



ISSUE 01
STANDING WATER

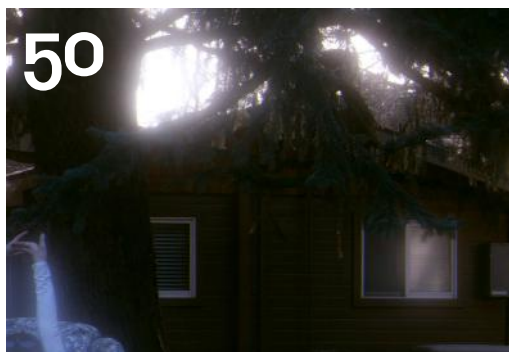
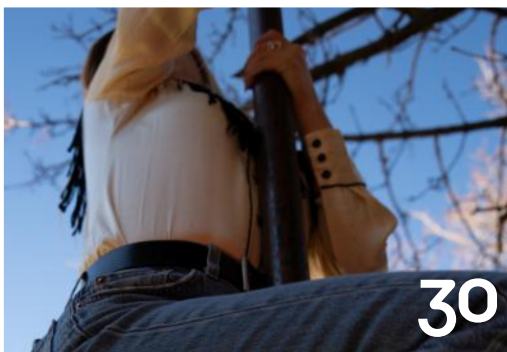


Table of Contents

2 Editor's Note

4 Standing Water

6 Clutches by
Katya Tishkevich

8 adolescence is a girl's
burn book by Aries

12 Navigating Nostalgia
with Tiffany Dennis

20 I Was as Tall as a Light
Switch by Mary O'Neill

28 Leaking Exhaust Pipe
by Marie Fauchez

36 Popcorn Ceiling
by Abby Rollins

38 Hometown Hero

42 North Charleston
by H.R. Thorn

44 Family Heirlooms
by Kate Ann Joy

46 Stickums
by Chloe May

48 A Group of Swans is a
Lamentation by Mo Fowler

52 Room Tour
by Keertana

54 Veredas Rotas by
Guadalupe Zambrano

58 Contributors

RUNT'S Note

What is RUNT?

Fair question. We are an indie publication celebrating visual art, literature, and the distinctions that make us human. It is a scary time to be a human, but at the end of the day, humanity is all we have.

Why does your Winter issue come out in March?

Our print issues come out at the end of the season. RUNT is a time to reflect on what has passed, not anticipate what is to come; take the opportunity to celebrate what you've survived.

STANDING WATER is an important theme for me to kick things off with. I used to tremble at the thought of being seen as the freak in the room, but I now see it for the gift it has always been. During a time in which the known is far scarier than the unknown, I hope flipping through this issue gives you respite. Sit with it, find the younger version of yourself, tell them it will all be okay, tell them you love them.

Sincerely,

Chloe May (she/her)

Founder and Editor-in-Chief

WELCOME TO RUNT!

