The Handbook

An unhelpful guide to surviving the battles
of racial equity in art academia.

Dads Qoute

Are you asking if this can be reconciled, because if so then no. I cannot make them feel comfortable about the fact that their experiences are different from mine.

4th March 2020

Language, langUage, LaNgüage

An academic language is a tool that is brought forward when you have to vocalise or write within an academic institution or space. How I am writing right now Is exactly that, and that tool is used to measure someone's understanding of their research.

I've always found it uncomfortable about writing about South Africa because I'm not in it. But what this break has made me realise is that I'm not home every day I live the lifestyle of an academic (maybe not a great one, but one nonetheless) and that In itself is a privilege I can wish it undo that it's the home I was brought up in but also that the way I vocalise myself should not be more valuable than someone who refuses to use this tool or chooses to verbalise themselves in another way.

Be an artist don't act like one
Be the academic you want to be, don't act like an academic

6th March 2020

Try It I Dare You

Try making unpolitical art, sike your attempt at making it unpolitical is a political act.

trust me ive tried

25th April 2020

How can I be so Anti-institutional if I Decided to do a Masters Degree

I'm finding myself constantly critically the "higher education" system and how a student-based artist practice sits within that. How a university context facilitates that, how it languages that. I fucking hate it all but I'm talking to you in said language right now. I'm a hypocrite.

What I'm tired of is the performative peace
It is deeply advocated that you do art for yourself, and the focus is not on making art that is commercially viable but explores a topic you interest in with conceptual depth. it's great. But for the students who come into this program, I'm not entirely convinced that the approach of making art about what you care about is actually beneficial. Because it creates a façade, that the neoliberal university which we are in, does not conflate with the art and design faculty. At the end of the day, this course is designed for us to be practicing artists, and that means artists contributing to our current art industry. An industry that has its own biases and a deep-set history in white supremacy.

So it is dangerous for students to believe in this façade, thinking that this a safe space to explore personal concepts without it being compromised by the values of a toxic industry. It is dangerous for a student to explore diasporic experiences (that will naturally hold trauma) under an academic framework, because the university still lacks in racial, sexual, ability-based equity. If anything this stuff should be explored through ther-

29th April 2020

apeutic processes of art-making, not a career-building imperative.
But that is not the type of art that is explored within a visual arts degree. economically viable art that provokes discourse and opens up new dialogues are celebrated. And lastly, it's not ok for a student to be occupying some type of advocation role when exploring their issues and they shouldn't be in a position to do so. Which I feel is inherent in the formula that makes a crit.

Is this shit ethical?

So I refuse to research my indigenous heritage under these circumstances it is too vulnerable. And this context will not offer the care that's needed in order to do this safely
I ask myself what is the difference between doing a first nation heritage course as opposed to what I'm doing now. SAFTEY .

Also, I am a teacher's assistant, how am I formulating methods that enable safety within the students I teach. WHAT THE FUCK DUDE.

First thing
1. A student does not get a lecture on post-colonial interests
2. Most the support given cannot facilitate that discussion, due to the fact that a lot of pakeha students feel uncomfortable with these topics.
3. You have to be able to language yourself in a particular way to be understood. If you don't get that language your fucked.
4. You have to facilitate the dialogue surrounding a topic that you are researching yourself. and inevitability the ability to question and be unsure falls under a preconception that you don't understand what you are doing.
5. That materialised (the work you create) self-identity is then

critiqued against academic western standards of art.
6. And the ambiguous nature of the crit is not going to help having to contextualise those emotions inside academia

You feel like an idiot all the time. And I think most of us do, no one really knows how to talk, act, like, be an academic artist so we subscribe to the most popular ideas of it. And the cracks begin to form when you talk to someone who has said five big words in one sentence but you know that they can no clue what they are saying.

29th April 2020

Am I Stumbling

I've been thinking about something. I have this memory that seems to keep popping up for some reason. I was in preschool with my friend and I was standing in front of a mirror with her in the school bathroom looking at myself, I wishing I was fairer. I just thought about it now, cause I'm realising that this contributes to some type of thinking that I need to address. what I find interesting, is now I've flipped, last summer I got so sunburnt, but i know that deep down i purposefully layout in the sun for more than an hour and I do it in the hopes of getting darker. I understand how problematic that sentence is. It blows my mind how both of these sides of myself are feeding toxic ideas of who we are. Which I have a complicated relationship with because I'm not some white girl who is trying to get dark because it looks good, that's not it. It's not to do with any type of fashion at all. it's so that I feel less of an imposter to my race and I know it's messed up. My skinsuit should not determine my connection to my background, I've just completely internalised colourist stigmas. But that little girl's dream did come true. who would have thought that immigrating would have erased my blackness. But then it also didn't. I still have physical characteristics, mannerisms, language that would be defined as black. it all depends on the eye that gazing upon me. And ive been wondering if I've been walking around like a puppet disguised as a human, mimicking what people want to see in the hopes of not being caught. theres lots of privilege in that. im well aware of it. because sometimes I stumble and my disguise falls apart. Ooop i let too much of my blackness show.

29th April 2020

Then time slows down as i wait for their response. Usually, its the “what are you” questions that just get boring to answer, and i try to hide my nerves as i respond. its after that which comes the scary part. i then have to engage in a discussion about my race and the politics of it. Or, i get the response “i have South African friends and i love biltong”, good for you buddy but i didn’t ask. Sometimes im just fully blanked and the lovely conversation that we’re having becomes superficial as they try to wiggle away.
In no way am i ashamed of who i am or my defined blackness, the reality is that like everyone else i am tired. i have to internally go through this whole story every time i meet someone and code-switching is easier to deal with until someone says something racist.

i dont really want walk around like a puppet anymore, because im never gonna stop stumbling.

29th April 2020

I Don't Like Crying at Uni.

So I don't like crying at uni because the walls are concrete walls, just as cold as the questions I get asked. The money I would give for someone to say "hey, I get where your ideas are going and I get what you're trying to portray, but I'm not sure whether the composition of your imagery is effectively discussing those ideas". The money I would pay for someone to say "how are you wanting your experiences or your relationship with racism to manifest in your work?" The money I would pay for "what are the ways that you are using? what are the tools and all the techniques that you are using within your practice to target the ideas of healing. "what are the emotions or feelings that you are wanting to provoke in your work or trigger within your audience when they encounter your work?" The money I would pay if a student, a fellow peer, asked me "how are you using the topics of land and your diaspora to explore colonial systems?" What I would pay for someone to tell me that my clay pieces don't function in the topic of culture. the money I would pay for someone to say "how are you wanting to create self determinacy in your photographs?"

update: a year later
my friend brought up the smartest point ever. if we are critiquing practice, why do we critique the end product or the final outcome. what we produce is not our practice. why do we not rather critique the practice, the journey. just thought that was a good point ya know.

18th May 2020

The Money I Would Pay

The money I would pay if I got taught about the concepts of diasporic experiences and the politics of colonialism, politics of land, the history of anticolonial movements in my first year of my undergraduate.

The money I would pay if students and peers in class enabled opportunities for students of colour to talk without defending themselves

The money I would pay to not watch my fellow peers eyes glaze over when the topic of race comes up in conversation.

The money I would pay if those same peers did not burden me with banal questions such as why the N word is not okay or why I can't touch curly hair. fucking google it.

The money I would pay for poc students to get critiqued without bias.

The money I would pay to not be undermined by my ability to make art, but more than that art self.

The money I would pay that my first lecture to do with culture and to do with minorities was not on the topic of appropriation, it superficial.

the money I would pay so that I did not have to defend the

19th May 2020

fact appropriation is not okay.

The money I would pay for someone to not look at the topic of racism and run away because they don't feel like dealing with it.

the money I would pay for people to stop putting their heads down when the topic of racism comes up.

the money I would pay for a student to question my work but not my integrity, my identity and the experiences that I've had in this world.

The funny thing is is that I've paid probably over $20,000 and I've paid for none of those things.

19th May 2020

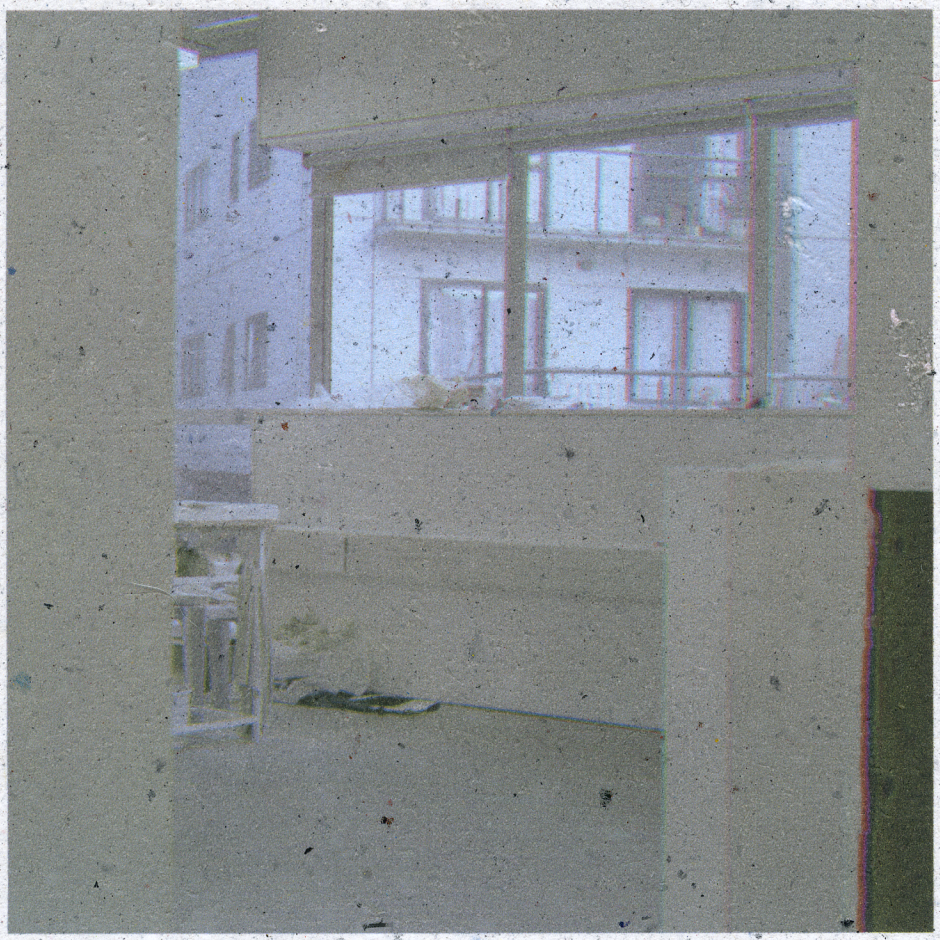
The Journey of Understanding Me and Colonialism

Its strange when you find academic theory that puts into words lived experiences. I always wondered why me and my close friends never really discussed it with one another. Maybe because we were all secretly using it to contextualise our work but wanted nothing to do with it. Probably because we hated the idea that a white man could talk about our work and identity better than what we could. But it could aslo be because of how personal it all is. Finding theory that articulates how you feel is really surreal. Its theory that you don't have to think to hard about when you start because the chances are that you already know it. its a strange hate love relationship.

