

FA321 CAPSTONE WORKBOOK

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Tuesday week 1 lecture notes

why are u making the work? What are your values?
PUSH YOURSELF! TRY THINGS!

WEEK 1 INTRO 22/07/25

FA321

- Clear sense of work's aims
- Proficiency at managing materiality's way of showing the work's aims, Material Inquiry.
- body of related work.
 - Coherence & Consistency within the body
- depth of focus & engagement (by end of sem).

Assessments

artist statement 10%
end of sem presentation 90%
→ grad show + workbook.

Course schedule.

★ WK 13 - final hand in	WK 3 - lecture theatre.
WK 6 - mid sem crits (format).	+ gallery visit
WK 7 - formative feedback	
WK 10 - draft artist statement due	
WK 12 - crits.	WK 8 - in class artist statement workshop.
Friday 28 NOV grad show opening	

Rubric

- work critically w/ ideas/concepts.
- weave together conceptuality & materiality
 - experimental & iterative

Brainstorming approaches I could experiment with for this project.

PRE SEM2 BRAINSTORM 2005 3107 29/07/25

MEDIUMS TO EXPLORE

- Magazine / print (low budget)
- leatherwork / sewing
- essay writing / general use of words / statements
- recording of practice / praxis (?)
implementing what i'm writing about / diary
- manifesto-writing, what formats does that come in (leaflet, poster, etc.)
- website-making

different methods of communication / reaching out, trying to affect someone / something.

- investigate affecting space?
- * manipulate space,
Specific qualities of the medium,
what can the medium say abt the subject?
- illustration?

→ how to display magazines / leaflets, etc. to maximise meaning / concept

PRACTICAL + INVENTIVE + CONCEPTUAL INQUIRY

ABOUT

- communication
- connection
- being seen / seeing
- art as praxis

I want to focus my work this semester around writing and publication- how things are communicated and disseminated. Experimenting with format and style whilst keeping a similar theme and messaging (queerness, masculinity, etc).

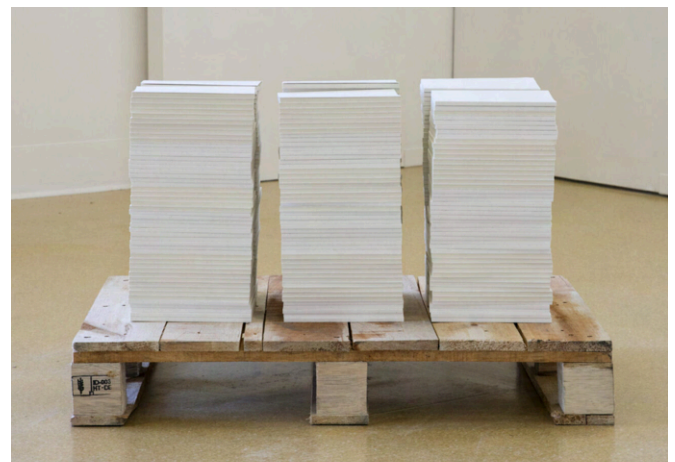
I thought it would be a good idea to see what past students had done for their projects on <https://elam.ac.nz/>. I was curious as to what amount of stuff people included in their bodies of work, as well as if/how many people also did publication-based work. I was also curious as to where these past graduates took their careers/practices.

PAST GRAD SHOW RESEARCH/INSPO	20/07/25
2020 Theodore Holmstead-Scott 'Untitled'	
2023 Peru 'Diary 2023'	
2023 Sophia Frawley 'When I sleep'	
2024 Alina Valieva 'Untitled'	
2017 APY Kherafai 'VIP: Backstage pass'	
* 2015 Emelia French 'personal notations'	

The most relevant one I found to my own ideas was Emelia French's *Personal Notations* (2015).

<https://elam.ac.nz/projects/personal-notations>

- Paperback booklet publications that could be taken at grad show
- Inside the booklets are lists detailing the artist's life
- "I believe an artist doesn't create something, but is there to sort through, to show, to point out what already exists, to put it into form and sometimes reformulate it."
- "a catalogue of information about my everyday existence, the work becomes an entry into my life; it is an offering of information attempting to communicate my identity, my existence, and what it means to be human for me"
- (Since her MFA at Elam, French has moved on to other mediums, which are less relevant to my work.)



I like the simplicity of the work, as well as the scale. Having made a couple of artist books last year I can appreciate how long that must have taken her, unless she outsourced it.

I am drawn to the idea of documenting one's life. The format French uses here is that of the list. Lists are not usually the main subject of books, so that choice here is interesting. It privileges usually under-acknowledged thoughts/records and gives them the weight that a book bears due to the medium's history of 'official' publication. The splitting of the work into three volumes reminds me of encyclopedias and old reference books; even more authoritative.

The fact that visitors to the grad show could take one home any of the three volumes is also of interest. They get to take with them a slice of French's life; get to know a very intimate part of her without her getting to know them in return. The dissemination of the self is no doubt the life of an artist who wants their work to be shown/bought in this day and age.

The other publication-related elam graduate artists were: *Diary 3023* (2023) by Peri and *When I Sleep* (2023) by Sophia Frawley. Both of these were hardback and accompanied in a way by illustration.

BEGINNING MAKING WORK

Because I haven't taken any making-work fine arts classes this year, zines have become the majority of my practice. I have sold at both Summer and Winter zinefest this year. These zines can be seen on my website: <https://zach-00.neocities.org/zines>. I usually use other people's words and images, so there's a PDF up there too, crediting everyone who I could remember/had sources written down for. I thought this was a good place to start.

THE BASICS OF ZINES: @rizomasr on instagram

<https://www.instagram.com/p/DLpmhWKNQGW/>

- ★ DIY aesthetic - handmade, photocopied
- ★ Creatively free - can include anything (poems, drawings, photo, collage, text, etc.)
- ★ Non-commercial - free or sold cheaply
- ★ Self-published & small-circulation
- ★ Niche & personal - identity, art, ideas, subculture, activism

I like the look of the physical collage better than how my digital collages look. It looks handmade, it reflects better on how zines were originally put together in the 1980s (see examples below).



<https://diyconspiracy.net/guilty-of-what-fanzine-story/>

Guilty of What? fanzine 1982-83

- ★ Black and white
- ★ Cut and ripped images
- ★ Busy compositions
- ★ Traded for tapes of bands not available locally

"I did it "to get the message across"; all issues had articles on the rote anarcho-punk topics: Nuclear disarmament, Apartheid, vivisection, fox hunting, etc."

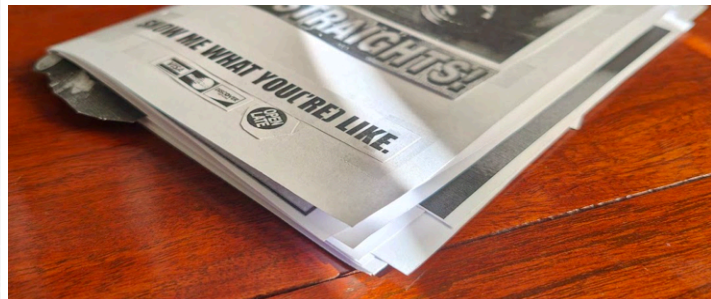
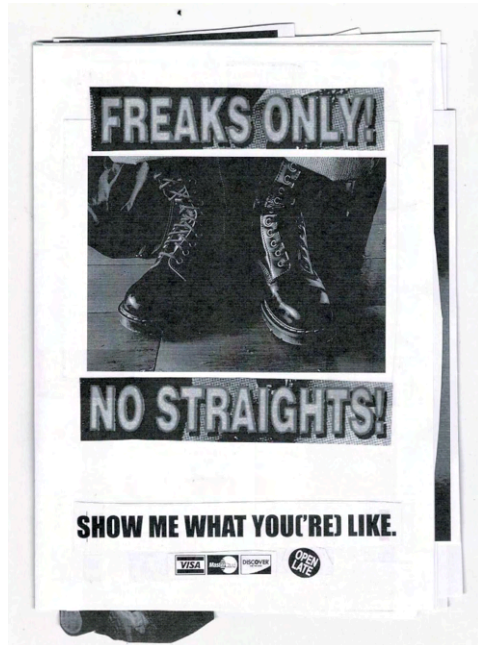
"Fanzines were incredibly important to the punk scene and more-so to the anarcho-punk movement in that they provided a focus for these scenes that may otherwise have gone unreported in the local press or radio. Also by publishing contact details of other zines and bands they facilitated communication between like minded individuals and bands which was an integral element to the early DIY punk scene."

https://localchaos.org/local_zines.html

- ★ Contained whatever was of interest to the maker: skateboarding, stories, etc.
- ★ Handwriting
- ★ Busy, with backgrounds
- ★ Credited on back
- ★ Contact details of the maker



24/07/25: Spent the day making the work for presenting next Friday. Pulling from my collection of leather/sexuality images and quotes, I made a collection of collages, then ordered them into a zine. The middle spread is the only one designed from the outset to be a spread. The others came together organically. Below: a scan in of the original. Not all collages fit on the A5 pages.



