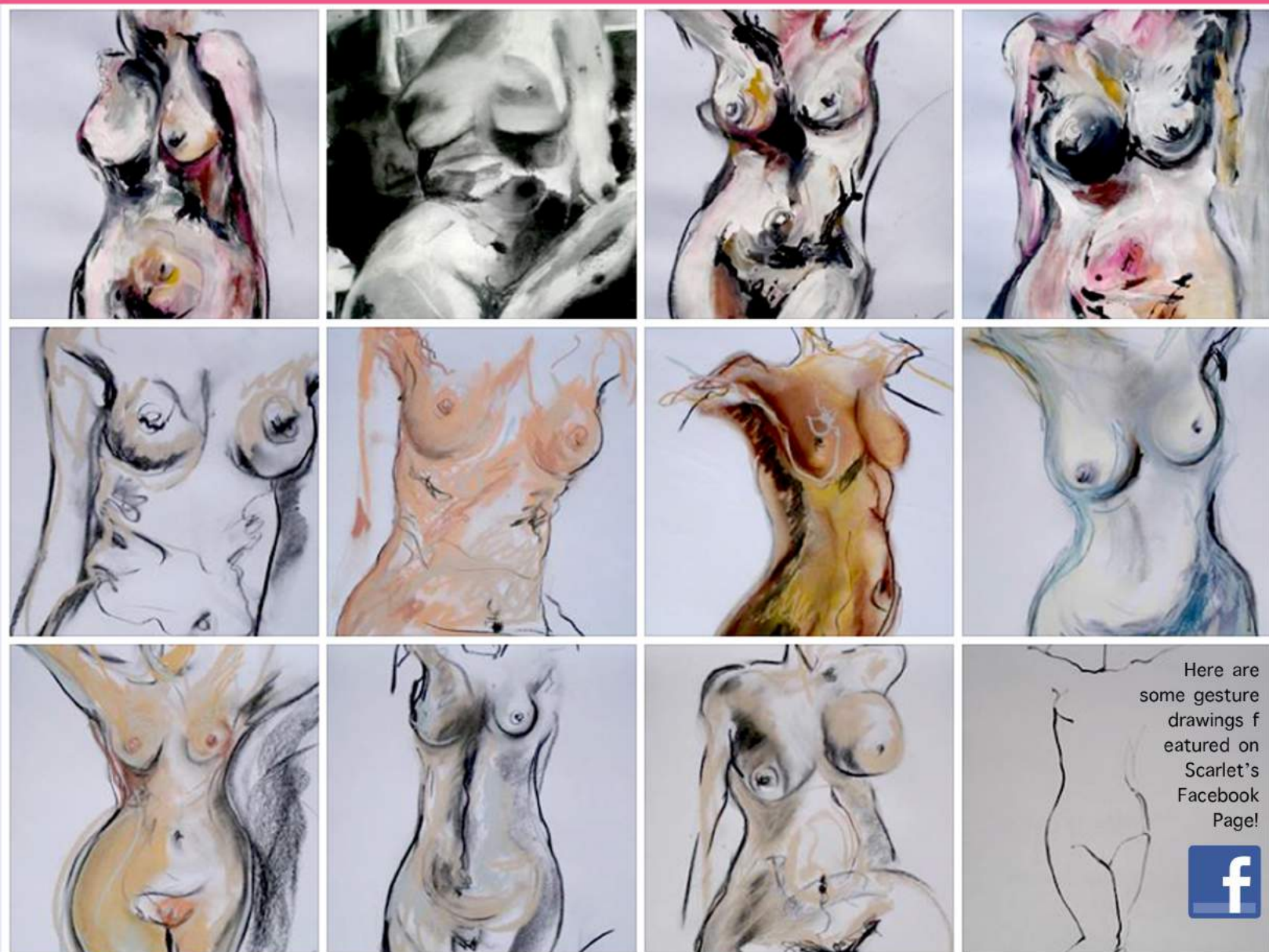
VISIT TONY ON  
HIS SOCIAL  
MEDIA PAGES!





# ART OF SEJ

PAINTER AND CHARCOAL ARTIST  
OF LIVE NUDES AND GESTURES



41-year-old Scarlet Burke, who goes by the artsy name of Art of Sej, is a stunning live model painter and charcoal artist from Ipswich, Queensland, Australia. She is also a student and a busy mother who has made a nice living for herself creating and selling her visually exciting paintings of nudes and gestures, or figures in motion. Today we got to talk to her about what inspires her to capture the human form in motion, among many other things!



AZ: Hi Scarlet! So nice to talk with you today! What is it about the human form that really inspires you to want to capture it in a drawing/painting?

SB: I specifically focus on the female form when I create nude studies because the female body has such compelling line and form. I began painting female nude figures back in 2004, and initially was taking an impressionistic approach, focussing more on light and shade than line, but over time incorporated more line and mark-making in my work. The curves, undulations, shape and variation in size is almost landscape-like the more I look into it. Lines of hips and thighs can be like the curve of a mountain or the path of a road, or a scar.

AZ: What art school have you attended/graduated from?

SB: I have been studying my B.A. in Fine art and Visual Culture via Curtin University (Perth, Australia), part time since 2010 but am continuing on full-time in 2016.

AZ: If you have graduated as an art student, do you still take life drawing studio classes to keep your arm loose and free flowing? (I haven't taken a life drawing class since 2005, I miss it so much!)

SB: I did some life-drawing a number of years ago but find these days I practice mostly in my home studio and use photographs as a point of reference and go from there. I find my art begins to evolve and take on a life of its on. Sometimes I create gestural nudes simply from memory.

AZ: Why do you think there is such a stigma with nudity and how do you think using the nude figure as an art form can help us become more comfortable in our skin skin (not only as artists but as humans)?

SB: Culture plays a huge part in perception of women- not only in art but in general society. Upheaval is cyclical. In today's Western society we see women being sexualized in advertising, in music videos, and there is a real dichotomy between what is expected, and what is accepted. If women walk around in a lot of the clothing they are told to wear by marketing gurus, they are still often criticized, condemned, or devalued. There is a whole culture of victim blaming too when it comes to sexualization, rape, bullying, abuse and generally it is based on what women wear, how freely they behave, or their level of physical exposure.

It's complex, but this affects what people consider to be appropriate when it comes to art and what is acceptable to some people. I once had a café owner ask me if there would be "nipples" on my nude art. It's no surprise since women are still chastised for breast feeding in public.

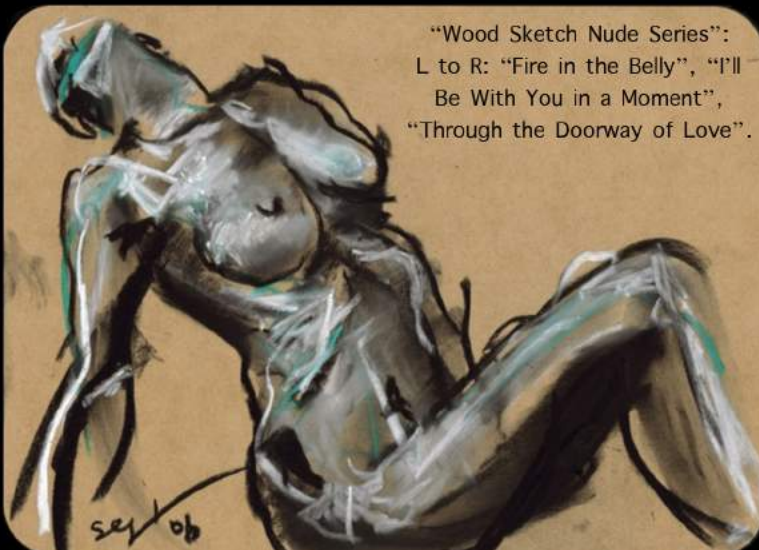
The female nude has been portrayed in art over hundreds of years, and in some cases if we look back to the time of say, Manet, we saw gender issues really being pushed in a revolutionary way. Women were being shown in more provocative poses than previously seen. Media and marketing these days heavily influences what is acceptable and I think we have a long way to go before the artistic nude is accepted as art, and not compared to pornography.

AZ: Let's talk about your Epiphany: Nude Movement Series! You did 2 pieces that captured this emotional outburst that you had! I think it speaks a lot when you can create a piece that moves you so emotionally, that your natural reaction is to literally cry. And Cry you did! Please tell us about that experience!

SB: Yes, I remember vividly the emotional response to this painting. I wept when I stepped back and saw before my eyes the future of my art, and exactly where I want to be and was heading. It was pure joy and pure energy and like a drug through my veins, the feeling of it all. A real epiphany. Nude movement no.1 is an exploration in light, and the subtle moments found within the negative space which play off the accentuated female form. It is a fusion between my signature expressive nude studies, with my ethereal, intuitive abstract works. Nude movement no.1 is the realization of a nude study being more than the feeling of one moment in time, but rather a movement encompassing the past, present and future, the transience of human energy within space and time.

AZ: In Movement No. 2, you mentioned that you were creating these pieces as you were moving to an island? What island was it that you were moving to and do you still reside there? If not, please tell us how your experience was during your time there...

SB: I moved to Macleay Island in 2006, which is a small island in Moreton Bay, about 15 minutes by ferry off the coast of Brisbane, Queensland. I lived there for about two



"Wood Sketch Nude Series":  
L to R: "Fire in the Belly", "I'll Be With You in a Moment",  
"Through the Doorway of Love".







and a half years, prior to relocating interstate. I then moved back to another island for a time. Island life was amazing, and it was on Macleay Island that my artistic career really took off. At that point, I was creating and selling on average, one painting a day- around thirty artworks a month. Most of these were my multi-canvas abstract works which I was selling via eBay and most of them were sold to collectors in the United States. The island was very peaceful, little to do but be creative and it was the perfect environment to really focus on my work. The sky was vast there. Amazing clouds and sunsets. It was a magical place and so removed from the complexities and distractions of mainland living. I do feel a strong pull to move back someday!

AZ: The Wood Sketch Nude Series - They all give off the same energy, which is excitement, passion, and vibrancy. The description of the piece titled "Through the Doorway...Love" was most intriguing to me as you talk about how love moved you enough to create this portrait of a woman who represented Love. Do you personally identify with this woman, and how so?

SB: This was a portrait of a woman I created as a representation of love. And yes, it is representative of my own interpretation of love. Love is vibrant, wild, compelling. It can also leave you waiting and uncertain. The possibility of love can be beyond many doors. Love can be powerful and moving. It can almost burn your skin with a blush and burn holes through your history. It can make a deep impression and then leave you feeling empty and confused. It can be started, die-down...and then be rekindled, and if constantly tended to, a never-ending fire through space and time.

AZ: Your Charcoal on white paper series - I am guessing by the lack of rendering in these, that they are quick gestures.. Can you please tell our readers a little bit about the art of the Gesture drawing? How much time do you typically spend on one pose until moving on to the next? And what is it about these fast paced drawings that is the most intriguing to you?

SB: Yes, these are spontaneous gestural studies. I don't usually set a specific time limit on these works, they just sort of happen. I let myself completely relax and kind of "tune in" to the art work and let my conscious mind disappear. It is in some ways almost meditative, but not so removed as I am using my body to channel an energy. I work very fast and so I would say most of them are done within a couple of minutes. What I find more intriguing about these sketches is that unlike a labored, "paint by numbers" style of figure, where the artist might typically have an idea of the tones and the aim is more a hyper-real outcome, these are completely new imaginings, completely free of restriction and unhindered by set rules or expectation. And so you end up with something that is truly unique but more importantly, bustling with energy and dynamism. I am really into energy, I think. It excites me. And I like that each time I look at these I notice something new. It's about mark-making. It can all come down to one quick flick of a charcoal stick which really "make" the image stand out.