Kate Ann Joy
Dan Aries
Abby Rollins

Mo Fowler
Katya Tishkevich
Marie Fauchez
Guadalupe Zambrano

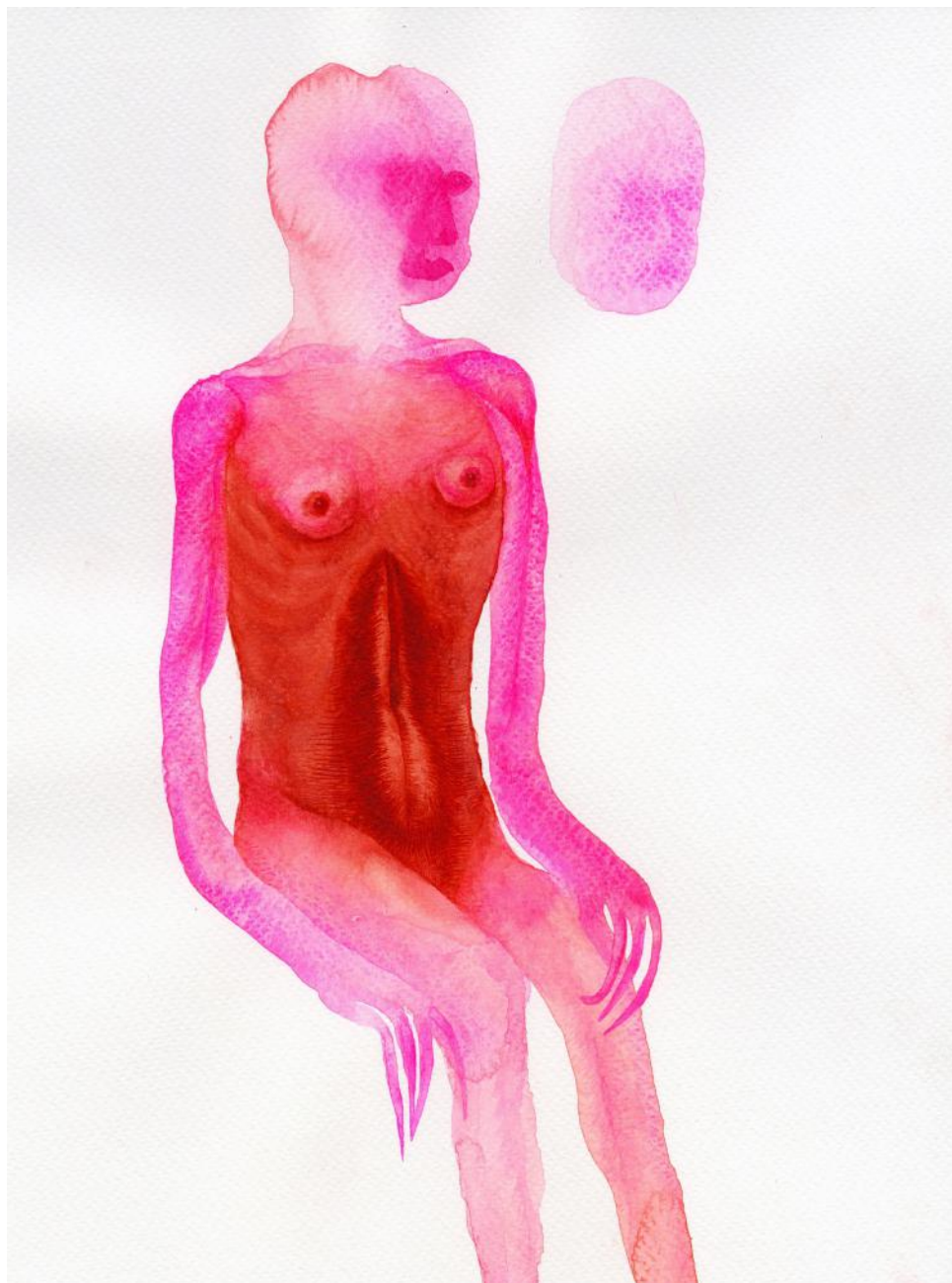
Mary O' Neill
Keertana
H.R. Thorn

STAN
WAN

DING

Coming-of-age, varicose veins, sweat stains, “I’m sorry I’m weird and off-putting, I can’t help it”, a fear of stagnancy, unrestricted internet access, and watching yourself get older (never having left your hometown).

HER



Clutches

24x32cm
watercolor
2021

Like standing water, which remains in a suspended, unstable state, this piece reflects the fragility and volatility of temporary forms, capturing the tension between permanence and inevitable change.