25/07/25

After class I put the scans of my collages into an InDesign document and did a test print before editing further.

Main problem: Do I like the degradation in quality at every step?
Save images from online scan -> print images and collage -> scan in
on old home printer -> import to InDesign -> enlarge/edit -> print
again.

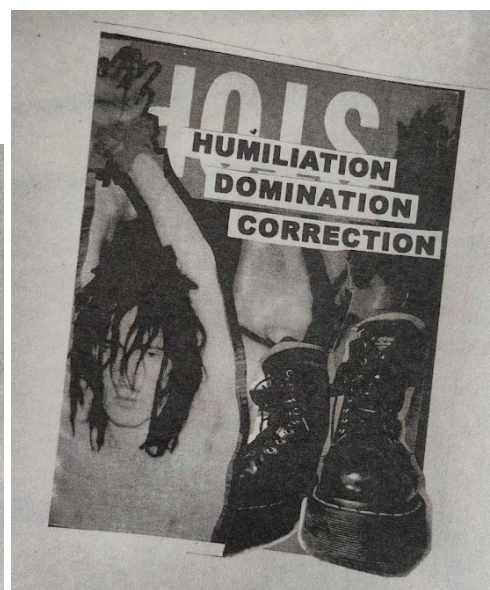
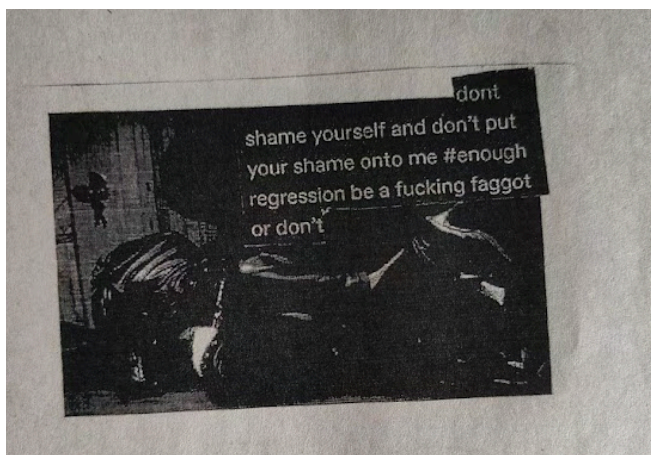
28/07/25

I tried to print my first zine on newsprint on the computer lab printer at Elam multiple times but the paper was too floppy to feed through the machine for more than half a page. I went with newsprint because of its floppyness, to have something more interactive and hard to deal with than usual printer paper- you have to pay active attention to it/be careful- I thought this was pertinent thematically for the zine. I thought it would be ok to put through the machine, given I have printed on butter paper in the past which is far more fine.

One good thing out of it was that I liked how the image quality looked on the paper: the image quality didn't stand out as awful like it did on the white printer paper. The grey tone of the newsprint also helped not draw attention to the deteriorated image quality. The grey also feels more gritty, less office-like, which is more fitting (newsprint on left, printer paper on right).



I forgot to convert my .INDD file to a .PDF, so when I returned home I couldn't try to print it on my home printer. However I did print some pages of my original scan of my collages on the newsprint, which worked fine. The Elam printer tends to print darker and more solid (below, left), whereas my home printer comes out more grey (below, right)(both of these examples are on newsprint).



FINAL PRINT FOR CRIT (5/9 spreads - not all pages shown)
 SHOW ME WHAT YOU'RE LIKE #1: Freaks Only! No Straights!



How do I want to present/install my work? It's not something that can be traditionally installed. Could:

- ★ Put on a plinth: "proper" installation, intimidating/seems like something you're not supposed to touch.
- ★ Hand out a couple of copies: distributing, everyone must look, informal. Fits better with ethos of zines. GOING WITH THIS ONE

FEEDBACK FROM CRIT

- ★ floppy paper was a success
- ★ collaging text to make my own narrative was a success.
Mentioned as “stitching together” the story.
- ★ Contrast/juxtaposition between the content and the softness of the paper & delicate stitching was effective.
- ★ Text as a textile, bringing together many voices. Knotting the texts and collages together; it’s all related, but with no specific start.
- ★ Prideful (in a good way).
- ★ Subversion of expectations.
- ★ Humour used to good effect (payment options on front).

Things recommended to me from the discussion:

- ★ *Uses of the Erotic* essay by Audre Lorde
- ★ Derek Jarman’s sketchbooks
- ★ The dadaist movement
- ★ Could experiment with other ways of printing (screens)
- ★ What other materials could be used?

Ideas I got for next steps:

- ★ Collaging words from other sources
- ★ Leather/tattooing
- ★ Screenprint my poems. Onto what material?

FRIDAY STUDIO LECTURE

23/07/25

Strengths	Weaknesses (as an artist)
- getting stuck into making - researching - always having something to be making (inspired) - can can write abt my stuff.	- networking IRL - engaging w the scene - speaking abt my work - not always very conceptual - ^(not) making gallery - art

Have ambition for yourself. WANT IT. DO IT.

work w others : critique, creatively, etc.

Medium as a language to carry an idea.

Engage w your art family (inspiration, peers, etc).

Spend time on art, spend time on art people.

Research artist models: how do they resolve their work? how do they merge concept & material?

- books R good for niche works of big artists
- provides context of works in their practice.

visit galleries + see shows. personal experience of art.

reflexivity in action $\Rightarrow$ flow space, intuitive, quick

reflexivity out of action $\rightarrow$ give the work

space + time to talk to you.

live! - need a

26/07/25

I've decided my theme, along with the name of all my publications (not the titles) is "Show me what you('re) like". I came across this phrase browsing magazines on the Internet Archive, and liked how it's crafted, as well as the range of things it encompasses.

I already use others' words and photos in my work/collages. It would be an interesting exercise in curation/page design to work with others' words and images. It also builds my experience and portfolio for opportunities for my practice outside of capstone/elam.

This relates to zines, as they are for community building via trading, sharing, and including others within the work. It also reminds me of arty magazines that publish others' work such as *Ratworld* and *Overcom*. I would like to do at least one experiment engaging with this aspect of zines (creating community), and after floating the idea with my friends, I've decided to put the word out that I'm looking for contributions. My idea with putting this out now is that I can get the most out of it if I give people time.

Text for an advertisement for others' contributions to publications, to be put up in/outside my studio and online (poster and insta post over page):

SHOW ME WHAT YOU('RE) LIKE : zine publication contribution callout

Looking for: essays, poems, collages, art, drawings, photos, how-to's, contemplations, complaints, questions.
Focused on: queerness, identity, transness, masculinities, freakishness, fetish, difference, intersectionality, friends & lovers, the very personal.

