



*Weightless*  
(Watercolor)  
Alexandra Paredes



*Pusi*  
(Watercolor)  
Alexandra Paredes



*Disconnections 1*  
Ink & watercolor, collage  
Alexandra Paredes



*Disconnections 2*  
Ink & watercolor, collage  
Alexandra Paredes



*Subliminal*  
(Colored markers)  
Alexandra Paredes



*The House at The End of The World*

(Ink, watercolor, glitter glue)

Alexandra Paredes



*Can't Get Over*  
(Acrylic on canvas)  
Alexandra Paredes

## Alexandra P. Paredes

### *on her art works*

A lot of my personal beliefs are influenced by the writings of Clarissa Pinkola Estés, the Jungian psychoanalyst and poet. I recommend her book *Women Who Run With the Wolves* to everyone, and I mean everyone. It reminds me that I am a woman with short hair, a boyish body and a drive to express myself visually—and that’s okay. To me, this is a big leap from what society imposes.

According to television, we as women must fear the following things: weight gain, rejection, singlehood, men, germs, osteoporosis, and even wrinkles. I dislike this inflicted paranoia. More so, I hate being told that this is exactly how I must look: nothing less than a photoshopped model, or else I am unlovable, and nothing can change that, ever. Most of all, I dislike insinuations that I must be ashamed of my appearance and my ideas, so that I can’t even talk about them for fear of being labeled.

This is hard, to have to be flawless all the time! It’s not healthy, either. I want nothing of it, but of course it is difficult to try for change, and I have my own demons, too. It’s very easy to lose sense of self.

That is why, consciously or unconsciously, the works I have submitted present sides of me that struggle to be expressed: I am a woman, this is who I am, and this is what I think.

This is not to say I know exactly who I am; all I know is that being a woman is a large part of it. So is expression. And I think that if we make a space for ourselves, to show, simply, that we are who we are, that this is what we think, and that we are here—yes, that’s definitely okay.

“Weightless” is my favorite; I was giggling when I finished it. She (the balloon-breasted lady) was happy, and so was I. If we didn’t worry about how we look, we’d be beautiful.

Watercolor

“Pusi” was inspired by a stylish, sexy cat painting by Ginette Lapalme. When I finished it I thought it looked rather vulgar—and potent.

Watercolor

“Disconnections 1 & 2” is part of a series of portraits of women who were, for one reason or another, cast out of their social groups. They each have their own stories about bouncing back.

Ink & watercolor, collage

“Subliminal” is a modified cover that to me shows exactly what the magazine is about.

Colored markers

“The House at The End of The World.” An old lady is there, waiting to tell us the juiciest, randiest stories over cups of cocoa and heavy laughter.

Ink, watercolor, glitter glue

“Can’t Get Over” is my reaction to the Maguindanao Massacre.

Acrylic on canvas