Art: "Fire in the Belly"

[www.ArtOfSej.com](http://www.ArtOfSej.com)



AZ: Can you give some up and coming artists new to the world of figure drawing, some advice on how to keep their arm loose or some technique on how to best capture the movement of a live model in a restricted time frame?

SB: If you are wanting to create loose and expressive art, then my tip is to work fast. Let go of thought. Whatever captures your eye, quickly focus on that using your hand as opposed to your mind. Letting go of the notion of proportion is a big thing for me. But that's my style. Some people really obsess over proportion, and that's important if your intention is to create a realistic image. But if you are after energy, movement and line, then just let go and work fast- don't fret the small stuff. Kind of like if you are doing an exam and can't think of the answer- move onto the next. This is a great way to develop your own style too as your body starts to synch with your mind and you naturally develop your own little quirks and uniqueness.

AZ: "Transformation Aura" - This piece is really visually stunning, and its usage of such bright pink color is what caught my eye the most. Can you give our readers some insight in your choice of color? Also, the title is equally as intriguing, as the word "Transformation" suggests a gradual change, or moving in a new and improved direction. Can you please explain what inspired such a beautiful title?

SB: I really love exploring color. Especially in my abstract works. I selected this pink as it was very vibrant and I wanted to work that against the browns and create a lot of depth in the figure. I had been creating a lot of red and gold nudes prior to this point too and wanted something a bit softer, even though the pink is so vibrant, it has a softness. I also deliberately left certain areas unfinished, to give the sense of movement through space. It is not proportionately or anatomically correct, (I don't find that to be important in what I am trying to convey), but is symbolic of a woman's journey. We are constantly in a state of change and transformation and this often plays out in my work, the sense of a sort of evolution of the soul.

AZ: Pink B. Lush really caught my eye because not only are you capturing this free-flowing movement of the beautiful feminine and goddess-like figure in a painting, but you also achieved this over the span of 6 canvases that fit together to create one large piece (6 ft.!). Is there a name

for this type of art that is sort of sequential in having a different canvas for each different section of the painting?

SB: I started off painting single canvas artworks in 2004, but over time wanted to create larger works and found it interesting to do it across multiple canvases. The more I did this, the more keen I was to push the size of my works. The largest I created was over 12 canvases.

AZ: What is the process like for creating something on a scale that large? Do you do anything differently than you would if you were creating a smaller piece of work (do you use grids or anything else of that nature)? Also how long did it take you to complete?

SB: I always create work this large on a flat surface such as trestle tables or on the studio floor. I don't really do anything differently but it is important to make sure the canvas are all lined up, so I use clamps to keep them from moving during the creative process. I don't use grids, I just use them all as one giant complete canvas and go from there. It creates an interesting image then when installed.

AZ: Pink B. Lush was also obviously inspired by and created for a great cause as you state in your description! Can you please tell us a little bit about that cause, how you were able to get involved, and how were you able to help out by painting this piece? It's amazing that you were able to contribute in your own artistic way!

SB: I created Pink B.Lush in order to raise awareness for breast cancer. There was a social awareness campaign on the D.A. website at the time and this was my contribution. Breast cancer awareness and research is very important to me as I lost a number of family members including my mother and sister to this disease and so it was very important to me to be involved. I have contributed my money and art in support of numerous charities, and currently am working on a large painting which will go into a charity auction to raise money for Multiple Sclerosis. The charity event is called The Scarlet Cup, and will be held in Melbourne.

AZ: Thanks so much for chatting with us today!

SB: Thanks so much for having me!



Art:  
"Pink B. Lush"  
(Breast Cancer  
Awareness  
Campaign)





# DARIONCE AND THE LAND OF ADVENTURES

BY DARIUS CONWAY

The world was new and fresh for this little girl. Darioncé was her name. She had managed to escape the hardships and slavery of the witch in the tower. She made new friends who had also escaped with her. Darioncé was a brave creature and she was becoming even freer as she moved through the lands with those very three new friends Jacob, Jon and Jack.

The three had managed to raft through great waters and travel through the Land of The Trees where they met King Luther, a tree creature from the land, huge in size and form. Luther moved Darioncé and her friends forward with a bark of tree that had magical powers to help them stay warm because he knew it was going to get cold on their next journey towards freedom. They peacefully moved through most of the land however, a storm was looming ahead. They still pressed forward! What shall be expected? What will they conquer? What would be their destiny?

As the three moved through the thick brush, a muddy swamp crept up to their feet. The thunder and lightening crashed as the darkness faded in. Darioncé and the stoop people Jacob, Jon and Jack began to move faster through the brush and the tall tree leaves covered them from the huge, tennis ball sized raindrops. The sounds of heavy thunder pounded the earth in a way that was similar to a train crashing off the tracks. They were heading toward a clearing.

They ran faster and faster, breathing heavily and she pushed her long black hair back from her face, as she ran. They finally reached the clearing and escaped the storm at the end of the Land of The Trees. Darioncé could not be more proud of her boys. They had managed to keep each other motivated and moving as they ran through the storm. They immediately started to chant, "NAMASTÉ, NAMASTÉ, NAMASTÉ!!" All four of them jumped up and down, hugging each other and smiling.



Jacob looked over from the excitement and said, "Look!!!!" as he pointed toward the distance. They were on a clear mountain top view from the trees and down below in the valley were a sea of lights and movement. What was ahead of them? Would there be more creatures in this sea of lights? So, the three got into formation, dusted themselves off and headed down through the valley. Darioncé and the stoop boys were on a mission to conquer this new land.

They got closer and closer to the valley. There was a huge wall and entranceway with colored lights in hues of green, purple, yellow, pink, red, and even gold. A tall black woman with a huge blonde afro appeared right out thin air. PUOOWFFF!! She levitated 6 inches off the ground, statuesque in form, like an Oscar award.

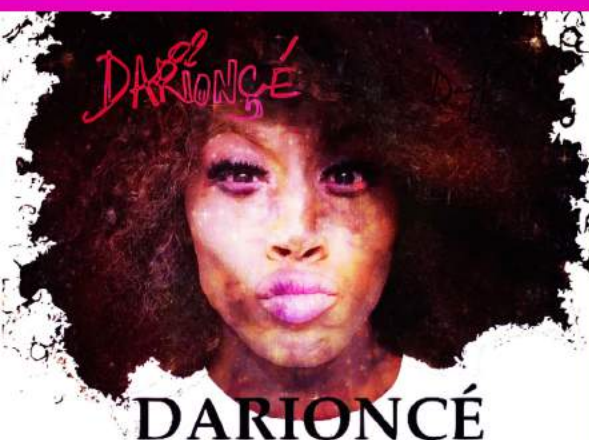
"Hello there, and welcome to The Land of Adventures, where reality is fantasy! Because fantasy is reality! Be prepared to enter a world of fantasy!" As she smiled and the door behind her with all the lights opened slowly, Darioncé and her friends looked at each other, smiling excitedly. Jon says, "LET'S GO!" He grabs Darioncé in a rush as the gate slammed.

"But WAIT! Darioncé..." the lady said. "Yes?" Darioncé responded. "Prince Tempest Matthew has invited you and your friends to his ball. He heard that the Queen of America was passing through from King Luther of The Trees." She then proceeded to hand out 5 GOLDEN TICKETS! The boys looked at each other and say, "Queen of America." They acknowledge the gates open and they ran in happily. Darioncé turned and says, "Thank you, I guess...Queen?" "Go in darling, you shall see." Says the lady with her cunning smile.

The four were moving forward and it was beginning to become clearer each day. The streets of the Land of Adventures were crystal-like and sparkled with colorful light. The music of carnivals filled the air and snow covered the grounds and buildings. To their left and right were small townhouses of various bold colors and shops of candy. The land was already magical. What else was to be expected? Would they continue to be happy? Who is this Prince Tempest Matthew!? And what were they suppose to wear to a ball? Darioncé was confused but happy to see what was in store for the rest of her journey...

The Moral of the Story: Be grateful and just continue to live life, no matter what life throws at you. Keep on moving through the storm and all. There is always a silver lining.

## TO BE CONTINUED...



The Adventures of Darioncé is a fictional mini series written by Georgia based creative spirit, Darius Conway. Darius has turned his alterego "Darioncé" into a character through which he can share his personal experiences and the lessons of life that he has learned along the way. To read previous entries in this series, please download our past issues in our issue library on [www.Abrazine.com](http://www.Abrazine.com)! For more Darioncé, visit his website below!



[WWW.DARIUSCONWAYINC.COM](http://WWW.DARIUSCONWAYINC.COM)



# Flittering Thought...

By Ry Piet




**Movement** - The trees sway in the wind, lean toward the sun, grow to the sky, stretch into the earth. The flames flicker and rave, like fingers spasming, tongues exploring. The wood turns to embers, embers to coals, coals to ash. There is the motion of the obtuse; the traveling across countries, the walking across town, the sitting up, the moving of one's toes, the fluttering of one's eyelids. There is the motion of the acute, the sound of a wind or whisper, the steam of a kettle, the cold of snow, the light of the sun, the settling of mountains.

We cannot sit still. Not because we wander, but because all seats are moving. To be stationary is not to resist motion but to move in harmony with whatever we sit amongst. To synchronize. Like we set our clocks to the pendulum. To sit silently in a room in congregation is to seek equilibrium and consonance with one another. Relative stillness can really only occur in moments of synchronous harmony amongst small collectives in contrast to a far more focused and dominant tide. Stillness isn't not moving, it's swimming upstream.

In sailing, you cannot sail directly against the wind. You have to "tack" or sail at diagonals back and forth across the wind in order to eventually make your way back upwind. This can be a powerful metaphor for personal and cultural change. If the wind is in the x directional, the sky is y, these movements across the wind in the z direction are probably the most important aspect of the journey. It's where we find parallel paths to the dominant wind. Because though it seems that a dominant wind is blowing in one direction, it is really made up of many varying and constantly shifting individual winds that culminate into a statistical appearance of singularity. All wholes are made of parts. All parts may be seen as wholes. The lessons we may learn by sailing across the wind of our dominant patterns of behavior may lead us to revelatory discoveries about both ourselves and that which we discover around us on the way.

We tend to think of our time and space as a line even though we are aware of the many more directions we may live in. It traps us in linear views of our world whether hierarchically; up versus down, or progressively; future versus past. This may lead us to believe we may only move in one direction (that way the wind blows us). But we need to remember there are many paths alongside of us, and many things to learn from exploring them. Moving is just as much about recognizing the spaces you may fly to as it is about flapping your wings.






**Movement** - The shaking that prevents the dying from being dead. We hustle and bustle some intently and with such fervor toward our assigned tasks whether in the service of a superior or some sense of projected obligation to groups of supposedly omnipresent comrades who's daily thoughts scarcely contain one iota of consideration toward our efforts. We drive from meeting to meeting. We rage when delayed in our transit. Anger and business abound. They may be the two most important ingredients in keeping us alive: Passion and Locomotion. Perhaps then, might passion be the movement of the soul?


The congregation of those who would pickup the phone when you're about to destroy everything you once held dear and you need a soothing word would most likely be held together by (com)passion. A vehicle is useless if it's stationary but just as inept if while in motion it is aimless. Movement is half the vector. It's passion that directs it. Without passion people would shake and lurch in place. All accomplishment requires both. Accomplishment might not be the right word it assumes some level of external congratulations are in order. Some things we "accomplish" through passion and movement might even be met with scorn or dismissal, or better yet go completely unnoticed, essentially invisible. These are things that we've poured our entire being into, like writing an opus or putting on pants. Why won't someone give us a blue ribbon? Why won't God speak to us and tell us we are more important than Jesus, but "Shhhh, don't tell anyone..."? Why won't our family recognize the genius of our 24hour soundscape of platypuses scaring off wallabies? Why won't our best friend recognize we missed the last 15 movie nights because we were designing and building a house made entirely of burdock seeds and dandelion cotton in our dreams?