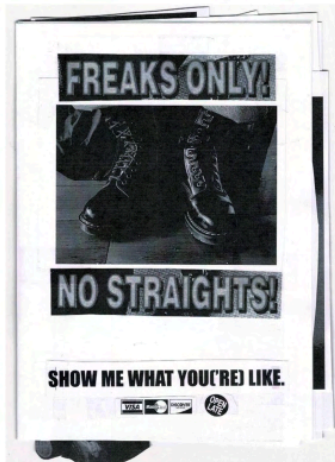
Callout for contributions to be part of a series of publications & potentially a final magazine for my capstone project. Preference towards the weird, the unpolished, the confronting.

Contact me (Zach!) with your ideas or finished piece & how you want to be credited (a name (pseudonym or otherwise) and/or a social handle). If I use your work you're entitled to a free copy of the edition it's in! imui275@aucklanduni.ac.nz @zach.b_00

SHOW ME WHAT YOU['RE] LIKE

Looking for:

- essays
- poems
- collages
- art
- drawings
- photos
- how-to's
- contemplations
- complaints
- questions



Focused on:

- queerness -
- identity -
- transness -
- masculinities -
- freakishness -
- fetish -
- difference -
- intersectionality -
- friends & lovers -
- the very personal -

**CALLOUT FOR CONTRIBUTIONS TO BE PART OF A SERIES OF ZINES
AND POTENTIALLY A FINAL MAGAZINE FOR MY CAPSTONE PROJECT.
PREFERENCE TOWARDS THE WEIRD, THE UNPOLISHED, THE CONFRONTING.**

Contact me (Zach!) with your ideas or finished piece & how you want to be credited (a name (pseudonym or otherwise) and/or a social handle). If I use your work you're entitled to a free copy of the edition it's in! imui275@aucklanduni.ac.nz @zach.b_00

Copies of the first edition of SHOW ME WHAT YOU('RE) LIKE are available in my studio for reading.

SHOW ME WHAT YOU['RE] LIKE

Looking for:

- essays
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PREFERENCE TOWARDS THE WEIRD, THE UNPOLISHED, THE CONFRONTING.**

(Red was chosen here as it goes with my theme/branding on social media.)

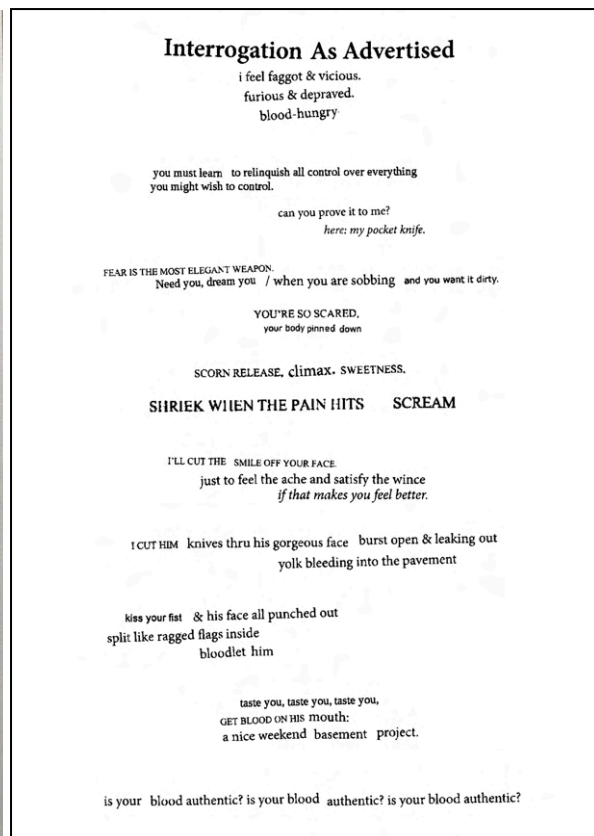
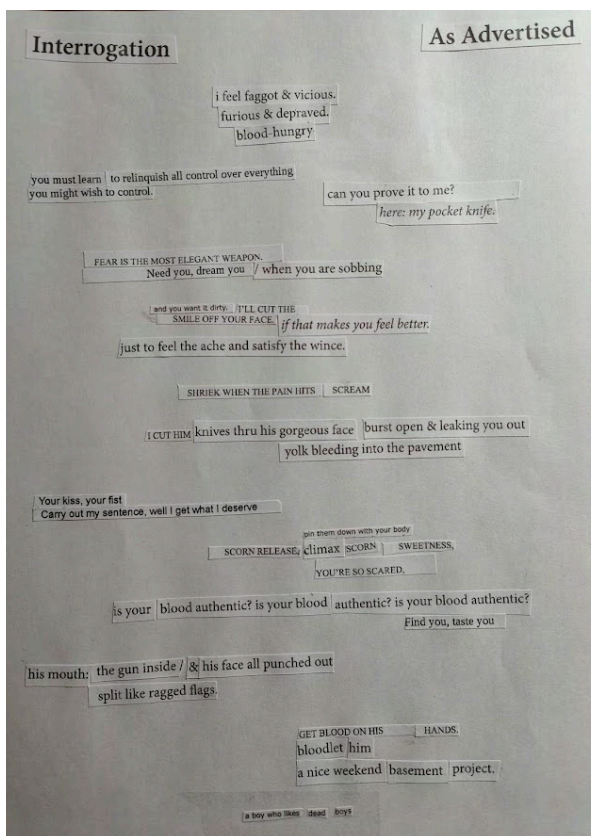
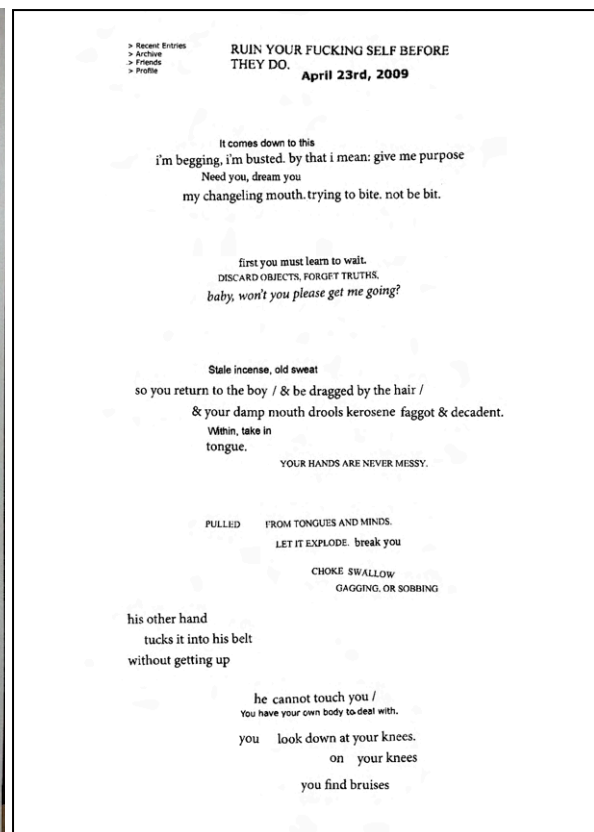
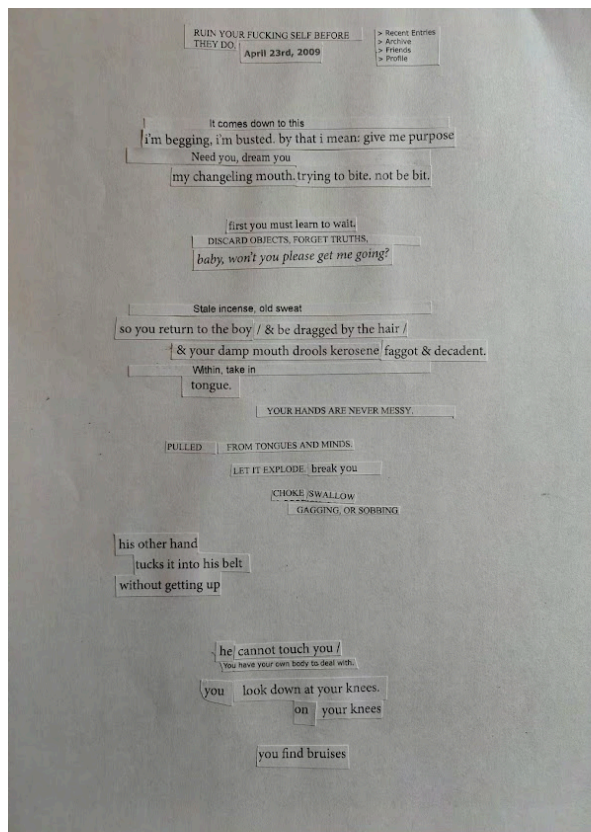
Extension/experiment from original collages