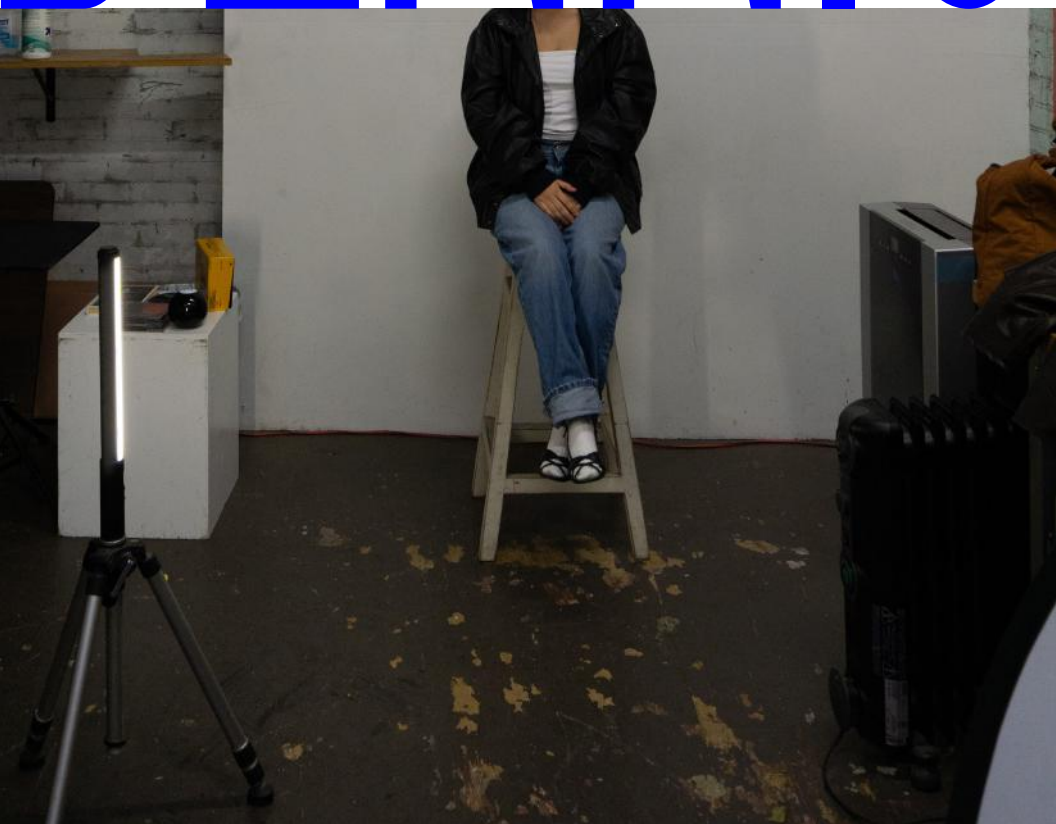
Katya Tishkevich
she/her

Katya Tishkevich, a multidisciplinary Belarusian artist, primarily engages in painting and drawing, employing oil and watercolor as her mediums. Her artistic oeuvre delves into the emotional depth and communicative clarity of visual language, exploring themes such as death, violence, grief, pain within the finite human existence.



TEEN

DENNIS



“...dialing into that
mindset of just being
a kid, no matter where
you are.”



Tiffany Dennis and I come from the same small, surf town in Orange County, California. In high school, I knew her to be a skilled singer/songwriter, though our paths rarely crossed (she hung out with the talented music kids and I took naps in my car). Five years post-graduation, we sat across a table with peppermint tea, sharing thoughts about getting older and the damned small-town nostalgia that follows you no matter how far you stray.

Chloe May: Do you feel pressure to prove yourself?

Tiffany Dennis: You know, I feel like I constantly have to prove myself. Even now, I feel like I need to prove myself. I think it's just me being the oldest child, like "I need to pave this way for my sisters". I've always been straight-A student, teacher's pet. I was very validated with grades. It's been hard once you graduate school and you don't have grades anymore, you don't get grades on your music. The closest thing is "Oh, I have this number of followers, this number of streams" and stuff. So if one of your videos flop or one of your songs flop, that's like getting an "F" and it's been hard to manage that. I got one piece of advice along the way; people gravitate towards good music, do the very best you can. Define good in your eyes and then people will find it.

I try to validate myself that way for some sort of external validation, but it's been a lot of coming to terms with my own validation. I feel like that really helped. Just do the job and people like it or they don't, you know?

CM: Right. If you like it, odds are someone else is gonna like it.

TD: Yeah! It's hard when you're in the process. Making any type of art, you're like "Oh, this is great! I love it! I have a strike of inspiration! This is awesome!" And then you're like "...Wait, this isn't pop-friendly, this isn't catchy, this isn't you." And then it's "Are people gonna listen to this?" And then you have to be like, "Stop." Just kind of push it away, but it's hard when you're stuck in that mindset. It's been a journey.

CM: What milestone do you think you'd have to hit in order for that pressure you put on yourself to kind of fade away a little bit?

TD: Honestly, I feel like there is no limit because there's always "I'm not there, or there" and "I could be doing more of this and getting more of this". So I feel like finding the happiness and satisfaction in what you have is how to achieve that internal peace, which is hard to reach and I'm sure everyone's striving towards that, but I feel like once you hit that point it's like anything could happen



and you're gonna be okay.

CM: Did you have any anxiety about people you knew from school perceiving you through your music?