It's like the story, Flatland by some guy I can't remember right now but whose name's importance I shall circumvent by cherry picking out parts of the story he wrote and retelling them to you to illustrate the point I'd like to make. In Flatland (the story) the character's lived in a world with only 2 dimensions (Flatland, the world) as opposed to the 3 dimensions which most of the human beings reading this(I hope) might be familiar with. So let's say there was a point in Flatland, much like a point in 3 dimensions, it would be invisible...UNTIL IT MOVES. Then, in Flatland, it would look like a line; while in 3 dimensions, it would also look like a line. Passions might be only slightly more complicated than having a point to make. No one can see a point. It's kind of maybe almost a paradox because to everyone other than the point and its creator: a point is pointless. It's probably how other gods feel about us if one god that wasn't the others created us. Because even if the point becomes 2 dimensional, it's barely noticeable in 3 dimensions.

So let's say you work on one aspect of a big point you'd like to make a step in making a passion project a reality. There are so many other half finished, not entirely fully articulated or realized ideas out there, like pieces of paper on your desk, not easily distinguishable. So let's suppose the motion of an idea or a passion realized is a sphere like a sun bursting out with many rays in all directions. If passion is met with action or movement that manifests in all the dimensions accessible to our collective audience, it will be impossible to miss. If we allow even more than the dimensions we live in to pass through us, or our creations as an extension of us, we may just be able to transform and lift up the world around us. Seeing passion without movement is to live in a dimensionless singularity contained by the walls of your fear limiting the natural flow of your potential. To vibrate and openly flow outward gushing with radiance from beyond your immediate limitations is to share completely. To become by getting out of the way of the natural outward current of all existence of which we are but a path through which all inspirational power flows.. It's like a white hole. All energy pouring outward. Time speeding up. Life accelerating. Realizations manifesting.








**Movement** - That which we must invoke strength from the gods to initiate to keep from feeling trapped in this feeling of fear to leave. It is good to move, he repeats in hopes he will believe it some second, minute, or hour from now with nothing less than the ultimate conviction. He casts shadows with the height of his anxious fortitude. It creates the illusion of comfort one constantly seeks in returning to the cascading immersion and protection of the womb, to be submerged in a stationary state... but here of panic.

**Movement** - When we find a difference in the measurement of our position in space relative to the thing we pretend is constant called time. If you haven't floated above the previous social check stop in space at a certain time you're falling behind. But the unspoken observation is that everyone's goals are both nuanced and adapting. As we enter a new space our ability to move changes. In water, we swim or tread. In air, we may fly, glide, fall, or dive depending on our identity. Sometimes, we may waddle in a space that preferences a gallop. This is when things become a bit confusing. If we are only well versed in a wonderous waddle but we are led into a space that grades on galloping gloriously we will almost certainly feel out of place. It is spaces that limit types of movement in favor of a particularly singular shake that disallow certain beings' entry into them. Some of this is concrete and unavoidable, you can't swim in concrete after it has set. Some of it is discriminatory and driven by value judgments assigned to types of movement in specific types of spaces as a matter of preference and some controversially also as a means of maintaining a common bond for community to sit on. Sexy walkers want to gather together in their sexy walking place and will not look kindly on jubilant joggers invading that space with their chariots of fire boom-box in toe (pun intended).

**Movement** - The thoughts stay in a ball of yarn rolling around getting stuck to crevices of shadowy caverns of the darker thoughts. The sound of the bells the yarn has accumulated echo in the caves of self-reflection. He is not the yarn here. He is the cave. Every glinting ore in the walls an eye-ear-etc all in one. Just pure sense. The thoughts are stuck together again spiraling but raucously as if they are fighting for control; "to the victor goes all meaning". They are mean, the ideas, like he imagines all people once were, hitting each other over the head with clubs to gorge on others treasures; how he imagines we all still bare some semblance of when no one is looking. All philosophies want to stand on top of a mountain of the bodies of other vanquished philosophies victorious and gloating. He begins to wonder if it wouldn't be better to evict these constantly noisy and antagonistic tenants. But then he fears, there would be no one here to watch listen or feel for.

**Movement** - Spinning, flipping, careening. Look at me! Look What I can do! You can't see me if I'm standing still, right? Overstimulation is what you want from me, right? If I undress all this excess you would see right through me. I'm small and still. Quiet and wide-eyed. A natural born explorer. Diligent, specific, direct, blunt. Deliberate when committed. I will not run unless I know the direction and then I will do so faster than I can maintain. I will give the action more than my all. I will sacrifice myself. I will analyze an armor out of all of this that spins and whirs and distracts in every color every flavor ideas will be my weapons of misdirection. It will reduce itself to whoops and screeches to your ears. I am cacophonous. And busyful. That's right, busyful. I am not busy for I'm not accomplishing anything other than stationary transmutation around but not of me. I am busyful. Hiding. Behind. Orchestration like the Wizard of Oz. Pay no attention to ME. Look at THIS. It is the strangest type of Ego showcase, to be a Narcissist. The GREAT and POWERFUL, meek and terrified, wizard of id. The worst trick of all, is that when you perform these feats long enough even being honest may become an exhibition. - **Movement**.







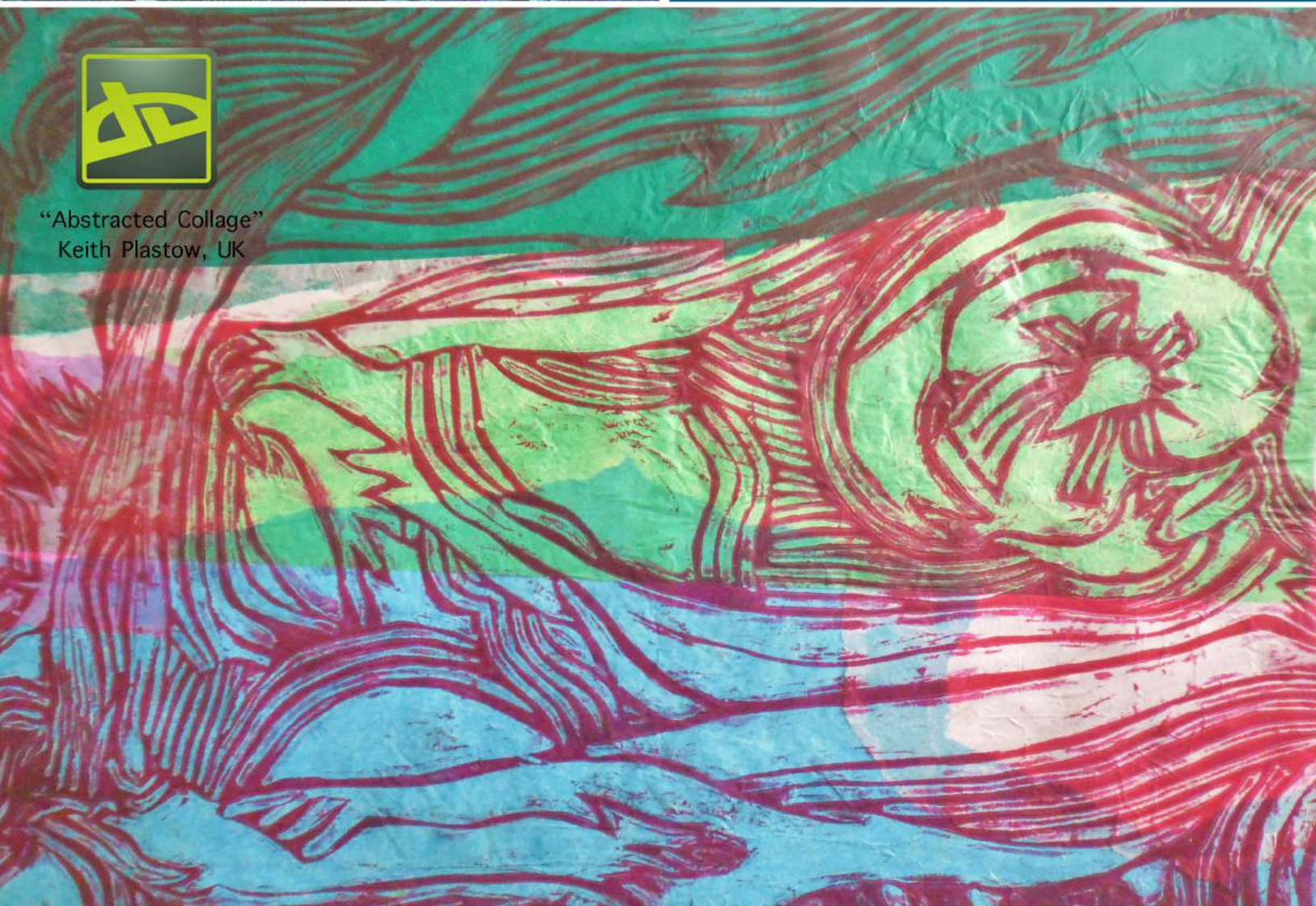
Ryan Wilson aka Ry Piet is a creative spirit who hails from Rochester, New York. He enjoys dabbling in the art of wordplay and wit and loves to explore the human thought process. He often revels in experimental music projects that enable him to capture the essence of movement through audio recording. To listen to some of his experimental musical projects, check him out on Soundcloud!



[www.Soundcloud.com/liimns](http://www.Soundcloud.com/liimns)



“Abstracted Collage”  
Keith Plastow, UK





# Breeze

**Breeze**

**Through the trees I flow,  
Like a river no one sees.  
Only the leaves know  
The complex path I weave.  
Though the seasons change,  
And the night becomes the day,  
My course I swiftly take  
So I may bring the rain.  
I am a constant in the world.  
I'll never cease to be.  
No matter rain nor shine,  
You can rely on me.  
I can bring power to some towns,  
And bring cities to their knees,  
But you wouldn't think  
So much of me,  
For I am just a breeze.**