But theres also this very big frustration that you werent taught about this years back. Something that is so important lost the battle to the appropriation lecture made for white students.

Its toxic,

25th May 2020



Racism doesnt exist

You know there's something I wish I didn't cry too. I wish I didn't cry about the peer of mine who told me "why you making work about racism isn't even a big thing here". I've never forgotten that and I feel like this is a good example of how, for so many years I've had people talk about my politics instead of the work I make. I did not ask for you to critique my politics and views of the world. What I asked for and what I expected, as I did so for you, is that you critique the art that I'm producing and the ideas that are manifesting out of it.

So why you critiquing me and not my ideas.

2019

Your Critiquing Me Not My Art

Do you know that? Your ability to do what you think is questioning the effectiveness of the art and its capabilities is not what you are criticizing at all. You are questioning who I am, you are questioning why it's important to talk about it. You are questioning if it's real.

Stating and understanding that you are simply not able to understand that my experience of the world is different to yours isn't rocket science.

I get it you don't really know anything about this topic so you go to what you do know. And that's ideas stem from racism. But questioning my capability to make work is not criticizing the work, you are questioning my intelligence. And it's a survival tactic, I get it. In those moments you feel inferior, because you have to face the fact that you know shit all when the topic of race and cultures different from your own are involved. So you deflect that by questioning my intelligence on my own topic of research.

there's always the simple question, "have you thought about this?" To answer your question, yes. I have. And I can tell you exactly what was wrong with my work, in detail. But that is not here to talk about today. I am a student in the middle of my making seeking feedback on the journey to come and inconclusive ideas that I have explored so far. I come with vulnerability and with fear. What I do not appreciate is your ability to

25th May 2020

language questions that are confusing and purposely ambiguous. Ambiguous enough so that it would require me to take more time to understand what you're asking and then come up with an answer. I see what you're doing, you're strategically provoking a rhetorical question that undermines my intellect while building your own intellectual capital.
This is why I don't trust critiques, I don't trust that people come to critiques with the aim of providing feedback. I think that we have internalised behaviours that make it seem okay to gaslight one another. I think it's important for us to talk about the support that we need and how we can do it for one another. Because I know I can be my worst critic, and no one can change that.

I really begin to wonder if I've completely misconstrued what it means to critically think. Do I believe in the illusion that critical thinking is to catch someone in a plot hole and belittle them for it.

25th May 2020

Assimilate or Bite Your Tongue

it is what it is.

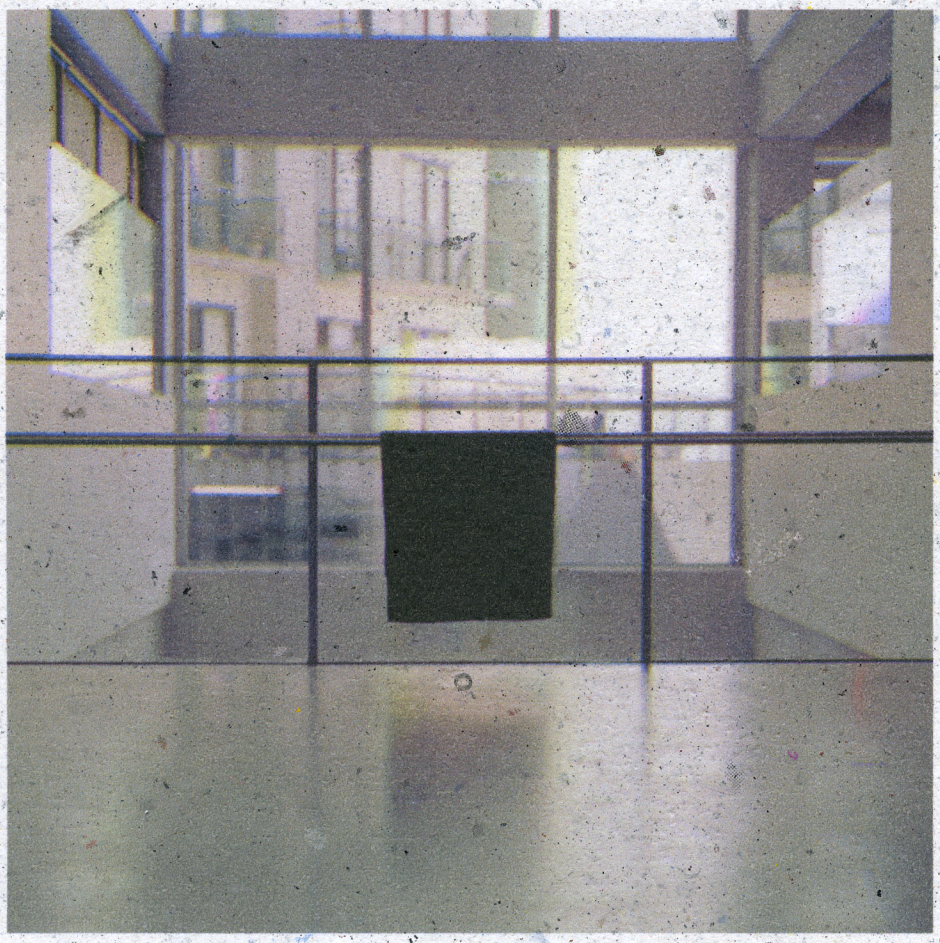
it doesnt have to be though, but it is

25th May 2020

A Waste of my Time

This is an Experience I have looking back and going damn it! why did I waste my time like that. This is when a peer of mine came up to me the day after crit and told me that they don't get my work. like they just don't get it and they want to understand it. The work time was about my body in relationship to the apartheid and I won't bore you with the details. and I spent a good two hours trying to explain the work, trying to explain the role of racism. how I got the idea of using my body and how its is used as a technology in the concept of race. the look, of how you can look at someone and based off their physical characteristics decide their race. it was a long conversation and I look back at it like a fucking waste of time. Just because one person did not understand my work, and somehow I internalised that as if it was my duty that they had to. that it was my problem. But looking back at that experience I decided I would no longer be an educator on the topics of race because that's not why I'm here, I'm here to art. damn what a waste of my time, all the things I could have done in those two hours. I could have watched mindless shit on YouTube.

2019



Making Palatable Work

Sorry your not going to get another artwork about my relationship with my hair again. That's also because I shaved it off.

I realised this every time I present a work. Ohhh I fucked up.. And I think this to varying extents, but for this work it was a doozy.

as a class of white students watched me and my mum try and wrestle with my hair. Yes It was funny I mean I laughed watching it. But the reason why people liked the work was hella creepy. Like fuck dude stop druling at the mouth because everyone fucking loves it when you talk about hair. It was fetishtic, for that period of my art making it really was just a shit load of exotisicm. Wow look at these africans taming their hair. Fucking hell, that was a shit show and they loved it. Yes it was ceremonial me and my mommy, and fucking hilarious. But if that work were to be filed in the cabinet of all the different types of work to do with culture. Hair is overflowing and really reductive now. I found out days later that my sister made almost the exact same project when she went to art school and it got a similar response. Yes hair is a very complex topic im not denying it. But it is also a very easy topic because the critics can stand there, look at it and go oh yup that's hair art. My history with accepting my hair is not going to be another opportunity to rest white guilt. Sorry not sorry.
I'm not going to make my experiences with hair become a palatable topic for white people.

25th May 2020

Oh Yeah Cultural Issues Are Important When it Benefits You

Someone mentioned to me recently a story, of a friend who apologised and recognised the lack of input and interest in the discussion of or taking part in issues surrounding colonialism and culture. But that apology came after they performed an ignorant act of colonialism in a very problematic space. While listening to this, it didn't really sink in, but I knew this person was wanting a reaction out of me. On a side note … many people want a reaction from me when an ignorant act of racism, sexism or homophobia happens. To which ive conditioned myself to do nothing in those moments, because I dont want to be that black friend that a white perosn can say… but my african, queer, female friend said this. That's not my jam. So In the moment I understood the weight of what that person did but I aint showing my ass bare. This person telling the story could also have easily wanted my reaction because who doesn't when ur dishing out tea, or it could be because im typically on the receiving end of those ignorant acts. So unless another POC is telling a story I don't do shit as a precautionary measure.

Anywho, this was also no surprise to me, bless the person who did this colonial act, they simply did not know, byut the problem in this is that they recgonised hey I should leanr about decolonial issues because fuck im doing that terible shiot and I don't want to be embarassed like that again. And im not gonna lie, for yt people to be conscious of what they are doing wrong, that is going to be a path for most. People arnt gonna go I should learn about how to stop being rasict because rasicm is

25th May 2020

is a crippling to society, a yt person is gonna first get in troul;e for their rascist acts and go well fuck that was embaraasing I should learn how to not be rasict.

And all of this reminded me of an experience of mine, which I didn't recognize until now. For most people the chch shooting caused dramatic shifts in our lives. For some it was simply recognising the scale of racism in new zealand and how its not exclusive form the rest of the world, for others its was physically and emotionally grieving of the lives lost. For my family, I feel as though it was more to do with ptsd in of apartheid legacies. The chch shooting for us brought us back to the conditions that fostered our reason to leave our homeland.

From an outside position I can make these claims of how the chch shooting affected the lives of my family. But the reality is that I cant even describe how deeply that event affected me, so I can't really speak for my family. But I also new that I couldn't run away from the problems of racism that exist in my life and around it. There is no place to flea to, because the reality is that this shit is hard. Thinking about this everyday, talking about it to people who really don't want to, is hard. And its tiring, im fucking tired. And I don't experience shit. In the scale of how racism could affect my day to day life its mostly the accumulation of microaggressions and incompetence from others surrounding this topic. I don't have to mourn the sister, the mother, the father, the friend, the lover lost to acts of racism.