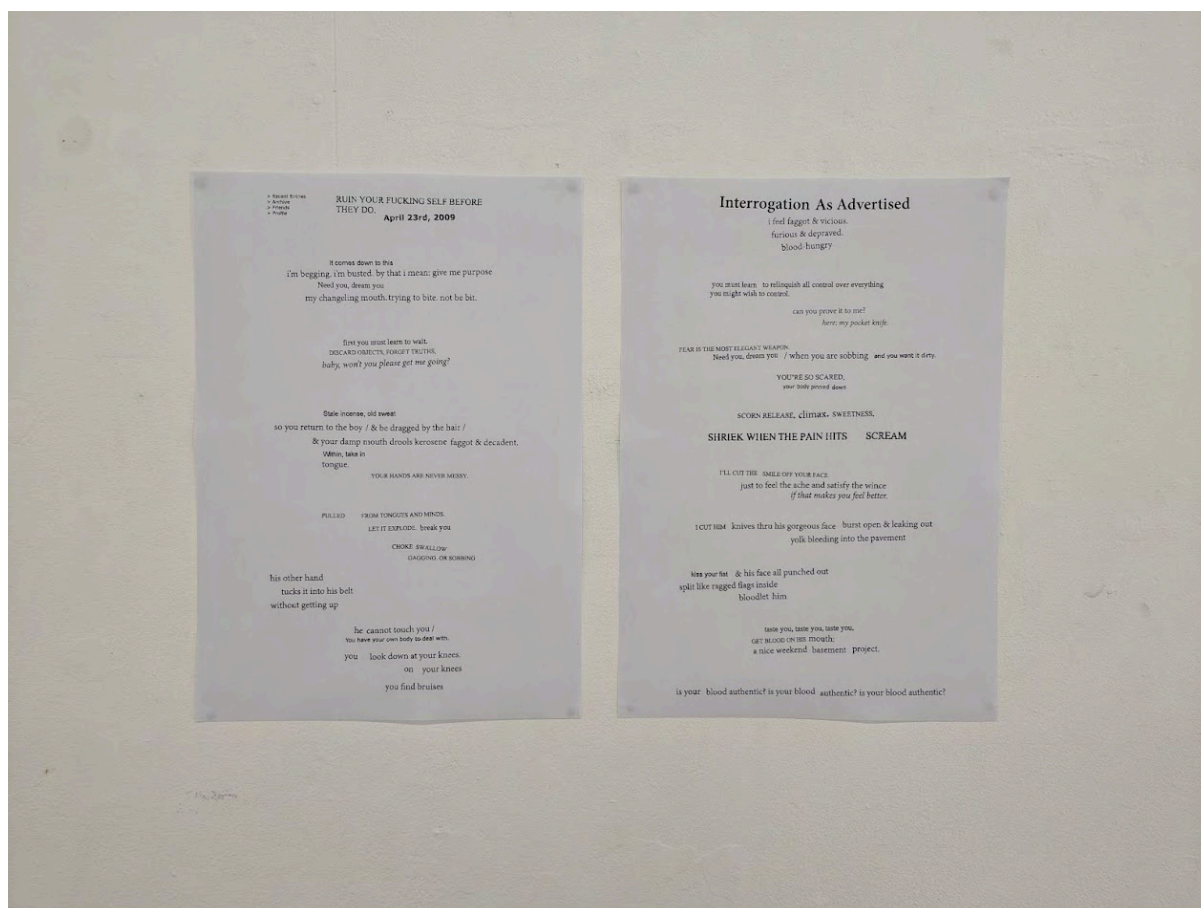
[illegible]

There are some thematic and tonal similarities across the poems. The majority of them are about queer experiences, with a sad spin on them, which is really a reflection of the society we live in. There is an explicit use of pronouns throughout: you, he, they, my, etc. This indicates a direct communication between the speaker and the reader/whoever is being spoken to. This comes across as either apathetic or desperate depending on context. These conventions are therefore also part of my own poems using their words.

After selecting and ordering text, I glued the pieces to a page and scanned them into my laptop. I then thresholded the images (made them only black and white, no grey) and edited out the noise. I also reordered a few of the lines and changed some text sizes so they each made a bit more sense.

Left: physical collage. Right: edited final version.





RUIN YOUR FUCKING SELF BEFORE THEY DO and *Interrogation As Advertised*. A3 Prints 08/08/25

Feedback in 1-on-1s:

- ★ Print on newsprint again? The white paper is very meh.
- ★ Do they operate on the wall? - something to consider for next time installing.
- ★ Success in the continued collaging
- ★ Process-oriented approach

Feedback from cross-tutor crits:

- ★ The different fonts look good together
- ★ Using others' words to say something
- ★ What is your role as an author in these?

I agree that the install of these was not as good as it could have been. Hanging with pins/nails might be too professional-looking. There is also the question of what to print them on if not white paper. I think I landed on a really good thing with the newsprint, however that doesn't leave much room for experimentation.

They effectively draw the eye around the page & control the pace of reading. The different fonts create a visual interest, and indicate that the words are sourced from different places.

To me, there's a game within them. I feel like if you let someone similar enough to me stand in front of it for long enough they would realise that the words are from different places and perhaps be able to guess where they're from. Putting them together, I felt very much like I was leaving behind a trail of easter eggs. Perhaps they're in a way an inside joke between me and anyone who's read any of the same things.

Both the poems themselves tell the viewer something about me, and so do the sources if the viewer recognises them. In relation to *The Death of the Author*, I think approaching things without knowing the author is a good way to get to know them. You do make your own meaning from your understanding of the work, but the artist/author did choose to put all those elements into the work. I think this goes for getting to know people in general. You can put as much of yourself out there as you want, but people are never going to interpret it as exactly what you intended it to be.

These works do bring up the idea of titling works. In this context, one of my main reasons for choosing these titles is because of their bold nature, standing out from the rest of the text. The second reason was because they succinctly capture what's going to happen in each of the poems. Titles can be used to add depth to people's interpretations of work. With visual art they are often the only writing that gives any extra context to the work.

The little menu to the left of the title in *RUIN YOUR FUCKING SELF BEFORE THEY DO* implies the existence of a wider site or place with more of these poems, which I think is an interesting idea.

'Interrogation As Advertised' implies the existence of a previous advertisement. If I had time, it could be fun to make an accompanying work that contrasts with the poem here.

Working with the extra meaning titles can give a work is something I want to play with in future works.

As part of the FA322 essay-writing assignment, I read Britt Miazgowicz's "YOU ARE RESPONSIBLE FOR CONSTITUTING THE MEANING OF THINGS:" Examining Jenny Holzer's Progressively Complex Textual Constructs ([source](#)).

Takeaways for my work here:

- ★ Positions herself not as artist or author (sole genius behind a work), but as an editor. She now uses others' quotes within her work. She also does not sign her work.
- ★ Relation to Roland Barthes' *Death of the Author*- not signing her work allows audiences to focus completely on conceptual meaning rather than contextual knowledge of the artist's history/approaches/ideologies/etc. It forces the audience to kill the author and make meaning themselves.
- ★ Presentation of the selected words is also important to her. Format, medium, colour, font, orientation all play a big role in how we interpret the given text.
- ★ Choice of themes to purposefully shock the audience into paying attention and dissecting her work.