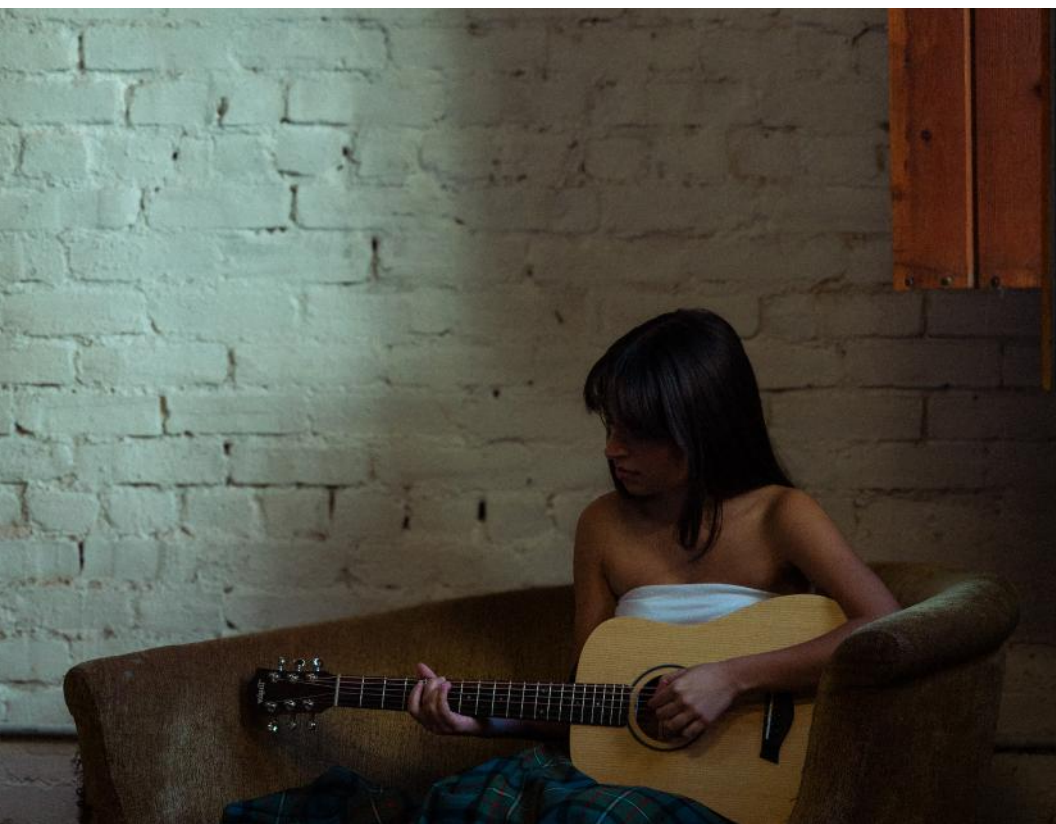
TD: For sure. I was like "This is gonna get five streams" and then people from school are gonna be like "She's a failure!" So I was really worried about that. I couldn't imagine releasing in high school, but I was still worried because they all followed me still, watching me. I was trying to get out of that headspace.

CM: At some point, you just kinda have to be like "I may be cringe, but I'm free."

TD: Right. I take inspiration from people that we went to high school with, I won't name names, but there's some out there going full force towards what they love. If they're doing that, why can't I? They're doing their own shit and they're not really caring, so why do I care so much? I feel like that's been the question since I started doing music here. Why do I care about what other people think?

CM: It's a creative person's right of passage to hate on their hometown when they're growing up. What do you love about it?

TD: That place is so stagnant in my head, but also the way that I kind





of grew up through it just is such a push and pull between the two, you know? I had a really good childhood. I would say I love the community. I miss the seasons.

CM: Do you think your approach to making music would be different if you hadn't grown up in small towns?

TD: Honestly, I feel like it would have been the same because it all comes down to the house, not referencing my song or anything [Laughs]. My family. We are so close and it's just the way that I was raised, it has been very family-first, and that is everything. I'm so in touch with nostalgia and that's where I take a lot of my inspiration from. That really adds to the heart of the music because you never really lose that sort of part of you. It's been a lot of reaching for that as you're growing up; dialing into that mindset of just being a kid, no matter where you are.

CM: Do you feel grown up?