The weekend after the shooting we were back in class, for most of the students they seemed indifferent, I felt sick for most of the day, and watching people talk about the shooting like yesterday's gossip didn't help. But in the studio I was very determined to make work that mattered. In hindsight im not entirely sure what I was trying to say with the work. It prob-

ably was just a materialisation of my emotions when it came to the concept of race. At the time taking a photo of myself wearing a swirl cous and tourist tunic was fulfilling my need to resist superficial ideas of race And the work that followed was in many ways continuing to question, how racist rhetoric has foundations in the livs we live. But what was I to expect when the feedback was from people who havnt recognised that rhetoric. Like I said above, yt people are only going to learn about these ideas when it benefits them. it didn't really matter how loud I shouted that the standards of race that we live by are actually stupid, and im not going to use another word to describe it. It is stupid, you cant physcially be white or black as a skin colour. And I know that sounds like another satement from some whos trying to big brain the concept of race and your not wrong. Something simple, that people who don't care about racism don't know about, is that being white and black are socially constructed identities and realities, not a physical skin colour. Yes you can be melanin enriched but you can still have the whitest personality in the world, and you can be white and understand to an extent the black experiences. I say that because white people can't be racially profiled in a way that would not typically jeopardise their life.
Me fr example. My identity will always be dictated by the beholder. I can be a person of colour, but if I don't meet their ideas of what a POC is then their attitude towards me will always be unstable.

25th May 2020

Words that can mean Everything and Nothing

But you gotta know exactly what they mean

The sublime
Liminal
Figurative
Vernacular
Phenomena
Affect
The everyday
Decolonial
Phenomenology
Vernacular
Experience
Territory
Multiplicity
Transient
Transcendent
Representation
Ideology
Discourses
Methodologies
Dialogue
Narrative
Juxtaposition
Colloquial
Ephemeral
Postmodern

31st May 2020

Had I not learn art language how would I talk about art. I think about music, I know how to talk about it and language my emotions and feelings about it. But I don't know music language or terminology. I know how to analyse and talk about films but I don't know film speak.

31st May 2020

Rediscovering Intersectional Feminism

I always thought that I learned the concepts of feminism before the concepts of institutional racism or the systems of oppression that exist. And I came across intersectional feminism or more so intersectionality um during my undergraduate. Of which I don't know exactly or I cannot recall where exactly I learned those terms but it wasn't an idea or a word that I necessarily felt like I needed to Google. In that now reflecting I can quite easily say that was a bit of ignorance on my part and ego. It seemed quite simple - to intersect means to crossover, where things can divert in different directions. And feminism to me is the equality of all people. So it seemed quite simple that we were talking about the equalities of different people and how they intersect with one another within those equalities. Like looking at marginalized communities, such as the color skin you address to ethnicity, your ability, your queerness, your gayness, your like sexuality, your gender. It seemed quite simple. I realized that my first understanding of languaging feminism as a process of thought came in my second to last year of high school. My favorite teacher at the time, taught the concepts of feminism. Of which I am so grateful for - we had more than half a year dedicated to understanding feminist thought. That was something that I've never experienced besides in that classroom during high school. Although I can acknowledge him, I failed to acknowledge at the time how we were only taught white feminism or glass ceiling feminism. But now looking back that once famous thought has expired, and does not acknowledge, more it denies, the truth of those sitting

17th June 2020

in the margins. So in reality looking back I did not learn about feminism because the feminism that I was being taught would sit differently with me than the student sitting next to me who was white. I always took it on that the feminism and language that I was being taught sat on top as icing on a cake to the experiences of feminism that I already understood. My mother was the first person who ingrained insectectional feminism as a way of thinking in me. which is probably why the glass ceiling feminism that I was taught was so simple, and it's cool ideas so easy for me to grasp. Unfortunately my ability to critique what I was being taught only came in my later years; I was a part of the educational system of absorbtion and not critique. And that is fine and that's OK but now im in the position that I am, to be existing in spaces where languaging of intersectional feminism needs to be prioritized and for me it needs to be rediscovered. The feminist lectures that I attended in my first year quite easily corresponded with the things I was being taught in high school, and on a level of education that should not be the same it should be more complex. But it's also the fact that, and this is the bottom line, it's not just this surface level engagement that we are being fed in our lectures, it's also the surface level engagement that has been taken into these ideas. Let's talk about how feminism is operating now and not that of 30 years ago. It's gone and it's been gone. This might simply come out of ignorance now upon reflection but the type of engagement that is being brought on in this degree in your first year is not that of complexity. Yes, we all need to understand and gain some type of understanding of these concepts, but why are we repeating them in the same way? That is not going to be delivering a different type of engagement, like let's think about this and not make art that was popular 30 years ago people.

17th June 2020

Why Did We Learn Cultural Appropriation

One of the most prominent lectures that I can remember from my first year was on primitivism and cubism and yes I can clearly see how that is important when discussing art, its art history..

but just why? Why did we learn about appropriation? It's because it's relevant to those who have no concept of culture. were bipoc students actually prioritized in delivering that lecture, because id like to say we know what appropriation is, we are often on the other side of it. so who is it for? i feel like this highlights an important concern of who is valued or who is kept in mind in the curriculum content. And its made very clear that it's not for people like me, but I want to go back to the discussion of appropriation in the lecture content.

if students of color are prioritized and equal to those who are white or exist within whiteness, i'm curious to know what gets the green tick in the prep for our course. Is it a matter of not having the resources to teach the role of race in art with substance? Because appropriation in the grand topic of race studies is
pretty small and it's very distracting. Appropriation is not ever going to end as long as systematic racism and institutionalized racism exist. And for me it's a bit of a waste of time because if we are taught how systematic racism exists, appropriation will quite easily come after, it will be able to be discussed with complexity as opposed to whether or not it's good or bad.

17th June 2020

Other people are deciding what is important and what is not, and that is exactly what appropriation is at its core is, picking and choosing and deciding when and where you want things to be done, without really acknowledging who is involved in that space. That is where appropriation becomes a problem.

17th June 2020

A Microaggression I Don't Mind

I have this dream of walking down Karangahape road and walking past a white individual or enter a particular arts space that has been historically populated with white individuals. To hear a "white person" say "art is just not what it use to be". A comment directed to an artwork or a person that is unapologetically 'black'. That this bipoc has not assimilated or moulded themself into the white standards of what constitutes real critical art. Yes this is a very clear microaggression, but its one I don't mind. right now in my life, it would be a compliment. Why, because it means that white ideas of art are no longer dominant, they simply sit next to various multidimensional discourses and actions of art making from non - white experiences and ideas.

What I find interesting about this dream is that it's a paradox. The way I see it, the only way for us to be unapologetically black in these spaces requires an active interrogation of culture that exists these spaces. It means that those who occupy it would have to engage in this interrogation and invest how these spaces have become racialized. And when that happens, microaggressions like this wont even be a topic of discussion, because everyone in that space regardless of their race understand the complexities of race dynamics and how the concept of race itself is detrimental to everyone.

So essentially this fantasy of mine will never happen, either because no one undertakes understanding race and bipoc will

21st June 2020

never be able to be unapologetically black, or everyone does invest and the idea of making such a comment is so foreign to their thinking. Like imagine even the world foreign wont have associations with race, instead we understand the word foreign to be ideas that are not familiar to us.

21st June 2020

Tiles On The Floor

If racism were tiles on the floor how would I unpick it? so that i could lay down new flooring in a space where i can stand and not stumble.

21st June 2020

These Damn Thumbtacks

This is not a spoken word event. I will not be conditioning myself to alternative ways of communicating so that I'm more palatable. All I'm doing is talking so let's talk about this.

Not too long ago I was talking to someone about catalyst events. They are moments in my life that remind me of my position in society. And I'm not going to claim that I'm a woman of colour or claim that I'm white, those terms have been so fluctuant and so sensitive to me for so long. My whiteness and my blackness comes through in moments that I decide and I dictate. However, the world has systems in which it provokes me. it provokes my whiteness and my blackness which are terms that the world and systems around me decided to designate my attitudes. But I digress in saying that this is how I described those catalysts events.

Every day I stand on a thumbtack, and by the time I see it it's too late and I've already stood in it. And I've had it for the day. I let the people around me know, shit I stood in a thumbtack and my foot is fucking sore.
And the next day I wake up and I've forgotten the bruise of the thumbtack until I start walking again. And I carry on with my day, just remembering the thumbtack like an itch on the side of your leg. But I don't talk about it was yesterday's news.
Until the next day, I stand in another thumbtack and this one was stuck in my shoe, someone put it there. And the cycle continues these thumbtacks arrive in different places in different

days, in which I do not see them until it's too late.
For me I know I'm lucky in the scope of thumbtacks, they're quite small thumbtacks and for the most part, I don't stand on knives and bear traps, they don't kill me. And say because overtime I don't really talk about them anymore yes my feet have gone numb but I still get to walk. My family also stands on thumbtacks occasionally they'll stand on bear traps. so yes we are shocked that people would put so many thumbtacks around and it's not a matter of us walking around them they location change every day. But also who the fuck is putting out thumbtacks, like why. What's going on here who said it's ok to do that

But I assume everybody has those thumbtacks that remind them of their position in society.

Am I frustrated by the idea that I've reduced repetitive disruptive racial behaviour down to a thumbtack, well yes. But ya don't seem to get the point otherwise.

21st June 2020

I Keep Slipping

I'm talking into the microphone. And it's 1 o'clock in the morning. And I'm feeling really stressed and overwhelmed by this project and I get really overwhelmed when I can see how massive it is . how can I work on something so big.

I don't know so much and that is what's getting me. I have so much more to learn. And so I feel like I'm in no position to be claiming anything at all, to be saying anything to anyone. Im marking out how far I am through this masters project because I want to sleep, and don't know what the fuck I'm doing. I don't know so much. I really don't. I don't know how to facilitate discussions. I don't know enough resources that I should know. I don't know the intricacies and complexities of this whole situation. I don't know alternatives. I don't know why I feel that I'm just an outsider feeling fucking lonely, when really I just need to grow the fuck up and just deal with it. I don't know enough about myself. I don't know enough about my own history. I don't know how to help someone figure that for themselves. I don't know how to contextualise the colonial behaviours of education. I can't keep going. And it's really starting to worry me. And I don't know how this is actually helping me because I'm getting overwhelmed just thinking about it.

I feel like I have the weights really on my shoulders right now. But at the same time me thinking this and feeling this is not a new feeling. like I have felt this heaviness of studying many times before. I go from really being excited about what I'm

6th July 2020

doing to forgetting that, like I'm not worthy enough for it and I don't know enough to be talking about anything. And I really hate that now thinking about it because I realise now that this is what every person who is part of a minority group feels like when they do identity work. And it's also that external expectations are different to yours because they don't see it all the time. the work that I'm doing requires physical problem-solving. I've just make art about it: that is so irresponsible of me. So now I feel so stuck and so overwhelmed because what if I'm just delusional, But this also is just my art project, like it's just an art project. Like it's not funded, and I don't have a team, I don't have anything that is gonna be like... it's just... yeah I don't know. And I'm trying to look at this like my art project it's just another project and it's not gonna change the world because let's be frank it one art project at one point in time made in one place. I guess I feel like I cant fail at this. i hate the idea of reading this back with regret. While my clown nose falls off. Maybe this is just me trying to get over my damn ego.