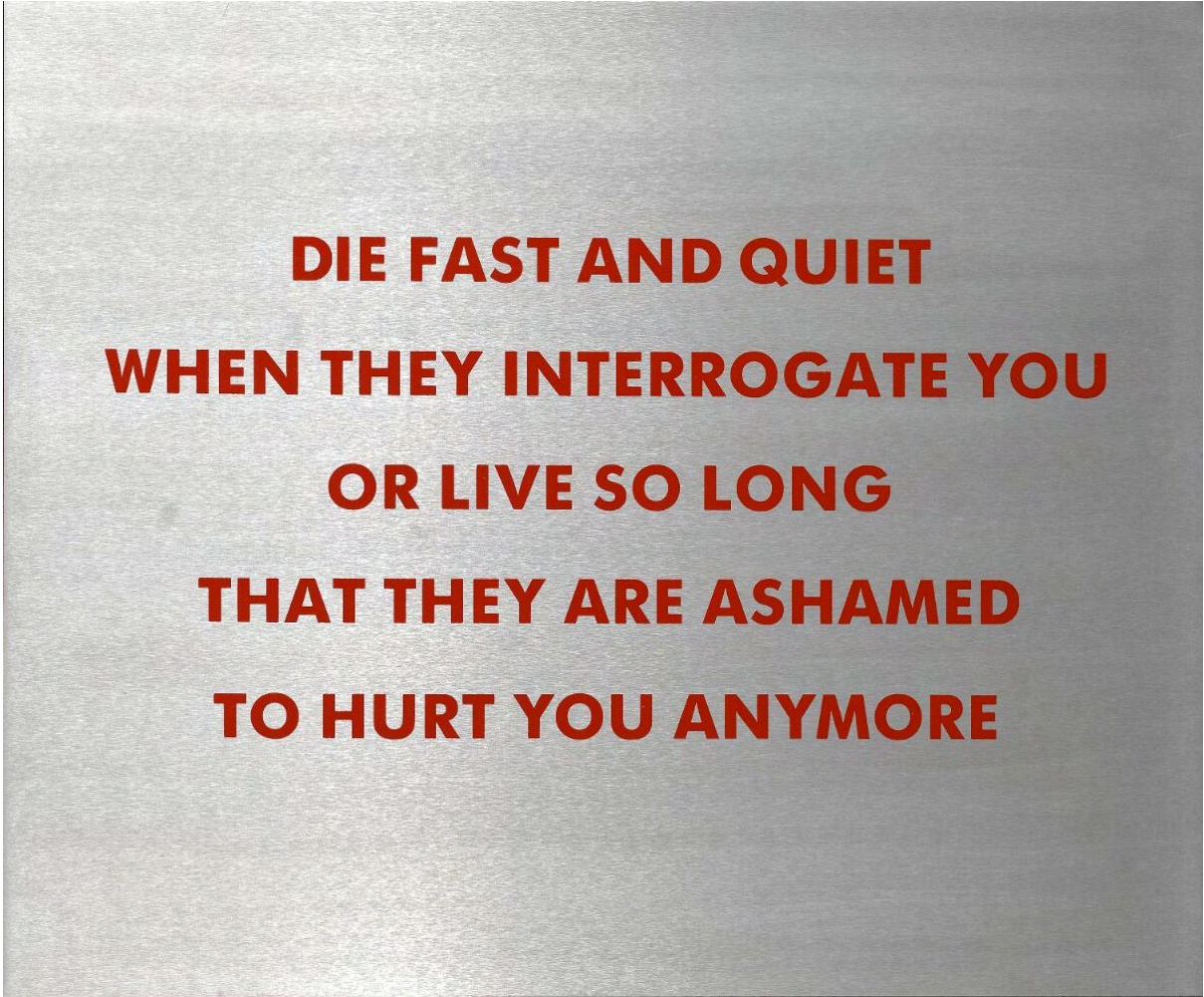
Places to experiment with making work:

- ★ Captions, swapping them.
- ★ Dissonance between message and medium
- ★ format/medium of posters
- ★ Different formats of writing. User manual, news report, screenplay.
- ★ Where you write (on skin, marble, etc.)
- ★ Censorship (power, authority, oppression)

A key quote from the reading:

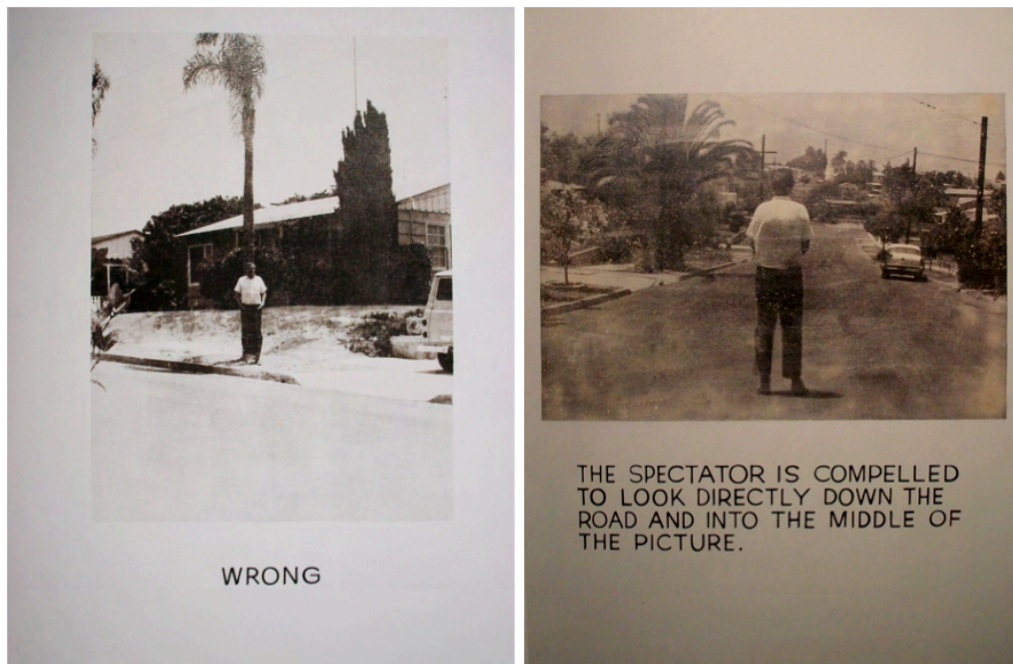
"how the concept developed for Inflammatory Essays, Holzer states: "I remember that I thought the tone of the Truisms was possibly too even, too bland, too balanced. I wanted less balance, and I wanted the next writing to flame...I wanted a passionate statement about the way the world could be if people did things right...I went to the library to find examples of lunatic manifestos and beautiful ones."

This is very much aligned with what I want to make: a passionate statement. I also had the same idea of reading manifestos, before I even read this.



**DIE FAST AND QUIET
WHEN THEY INTERROGATE YOU
OR LIVE SO LONG
THAT THEY ARE ASHAMED
TO HURT YOU ANYMORE**

Survival Series was mentioned in the reading, especially *DIE FAST AND QUIET WHEN THEY INTERROGATE YOU OR LIVE SO LONG THAT THEY ARE ASHAMED TO HURT YOU ANYMORE*. I feel like this is a particularly relevant work thematically to my own work. Like any of Holzer's work, it's up to individual interpretation. To me it speaks to how with queer lives, it boils down to two paths: assimilation (die fast and quiet), or living out and proud about it (make them ashamed to hurt you). This confrontational statement is something I too would like others to think about, even if they're not also queer; where in this do they land? Are they the 'they' that is indicated? What good does dying fast and quiet do other than hurt yourself and please 'them'?