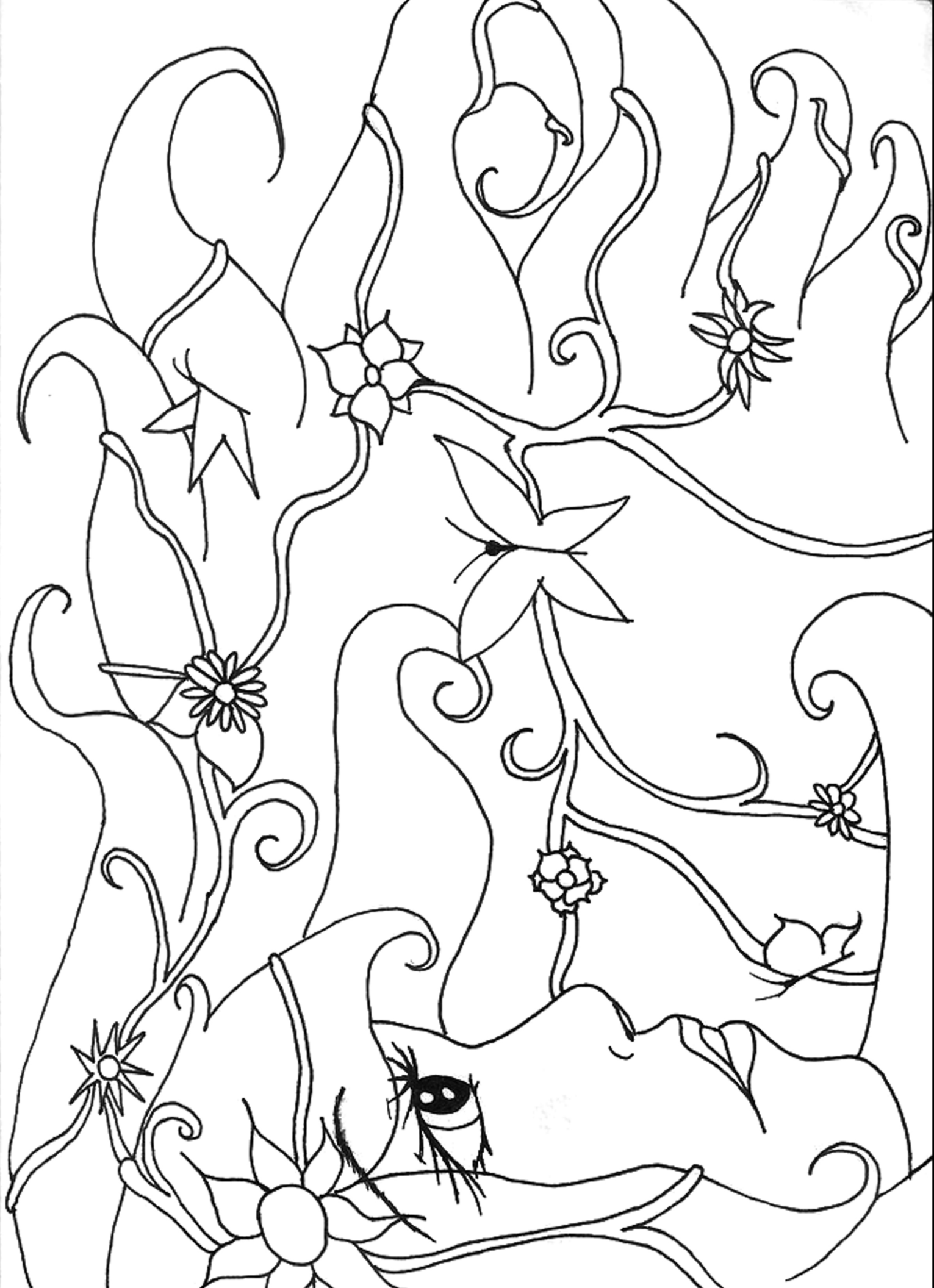


**Poem by  
Cheyenne Bridges  
21, Oklahoma, USA**

**FAVORITE DANCE MOVE:  
THE WOBBLE**

**DOWNLOAD CHEYENNE'S  
"WIND" COLORING PAGE  
ON THE FOLLOWING  
PAGE WHICH DEPICTS  
THE MOTION OF BREEZE!**







# "You Moved On"



For my sister, Mindy, who lost her fight on January 30, 2016.

By Mimi Adams Matthews

Valiant warrior,  
Wielding your sword of stubbornness  
You fought for a year, days, months.  
Your once-copper-colored hair remained—  
That mantle of fiery-ness—  
Though now robbed of color by the thief  
That ravaged your body.  
Vibrant, sassy, full of life,  
Like your hair  
Your spirit began to fade.  
Many months of war will do that.  
War whose purpose is to steal—  
Life  
Love  
Family  
Memories  
Life—  
Leaving battered bodies and  
Shattered hearts on its battleground.  
You have moved on  
And your pictures remind us of  
Those fiery eyes  
Sassy smile  
Machine-gun words  
Pointing finger  
And determined chin.  
Though small in stature,  
An undeterred force to be reckoned with  
And a generous heart that held all of us  
In its embrace.  
You've moved on to the next chapter  
Of your life.  
We are still writing ours,  
Weak and ineffectively grasping at the words  
Because the plot changed suddenly  
And the ending we'd planned is no longer possible.  
You—the one we adored and loved with all our hearts,  
Moved—transitioned to "a better place",  
Which we know is true, but THIS place is where we want you.  
On—and so life continues, without you.  
We—with you in spirit among us,  
Move—each day slightly easier for our shattered hearts to beat,  
On—step by step, hug by hug, breath by breath,  
Toward our own ending  
Which will include you, once again.





# Into the Faery Realm...



Dena K. Miller is a craft artist and all around creative spirit from the Pittsburgh, Pennsylvania area. Her poem was inspired by her "All Things Faery" Collection, which is her own line of handmade faery wings! The way that she creates these wings enables magical beings to envision themselves as the faeries they are at heart, giving them the inspiration and movement to fly away into their own little lands of make believe and whimsy! Find more on her collection on her official website and her Etsy shop!

By Dena K. Miller

Into the Faery Realm  
I do stumble,  
Spreading my wings  
But still remain humble.  
It is an extraordinary  
Journey I do declare,  
With beauty  
And darkness,  
I must be aware.  
Into the faery realm  
My wings do soar,  
With love, joy  
And movement,  
Now and forevermore.



[www.MiladyLeela.com](http://www.MiladyLeela.com)





# POETRY BY

## Shelley Sprecher Hitch

Shelley Sprecher - Hitch is a mother, daughter, sister, student and teacher from Michigan with lots of love to give. She has a big heart that feels too much some days, but that is a beautiful gift to have. She is a mother of 4 plus 2, who does a little of this and that. She is a Harley-riding vixen whos passions take her wherever she wants to go! Find more of her poetry and musings on her website!

[www.SilverWineAdditions.Blogspot.com](http://www.SilverWineAdditions.Blogspot.com)

## PARADISE

Sunshine and breeze  
Green palm trees  
Ocean seas  
So soft to thee  
Can it be  
A paradise  
Can it be  
All so nice  
Remembering what is  
What can &  
What will be.  
At the end of the day  
Visions of hope  
Seep to what I can see  
May always be  
A glimpse of the future  
In time  
On the way  
Of thoughts so pure!

## DISGUISE

I'm a devil in disguise,  
But an angel to your eyes  
A simple kiss will unleash the soul;  
You will totally lose all control.  
From the curves above my hips,  
To the fullness of my lips  
I will be your heart's desire;  
Passion will engulf you  
Setting a blaze, internal fires.

I'll stir awake what was though lost,  
Overcome to the fever,  
Divulge into mounds,  
Of milky white desires.  
At what cost, is it said  
More crazy than a wildfire  
Dancing on your head.

You'll want me, when I'm not there,  
Make you quiver beyond compare.  
Those are ways  
That make you totally unaware,  
Forgetting who you once were,  
Enjoying temptation and all its fares.

Waking in a mist of wonderful dew  
Surging electrical intensely shot  
through.  
Wondering in the morning if it was all  
true,  
Mark on your soul,  
Knowing this taboo.



# "A POEM OF MOVING FORWARD"



*By Darius Conway  
Georgia, USA*

When you're alone all by yourself

And you're lying around

Reflection stares right into you

Are you happy with yourself?

You stripped away

The illusion of your day

The illusion has been shed

Are you happy with yourself?

Are you moving forward with life

To be happy with YOURSELF.

Be happy with moving forward

With just yourself.







**NYC Fresh Faced Fashionisto  
Christian Culture  
(The Artist Formerly Known as Chris Crook)**

**Interview By Darius Conway**

*He is wild, free and moving through the world of fashion: Christian Culture (The Artist Formerly Known as Chris Crook). With that long name like Prince, his style is making an impact on the young, up and coming generation. He is dominating the industry we know as fashion.*

*I caught up with him with a Q & A... Let's see what Christian Culture (The Artist Formerly Known as Chris Crook) has to say about his movement in fashion.*

*Top Photos (Left & Right): Model - Galaxia Lorenzo, Photographer - Conte-Potier. (Middle) Photo of Christian Culture.*





**DC:** What is your name and what name do you prefer as an artist/stylist in the fashion industry?

**CC:** Christian Culture (The Artist Formerly Known as Chris Crook)

**DC:** What is your style/aesthetic of choice in your styling?

**CC:** It really depends on the type of styling/direction I'm working with. If I'm directing an editorial, it's all about creating the story I am trying to convey and manifest. Personal styling is dependent upon the image/look(s) that my client and I want to project. It's all about listening to my clients' wants and needs and then being able to deliver on that.

**DC:** What are you inspired by and what influences your movement in the fashion industry?

**CC:** I am a very eclectic, spiritual being. I get my creativity from my core. I can say inspiration inspires me. The word itself is rooted from Greek meaning in the spirit; it comes from the divine. Any great artist can tell you that. It's like you just have a feeling you can't really explain and when you feel it, you just can't fight it. You have to go with it and the results manifest into reality. It's a beautiful process.

**DC:** Are you a trend follower or do you set your own trend focus?







CC: Being an eclectic being, I like to do a little bit of both. I can say though, I definitely am a true visualizer. I love bringing things to light.

DC: What movement in the fashion industry are you most inspired by? (FOR EXAMPLE: Sustainability, Resourcefulness, Going Green, No Fur, I.E.)

CC: I'd say that fashion is art. The industry is so broad and intricate yet so simple and fun. The resourcefulness is what stands out to me, because you can recreate and reconstruct to make something out of anything.

DC: What does movement mean to you in fashion?

CC: Movement is the fluidity; it is the continuity of originality. Although everything comes from a root and a source, it still has a never-ending cycle.

DC: What are your future goals in the fashion industry?

CC: To be the next great me. I want to do it all. I don't want to limit myself. I want to be a renowned entrepreneur, fashion director, artist and writer. I also love retail. Visual and still styling give me life! I'm going to the Fashion Institute this fall for my display and exhibition design classes. I cannot wait to delve into it all: Retail, TV and Media, Editorial and Magazine!

DC: What do you want to change in the fashion industry?

CC: It's changing on its own. There's more diversity, opportunities, and even the aesthetic has changed. I remember it was based on machismo when it came to male models, now it's about beauty...even androgyny.

DC: FOR FUN! What are your favorite colors, food, and artist... and why?

CC: I can say I love all colors. Every color represents and brings different vibrations. If I had to choose a variation of colors, I'd choose earth tones. Olive, brown, tan, beige, burgundy, rose, or anything else that is earthy. My favorite foods are the ones you eat! I love food :-). Ha-ha! I'd try anything once. My favorite artist depends on the type. I love Jill Scott, musically; she is so eclectic and fuses all genres and even spoken word into her work. I love it. I love the creative director at Balmain, Olivier Rousteing. He's dope and I love his aesthetic!

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[www.ChristionCulture.Weebly.com](http://www.ChristionCulture.Weebly.com)