6th July 2020

it all started with the spelling of mom

When I moved here I was very bad at my grades. I was also put two grades above what I was in South Africa and so I was very wary of my capabilities of catching up. I didn't do well at first but that continued for four years. And I developed a lot of anxiety around authority figures in my life, especially teachers. When I moved here, teachers spoke to me like I couldn't speak English. and in retrospect I don't think I struggled with the content I was being taught. I think I struggled with how it was being taught because I wasn't used to it. My grades often went down because I wrote mom instead of mum and I wrote in cursive which made it harder for them to grade. So when you asked me what "do I need to be for you" I was taken aback and I found that very hard to process. I still struggle with authority figures in my life and I think over the years as a tactic to not face that humiliation of spelling mom wrong (because what those teachers did ended up resulting in similar behaviors from the students) I projected diligence and respect. I've become acutely aware of how staff assume the role of becoming a "teacher" and when I see that behavior I assume my role of a "diligent student" not for me but to appease those who are educating me. by not assuming that role it shows me that you are transparent and that you are open for discussion. Which I'm sure you are and there's nothing that has indicated otherwise, I think I just need to work through my issues with authority figures and that might take some time.

18th July 2020

I came to this realization quite recently and I think it resonates with a lot of my immigrant peers too. It is difficult to trust the same behaviors that have historically undermined our existence.

18th July 2020

Um so i havnt

um so I haven't done this in awhile and I'm gonna take a new approach on my phone so I guess this is kind of a test of how good of a quality this is um but besides that my voice is changed now but yeah um I'm using the dictate option so as I'm recording this it's also typing up on Word. so yeah um the previous ones that I've done I've spoken into word and then edited it Recorded myself reading it and I think it works when I'm trying to be, I want to say, affluent but uhm I don't even know if that's the right word I think it is but yeah. right now I just don't feel like being very articulate and I think doing this is making me feel a bit uncomfortable because I'm used to using words like articulate to describe how I'm feeling when I type. I'm feeling really sad or somber or content I'm not sure which one, I think I'm actually just going in between all of them sometimes I feel like sad and somber and then content and somber and then just content. like I sat in the sun today (I got my vitamin Dee) I felt good and then got sad again. But im not going to talk about my period experience yeah I'm here to talk about..about... I'm just talking to myself and this isn't even a part of it. um I'm not talking for someone to hear this 'cause I don't really want to hear this again I don't even know if I want anyone to hear this and then if I just keep going on that chain then I'm just saying words and making noises for myself.

I don't know but I opened up word with the intention of talking about representation 'cause I've just been thinking

26th August 2020

about that today and not in like a political way but just like i was watching.... I really like the way the sun is hitting my feet and the position it was in and I felt like it needed to be photographed because it's my instinctual thing that I have when I like the way something looks or just like appreciated it in just what it was then I've always felt the need to photograph it but when you set up whatever camera you have it doesn't look like how it feels and that's a whole other thing which has so much theory. I have a long list of books that I'm supposed to have read for years now and I know everyone who does. listen, if anyone does they will have that list but again besides the point um. I just yeah, and then because that always happens you know you photograph or take a picture it doesn't look like how it feels and then You think about how what you're seeing is different to what is on your phone or on your thing that you took the photo of and then it's about like "OK how do I use visual language to articulate this experience right now?" I think that in itself is a false question and I have to get over it. I guess what does it mean to represent something? That need for me to photograph, I mean to capture what I see, what I appreciate. I'm never gonna get that again, that's what I'm wanting out of what I'm seeing and maybe I've gotten a few times, I don't know if I even have or if you just kind of settle with "oh OK so this is best im gonna get". it's hard but I guess I have to somehow relate this to topic of race and it does connect somehow 'cause that's what my projects about, otherwise I cant publish this, this has to have a purpose. I'm clearly not in the mindset of making, and maybe it is maybe it's not gonna be about representation but **** it OK, i make to make, to be a maker, a creator, an artist... I am struggling because I can't make as my job.

I don't know where my mind's going, I think it is probably the periods talking and I'm OK with that because it's gonna keep

um being a part of my life but um... making! I used to love it, like every holiday maybe like "in two weeks there is gonna be a photo shoot, there's going to be a film, I'm gonna make a ******* jewelry box, I'm gonna paint a huge thing, I'm gonna try something new for the first time." I loved it and I still do. I love trying new things and sucking at it, making the most mediocre **** because it's just about trying something new and it's making and it's understanding new skills that your hands can do. It's so exciting . It's going to be really sad if I finish my degree and I finally come to the conclusion "you know what? um maybe you can't do this as your job. maybe it's not, I don't know, going to get you money." and you know the anthropologists/sociologists whatever word in me, activist or whatever is saying uh you know "fight capitalism because you shouldn't have to attach your monetary worth and the politics of money to being a creator." I should just ******* create when I'm feeling it but um that's not the world we live in, so i better just choose my struggle. My sister told me years ago she went to art school and she said "you know I don't regret following my dreams but I regret going to art school" I think it was something like that, and despite hearing that , i was like no I'm going to go to art school and not gonna end up like her. I'm not gonna end up hating it and not being willing to do anything in the industry. Boy oh boy was I wrong. I just didn't want to repeat the mistakes, not that it was a mistake 'cause I'm sure she's very content with the experiences that she's had but you just don't know what you don't know, and I didn't know what my values were. I mean in high school I was photoshopping and learning how to airbrush faces. I think about it, to see my younger self now, if we sat down and had a cup of tea and just talked to each other, she would hate me too. she would be like "no I'm gonna be an artist I'm gonna make that money, and um yeah I'm gonna be the best commercial photographer/filmmaker."

26th August 2020

I think I'm getting really existential because i've just been in the house for a week - it's lockdown again so I really just probably feel lonely. I don't feel like have anyone to ramble too, and I think that's a big part of this. I'm not even writing or typing, i'm just into this thing and that's a part of that loneliness

I'm looking at this and I'm talking to a computer and I think this is probably not going to be a part of my project because I'm not talking about the politics of whatever which is actually just like a really reductive thing to say to myself because it's 'not what the project's about'. It's about the ways that I can't help people … so I shouldn't sell myself short. So representation, yeah I was looking at my feet while I was listening to a really awesome video interview thing and at one point they said that representation is important and it is. um it is important, I think um had I grown up maybe seeing and I think this is the story everyone says "had I grown up seeing someone who looked like me in the things that I valued" ... What would it actually mean? I'd feel less alone, id feel like i had a place in society, id feel like i had a place in my career. i recently when I say recently I mean maybe this past year, I've been hearing people saying the problem with representation or what w we need to consider when talking about your representation, and I've kind of forgotten that point and I know it's a nuanced point like and it's a valid point as well. I don't know why I'm saying this because theres much more articulate content and concise content out there to understanding why the representation is important and what's the problem with it, so I don't really feel like going into it. but I think it's funny that I was trying to take a photo of my feet and then I became burdened with the role of representation.

And it's always something I've struggled with with photography and thinking about it is like a theoretical thing.

26th August 2020

you know your in the moment and your just appreciating what you see, and trying to articulate it into visual language, and I've always, until now, thought that the reason why it just doesn't actually work, like I when I take the photo...it just doesn't... the things... what i see in my mind what I see, how I feel is not happening in the picture, is because I'm just **** visual language and speaking or talking in visual language. i thought i was just shit at it but now like thinking about it right now I am just talking to a microphone and i'm being represented. if someone handed this to me when I was 15 and said listen to this how in the would would this be helpful to her. I don't think so, I don't think this would be helpful to me she would say i can't even stick to one fucking point, no come on deal with the cramps. So when we say representation is it important what we actually say?

update: june 2021
This was a really long one. and i talked a lot of shit so the rest of it is here.

19th Sptember 2020

Bluntness

I have no interest in staying up this late .I really don't but I have been losing sleep and I don't know what else to do now . I don't even know what I'm going to write about but I feel like I don't know what else to do .and I know my emotions are everywhere at this one point. I wonder am I surrounded by people who keep manipulating me? is it the fact that I am depressed with my life and I have been for the past year but I don't want to acknowledge it? is that what's driving me crazy, that I need help and I've been putting it off and finding any reason to do so? I feel so lonely I mean it's gotten to point where im asking to have a meaningful conversation with people on dating apps it's ******* depressing. But fuck I feel like I have no where to go and no one to really talk to. I feel like i'm constantly saying the things I should talk about. I don't want to be dealing with bullshit drama. I don't want to talk about it. I feel like I don't know who I am or what I want but I have the constant hangover of dread that I have to go and study something I hate the next day.

I feel like i'm taking things day by day, hoping I can just get by. I feel hopeless but i'm constantly yearning for it. And instead i'm distracted by everyday banal issues. Why someone left me on read, why someone said something mildly racist.

You know I'm blunt and I'm rude. I'm so used to understanding my tone that way that I don't have any other way of describing it. I don't really want to reclaim it either. But damn

29th August 2020

it feels liberating when I am. I've had so many terms thrown my way of who I am, of what I am. the last thing I want to do is be blunt and rude. I don't even do it to myself anymore. and I catch myself treating my family with the same type of behavior calling them out as if it's my job to do so . My mother has been around for many more years than I have who the **** am I to call her out on her bluntness. And now my internalized shame gets amplified and my disrespect is disgusting. But I don't have a problem with my bluntness. I'm tired of it being designated in that way in the first place . Because if you're finding me too blunt right now just look away and carry on with your life 'cause I don't really need your opinion and I didn't ask for it. In fact I'm tired of saying this I am tired of reading this ****. It expired. all I am is so mad that I have fell for it. Did I engage with people who continued to designate me and I fell for this bluntness as an identity that needs to be hidden.

I'm tired of being blunt and rude. In fact this is a waste of my time, I'm bringing a knife to a gunfight. And don't conflate your preconceived ideas of how I sound with the fact that I use gun in the sentence I can use rainbow too. All of this is constantly a waste of my time. I want to be out there contemplating relationships, the human existence, ******* Flowers. and even when I come to the gunfight, I'm like "what the **** am I fighting for?". really I should just be sitting at home watching some ****** romcom, but instead I'm here talking with how blunt I am. I hope no one reads this 'cause there's many other people who have articulated this better. I'm just the next number in the queue and I feel like a clown, like I expected the tattoo not to hurt. I don't know if this makes sense. I don't know if I want it too. It might just lead to more questions that I think right now at least I don't have the energy for.

Im Frustrated, because this is not a race thing. but it is.