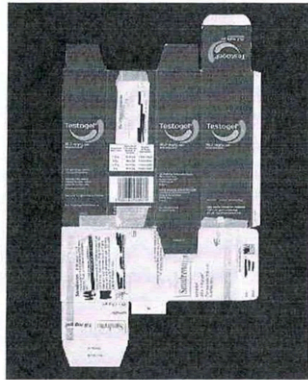
Wrong (1966-68), *The Spectator Is Compelled...* (1966-1968). John Baldessari.

- ★ Text and image working together, despite being kept as separate elements.
- ★ Format of the caption, the statement. Hand-inked?
- ★ Black & white image, text, and page.
- ★ Works in conversation with each other via the viewer. Reminds me of Soviet Montage Theory: you see one thing, you cut to another, the brain assumes they have some relationship. One work here shows you what's wrong, you then assume the other is right.

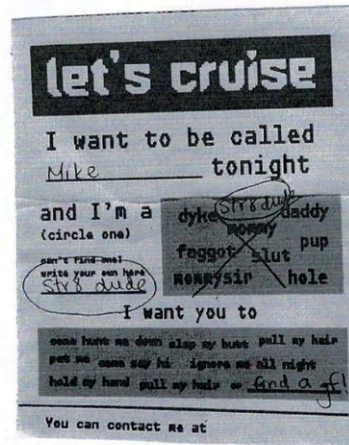
Notes from: *The relationship of text and image in John Baldessari's work* ([article](#))

- ★ "started to use words as a compositional element as images" but used the gesture of painting to do so
- ★ Concerned with the "ambiguity of the relationship between textual and visual components"
- ★ Combining and contrasting of words and images with equal weight to each.

I'm interested in the use of text as compositional elements, as well as how including something "definable" (something we consider a word; a squiggle has no strict definition) can change how a work is interpreted by an audience.



ONCE YOU GET A TASTE,
ONCE YOU GET THE
DESIRED RESULT, THERE'S
NO GOING BACK



YOU CANT BE DISAPPOINTED
ABOUT NOT GETTING
SOMETHING YOU NEVER
THOUGHT YOU COULD HAVE

06/08/25

Experimented with captioning like Baldessari, and thinking of the style/tone of Jenny Holzer.

It would definitely benefit these works to be properly printed and installed in some way. However they are not particularly successful in my opinion, and were only really meant to be a way of easing into writing something, but I got sidetracked with FA322 and still haven't written anything finished.

LOOKING CAN ONLY LEAD
TO THINKING, TO WANTING,
TO TAKING THINGS FOR
YOURSELF



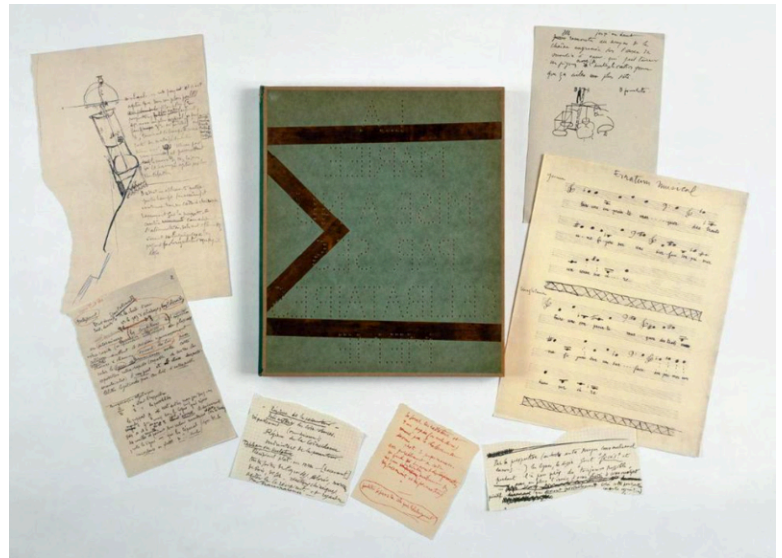
LOOK AT ME

The first and last of the three are the most successful in getting the right message across. If I were continuing with this, the other one would need some work. It may be worth experimenting with printed text rather than handwritten to evoke a less personal 'speaker'.

They could be interesting if formatted as business/calling cards, and the text was edited slightly to fit that form.

La Boîte Verte [The Green Box], 1934. Marcel Duchamp.
<https://www.centrepompidou.fr/en/ressources/oeuvre/cj75n4y>

"Reproduced all the relevant notes from his journal to do with his painting *La Mariée mise à nu par ses célibataires, même* [The Bride Stripped Bare by her Bachelors, even]. They sit loose in the box, defying the usual book mode of publishing."



- ★ Box made or decorated explicitly for this purpose.
- ★ Notes explicitly copied for this purpose.
- ★ Gives contextual information to something that is not usually given this much consideration outside of itself.
- ★ Gives value to the behind the scenes work that artists put into their work; the final product is not just should be considered
- ★ Challenges the traditional idea of what an artwork can be, which Duchamp was all about.

I have been keeping all my printouts and drafts of my work so far and keeping it in plastic folders. I am also interested in the role archiving things plays in providing context and detail to historical things. Putting these together, I will be collecting my things in a box (see right). Whether this becomes its own work or something to work from later or nothing becomes of it at all is up in the air until I've collected more things, I think.

At the moment (06/08/25) I like the look of cardboard archival boxes more than the decorative one Duchamp went with. However, (24/08/25) it would also be fun to build a custom box. We shall see if I continue on this path/if it would be worth it.



WRITING WORKSHOP - NOTES

12/08/25

Toyah Webb

Rachel Schenberg

- Runway journal

- occasional
writing
workshops

bootleg publication - Reader

- texts in conversation with each other

- Plagiarism, intertext

- sociality: editing, via ideas.

↳ immediate ↳ across time.

Misreading, ~~misreading~~ Miswriting, ~~as~~ as a creative spot

uniqueness in lack of uniqueness.

Unspeakable, so uses others' words.

Kathy Acker

Blood & guts high school

Exercise 1: abecedarian

Abyss	Kill	Totality
Baboon	Longitude	Ultimatum
creature	Monday (blue)	Visitation
Declare	No	Wasteman
End	Omniscient	Xenomorph
Fight	Preparatory	Yolo
Guggenheim	Querty	Zen
High noon	Resuscitation	
In-home entertainment	Solidify	
Jest		

WRITING WORKSHOP

12/09/25

exercise 2.

I got up early this morning to shower before my brother so I could catch the bus on time. It arrived before the buses, I don't take this time. There were too many buses, too many people at uni when we arrived. The sun was shining, flashing in my eye the whole way there.

Rainbow.

The morning was black blue. The shower was white grey. The street was blue grey, gunmetal but concrete. White cars, black cars, blue cars. The green bush I didn't stand long next to. The Naff bus, thank god not the police-white bus. The awful white orange flashing sun.

precision.

7.00 wake up

7.05 shower 7.20 breakfast 7.40 charge phone

8.00 brush teeth 8.06 put shoes on 8.20

look house. 8.25 stand at bus stop 8.28

hall the bus. 8.38 note the time. 8.49

arrive. 8.53 sit in studio.

WRITING WORKSHOP

12/08/25

exercise 2:

hesitation.

I was dreaming & the alarm went off under my ear. Perhaps I woke up, but that has yet to be proven. Maybe things would be more pleasant if I were still asleep - I would not feel so tired then. but who am I to say?

More notes:

language as a material to be played with
working with the composition of the page
Spacing, margins, etc as sculpture.

hierarchy: accessibility of language over visual (?)

Sound, video work including written elements
constraints of the book.