# Nerds Clothing®

Nobody Ever Respects Dorks Society



## THE SEQUENCE Of A Work in Progress with Eric Medina

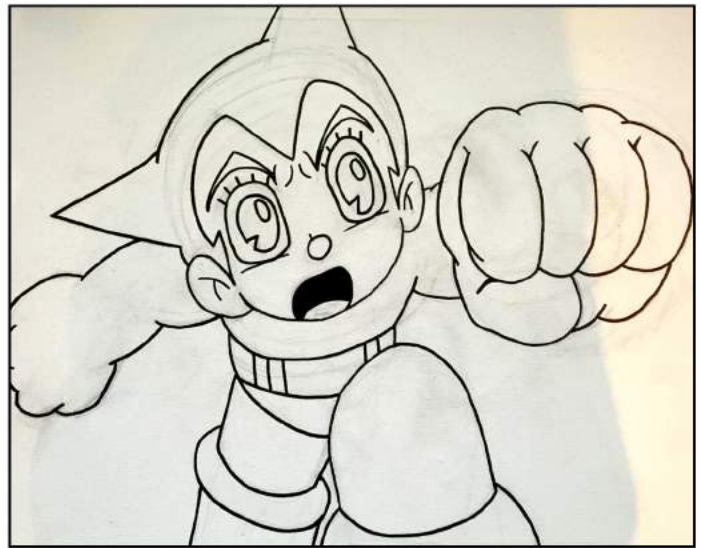
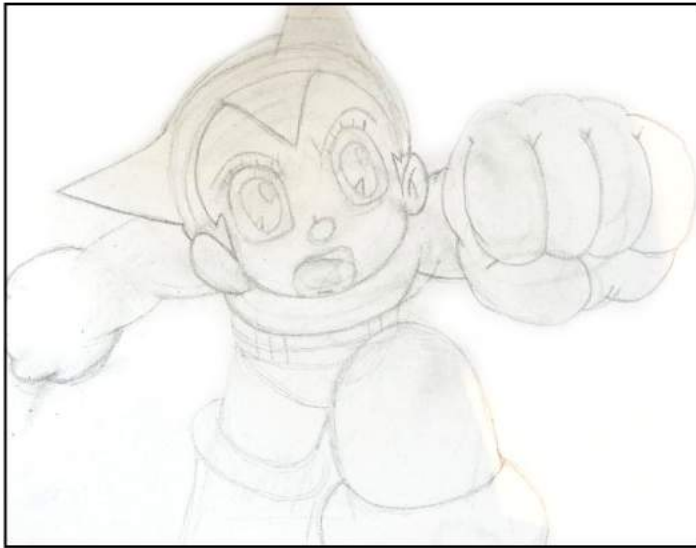
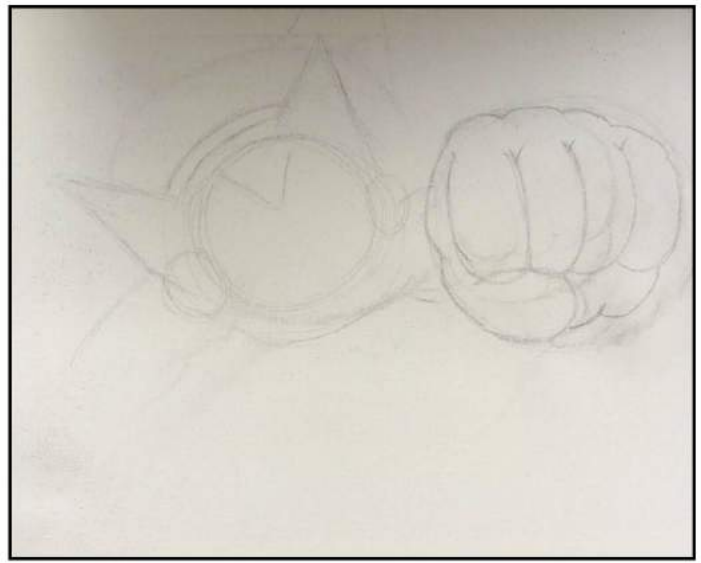
Attention Nerds Everywhere! - New Jersey based T-shirt designer, Eric Medina has formed a special society for those who have been ostracized by the masses. As he describes, "We're the ones who were picked last, the ones who were never the coolest, and the ones who know too much about too much..." He has become THE go-to designer and voice of a demographic who are finally starting to embrace their geekdom. Eric lets his fans and followers know that it is perfectly ok, and even COOL to be nerdy, and he does this through the designs and mantras that he prints on his threads, which are chock full of 90s nostalgia. He cleverly depicts his own versions of our favorite old cartoon and 8-bit Nintendo characters which have been a hit amongst Millennials, who swarm to his booth at various comic and clothing conventions around the US.

Not only has Eric's brand caught the eye of kids who are just trying to be accepted in this "hard-knock" world, it has also spoken for itself and his message has made its way to some very prominent people in the entertainment industry and the gaming community. Some of his affiliates include Mega Ran, Prince EA, professional wrestler Xavier Woods, Hot 97's Gerard "HipHop Gamer" Williams, and Def Jam/Marvel Studios composer Richie Branson, just to name a few.

While Eric's first passion is producing illustrations for his brand, he also doesn't mind branching out and creating pieces specifically customized and commissioned for and by his fans. Today, Eric takes Abra-zine on a little behind the scenes peek of the process of creating a commissioned piece, from start to finish. A sequence by definition is "A particular order in which related events, movements, or things follow each other." This is a process that any designer has to follow in order to create a finished piece of art. In Eric's case, he was asked to create a commissioned piece of "Astro Boy", and old Japanese manga series, popular from 1952 to 1968.

*On the following page, we see the process of the finished collage, from start to finish.*





Left to Right, Top to Bottom: Step 1 usually starts with finding a reference to match the likeness of your drawing to. Step 2 he begins sketching. Step 3 he has completed his sketch. Step 4 he refines his lines and solidifies his sketch by outlining in black marker. Step 5 he adds his color by painting the whole piece. Step 6 is the last and final step in which he collages old excerpts from the actual Astro Boy comic onto the canvas, to give it the finishing touch. Adding a coat of clear finishing spray over the entire final piece is encouraged, to prevent smudging over time. For more info on Eric's art and clothing line, visit him on the web!



[WWW.NERDSCLTHING.COM](http://WWW.NERDSCLTHING.COM)





# CYBER RAPTOR

Rave Gear and Accessories  
BY KARA HUNTZINGER

Cyber Raptor is an alternative fashion company created by our cover artist and Tampa, Florida native, Kara Huntzinger. She creates & sells custom clothing and accessories for the ultimate cyber-esque look targeted to Ravers who are looking for some fun apparel to wear to a party, or for a wonderful night on the town, etc.

Urban Dictionary describes a Rave as: "An organized underground party involving music and dancing. Raves typically involve one or more DJs playing electronic dance music such as techno, trance, breakbeat, jungle, and ambient. Usually starting after dusk and lasting through 'til dawn, drug use at raves often runs rampant; particularly the use of Ecstasy and LSD. Raves can vary greatly in size and scope, hosting from dozens to thousands of guests, and lasting from one night to a few days. Classically, ravers have maintained a strong community spirit and have promoted an ideal called PLUR, an acronym for Peace, Love, Unity and Respect. These values have unfortunately faded somewhat since the onset of a newer generation of ravers unfamiliar with these concepts so elemental to the original scene."

Kara makes items that are hand-crafted and custom-made to her clients' hearts' desires. If you have a thought for a custom outfit or certain items, she is open to collaborating with you to make your imagination come to life! All of her items are made from a pet-free and smoke-free home. Some of her hot items for party-goers and ravers include respirators, gas masks, surgical masks, goggles, kitty ears, fluffy cuffs, fluffy top pencils, glowing horns, cyber wigs/falls (dreads, hazard tape, cyberlox, yarn, etc.), synthetic dreads, wings, tutus, bows, UV-reactive jewelry, perler creations, beaded jewelry, and fluffy collars.



**BUY CUSTOM RAVE GEAR ON KARA'S ETSY SHOP!**









# THE POWER OF SOUND



BY ELLIE BRUCIA





*Ellie Brucia is a singer-songwriter, tarot reader, sound alignment practitioner and plant magician. A native of NYC, she now resides in London. Ellie offers sound alignment sessions, chakra tea blends and tarot readings. She specializes in readings that help to promote spiritual, personal development.*

Sound is a creative force that has been part of many creation stories. According to various cultures and myths around the world, the world was created by sound. The Vedas of Hindu tradition said that the universe was created specifically with the sound "Om". Om was considered to be equivalent to God, which to them, is Supreme Consciousness. The ancient Egyptians believed that the god Thoth created the world by his voice alone. And the "Popul Vah", the sacred text of the Mayans, states that the first real people were given life solely by the power of the "Word". The Hopi believe that all animals were created by the spider woman, who sings songs of creation over them. In the Bible, it states that, "In the Beginning was the Word." And there is now also the modern scientific Big Bang Theory, which promotes the idea that the universe was created by an explosion that has been reverberating and expanding out in space.

Sound is a vibration of particles and objects. It makes patterns- geometric shapes that are found everywhere. It is among the most transformative energies on the planet. Sound causes change; shifts in energy, and its patterns.

In Kabbalah, the 22 letters of the Hebrew alphabet are all consonants. These consonants are believed by Kabbalists to have an energetic imprint. However, the power is latent and it is strongly asserted that it can only be activated by the human voice, when they provide vowel sounds.

Witches, magicians and other such magical workers understand the influence of sound as well, and firmly believe that all magic and materialization of intentions come from our words. For witches, the tongue is considered a powerful tool.

Sounds, shapes and colors are interlinked. There is a close connection between these expressions of energy, and all other expressions of life. However, sound is a particular intermediary between an intention; visualization in the mind and concrete form. Its motion creates shapes that make an impression on physical matter.

### **Using the Power of Sound in Everyday Life:**

How can we use sound to our benefit in our everyday lives? Here are some tips:

#### **-Pay Attention to Self-Talk**

Be wary of saying things like, "I'm so stupid." The effect is more harmful than you may realize. Use kind and empowering words instead.

#### **-Pay Attention To What Music You're Listening To**

Some genres of music may influence you to feel more chaotic, and some may make you feel more harmonious inside. Feel which ones are benefitting you, and which ones are unhealthy for you to listen to.

#### **-Chant Mantras**

Chanting Hindu Mantras is believed to be very beneficial in so many ways for the mind, body, heart and soul. Om Nama Shivaya-This chant is an acknowledgement and honouring of our inner divinity, which resides in all.

#### **Om Mani Padme Hum-**

There can be a long, complex explanation of the significance of this mantra but for me, simply, it is about clearing impurities that block us from our enlightened selves that exist within. This mantra is also linked to the theme of compassion and therefore links to the goddess/bodhisattva Kuan Yin.

#### **Om Gam Ganapataye Namaha-**

This is a chant for the popular Hindu deity Ganesh, who is the "Lord of New Beginnings" and the "Remover of Obstacles". He is also the ruling deity of the Root Chakra. This chant acknowledges him, and encourages his assistance in success, protection and wisdom.

#### **-Receive a Sound Healing Treatment or Attend a Sound Bath**

If you haven't experienced this yet, it is a treat! You may find a Sound Bath event going on in your local yoga studio if you look into it. There are also even Sound Healing Concerts, performed by Masters of the practice. Or if you'd rather stay home, you can find beautiful tracks to listen to on the Internet with headphones on.

#### **-Vocalize**

To give your chakras a quick "tune up", you could vocalize while standing, starting from a low note to a high note, repeating a few times. Singing is also a great way to chase away the blues and elevate your mood.

#### **-Have a Clear Intention When Using Sound/Words**

And remember- when it comes to working with sound, intention is everything!