29th August 2020

m from a foreign country and people find me rude. The reason why is because I'm blunt. though I have heavily consumed that part of me. and recently a friend wanted me to release that part of me but she's seen it. she doesn't like it. she doesn't even know that she has seen it. this thing is a collective thing, unfortunately it just falls under this really disgusting category of race because a lot of people like me who grow up like me deal with this ****. I constantly feel like I'm being manipulated by people and I don't wanna stop raising it because it feels too sterile and yet its so ******* personal. To deal with my own ****, my own relationship with race. and I feel like I'm going crazy like I'm delusional 'cause I have to be my own backbone, my own cheerleader, my own validator, constantly feeling like I'm delusional. I wonder if I actually just like to believe it. Maybe I should just lock myself away.

29th August 2020

Characteristics of the Writing

Messy
Unco-ordinated
Repetitive
Metaphorical
Holistic and personal
Humourous
Diary entry like

Maybe i'm exploring what not to do. what is improper writing.
What does this type of writing do for the writer and for the reader, does it have to do anything?
What does this communicate?
What story does it tell?
What are the characteristics of the pieces?
Is the work focused on the well being of the writer/artist?
Is my project focused on that?
What does it mean to make art for self healing?
Is this a necessary step for people that have been marginalised? – is that why we make stereotypical work? Are we lost and confused, and really just learning?

A lot of art practice is conscious of the audience's ability to receive or engage with the work.
Along that journey we easily get distracted by the next topic, the need to commodify our work or make it in some way commercial/ accessible for the work to be successful.

30th August 2020

Many students who delve into political matters at university often delve into identity politics, right? A very personal matter? Why, do we feel the need to spread our message? To educate? To govern spaces? I often feel not. But to express, to experience like most people do does become politicized. Which is really just another distraction. We get so wrapped up in the politics of what we are talking about that it gets harder to deal with ourselves in it. And that while trying to make accessible art and find validation in my work is a recipe for disaster. How do we teach students to no longer seek validation from viewers? To critically think about how every person's response can inform it, but in the end it really doesn't matter.

Identity politics in uni is about ourselves, and so making it for external acceptance is a lie that will never be healed from. What does it mean to truly make work for yourself? To make work with no expectation of others understanding it? To not communicate a specific idea? For pure healing?

All of us in the end become so enraged and spiteful towards an institution that has taught us how to monetise our identities. And not to understand it. And for that I feel like a clown.

but there was no way i was going to be able to make anything else . so i'm stuck with a double edged sword. making work about yourself is a necessary step in your making practice - every student does it because what else are you going to make work about . and it's this toxic cycle that is now developed as we've been taught how to turn their identity into money and we become spiteful and we don't really learn how to make art. so you think "ok well, make work that's not personal that was supposed to go in art school". you have young 18 year olds who don't know themselves expected to make a work about something that they dont understand. The only thing they

understand is themselves you have 13 years of getting a narrow understanding of five different topics . there's no time or space again in the interest in everything and truly learn about it .

how do we build a space where students are able to critically analyze themselves regardless of what they identify as, and post up in a space where critical analysis doesn't become politicized.'cause that's where it all starts.

30th August 2020



Another Embarrassing Story

Looking back on the situation I feel pretty embarrassed, but ive aired out so much dirty laundry already why stop now. I'm well aware of the fact that that I'm white passing, in my skin tone and when I choose to in my expression. I can be a twea art hoe and assimilate into these spaces. And I felt the consequences of this when a peer I don't really talk too much felt that it was OK to ask me how to be friends with black people. In retrospect I wish I had responded "what makes you think black people wanna be friends with you". but i didn't, I didn't clock it in the moment. I told her I don't think you should be going into meeting people based off the colour of their skin, be open to having friends that do not have the same experiences as you. I get mad at myself thinking about the situation, because I think "what did I do". What did I do to enable someone to come up to me and ask me something like that. did I make my perceived blackness invisible. And I think I know the answer to that question. It makes me really really mad and disappointed and myself. I don't have much more to say about it.

2019

I feel
Like
I'm
Not Being Heard

You know I feel like I'm not being heard. Is it the way I'm talking? or what I'm saying? or maybe it's also to do with the way I hold myself, with much confidence. I feel like I'm not being heard, but also I'm not being understood, and I don't really know what to do about that. I also don't know whether it is something that is actually a problem, or that it's actually my problem because I feel like I wasn't active. there are times that I've been cut short and conclusions are being made to what I'm trying to say before I finish saying it, and I don't know what to do with that. I also wonder why I am feeling frustrated about this, because do I need to be understood? yes, it's nice. it's always nice to feel like you are understood, but I don't know if it's actually necessary, and maybe I need to work on my need to be understood by people because I'm also trying to accomplish something that will actually never happen. but it makes me think though. it makes me think if I'm not being understood is there any point in me being? is there any point in me communicating at all? like maybe I should just keep my opinions to myself. Because at the end of the day I feel just as satisfied about not being heard, not being understood by other, as I do when I think to myself. when I do feel like I'm being understood I think I am performing like I think... I think I end up being overly theatrical with dramatising how I feel in conversation, because I'm excited and I'm excited about being heard and listened to and people responding in a way that's not contesting me.

2nd September 2020

I also want to go back to my emotions and how I'm feeling about not being heard and what I can do about that, or if it is something I actually need to do. something about the way I interact with space makes it easy for people to undermine me, and I want to say that im not feeling heard, but I don't know whether I've been thinking practically about this in my own life. I think maybe I have been to some extent hesitant at home and so maybe im used to people talking over me, and maybe I will just become comfortable with that, and yes, do it. but I also think to some extent is there some indicators about my character that's giving people the right to abuse my words. i wonder what mannerisms are invisible because ethey are not understood. like i think about what if i had the power to rewind time. not time travel but rewind. like the adam sandler movie. if i watched my conversations again what would i pick up that i didnt the first time. and i fully know that my cultural mannerism are fully rendered invisible outside of my home. like i will fully talk afrikaans and someone will think that i mumbled in english. ill be honest today i wore a doekie and maybe the scarf was covering my mouth because i feel im not being heard. I think I need to reflect on that a little bit longer because I'm actually just tired but I'm always tired so what's new?

2nd September 2020

Ethics and Performance

Should I be applying ethics is next to be in studio. What does it say?

As I student who utilizes identity and social dynamics about studio culture. Should I ethically be allowed here. As every part of this space informs my making. However there is a plot hole here. Regardless of my research into race and studio. The cultural dynamics of this space is going to dictate and inform how I make here. Lets say in theory this environment is overtly racist and the census here has a vendetta against women of colour, whether I'm making work about teacups or the trump presidency my experience making here is going to affect why and how I make my work. So in reality there is no escaping these issues.

One might argue that the difference here is that I have talking directly about the disparities that exist in this space.
And I have two position to that.

Firstly talking about it does not mean that the issue suddenly appears. By holding in the idea that these issues are not to be talked about signifies a prominent system of oppression at play.

Secondly these issues would be discussed regardless of the research. What this project is doing is opening up time, space and overtness to the discussion of experiences and issues.

9th September 2020

This could be seen as ethically unjust, as this is for my project. However, it does not benefit it. My project strictly talks from my position or members of the art/critical environments that openly discuss these issues on a public platform.

To the universities ethical standards this project is unethical as it is activisms. And activisms is traumatic and uncomfortable.

In order for me to get accept ethical approval, I would have to list everyone in the bva and wider art and design course as listed participants. Therefore, I would have to get consent of every participant to be open to discussion the role of race and possible side streets to this topic with every person in this course, as they all add to the dynamics of this space. And furthermore, if even one participant disagrees politically or personally with my project and what I aim to research. It would mean that I cannot continue researching this topic or this physical space. Because that anti-participant has an influence on other if not all participants and the dynamics of this space, whiles also changing the existing dynamics.

Ultimately this research requires everyone in this space to reconsider the position and personal relationship with race and "blackness", regardless of my project. Which is impossible. Lets say I do get ethics approval, with every discussion I have at uni or those who inhabit this space. I will have to precaution. That this discussion may be used in my research to varying degrees regardless whether its about political race or not.

An immediate and understandable response. To that statement would be … how will this manifest in the research. To which I would say I have no clue. And that ethically unfair, and its not sustainable on my part. When it means that I have to maintain open, safe relationship with this space.

9th September 2020

The spatial dynamics in studio is inherently white that perpetuates yt values, because those are the values governing the art industry. And an important aspect to this course (as it is in a university) is to equip students with the skills to be an active participating artist in the visual art industry. However as a misfit in society or SoC you perform that whiteness by having the discussions that you have where you have to justify your choices and new ideas in what you are learning. you take it on as a truth as it is what it is. it is a value and it is what decides whether my work is valuable. So there is the knowledge that you exchange when you are talking to someone in conversation which is where that justification that happens . But also in the innocent acceptance of what is deemed to be knowledge. Because is what it absorbed, it will undoubtedly influence how and why we make the work we make full stuck we have a discussion daily with someone in that space who is performing whiteness . We have a discussion weekly with someone who we seek validation from but also reinstates that this performance of whiteness is important . They are the ones who teach us whiteness in the first place [in art practice].

So my concern then shifts to this as a student you are performing whiteness producing work in a white governing space literally and metaphorically . And the work you make gets Co-opted by the institution, which you end up projecting whiteness and the further the more dangerous it is. its during your performance you often do, not know that you're performing. you are learning it's exciting and it should be, you at University and it's fun . So only in retrospect can we see that performance happened . We are constantly in a state of looking back at all times we performed and therefore how our work performed to those standards as well. And because we are also bipoc performing what academic understandings of blackness we as bodies get Co-opted into making the same type of work

year by year. I was always bewildered by the fact that every year there is a Brown girl making work about her hair including myself. Not to disrespect hair its a heavily loaded topic and a very important topic but the same type of work is being made .

