

PINT

SEPT 2020

ISSUE NO.

01

ART THAT EXPLORES THE MATERNAL EXPERIENCE, BY WOMEN, FOR CULTURE



FEATURING

Steffi Drerup
Colleen Merrill

'Pecking Order'
Installation
by Colleen Merrill

COVER ART

t's the end of Summer, the beginning of Fall, and the year that has felt like the everlasting drop of dead weight.

Months move with slow, heavy limbs, as if mimicking a swimmer working their way through a pool of Jell-o...Or an egg caught in slow motion as it falls to the floor. Slowly...slowly...slowly...but then the video catches up with itself, and the egg smashes down with the crushing force of time, speed and force. How do you even clean up a smashed egg? The goop always runs off my rag.

How do you insert joy into a crashing year? How do you carry someone else's yoke as it flops and slithers off their rag? How does their weight sit next to your's and do you see it equal in its value; will you let another's cares and worries surpass the woes of your own daily life? Somehow, in my mind's eye, these questions abound while I look at the work of Steffi Drerup and Colleen Merrill. Weight and form pile up on the floor, or the flicker of a white sheet somehow moves lifelessly and frozen, and my heart catches the burden of another. We each march forward with each month of this year, 2020, and my heart catches the burden of you. We each leap from the cliff of the generation before us, possibly questioning for the first time if this leap is to the success or death of our pursuits. Drerup addresses "...the idea of being impacted generationally by what has been passed down emotionally, physically and spiritually" and Merrill "scrutinizes the personal and societal expectations of maternity and its impact on our most intimate relationships." In my opinion, I see one statement completing the other, creating a fuller picture. I also enjoy how the tones and atmosphere of Drerup's work seem to directly conflict with the colors of Merrill's — seemingly implying that opposites cannot exist without each other. Joy no longer holds a definition without pain, and the brightness of one color reflects nothing without the darkness of its countering shade.

Both artists bring into question how and where do women, and mothers, sit within society? As Merrill questions, “how do [our] public systems influence our private interactions?”

But perhaps the biggest connection, as you will find upon reading both of their statements, between Drerup and Merrill’s pieces of work is the way they play with this notion of boxing. To box one up in a confined idea, stereotype or image is the same as pre-defining who one is. As mothers, we know this too well, having generational ideas taught and preached. Which generational ideas do we consider tokens of health and truth, and which do we throw out with that frozen bed sheet in Drerup’s image? Both artists bring into question how and where do women, and mothers, sit within society? As Merrill writes, “how do [our] public systems influence our private interactions?”

With this first issue of PINT, the digital sister of MILKED magazine, I am asking more questions than I am providing answers and reviews. I can’t help it — this whole year has felt like one deafening question after another. However, that was precisely my reason for curating the work of Steffi Drerup and Colleen Merrill; the questions they pose bring further questioning. The questions they pose unravel trails of threads that any honest viewer should be willing to scrutinize.

Bringing motherhood to the foreground of contemporary culture, PINT is an investigation & exposure of what has long lived behind the scenes within art history. It is a production of MILKED magazine, an independent, artist-led project curated & edited by Lee Nowell-Wilson and designed by Darin Michelle Gilliam. Both artists. Both mothers.

Steffi Drerup

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In this photographic series, I explore the idea of being impacted generationally by what has been passed down emotionally, physically and spiritually.

More specifically, I am interested in the “mother wound” that represents the pain and grief that grow in a woman as she explores her place in a patriarchal society. The repressive nature of our male-dominated culture has forced women to internalize coping mechanisms and pass these down — from mother to daughter — for many generations.