→ duration

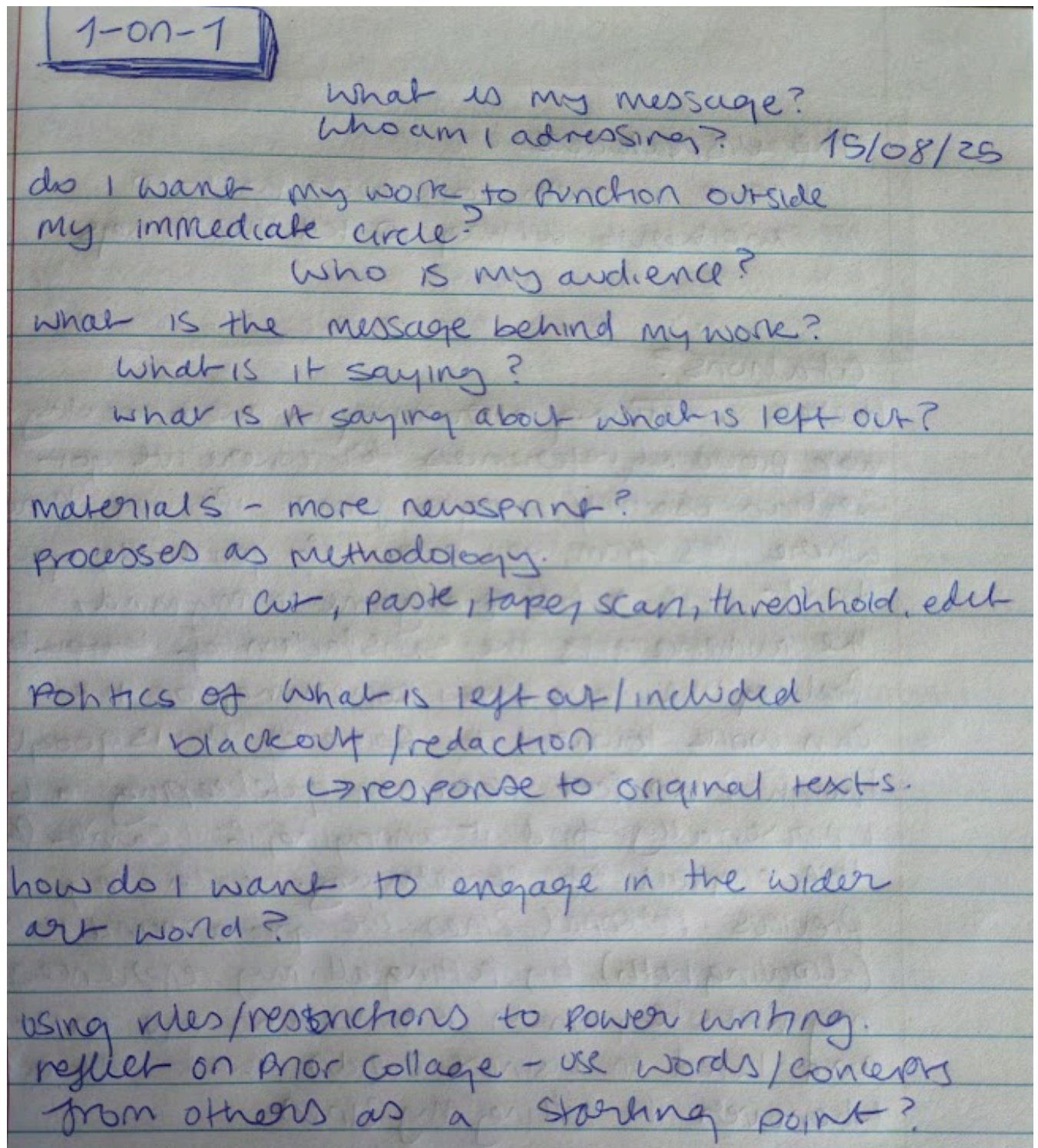
expectations of how you

Controlled Pace.

read it.

how the form performs the meaning

Bernadette Mayer writing prompts. Systems for writing



A lot of questions were posed for me to think about. My immediate reflections are over the page.

the unspeakable.

I have no mouth so I must point to
another's writing to tell you things

Citations?

there's something interesting in the opacity of
not providing references for where i've got
certain words/images from. if you know
where it's from, you know. if you don't, you
don't. it's a bit of a game in my mind,
the audience gets the satisfaction of ~~knowing~~
feeling like they know something, or they
can work toward it. some of it is googleable.
though i do feel like i am gatekeeping a bit.
i personally find it annoying if i can't find
the original of something. with my
previous, personal zines i've got around this
(allowing both) by putting all my references on
my website, which is linked on my insta
and listed on business cards that are out
whenever i'm selling my zines.

Politics of inclusion/exclusion of parts of text.

I could be more deliberate about what message I am trying to send. I think it is obvious that I am leaving some bits out, and an art audience would realise this.

For certain texts perhaps there would be an explicit politic in what I leave out, but so far it's more about what I want to include, who I want to include, what my influences are. Perhaps the function would be better served by a more explicit message.

I could be more explicit about the fact that there is an inclusion/exclusion through the presentation of redacted documents/blackout poetry, or the boxes of the pages I have cut words out of to collage elsewhere. What message do they tell?

this links to the marcel duchamp
green box of notes & presenting the
process as a work of its own.

what is my message?
what is my function? purpose?
who is my audience?
how does this engage with the wider world?
where does this fit in the art world?

where can I distribute? is there an art space?

Q space — where are some
bent/Common Room queer friendly spaces?
library Zine archive where can I leave
them? / places they will
be read?
eagle bar?

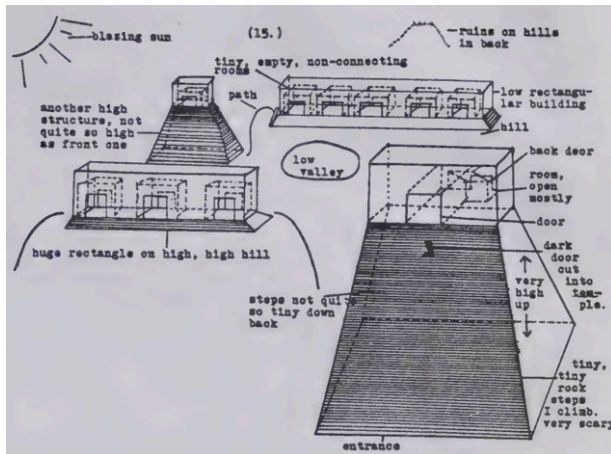
Send
emails:

{ Samoa house lib?
Rainbow youth?
Barnett foundation?

do I put contact details?

anonymity vs. community — which is
important to me when/where?

Blood and Guts in High School (1984) Kathy Acker



now we've done with sex where we gonna go?

If you have no pleasure to live for, do you want to live?
grey grey everywhere grey
blucky blucky shiv
shifting shivers lurk in corners
corners of the nothing
everyone walking down the corridors
they think they are the outside.

in the corners there lurk
wars and poisons and liars and dirt
Just let me sleep under warmth crawl my eyes
Here is my lullabye:

If you have no mind to live for do you
want to live?

DEFIES WHAT IS: NOT LIFE, BUT OBLIVION

DEFIES DEFIES DEFIES NOT THOUGHT, BUT DEFIES

every howl of pain is a howl of defiance
every howl of pain is a howl of romance

driven beyond all measure of success,
driven so there are no limits to what I do

this immeasurable eating, hunger, moving
desire to lose consciousness,

go to the end
as if there's a beyond

driven beyond body desires into just desire,
not for what, just desire

DEFIANCE born

Having cancer is like having a baby. If you're a woman and you can't have a baby 'cause you're starving poor or 'cause no man wants anything to do with you or 'cause you're lonely and miserable and frightened and totally insane, you might as well get cancer. You can feel your lump, and you nurse, knowing it will always get bigger. It eats you, and, gradually, you learn, as all good mothers learn, to love yourself.

Janey was learning to love herself. Everything was shooting out of her body like an orgasming volcano. All the pain and misery she had been feeling, crime and terror on the streets had come out. She was no longer totally impotent and passive about her lousy situation. Now she could do something about the pain in the world: she could die.

It's not what I expected when I was thinking about what a 'collage novel' was. It is collage in the way that it employs multiple ways of writing to create one larger work: letters, poems, drawings, diagrams, scriptlike dialogue, etc. There is a mix of typed text, typewriter text, and handwriting. There is also a mix of sizes of text, in all of those categories.