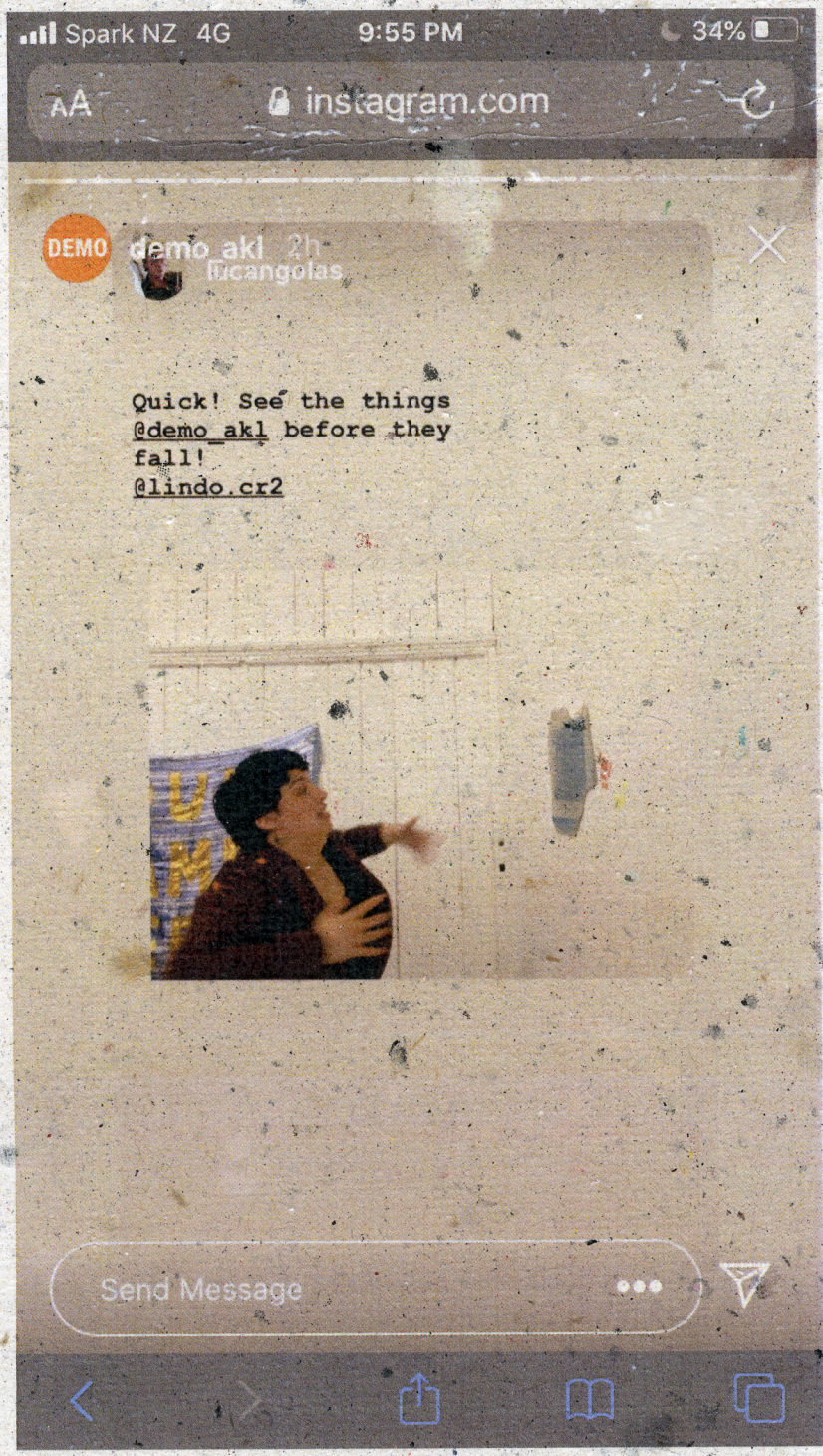
And you could say that with many things but when there is a lack of facilitation around these ideas that for centuries have been deemed as unimportant and I would arguably say it still is for example there's no lecture on race . But I digress, what happens is that students who comes in year by year have to facilitate their own discussion in spite of the education that they've been given, and that is why it gets repeated the same type of stuff the same type of ideas the same type of discussion gets repeated. and that honest systemic level functions as a way of oppressing these individuals. What's one way to maintain your values so that you do not have to sacrifice or compromise your position. it's to make sure that the people you will place do not learn, but all that they learn, Limits their own the journey . Throw around the word decolonisation and you bipoc students will be happy in other words give them bread crumbs not a feast, we will save the feast for the white ones.

So yes, the unfortunate thing is that we are so blinded by our performance we don't know we're performing. Ask any artist at the moment if they thought their work is performing whiteness. They'd say no their work is true and honest because they put the work into it. how annoying would it be to know that the work you are making is also performing institutional values and it's not an honest output of who you are, that'd be frustrating wouldn't it? So that's why I dare you to ask because I bet you they won't know .

Honestly, I can sit here and say that I'm not 100% convinced

that my work was not being made to fit the values of academic art. Had I made it at home or had I made it around my family my community what would it look like? what would it function for or who? That never asked myself. because realistically what does then sheets of play with images that will fade out very easily do for my family do for my healing . That work was made under the circumstances off an assignment under my choosing . And did have to come to an acceptance though that my work was not accessible or palatable for the audiences that come to these spaces more the valued audiences account of these spaces first up add to be with you OK with the fact that the work was not going to be understood . That was my first step into making work that served me in my healing . As students who do identity or identity politics or whatever time we've been given we need to understand why do we make the work we make?

9th September 2020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Sour Racism

So today I'm gonna talk about sour racism. I don't know if it's even a thing but I'm coming up with a way to get my point across. Now it's a funny one, it's one that doesn't sting too much but it's like someone taking a bookmark out of your book. it's an annoying thing and it means I have to do extra work now.

that's just it!

you are taking advantage of my laziness, you're using it against me and that is not fucking fair.

Let me be lazy.

I'll tell you a story because I feel like that's the best way to talk about this. So I'm in listening to some tunes and I'm just chilling in studio one day. Minding my business, eating my lunch.

I'm imagining this.
I'm pretty sure that was what happened.
so I was…
wait I was like…
oh yeah it was some shit like that.

okay,
so i'm minding my business,
eating my lunch,
gettin that sustenance.

19th September 2020

It was a long ass day. And a friend comes up to me and says... we probably had a conversation.
I don't feel like they would've just come up to me and said this bluntly
okay so we're talking about something not related to the story.

And they said to me "do you know Trevor Noah steals jokes". And I'm like okay and then he goes "yeah I've lost all respect for him now". And I go oh "well I'll still listen to him though". And the judgement! the judgement, man not fair, this bitch knew I got one South African comedian that I've got an access to and they're still waiting to take that away from me.

Yeah
sure
fine
maybe so

Lots of comedians steal jokes. I don't have to be woke about it. I can be blindly patriotic too. Damn, just let me be. why are you gotta burst my bubble. Okay fine. maybe it's not racist but it feels like it though. And I don't know why you'd just bring him up. What, did the internation in my voice remind you that I'm South African and then you put two and two together. Fuck off

19th Sptember 2020



The value of critique

There is an underlying femme energy to the work I make. I was asked recently can you tell when an artwork was made by man or woman? Which is a problematic sentence in itself for many reasons, but I won't get into that as it will distract from the point I'm wanting to make. Which is that what I understood this person to be really asking is if there are materials that stereotypically men or women make with. My answer to either of those questions is no.

However, I bring this point up as I often get the comment that my work is elegant, and I've never really contested this until recently. The work in some way is perceived to be very conventionally (and somewhat misogynistically) femme. It's elegant, fragile, with light pastel colours and it's minimal. These external opinions seem too often account to the value systems that underly the artistic communities' ideas of good art.

What I did notice however, was the change in tone towards my work when I started the brainstorms. Once I made the process public and I disrupted the values by writing on the imagery, ripping the paper and folding it, it seemed to be an overwhelming response of regret when the work did not meet those expectations, which contributes to the fact that it is not an inherently free space to make within.

I've been thinking about how we are trained in a particular field with skills in that very specific area. We analyse the work,

strip it apart and rebuild it. The longer we spend time with the work we swap ideas, composition, layout and colours.

Training, training, training to make work bigger and better. All for that "ahh, that's satisfying to look at. That's well composed and elegant". However, this rhetoric is a cold and self-serving

our taught engagement with the work, and for what reason should the work be bigger, brighter and bolder without considering the natural trajectory of the practice?

Also why is it that we enter the work from technical grounds to find a connection? Is that everyone's purpose to engage with art. I mean, I'm in an environment where unsolicited advice is so common, that I don't realise I'm receiving it or giving it. Have I (amongst many) developed a habit of support comes the form of criticism.

7th October 2020



Artichoke Art Festival

Umm so i just got back from the exhibtion meeting and im speaking into the phone right now and its typing out what im saying. and im not going to listen or read back what im saying i just need to vent.

I'm writing this at uni and im little bit weird about it. In fact it's the only time that I had dinner, ill try use it productively. So we're gonna give this a shot.

I had a horrible day yesterday. and it was like "just keep going" as if it seemed like I couldn't stop it. I don't even know where to begin so I will just start right at the beginning. I woke up yesterday feeling really good. I woke up at 8 I had breakfast and I don't usually have breakfast so I was living my best healthy life. I got on the bus, and the bus driver closed the door on my foot which wasn't a big deal, but I did look at him expecting an apology but no such luck. I was a bit bummed I tried to not let it get to me. I was like "today's gonna be a good day". no one can tell me manifesting reality is real because trust me I was trying to ******* manifest all day .now a few events happened that I didn't actually want to deal with that elevated my feelings yesterday .the whole day was filled with anticipation to meet someone for a show and this is where we get into it because quite honestly some aspect of this whole artichoke the art festival I don't like now the person in charge was very nice and a product of my environment. I think I need to know about expectations of people because I keep getting let down

19th October 2020

by the end when I think I have a fantasy it doesn't really exist . she was very lovely she didn't mind that we're back 10 minutes late she's pragmatic and clearly a bit stressed .students I've had six of us here which he had to get through and figure out how it will be in the shelves .for the most part people felt like they were heard and this is just off what people felt comfortable to talk to me about didn't expect anything different fact they found themselves the way it was done was it really well. think like questioning cancel my reasoning and think she is no problem with me not for taking in this. There are many shows many curatores in which I will interact with overtime in science I will allow that some I wont. I'm trying to help wrap my head around this because complicated it seems complicated aspect it's the one I hate the most deals with all the things I hate. The critical thinking the performance the values the fantasy .at all is put on steroids in this really weird bodybuilding competition.

Sent from my iPhone.