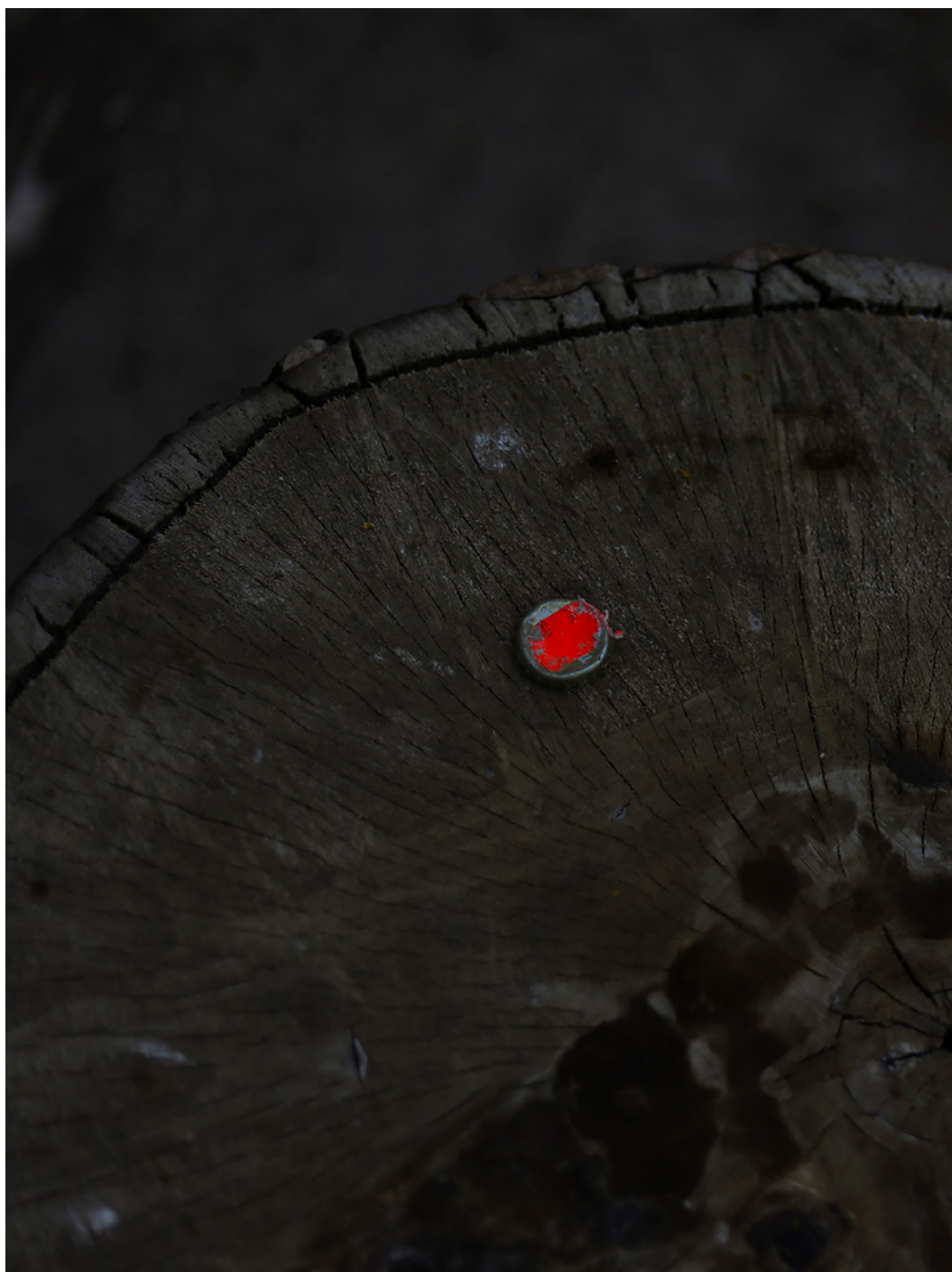
Western society teaches its females not to shine, to remain small, that becoming empowered will damage relationships, and to feel shame around their success.

The mother wound serves as a reminder of the struggle for gender equality and freedom of choice.

Steffi Drerup is a German-born freelance photographer and artist based in Berlin and East Frisia. She is a mother of five, and is currently studying with Ute Mahler and Ingo Taubhorn at Ostkreuzschule for Photography. She also obtained her BA in Photography and Design from London Guildhall University. Select exhibitions of her work have been held at Reiz' at Gallery Brunnenstrasse, School of Photography in Berlin, the 5th Barcelona Foto Biennale, and with the all-female Photography Collective “Innen” at ORi Neukölln in Berlin. Drerup was also shortlisted for the Athens Photo Festival, received Honorable Mention at the Prix De La Photographie in Paris, and was a finalist of the EyeEm Awards in Photojournalism.



Frau Baer
STEFFI DRERUP





Dot
STEFFI DRERUP



E in Red
STEFFI DRERUP



Garden
STEFFI DRERUP





Melon
STEFFI DRERUP



Self Portrait with Baby No. 5
STEFFI DRERUP



Still with a Face
STEFFI DRERUP





Second Skin
STEFFI DRERUP

Colleen Merrill

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My work examines gendered and sexual notions of domesticity, reproduction, and maternity. I create highly adorned and suggestive composite forms to evoke the beauty and tension of interdependency. After giving birth, I started the body of work titled *Fawn*, referring to one still un-weaned or retaining a distinctive baby coat. This series scrutinized the personal and societal expectations of maternity and its impact on our most intimate relationships.

My current work titled, *Tending Edges*, widens that scrutiny by examining how our intimacies become entangled amongst larger social domains. How do these public systems influence our private interactions and decisions? How do they govern women's lives and role in society? The forms from *Tending Edges* are purposely designed for discarded domestic space that has been repurposed for public use. They are installed amongst remnants of fireplaces, mantles, doorways, and fixtures to create figurative conversations that exist within the gray area of both public and private.

Colleen Merrill obtained her MFA from the University of Kentucky and BFA from the University of Cincinnati. Select exhibitions of her work have been held at the Compare Collective in Brooklyn, New York, Living Arts & Sciences Center in Lexington, Kentucky, Arc Gallery in San Francisco and the International Textile Biennial in Haact, Belgium. Merrill recently received a grant from the Great Meadows Foundation to be an artist resident with Residency Unlimited in Brooklyn, New York for three months, and she has featured in international publications such as the "Textiel Plus Magazine" printed in the Netherlands. Currently Merrill is an Assistant Professor of Art at Bluegrass Community & Technical College and part-time Instructor in Fiber & Material Studies at the University of Kentucky.



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COLLEEN MERRILL 17





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FEATURING

Steffi Drerup
Colleen Merrill

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