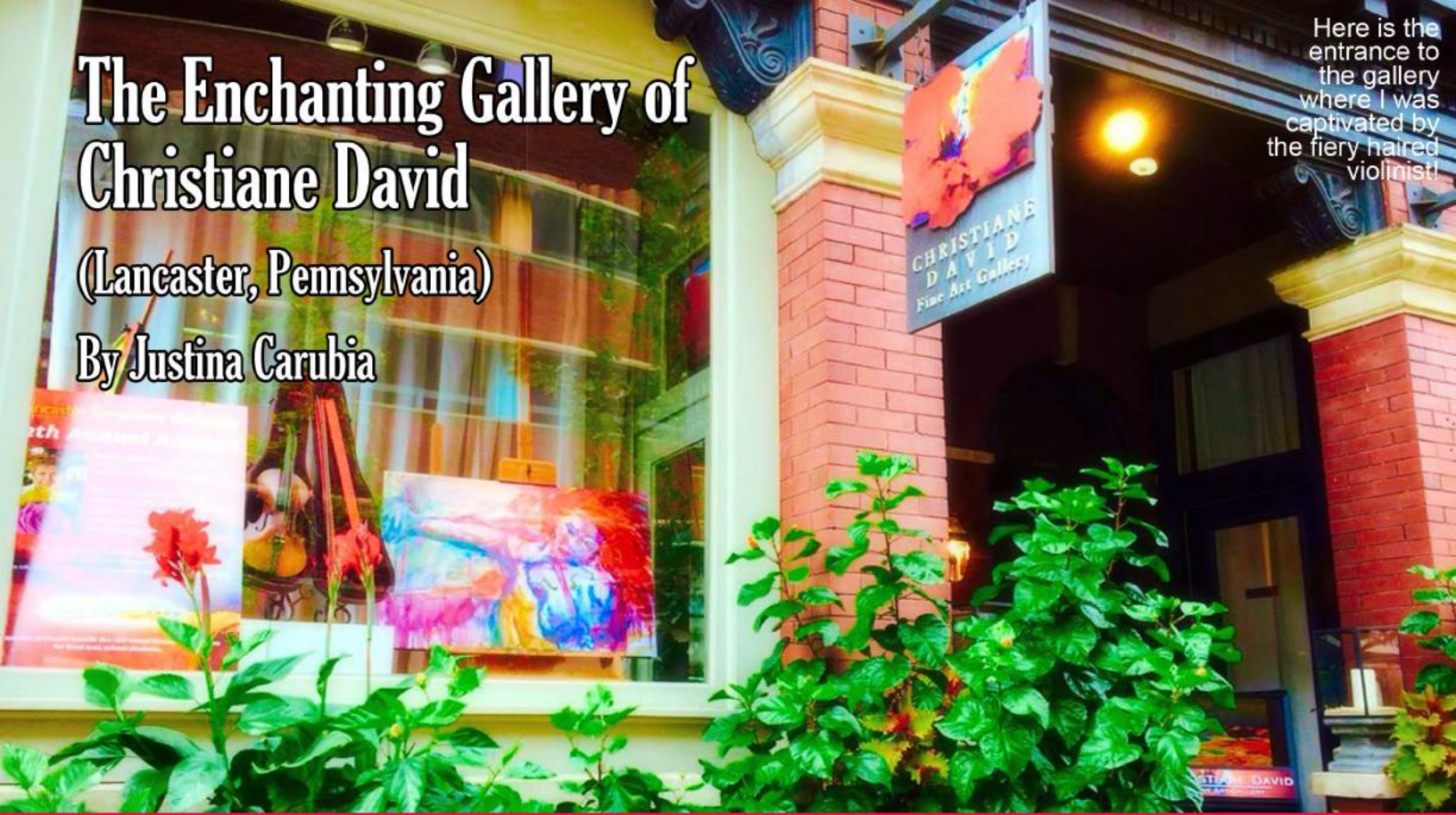


# The Enchanting Gallery of Christiane David

(Lancaster, Pennsylvania)

By Justina Carubia

Here is the  
entrance to  
the gallery  
where I was  
captivated by  
the fiery haired  
violinist!



This past October I took a trip to Lancaster, Pennsylvania with my parents for my father's birthday. My parents have been frequenting this quaint little section of PA for the past 5 years or so and they made it a point to bring me along this time. Among our travels, we decided to spend a whole day exploring Downtown, Lancaster which is filled with little vintage shops, boutiques, and art galleries. I remember one of the very first shops that we walked past, right after we had parked our car. It was a cute little art gallery called "The Christiane David Gallery", and in the window was a watercolor painting of a girl with fiery red hair, playing a purplish colored violin.

Throughout the painting, there were passionate streaks of yellows, blues, oranges, purples, and greens, and it was apparent through the expression on the girl's face that she was enveloped in this music that she was creating. As I stood there entranced in this work of art, I felt that I was just as moved in experiencing a painting this beautiful, as this girl in the painting was, in making her music.

Just as I was admiring this beautiful work of art, I noticed a lovely woman trimming some of the vibrant red flowers out in front of the gallery. She asked if I would like to come inside of the gallery and browse more works of art. I asked her if she worked there, and she proudly exclaimed that it was her gallery, and she was the artist who had painted this piece that I have found myself so drawn to. She was indeed Miss Christiane David! I excitedly accepted her invite into her gallery!

As she brought me into her magickal little space, my family trailed in behind me, exploring the stark white walls splashed with her colorful paintings. I wandered around the space with a wide-eyed sense of wonder and curiosity, like that of a child finding it's way through a toy store.

The first room I noticed, and fell in love with right away after we walked through the entrance, was a little foyer with a black and white checkered floor, and a spiral staircase adorned in twiggy foliage, faux owls and twinkling lights. The decor wrapped around the staircase's ornate banister which ascended up into heavenly bright sunlight. I wondered if I followed the spiral trail up the stairs, would I then disappear into a whimsical time warp-reversed rabbit hole and land in a realm of fantasy lost in space and time? I didn't dare attempt this voyage, but it was quite tempting.

I continued through the main floor; was enchanting to walk the creaky wood floors and observe each brush stroke that decorated her quaint little creative abode. Her son-in-law who ran the floor and her sales had directed me to the prints that she had available, and right away I started looking for the violin girl with the fiery red hair. I looked through stacks and stacks of colorful prints of paintings that had become her life's work. Finally I happened upon the one that had entranced me in the storefront window.

IT WAS THE LAST ONE!



Here I am  
after I  
purchased a  
print of the  
fiery-haired  
violin girl.  
I hope to come  
back and visit  
again!



CHRISTIANE  
DAVID  
Fine Art Gallery

OPEN



The magical staircase in Christiane's Gallery.





Here I am with artist, Christiane David herself, posing with my newest purchase!



A closeup of the fiery haired violin girl that caught my eye at the gallery!

You know that feeling when you know something is just meant to be yours? The print was \$60.00 and although money was tight, I didn't know if I would ever see this painting again. It had moved me too much to not have permanently in my life. I said to her, "I'll take it!", and motioned to the register to cash out on my splurge item. We had gotten to talking, and she started to tell me a little bit about the painting that I had picked out. She would invite musicians to come play in her gallery and paint them as she played. She would also attend the Lancaster Symphony charity and fundraising events and paint the orchestra as they were playing as well. She talked to us for awhile about how she was inspired by capturing the musicians and their movement, in her visual works of art. She is so moved by their music, she lets her brush be guided by their sound, and matches the strokes to everything she hears, translating it all, visually onto canvas.

We then chatted about my musical endeavors and she invited me back sometime to play in her gallery so maybe one day she will paint me! I would be so honored!

After I purchased my print, we were so wrapped up in conversation that she was excited to show us her basement that they just started to renovate for classes, and extra studio space. She took us down the stairs and showed us all the things that she was imagining to bring this space to life! It was exciting for me to see someone so successful in a field that most deem "impractical" as a means to make a living. Most only give attention to the term "starving artist", but she is in fact a "thriving artist" and the living that she has been able to make for herself through her art is extremely inspiring and moving to me!

After we toured her basement, she took us out onto a little veranda off the back of her studio that was adorned in green foliage and bright pink and orange tropical flowers. She had a mischievous little cat that wandered around the terrace as she chatted more with us about her upbringing in Belgium, her studies of art and architecture in Brussels, and her travels through Europe and Italy. Her whole demeanor and life was something out of a quaint little novel that I wish I could pack up and take home with me. I would read it on days when I was feeling less than inspired.

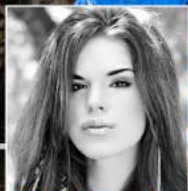
Picking the brain of someone as accomplished in the arts as Christiane was a nice and unexpected experience for me on this trip, and I hope to one day take her up on her offer to go back and be painted by her wonderful "stroke" of genius. I also hope to one day be as accomplished of an artist as she.

LEARN MORE ABOUT CHRISTIANE DAVID AND HER MAGICAL GALLERY ON HER WEBSITE :

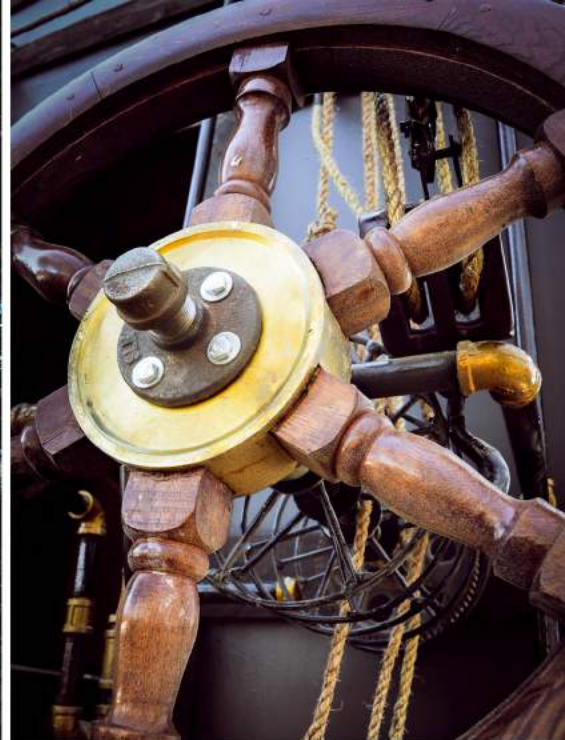
[WWW.CHRISTIANEDAVID.COM](http://WWW.CHRISTIANEDAVID.COM)



# HOME ON THE GO!



## Behind the Scenes with HGTV Star Chloe Barcelou!



AZ: Hi Chloe! Thanks so much for chatting with us today! I am so excited to have you back because I believe you were one of the featured artists in our very first issue back in 2007, and that's how we met! Amazing that we have kept in touch this long! And I have to say, one thing I have had the pleasure of over the years, is keeping an eye on the many interesting creative projects you have going on! Please start off by telling our readers a little bit about yourself... Where do you come from, how old are you, what do you do for a living, and how did you come into a career path like that?

CB: My name is Chloe Barcelou- I grew up in Philadelphia in a very creative family, and I moved to New England with my family about 6 years ago. I currently live and work in Boston as a freelance stylist. I also occasionally work in film as a production and costume designer as well as modeling. I started in this industry as a photographer, actually. I began my creative endeavors at about 17 taking elaborate portraits of myself and my friends. I began experimenting with building and styling "fantasy" sets based on my favorite fairy tales and concepts. Eventually I got a job at New Hampshire Home Magazine assisting the photo editor, which segued into styling professionally. I was hired on my first film somewhat randomly- I got an email from a producer/director out of the blue a few years ago- he had stumbled across my website and was inspired by my fantasy photographs and asked me if I had ever thought about working in film (which, at the time, I hadn't) although in retrospect it seemed a natural transition for me, as my Grandfather is a somewhat famous cult classic filmmaker: Charles B Pierce.

AZ: So recently, a project of yours where you built a mini house on wheels, has made it onto a TV show! Please tell us about that project - what inspired this project and what TV show/network was it that you were featured on?

CB: Yes! Last year Brandon and I designed and

built a tiny home on wheels and part of our construction process was documented by a TV crew and aired on the show "Tiny House, Big Living" on HGTV in July 2015. Our tiny home on wheels was inspired by the notion of financial freedom and mobility. Brandon and I had just been "officially" hired for our first film- so we knew for the first time in our lives that we wouldn't be living paycheck to paycheck- instead we would have a small chunk of money at our disposal. The notion came to me when I stumbled across a simple tiny home post on Facebook. All the sudden, everything "clicked": by owning a tiny home on wheels, we could pursue the work we enjoyed, anywhere in the country- instead of waiting for the work to come to us- or worse yet: taking jobs because we needed the money, not because we were passionate about them. I presented the idea of a tiny home on wheels to Brandon and he was immediately on board. We pretty much both knew right away that it was the perfect solution for us and presented us with a lifestyle that we both very much enjoy.

AZ: What is the name of the gentleman who was on the show with you, and what role did he have in the project?

CB: His name is Brandon Batchelder and he is my boyfriend. We've been together for nearly six years now and we have plans to get married at some point. Brandon designed the architecture of the tiny home, as well as engineered all the moving and expanding parts. He and I collaborated together on all the interior design elements as well. We also work together in the film industry and collaborate on many different creative projects. Brandon and I are also getting ready to launch our own company: B&C Productions, specializing in all things production, art and design.

AZ: Tell us how this project got picked up by the TV show! Did you submit your story, and they were interested, or did they kind of scout you out?



What was the process like for getting on the show?  
CB: After Brandon and I wrapped filming on our first film, we delved straight into designing and building the tiny home. At this time, I was doing a lot of research and stumbled upon a casting for the show on a tiny house blog. I reached out and expressed my interest to the production company and after a year of many different types of interviews, Brandon and I got an email one day saying "Congrats! You're on the show!"... The rest is history! ☺ Actually filming the show was quite an adventure!