TD: No. I don't. It's weird! It's so weird! That's such a question. Do I feel grown up? Short answer, no, but then you have to face it because you are. It's a constant "No, I'm not", but I actually am and you have to fall into that. I love that when you talk about growing up and people in their 50s and 60s saying they still feel like they're kids. That's really reassuring.

CM: Do you have anxiety about aging and getting older?

TD: Yes! I think about that all the time actually. I've been performing since I was a kid and this industry is so reliant on youth. My parents thought everyone was going to be so impressed and I just believed every 10-year-old could perform at that age. When you get older, all of these 10-year-olds come in, they're younger, they're more talented, and you're this 18-year-old battling against this 15-year-old who could do the part and they're going to look younger for longer. It's been in the back of my head. It sticks with you, you're kind of fighting all of the time.

CM: What would the younger version of you think is the coolest thing you've done so far in your life or your career?

TD: Playing The Troubadour. It's so insane. That was the first place Elton John played in America. I always wanted to play in a place like that. I camped out there with some friends to go see a band and like, front row, was like "Oh my gosh, this place is so cool. I'll never play here." Even releasing a song, I can't believe that even happened.

CM: What are you working on?

TD: I haven't written all of it yet, but I have ideas for these songs and they all fit perfectly into this little project about this girl feeling very stuck in where she is. Just this girl, definitely not me [Laughs]. I wrote a song called "Amelia" about that. It's about a girl who's gone



to London to pursue her idealized life and it's not working out. It's her on the train back thinking, "Oh my God, what are my parents gonna think? I'm a failure. I've failed now". And then it goes into this part where it's like "Maybe you're not cut out for this, maybe this isn't for you". And at the end of the song, Amelia has changed directions and she's settled with whatever's easier or safer for her. I feel like that's my turning point. It's I either take that direction or I take this one, you know? It's very vulnerable to me, but it feels so right. ★

Tiffany Dennis
she/her
[@tiffanydennismusic](#)

Chloe May
she/her
[@bagheadjpg](#) [@runtpub](#)

Family Heirlooms

The following selection of objects have been carefully and lovingly protected by my grandfather for over 45 years.

by Kate Ann Joy



This bell lived on the nightstand of my great-grandmother, which she would ring for help when she was unwell.

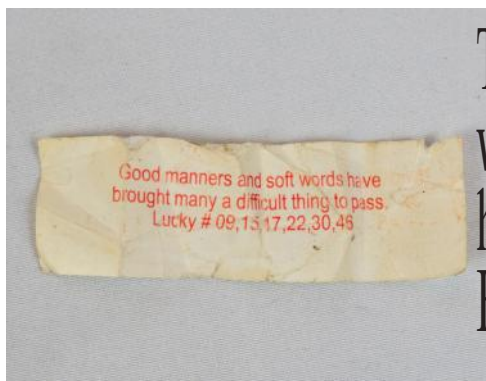
Carved by a rival soldier during WWI and gifted to my great-great-grandfather who served the United Kingdom.





Test part of one of the first Mattel Barbie dolls, whose initial plastic molds had been produced by my great-grandfather.

Glass dish which sat on my great-grandmother's nightstand when she passed away from an asthma attack at the age of 52, holding a spare piece of ribbon that has remained ever since.



This fortune has remained with my grandfather since he received it in the 1970s. He refers to it regularly.

A Group of is a

Mo Fowler
they/them

Mo Fowler lives in Philadelphia and makes things at Big Table Press. Their recent writing can be found in The Minnesota Review, The Hopkins Review, Seventh Wave Magazine, Bloodletter Magazine, Garland, Snaggletooth Magazine, and elsewhere.

of Swans Lamentation

by Mo Fowler

Their feet must tangle, they must
lay in bed, wing up behind head
stretch their webbed toes wide and say
honey, come here, there are no secrets
in this family. Flash the mucky pink
of their tongues. The swans'
necks bend together all graceful
looking down into the water
like they're missing something.
The swans have lost their stomachs
the swans have lost the warm
earth, have lost the ability to discern
between that which feeds them
and most things are
just my mother in a dirty shirt
the hem brushing the knuckles of her toes
she pours all her perfume
into the toilet, my aunt's wiry arms
hold me back in the doorway.
My mother walks out of my room at night
and the black water gurgles up
from my throat, bubbles onto
the pillows. What do you see
in the splash of it? Swans, every night
swans across the darkness, breaking
it up for me with their addled bodies.