19th October 2020



All I asked was for race and art

So I went to the Public Library the other day in the hopes of finding books about race and art. with not much expectations of what I'm going to get out I was just wanting to see what they had. so I walk into the Public Library I go into the library database computer thing, and I start typing. Race and art, whiteness and art, blackness and Art, Art and racism, black art, Black phenomenology, the theories of blackness, white supremacy and art, racial equality and art. so you see the list goes on. and I'm typing and typing and typing and I get basement collection again basement collection again basement collection so I'm now realizing these are big chunky section in the basement that is like a goldmine for what I'm looking for. not that there was many options that was available when looking up these key terms. so I go up to the counter and see if I'm able to gain access to this collection. Now I am a little bit nervous because I don't know what to expect and I'm already on edge because none of these books are easily accessible. So I'm standing at the counter and the counter is right next to this big sign of American hip hop books which I tried to turn a blind eye to. And I ask if I'm able to gain access to the basement so that I can see these books on the topic of blackness or racism. So the librarian very kindly says that the basement collection is only accessible by appointment and that it is a tour of the basement. So I ask OK how long is a tour and I'm given the response that it is an hour or so. and then I ask OK well there is just some specific books that were popping up on your database that I'd

11th December 2020

I'd like to go through and see if they're important to my research, do I have to do the whole tour. I am then asked what specifically the books are so that they can bring it up and I said that I am just wanting to look through what they and see if there's any gold mines that couldn't find on your database. and then given the response that that is not usually how the tours work however if their specific books, they can retrieve it for me. so at this point I kind of gave up because I figured I have to book an appointment two weeks in advance and I won't even get to look through a collection of books . so now this is where my journey goes to different place. and I decided to go to the Public gallery's research Library in the hopes that it is an art library I must find something. so before I go into the database and have to go through this process again I just go to the library and I ask do you have any books surrounding the topic of blackness and art. I immediately feel the tension emitting from this librarian. She asked me is a something specifically around black artists and race that I'm interested in. And a voice starts to get more and more quieter I think that's important to include. And I say no I'm just at the moment interested to see discussions around the role of race in art. she then asked for a specific location. and I've been to this library before to retrieve books on South African artists so for her Peace of Mind I just name an artist that I know is in that book so that she feels like she's been able to help me. What I get is six books that she has retrieved for me and I was able to categorize them and four categories. The first is two books that include artists from South Africa, the second is two books from black Australian artists (which is the language used in these titles), the third is a thick book on contemporary African art since the 1980s, and lastly a collection of art of afro-Atlantic histories. These are all great books I read through them some of it was interesting so it was not, however it's not what I asked. at this point in the day I felt really frustrated, I also felt inadequate. like I wasn't

capable of finding sufficient material for my research. And maybe this happens to a lot of people when you have a really specific topic I get it. but what I don't get is that everyone had expectations of what I wanted I didn't really listen. I was interested in the topic of race. after I looked at these books who about I don't know how long. I then decided to go one last time on this library's database and as searched up race and Art. and the first thing that popped up, was a book called white: whiteness and race in contemporary art by Maurice Berger.

I don't intend to tell the story so that I'm throwing shade at these libraries I'm telling the story so that if there is anyone else that is looking for a book about race and Art at a Public Library here's one. now be honest I didn't get to fully read the book 'cause I was so tired by the time I got it so I really hope it's a good one.

11th December 2020


HIP HOP
Portraits
GRIME KIDS
HIP HOP
BEASTIE BOYS

Living in Bad Faith and the Art School Shuffle

So a few months ago I was thinking about how we make art. when you go from the typical NZQA or the Cambridge system and the values that are prioritized in art making is skill and storyboarding and creating a narrative, new practices utilizing artists' models, and fulfilling the tick box system that is used in every single subject at school. and then when you get into art school things change a little bit; you have a completely different system that you're trying to figure out.t some students say like 'figure out the technique'. they figure out it's not really about how good you are, your skills or whatever, it's about filling their criteria. you get diluted into this idea that if you're being graded these are the criteria that needs to be filled. and I fully understand the lecturer's pursuit to not make us think that way because when we leave the institution that is not how it works, there's not a tickbox criteria. but if I really want to make it superficial and really just like boil it down to bare minimums, in any industry you get into there is expectations that need to be fulfilled. depending on what niche of that industry you get into there are things you have to do, and that criteria that you learn in high school gets even more complicated . It becomes about how you exist and that's what they don't tell you. so if we go back in time and rewind a little bit to what I said about maybe 50 words ago - that you get deluded into this idea that the criteria doesn't exist now - how does this alternative living in bad faith work? I'll get to it. I'm still trying to figure out what my thoughts are. I've always struggled in uni for many reasons. Every student struggles at uni for many reasons, and

2nd February 2021

and more recently this idea of living in bad faith keeps sitting in my head. what I'm doing means im going to uni in bad faith, because I don't want to be a selling artist, or in any respect my artmaking became more of an introspective experience, it became more for me to learn who I want to be and what I'm becoming and what I'm passionate about. and it's completely okay, I've learned that. I was thinking about how we make art in an identity politics kind of realm, and it becomes dangerous to make work at uni because what you're doing is you're still trying to fulfill that criteria and understand yourself, so those two things become one. How do you fulfill academic criteria while trying to do introspective work on yourself? it's counter intuitive to me. it will become very confusing.

If I were to talk to anyone about it, I get this question a lot: "how do you know the art was made by you?" and obviously I'm paraphrasing or saying the sentence in the many ways I've kind of come across their question, of like "how do you know you're not fulfilling the institution and industry's expectations of artmaking?" and I mean as an academic would you justify yourself? it's an amazing technique that we've been taught - we're so good at justifying our actions, every single action. Yet, I don't think we actually internalize the questions that we've been asked. I can go to graduation show year by year and see the same type of work, and each student is convinced that this is the true form of art making, that it is 100% authentic to themselves. I find it curious how that works. So if I go back to living in Bad faith . you go into this institution that you know nothing about and you just need to learn it and along the way you are buy into the idea that you have free reign on anything you want to make and you can do work that's introspective and it is encouraged it is very much encouraged to look within yourself, look at your methodology, look at the way that you've learned things, why these colors are important to you. You get

really really really good at articulating and justifying why you do what you do, which is why a visual arts degree is quite hard to complete because it's not distinctively career work. the line between yourself and your career it's blurred so you think I should do introspection instead your marketing yourself.

And this is where this destructive culture is born. it is everyday "hi how are you? how's it going? work looks really amazing!"or "I saw this show was like really interesting" or "have you heard of this artist?" or "your work reminds me of this…" "have you ever thought about …" There is this culture that's manifested, of us pretending to care about each other, we're doing some real narcissistic work and its time to build a career out of it. Like how dangerous is that? that there is no discussion of how monetizing on your identity or monetizing on your personality or monetizing on your everyday experience can be destructive to who you are. I struggled for years on the lack of empathy that is surrounded in the arts. No one knows how to talk to each other. No one has emotional range because we are all so stuck on trying to make sure that we don't get called out and canceled, so all we can think about is ourselves and how to justify ourselves. and that, for me at least, is how every day when I go into uni I live in bad faith. 'cause it's everyday superficial expression, it's everyday justification. it's ridiculous how we have to joke about the TV shows that we are watching, or things on Tik Tok that we're looking at to make us seem more human. It's disgusting. It all makes those cold concrete walls even colder.

let's think about it. I know earlier I mentioned narcissism. I briefly touched on it but really that's what happens - you go in every day making work about yourself for the things that you're interested in and you think about ways of justifying why you did it, so that when you get to crits you don't feel insecure. the

day-of you go to crits thinking only about yourself so much that you can't actually listen to what anyone else is saying. you spend months working on the things that you care about, only that you care about, and then you get to people giving advice and critiquing it. everyone's so out of it just thinking about themselves that they can't fully communicate with each other,

Your excellence in art school is based on how well you perform the art school academic shuffle. and you can do the shuffle, but they have forgotten to tell you it is just who you know that's going to actually help you on the day. because it's purely based on who you know. they teach you the shuffle in the hopes that your moves are impressive enough to lure the industry gods so that you can make 'deep and meaningful' connections to their wallets, so you don't need to worry about next weeks rent. I mean this isn't new news. I just think that it's a joke to think that the introspective work we do in art school is actually for us. Arnt we all just clowns at the end of the day?

2nd February 2021



Mystisysm

So mysticism and art has been something I've been pondering about for a while. Like what it looks like, it feels like, all that kinda stuff. And I don't know how well informed my opinion is on this, I don't know we'll informed by opinions of what I'm talking about throughout this whole book. But I feel like I've seen evidence of this in the other people and myself. so I want to talk about it.

I feel like everyone knows about this balance between being a illustrative and mystic, you can't be too illustrative with your work because it's not art. I don't know who decided that. And when I say illustrative I mean that your artwork cannot be presenting the concepts of your work too obviously. On The other hand The work also has to be accessible. And I think it's one of the most difficult things of trying to balance. Because I think for many students you coming to your practice which is illustrative, I think that the most accessible forms of visual art is illustrate art because you don't need to have understanding of contemporary concepts in order to engage with the work. And that is not at all illustrate art I think it's just the reputation of illustrate of art within the contemporary art world. And then on the other hand your work cannot be too I don't want to say abstract because that's a whole genre in art. But your work can't be to mystic to a point where no one will have any understanding of what you're doing and then the whole argument comes into play Who do you make your art for , Do you make it for yourself or do you make it for other people and then there's all

9th February 2021

baggage that comes with that. but I don't wanna get into that just yet. It's a very difficult balance and every person enters that balance in different positions. Some people come in from the one side and some people come right in the middle. But when I say come in I mean when you come into an idea of "ohh I want to make this". And with that comes like the initial excitement of starting something new. It is very playful and not well executed thats because It just started but there's a lot of passion. And I'm not saying that either side is better than the other I'm just saying that it exists. And I have a relationship more with mysticism then with illustration.

And I think that is a great encouragement to sit on the side of mysticism. Because you want your audience to not get it immediately but let them sit with it and then come to your ideas. And I have a problem with that because it centers the audience which is not necessary The biggest priority for all practitioners. And also preps students to normalise making art in a way that follows the valued Forms of making within the industry. Students will look up to other Peer reviewed practitioners and seek out the special sauce to make work that tells an idea without telling an idea.

But I think that this is also why I personally don't like cold critiques or cold reading because you are in the middle of your making and learning what it is to have an art practice and then you have done all of this learning of ideas and concepts that informed your work to then present what you've made do a group of people and then within a minute they are expected to tell you what exactly. Well like what is The aim of a crit? Is it to provide feedback, is it so that we can play a puzzle of figuring out what the artists intentions were, or what The artist has not considered. And I think this with mysticism comes in because if your work is it on the side of the mystic and you've internal-

ised the cold Reading. You were coming to a critique in the hopes that the ideas that you put into the work will be received. unfortunately the likelihood of that is very very slim. I think about it like this if I was to come into my critique and critique my own work without knowing what it's about and then I'm given two minutes to figure it out. Hell no I wouldn't know shit to say. But then at the same time you'll get a critique and someone gets it and it's an adrenaline rush it's like you're on some type of high because you've internalise that idea that for your work to be successful it has to be understood. And that's not true, it puts The importance more on the people view it then your own relationship with your art.

I personally make work for myself, to think through by own relationship with things. And I am no different from anyone else I'd definitely be on the side of mysticism. But I felt shit about my art that I make because no one understood it, but no one has to its not for anyone else but myself. And I knew this for a long time but I didn't fully get it and unlearn this behaviour of Caring more about what other people think. But it makes sense if you want to make industry viable Work then the art does have to be accessible in someway. I mean I feel like I'm getting it to the fact that the nature of a critique has to change and of course it does because what do you get out of a critique if it's not feedback on where your practice can go, and if no one is told what your practice is how are you gonna get that feedback.