AZ: How long did building your mobile take from start to finish, and how much pre planning actually went into it and where did you get all the materials? Did you run into any major challenges, and if so, what were they?

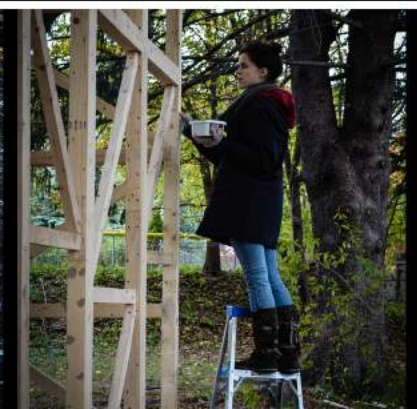
CB: Brandon spent about 3-4 months designing it and actual building took about 9 months. The tiny home needs about six more months of work, so by the time we're finished I would say it took about a year of construction. Nearly all the materials we've used have been recycled and salvaged. All of our wood "timbers" for example came from the first film set we built. After filming wrapped, most of the set was either donated or trashed- so Brandon and I utilized the opportunity and took some 700 2x4's and that wood makes up all of our timber framed structure (as well as the flooring and other elements)... Same scenario for the second set we built. Our entire kitchen and bathroom are all salvaged from many different places- our copper sink for example was donated to us by a friend- the kitchen counter-top was recycled mahogany from wood that came with the trailer we bought, and the kitchen cabinets we're thrifted for a total of \$28 (I even found one of them for free off the side of the road!)... The whole home is like that- there's pretty much a story behind every piece in the tiny home. Because we were able to recycle and salvage so much, the tiny home only cost us a mere \$10,000. I think by the time we're finished, it'll be closer to \$15,000... However, this is still significantly less than the average tiny home. We did run into many challenges the number one being the weather: we build our tiny home outside in the middle of a record breaking New England winter. At one point I believe there was more than 12 feet of snow outside and it was brutally cold. Brandon and I had already been selected for the show and had a deadline to meet, which is why we continued building throughout the season instead of waiting the snow out. We ended up buying a few HUGE tarps and building under those with an outdoor kerosene

heater. It was pretty brutal, though, as it was also a very "windy" winter which created problems with our tarp- we would spend entire days wrestling to secure the tarp from flying away or flapping too much. Eventually we named the situation "flappy house" and still laugh about it to this day.

AZ: Now your "mobile home" isn't just any ordinary home on wheels. It is customized and stylized with a Steampunk flair specific to your personal tastes! Please tell our readers what kind of customizations you made that set your mobile home apart from your run of the mill RV/trailer/camper, etc. Also, what is your favorite feature in your little house on wheels?

CB: Yes, our home is very unique and 100% custom and I believe our tiny home is one of the few in the entire world that expand, and it's definitely the only one that exists that expands using the technology we did. Brandon and I really wanted to take the opportunity to make something that was totally and completely US! Working in commercial styling, a lot of personal creativity is sacrificed, so this was an opportunity to not only create something that we dreamed of, but we realized we could also use this design as a way to showcase our talents and what we're capable of. Nearly everything in the home is made from scratch (yes, that's right everything! Even most of the hardware was fashioned by hand by Brandon) because the design was so unique, it's not like we could go down to the hardware store and find a ship's wheels, you know?

Some of the most unique factors would be our expanding elements which include a "roof hoist" system and two expanding offices. The roof hoist works by turning the ship's wheels, which in turn utilizes all the block and tackle pulleys and raises our roof by about 3 feet- we then have hinged walls that fold into place to expand our roof from 12.5 feet to nearly 16 feet (which means we have gorgeous "cathedral" like ceilings inside with 18 windows that create a 360 degree in the loft). We also have two offices that fold out each side somewhat similar to a cardboard box, which takes our trailer from 8.5 feet wide to nearly 16 feet wide. The reason we decided we needed expanding elements was because Brandon and I are both freelance, working often out of our home, so we knew we would need more space than the typical tiny home. I also have a pretty extensive wardrobe, so that was also a factor, hehe ☺ There are also road regulations that we have to follow by law, so expanding sides when we parked enabled us to have the best of both worlds: mobility AND space.







AZ: Do you actually live in this home, or is it just used for travel... how often are you on the road? Do you live ON the road, and would you consider yourself a gypsy by any means?

CB: We don't currently live in the tiny home, the only reason being that it's not completely finished construction. When we were chosen to be on the show, we "faked" a lot to make it appear that we had finished the tiny home, when in actuality it still needs plumbing, electric and many details, etc. (for example- we have a big 8ft front porch that still needs to be built!). Once the tiny home is complete, we will live in it full time and travel to jobs when necessary. I believe the ultimate plan would be to buy a piece of property somewhere where we could build or refurbish a building and use it as a combined studio/office. We would park our tiny home on this property and call it "home base"... Then is we needed to travel for a film gig for example, we know after the gig is over, we always have a space that we own that we can come back to. Although many elements of our lifestyle could be equated to that of gypsies, I wouldn't necessarily consider myself to be one. In fact, Brandon and I are hoping to bring some much needed credibility to the "traveling mobile home" lifestyle by presenting the idea that you can be a responsible, intelligent, contributing member of society and still live like a gypsy, hehe!

AZ: What is the most interesting place you have traveled to or adventure you have had in your little house on wheels, thus far?

CB: Sadly, the tiny home hasn't traveled at all- it's still parked on our original built site, although she's about to take her first maiden voyage! We're very excited about this! She's moving from Hampton NH to South Boston... Haha, we'll see how that goes!

AZ: Where is your dream destination to travel to in that you have not achieved yet?

CB: Oh gosh, there are a lot of places I dream to travel and park. New Orleans is pretty high up there- so is California... The cliffs near Big Sur is definitely a dream.... Can you imagine?!

AZ: Where do you park it when you just have to run into the supermarket? :-P

The tiny home will pretty much only used for traveling to jobs- it's much more "home" than it is "traveling home", as it will be an ordeal to move it. If I'm traveling for a week long job, we won't tote the tiny home along... Only if we're needed for 6-9 months on a film gig, for example, would the ship move...

As I mentioned before, we intended to buy a piece of land that we'll park the tiny home the majority of time and use as "home base".

AZ: I'm sure a fun looking mobile home like that calls a lot of attention to you on the road! Have you had anyone harass you while on the road, and what kind of security measures do you have to take to ensure your safety, not only from weather conditions or breakdowns, but also from thieves and delinquents/vandals, etc.?

CB: Um, haha... Yes! The tiny home is unlike anything that most people have seen, and it attracts quite a bit of attention. We haven't taken it on the road yet, so I can't answer this question, although some concerns of mine are that people will get distracted and crash into us- or they'll get distracted, trying to take out their phones and take photos or record us and crash into the house that way! People following us is also a concern... Stalkers, and the like. I also have a sneaking suspicion that if/when we stop to gas up, we'll be stuck giving tours and answering questions for hours! I know at some point as our fan base grows, traveling will become an issue that we'll need to deal with. We've thought about the idea of making a custom canvas covering that will conceal the tiny home in travel. We'll see- I think the answers to these questions will come with trial and error of actually moving it. In the meantime, the tiny home is equipped with a hidden GPS, security systems and when we're parked, we will have to "boot" the wheels to prevent thieves from hooking up the house and driving away!

AZ: Is there any time out of the year when you are not on the road, and where do you store your mobile home when you are not?

CB: As I mentioned before, our plan is to own a piece of property equipped with a studio- we'll park the tiny home there the majority of time. Eventually we have plans to deck it out and make a full blown awesome creative compound, equipped with military tents that friends and family can stay in, a big stone woodstove heated "hot tub", and an outdoor "movie theatre" using our projector screen, amongst other things like cool outdoor showers, chick coops, etc. That's our long-term dream.

AZ: Most spectators of the show you were on would probably think that the way you are living may be impractical or might have a short shelf life... How sustainable is a life in a house on wheels?



...How long do you plan to maintain this lifestyle - is that something you often think about, or are you just taking it a day at a time?

CB: Unlike many tiny home owners, our tiny home is about a five year plan for us... We intend to build our dream home someday (it's a treehouse!) but until that time comes, we thought the tiny house lifestyle would be a great way to segue into that. That's just our personal preference, though- tiny house living I think is a very responsible and economic way to live- it frees you up financially to live a more freeing life, as you have more time to pursue your passions. In that way, I could see it being a great long term solution for people. In terms of sustainability, our tiny home will be equipped with solar panels, rain water collection systems and wood stove heat- meaning we're entirely self-sustaining and eco-friendly.... To be honest, I think this way of life is the beginning of the future.

AZ: For the people who are considering lightening up their load and going mobile like you have - tell them what the pros are about living in a house on wheels? What are the cons?

CB: The pros are definitely the financial freedom and mobility. Because it cost's less to own and maintain a tiny home, you need to make less money- and if you need to make less money to live, that means you can free up your time, and by freeing up your time, you've given the opportunity to pursue your dreams more freely- thus making you happier and more fulfilled person. Brandon and I own our home, paid for it on cash and have no debt- which means whatever money we make, feels like so much more, because we have to dish out less of it on bills and expenses. That's definitely the pros for us. The cons.... Hmmmm... I'm not sure yet- I'll get back to you after living in it for a while!

AZ: Do you have internet in a moving home, do you rely solely on LTE service, or do you like the freedom that comes with being disconnected from always being on the go?

CB: Many cell services offer "hot spots" that you can add to your phone plan, which is essentially wireless internet wherever you go. That's what we'll use when we're on the road... I love the internet and social media- for me it's a tool and resource, so we'll definitely be staying connected.

AZ: And lastly, do you have any other unique creative projects coming up? ( I know you're a film set designer, so anything in that realm, or even a personal passion project?)

CB: We do! Although many of our projects are still "in the works" and we can't talk much about them. They range from opportunity in TV building recycled tiny homes, to interest in film production design. As I mentioned earlier, Brandon and I are about to launch a new website that specializes in many different creative services. We're very excited for future creative endeavors!



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# ASTRAL PROJECTION

BY DAVID BAKER



## WHAT IS ASTRAL PROJECTION?

Astral Projection also known as “Astral Travel” is the experience of your spirit/soul temporary leaving your physical body while in a relaxed state. Your soul aka “Astral-self” can then travel to other places and times. It's a similar experience to lucid dreaming where you mentally know you are in a dream state but you are still able to maintain complete physical control. With practice of Astral Projection you could even travel to the Astral Plane.

## WHAT IS THE ASTRAL PLANE?

The Astral Plane also known as “Astral World” is sometimes thought to be “Limbo” (the place between life and death), a spiritual place, heaven or the afterlife. The Astral Plane is shown differently to each individual depending on their experience. You may see a place that you feel most comfortable and familiar with, such as a house in which you've lived.

## DOES IT REALLY WORK?

Yes. Astral Projection is a real experience of a spiritual journey. Some people can easily project themselves to another place and some people will need to practice it before experiencing. It is similar to falling to sleep. No matter what their day has been like, some people can quickly fall to sleep when they get home. Others may struggle to fall asleep. Astral Projection can be easy to use for some people but for others, it may take longer to grow accustomed to.



## CAN ANYONE USE ASTRAL PROJECTION?

Yes. You may have had, or may know someone who has had a near death or out of body experience. A lot of people have experienced this, especially in a trauma when you feel the sensation of your spirit releasing from your physical body and floating in the room. Most people actually remember seeing everything happening and watching everyone including themselves in the same room. Here is an account of someone very near and dear to me who had a near death experience while giving birth to her daughter. She explained to me that she remembers she had passed out and began to float in the room, hearing and seeing the mid-wives with her and her daughter. She could still feel and see her physical body while floating in the room. Thankfully, she managed to return to her physical body and not cross over to the other side. I admit that I've had a lot of practice with Astral Projection and after I share with you my simple guidelines you will soon be able to successfully astral travel at will.