Because I think about how you do all this work into the concepts that make up the art that you produce and I think that most people aren't gonna know what those con-

are. But I think it's difficult to come to terms with that. I think it's also difficult to move away from the thinking about your art as a vessel of delivering your ideas. I want to reiterate that I'm guilty of all of this. But yeah if you're making work and it's not being made with this great concept then I mean i have felt guilty in the past. But I'm just making art and I'm having fun. And like I'm doing it in the university and that feels weird because I'm just making. But also just making is really important for yourself as an artist and not anyone else. You feel like you're not making anything with any substance and how can it be quantified against an academic criteria and then you just spiral.

And I think this is also where the fear of making illustrate of work comes in. Because you've been marked to get to the academic criteria. And I think initially when you first start making, the ideas that you were thinking about is illustrative you are responding to passion and excitement and play and that's what you can see for most of the time. I don't know, i feel like this is an aspect of how the practice is just not necessarily Your own, because there are all these external components deciding what makes you art viable and valuable. It's only when you start pushing those boundaries then you get to see oh maybe this is a practice. And it's also a scary place to be at. i donno, i feel like at the end of the day there are many components that builds this illusion or fantasy at art school that we try to fullfill so that they become a reality. and the mysticysm of our work is one of the things that contributes to it.

9th February 2021

Opting out

So we are now entering that last part of the handbook. like I stated in the beginning I don't know how helpful this all is to you, but nonetheless your still reading. So for what ever reason your still here thank you, but the hardest bit is yet to come. Its currently the 16th feb 2021. Almost 11 months since the first lockdown. And yet again we are in another lockdown. But a bittersweet and heartsore conclusion that I've come to is to let it all go. I've really taken on board that this could mean everything or it can mean nothing. I have no expectation that this can be helpful to you. If you're in the position I'm in, where you are studying and you came into this conclusion, because you loved it and want to continue it then letting it all go or opting out isn't really an option, right?

Because then what. What is this all for if its not to ensure that you can continue doing this for as long as you want. And to do that means to build a career.

Its all contradictory right.

But like I said, this wasn't ever supposed to be helpful. I'm just winging this shit like everyone else. And that's one thing I'm sure of, everyone's just winging this shit and hoping for the best.

But once it all sunk in, and trust me it took a hard truth and a smack in the face for it to sink in. that this can all mean jack

16th February 2021

shit and I can opt out. I was simply relieved. This time last year I listened to an episode of manu and cocos podcast about the institution. I cried (like weeped) and relised this topic of Ra-CiAl EqUiTy was what my truueeeee calling was …… But in that episode if I really remember what they said, It was to take on these issues is too much and too exhausting, and they were right. I didn't listen to them but they are right. So now im here writing to you in my clown suit with a years worth of research wondering how I got here. Where do I now go? Ive made all these big claims that I was going to act upon. Rest and pleasure as the ultimate form of resistance. To never become co-opted by the system. Well bitch im still ratting away in this race.

Which is why I say im out .

Im out of the toxic art shuffle

Im out of this shit show

Im out of performing

Im out of making art that takes everything from me to just get shat back in my face

Bitch im out, y'all can see me next on my ceramic etsy account making cute butterfly ashtrays and creating pinterest boards.

But ill still come by and enjoy the thing that I love, which is art.

As we know these art spaces are hella white and well guarded, and this body was never made to be a soldier. I hand my weapons to the next pure hearted and ready student who wants to

take on the institution. Go for fucking gold. I hope my efforts so far have chipped away just a little bit at this beast. And you don't have to endure the mistakes that ive made.

Maybe I've soaked the concrete floors enough for you to break them.

I wish you luck and I'll be watching.

16th February 2021

Would You Still Make Art in a Gallery Context

So would you still operate in a gallery context?

What I think you're asking me is would I be making anti institutional work in spaces that reinforce those institutional values, right? and at first when I started this research I asked myself this question, and I knew what the answer was - no. that meant the next year 's worth of work was not gonna be fueling my career. but it's now something that im very comfortable with. There's no way I'm gonna exhibit and perform the work that I have made so far in those spaces, that would seem counter intuitive. and then I guess the follow up question is "so then why am I doing my Masters?" "why do I do this research outside the institution if the institution is also negatively informing my practice?". sorry to tell you that my answer is actually very practical don't know the time or the money. that's also part of this whole thing is that a practical answer isn't actually a viable one. that in some way we exist beyond the human condition of having to pay rent. in reality those people who can live beyond the human condition live in a pretty privileged position in life. I'd love to conduct this research and Masters degree outside of this - practically it would mean that I would be able to be paid to do this research full time. I'm sure if i had a lot more money than I have now I would probably do much better research. it's just practical, but that question is what feeds into our narratives right? when we're upset with or disagree in some form, from a question or a statement that someone said, we ask each other questions and a practical answer isn't sufficient enough. Its how

15th March 2021

we gaslight each other. if anything the conversational dynamics that we have in this environment is how to corner someone, you humble them down and you bring them so small that all they can do is listen to what you say. you asked them "so what do you wanna do for exhibition?", they say something and you go "well that's very interesting. I was wondering if actually you could rather try doing this. Or have you thought about doing so and so, and so and so, and so and so, and so and so, and so and so? and not that, not that, and not that, but what do you think. it's something you don't have to answer immediately but just have athink about it". as if you haven't been thinking this whole time. We abuse the hierarchies that exist and we abuse the prioritisation of elitism. we are constantly undermining each other.

15th March 2021

the evidence document

Evidence is an important factor when marking students. Despite seeing the work or the project what was more or equally as important to assert a numerical value to their work was them evidencing of how they got to their outcome. And I found that an interesting idea. That this gesture or providing evidence like your on trial in court expands into the wider holistic ideas that reside within academia. Liberal humanist pedagogies rely on evidencing knowledge than learning itself. And I mean this is probably a symptom of a crisis in the measurement of our learning as is, but I digress. Because when you actually truly understand something its hard to explain where you got it from. The source of your knowledge slips away because you've cared for it and you've watched it grow into something bigger than yourself.

Now I don't intend on being another student of colour regurgitating decolonial epistemologies (there's nothing wrong with that actually) because there are way more better academics that have pioneered this stuff and can articulate better this than myself. (go google it)
And this isn't new we know this. This is why I'm up here talking to you know. This is why we are engaging in an exegesis. And I'm sure we all engaged in some type of conversation that questions these performative acts within academia. Suffice to say that we do learn from them and a lot of good can come from language our ideas. But im hesitant to believe that this is the best option that we are putting ourselves through. When

writing this document our mindset is not so much to explain what we are doing. know how to do that, because when we talk to our peers about our projects its different to what we have written. So in reality this evidence document becomes a way to present eloquently that we have covered all the necessary bases of what is most valued within art academia. We cannot deny the fact that there are very common plot holes in the way that we language ourselves when explaining our work. And yet the parts that are elaborated on the most. Are our performative/aesthetic ethics that need to coincide or be better than those who are marking us, our reclaiming of taste by overglamorising everyday emotions, theoretical and methodological basis that underpins a greater idea that the work in its entirety just scrapes the surface on, and I think the most dangerous one of it all transcribing personal experience that is what the work is actually based on into a muted and dull work of academic language. And this one in particular is not separate from practice. It's a hard pill to swallow but we are not making our own art. Im sure you as postgrad students have seen this and you as lectures who have existed in this field for a much longer time are very familiar with the fact that grad shows look the same every year. That we are all chapters in the same book despite the fact that we all have very separate and unique stories to tell.

Why is it that our practices are homogenous. And when you've realised that and you start to pull a a thread that will eventually unravel. When we engage with the evidence documents we don't talk about how we came about this idea. What inspired it, on a side note you and I both know it wasn't that really dense theoretical text about touch. And so if its not this formal thing what about it excited you, what about it made you go I want to know more about this. This to me proves how the evidence is more about how well you can language external ideas ab out your project.

15th March 2021

Because you and I both know you where not thinking about that particular theorist when you we're making.

15th March 2021

The freedom-of-language

This one has got be in a funk for a while. I have had a gut feeling that I was researching and making work for it but I didn't exactly no what it was that I am doing. Or even if I am exploring how to be free with my words. It sso comolicated. my words Change with every person I speak to. The language and the accent, the tone. It changes I am a third culutre kid and it's a life ive become very accustom to.

So if I were to be fully free worth my words what would that even be when it s not one thing. It's expression, its performance, it's about being.

Now on the 7th of April 2021; x amount of days away from my deadline ive figured it out. That ive been doing it all along. Right now im typing. Typing as fast as I can so that my overdrained, exhausted brain wont loose my thoughts. Im rushing. Changing my tone and style of writing with every sentence. Its honestly chaos. I am mistyping words, I don't have any structure to what im staying and im repeating myself and im not writing with a palatable three point sentence structure. Im just writing.
And I can only be able to do this so comfortably and hesitantly because I have spent a year talking to the mic, recording my thoughts as they come. Letting my voice actually dictate my words. I am writing without judgement. Only because I know what it's like to talk into word for hours and hours on end without stopping. Just being.

19th April 2021

The ultimate form of a free language for me is to just speak. Unfortunately I thought there would be more depth for me to deliver to you. But I can't give you any. For me to find freedom in language meant that I had to let go, to opt out.

There's nothing that captures the freedom better than just speaking.

19th April 2021

The last one for now

So it is exactly a week until my final examination. This time next week I would've walked out of my meeting with the examiners. And I think I'm feeling a lot of things…I mean I have been spending the last week intimately reading and making sense of the other entries, my partner has read them as well which I don't know how I feel about just yet. But in general I've realised, that for the most part, this is quite a sad unhelpful handbook. i keep thinking about manu and Coco's podcast on the arts institution. And I listened to this podcast maybe 14 months ago hearing them say that even if you try to resist the institution it is exhausting (i'm paraphrasing) and it's not worth it. It will take all of your energy. And I think this book pretty much shows that. But I would actually like to end this with something helpful. Like this whole unhelpful thing was supposed to be like a little bit satirical and I'm looking back at it and this shit aint helpful. It doesn't at all foster hope, it's super pessimistic. I mean I understand why and that's just the nature of what it is. These texts are honest and transparent and I'm not gonna change it into something its not. It's just unfortunate that this is what it is. This is what we do to survive, right? we do what we need to do to heal and keep pushing.

I mean the only thing that I can say that I think might be helpful is do whatever the fuck you want to do. Make whatever you want to make and how you want to make it. It's easier said than done, but you know that you're gonna be doing it for yourself, like if you're gonna be doing all this introspective

15th June 2021

this introspective work over a minimum of three years at least make sure that it's for you. you're not gonna forget the tools you learn from art school you're gonna know how to commercialise what you need to commercialise. but when it gets to be introspective make sure that it's done in a way that's gonna make you feel good.

15th June 2021

throughout this past year of writing, i have laso made recordings!!! for even messier train of thought dedicated to your ears.



2nd February 2021