## HOW CAN I PRACTICE ASTRAL PROJECTION?

With these simple guidelines and tips of mine, you may be able to successfully Astral Project yourself to another place!

### 1. RELAX YOURSELF.

It is easier said than done, some people find their own way of relaxing, however it all begins with fully relaxing your body. Find some time to yourself with no distractions where you know you can relax. Do some stretching exercises to release any tension in your muscles. Lie down on the bed with both your arms on each side of your body, don't move your body and close your eyes.

*\*\*\*It sometimes helps to play soft music or sounds of nature to help you relax even more.\*\*\**

### 2. BREATHE.

Breathing is the most important element to successfully Astral Project yourself. Take slow and deep breaths. Inhale and exhale slowly. It is important to keep with this process throughout this entire exercise, as this will help you relax.



#### 4. "LIGHT AS A FEATHER".

When you realize that you are fully relaxed, you will feel yourself getting lighter and lighter. This is your Astral-Self slowly releasing from your physical body. Your mind's eye will become more activated and you will use this to see your surroundings in Astral-form. Always remember as you breathe slowly, to remain calm. You will know when your Astral-self is ready to appear out of your body when your breathing slows and your heart feels like it's slightly racing for a moment. It isn't something to be scared of as it will calm down after a few seconds. You will feel a huge relief when you exhale and you'll feel so relaxed that your physical body is breathing without you mentally knowing. In your mind's eye move your arms, and then your legs (do not physically move your body). When you feel that your Astral self is moving, this is when you begin your first Astral projection. If this is your first time, try to keep the projection simple and short, since time moves differently when you are Astral Projecting.

#### 5. RETURN.

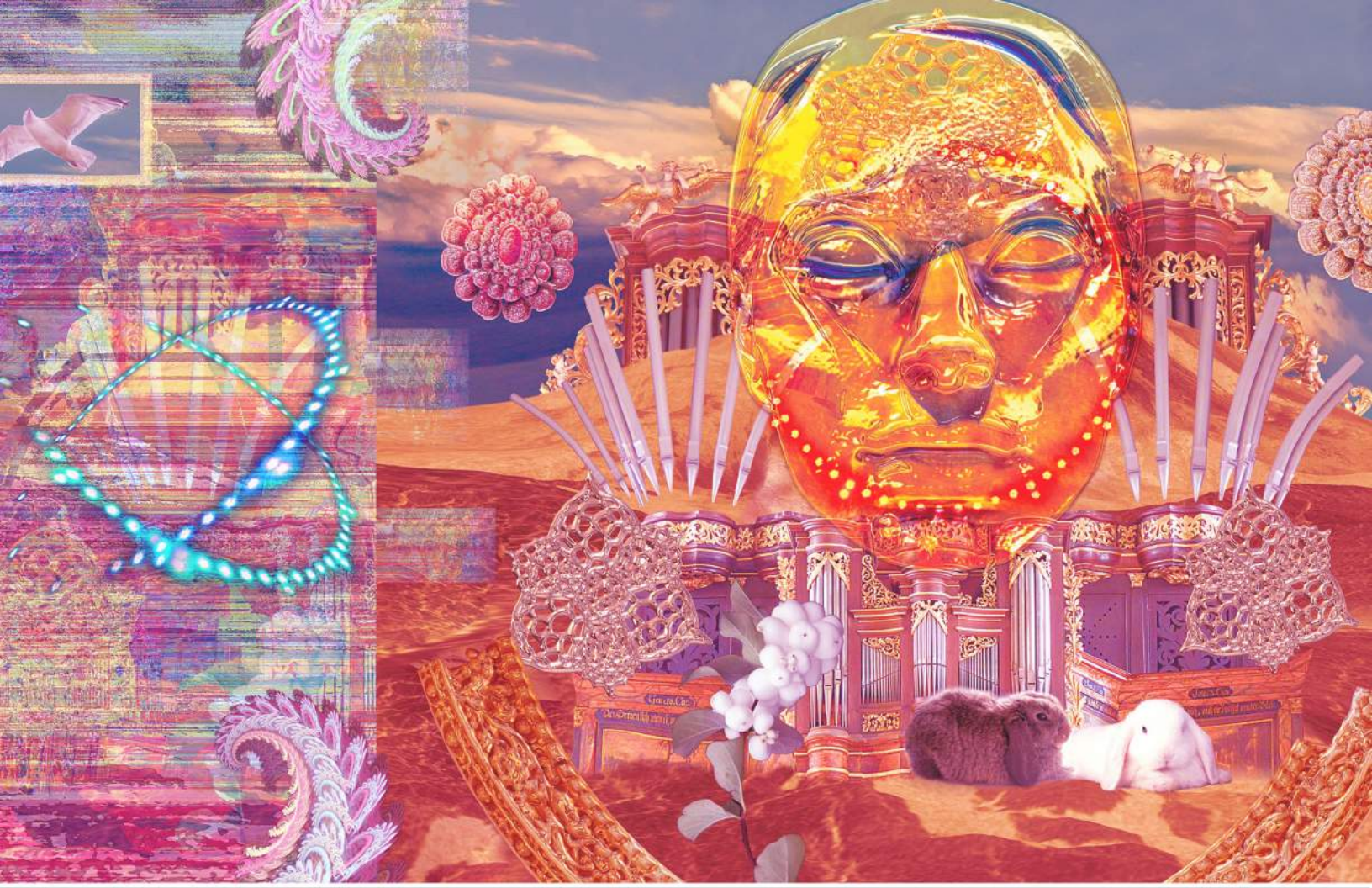
When you are ready to return to your physical body, in your mind's eye let your Astral-self take you to see your physical body. See yourself relaxed on the bed. The closer you can get your physical body, the easier and quicker you can return. Feel your Astral body slowly relaxing and your physical body slowly getting stronger and taking more control. Keep breathing slowly. Your Astral self is putting the control back into your physical body and your breathing will slowly become more and more controlled. It will feel like you are breathing in more oxygen. Your heart may begin to race a little but that will feel back to normal after a few moments. You will slowly feel that you are getting control of your body when you are mentally thinking in your physical body. Remain calm and allow yourself to return safely. After you realize that you have returned to your physical body, remain in the same position for a few moments until you "wake up". You can slowly get yourself back up again.

*Please realize that it may take some practice to do this, however with each practice you can Astral-Travel longer. After successfully doing this, you must get off the bed quickly due to high blood pressure. Safe Travels! Blessed be...*



FIND MORE SPIRITUAL TIPS ON DAVID'S FACEBOOK PAGE!





“A good traveller is  
one who knows how to  
travel with the mind.”

- Michael  
Basseyy Johnson

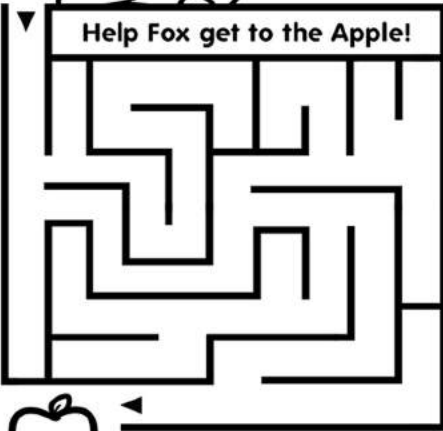


# SPRING FUN

Comic and Games By Eily Chan



StupidFox



Can you spot all 5 differences between the two bunnies?

## FUN WITH FOX

Color me in!



### WORD SEARCH

FOX	BUNNY	APPLE						
FUN	FRIENDS	CAKE						
C	A	P	C	D	F	O	N	C
F	R	I	E	N	D	S	O	A
P	O	B	C	A	K	E	L	P
F	L	F	U	N	C	F	Y	P
Y	O	A	K	N	E	N	D	L
X	U	H	N	F	U	E		
I	P	P	Y	A	Y			





# SPRINGTIME SILLINESS!

## QUICK WITT

Q. WHEN DO MONKEYS FALL FROM THE SKY?

A. DURING APE-RIL SHOWERS!

Q: CAN FEBRUARY MARCH?

A: NO, BUT APRIL MAY!

Q: WHY IS EVERYONE SO TIRED ON APRIL 1?

A: BECAUSE THEY'VE JUST FINISHED A LONG, 31 DAY MARCH!

Q: WHAT SEASON IS IT WHEN YOU ARE ON A TRAMPOLINE?

A: SPRING-TIME!

Q: WHAT DO YOU CALL A GIRL WITH A FROG ON HER HEAD?

A: LILY

Q: WHAT DO YOU CALL A RABBIT WITH FLEAS?

A: BUGS BUNNY

Q: WHAT FLOWERS GROW ON FACES?

A: TULIPS (TWO-LIPS)!

## "SPRING FEVER"

FOUR HIGH SCHOOL BOYS AFFLICTED WITH SPRING FEVER SKIPPED MORNING CLASSES. AFTER LUNCH THEY REPORTED TO THE TEACHER THAT THEY HAD A FLAT TIRE. MUCH TO THEIR RELIEF SHE SMILED AND SAID, "WELL, YOU MISSED A TEST TODAY SO TAKE SEATS APART FROM ONE ANOTHER AND TAKE OUT A PIECE OF PAPER." STILL SMILING, SHE WAITED FOR THEM TO SIT DOWN. THEN SHE SAID: "FIRST QUESTION: WHICH TIRE WAS FLAT?"

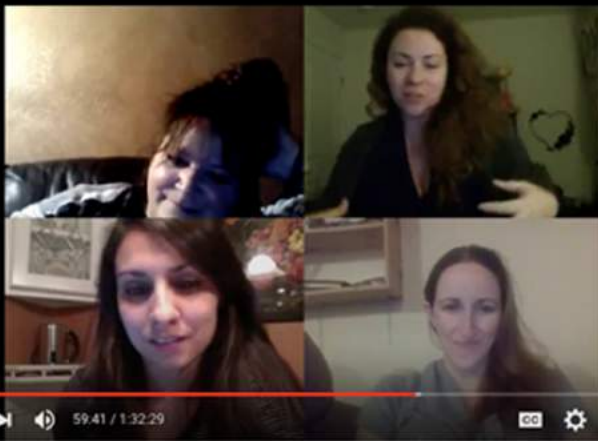




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# ADVENTURE

Close your eyes for just a moment and dare to visualize a scenario you would only read about in a book. You're sailing the seven seas, defending your ship from dirty scallywags as you were following a map in pursuit of a sunken treasure. Now you're skydiving and bungee jumping from New Zealand's highest jump point in the world. Maybe you fought off a sea monster, as you journeyed across the ocean in your submarine. Whatever the case, the adrenaline rush that comes along with any of these scenarios is all one in the same. It all stems from the simple notion of experiencing uncharted territory. It's unusual, it's exciting, and maybe sometimes even a bit dangerous. Adventure is saying yes to going along for the ride, fully knowing that it could be a potentially dangerous or life threatening situation. Being adventurous is realizing that the experience alone and the rewards that come along with it, are worth far more than the fears that are holding you back.

In this issue we will explore our summer season through various themes that make us feel alive. Exploring this topic is meant to inspire us to take that chance we've always been wanting to. We'll hopefully enable you to experience new and exotic things, and live life every day like you're on a trek to summiting the world's highest mountain. Submit your work relevant to these themes! We are looking for artwork, poetry, inspirational stories (true or fiction), How-to Pieces, Downloadable Freebies, Recipes, Affirmations, Prayers, Meditations, Travel Pieces, Movie or Music Reviews, Interviews, etc. We will also accept anything seasonally appropriate or Summer related. If you have an idea for a piece that is not on this list, please send it to us at [Info@Abrazine.com](mailto:Info@Abrazine.com)!

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