This mix is reflective of how the main character sees the world; not as one linear clear story, but a set of experiences and images and revelations. Some thoughts are louder than others, some thoughts you think over and over again, when you're talking to someone you might not remember what they were doing but just what they said. Following a character's way of experiencing the world, in a very human moment-by-moment nondirect way, could be a good way for me to get back into the groove of writing; not putting too much pressure on myself to create one perfect thing.

I have not properly "read" this, but rather looked at it on the Internet Archive, the diagrams and drawings, and reading passages that jump out at me. I think reading the blurb on Wikipedia put me off because of the topics it deals with.

Order and Cleanliness (1981), Peter Fischli and David Weiss.

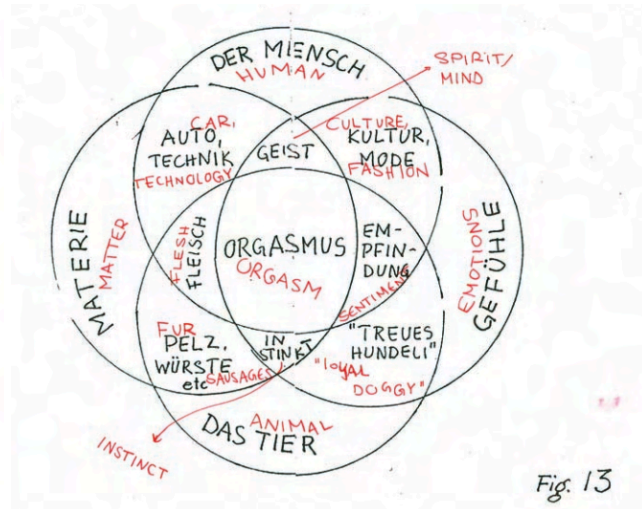
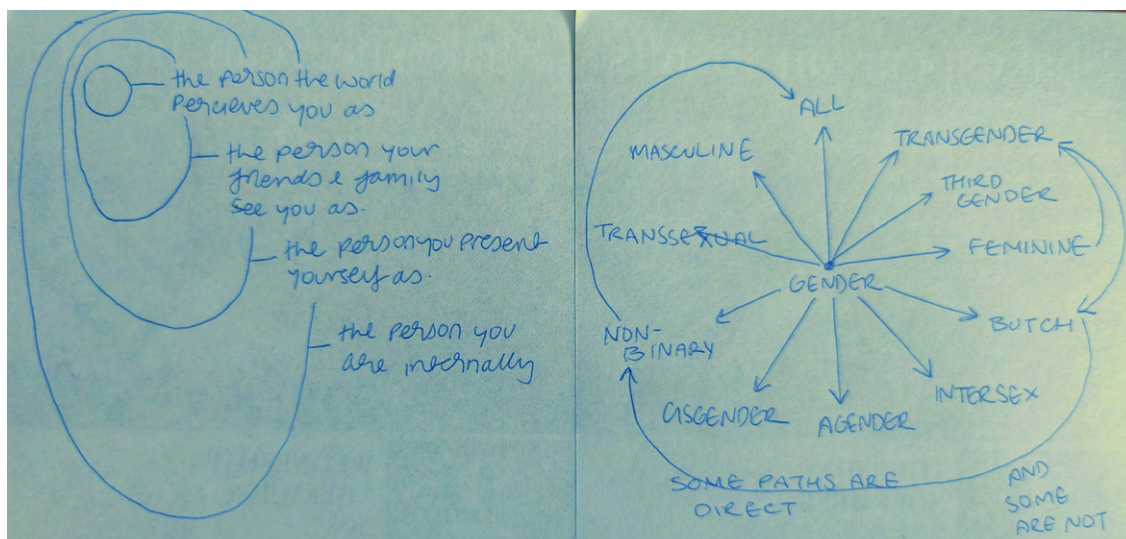


Fig. 13

"The booklet, designed and self-produced by the artists, is full of magical charts and diagrams, each attempting in vain to impose order on the world. It is rather like another favourite artist's book of mine, Alighiero Boettis *The Thousand Longest Rivers of the World* (1976–82), a book which tries to create a hierarchy of all the rivers, but faces the impossible challenge of finding absolute measurements." - Excerpt from Hans Ulrich Obrist's *Ideal Syllabus on Frieze*.

I was reminded of this because of the similarities in using diagrams to demonstrate things in *Blood and Guts in Highschool*. I like the work's simple, easily reproduced booklet format and its relatively minimalist yet conceptually detailed diagrams (when you ignore the red English translations cluttering everything up).

I looked at this briefly as a potential approach to making a zine, and did some sketches of two potential diagrams but they didn't particularly appeal to me. I did not photograph these diagrams before throwing them out but I have reproduced them to the best of my ability below.



Collage Novels ([brief Wikipedia research](#)):

They started out as what we would classically refer to as collage with Max Ernst (see his book below) - this is what I expected the term to refer to. However, they can also encompass novels that bring together found texts, or a novel that is fragmentary in its writing/storytelling style.



Volume I: The Lion of Belfort.

A Week of Kindness (1933-34) Max Ernst.

One of the first collage novels, *A Week of Kindness* is organised after the seven days of creation: each chapter is for a different day, a different element, and a different example. Quotations were given at the beginning of each chapter for ease of interpretation. ([Source](#))

- ★ Traditional concept of collage
- ★ Creating own images from multiple sources
- ★ Symbolic meaning; telling a story/specific message.
- ★ Traditional book format, but non-traditional storytelling medium

Ernst pioneered Dadaism and Surrealism. Dadaism was created in response to the irrationality of WW1, drawing attention to the absurdity of life. My work draws collage, which Dadaism pioneered. I do not employ its irrationality or absurdity, though.

Readings mentioned as influential in literary criticism about collage novels on the Wikipedia page.

The Ecstasy of Influence (2007) Johnathan Lethem

<https://harpers.org/archive/2007/02/the-ecstasy-of-influence/>

- ★ Cryptomnesia - recalling something from memory but thinking it to be an original creation
- ★ "appropriation, mimicry, quotation, allusion, and sublimated collaboration consist of a kind of sine qua non of the creative act, cutting across all forms and genres in the realm of cultural production."
- ★ "Finding one's voice isn't just an emptying and purifying oneself of the words of others but an adopting and embracing of filiations, communities, and discourses. Inspiration could be called inhaling the memory of an act never experienced. Invention, it must be humbly admitted, does not consist in creating out of void but out of chaos."
- ★ "Plagiarism and piracy, after all, are the monsters we working artists are taught to dread"
- ★ After talking about the *Piracy. It's a Crime.* video: "For a car or a handbag, once stolen, no longer is available to its owner, while the appropriation of an article of "intellectual property" leaves the original untouched. As [Thomas] Jefferson wrote, "He who receives an idea from me, receives instruction himself without lessening mine; as he who lights his taper at mine, receives light without darkening me.""
- ★ "Copyright is a "right" in no absolute sense; it is a government-granted monopoly on the use of creative results. So let's try calling it that - not a right but a monopoly on use, a "usemonopoly""
- ★ "And artists, or their heirs, who fall into the trap of attacking the collagists and satirists and digital samplers of their work are attacking the next generation of creators for the crime of being influenced, for the crime of responding with the same mixture of intoxication, resentment, lust, and glee that characterizes all artistic successors."
- ★ "works of art exist simultaneously in two economies, a market economy and a *gift economy*." "a gift establishes a feeling-bond between two people"
- ★ "It is precisely this doubleness in art practices that we must identify, ratify, and enshrine in our lives as participants in

culture, either as “producers” or “consumers.” Art that matters to us – which moves the heart, or revives the soul, or delights the senses, or offers courage for living, however we choose to describe the experience – is received as a gift is received.”

- ★ “That a language is a commons doesn’t mean that the community owns it; rather it belongs between people, possessed by no one, not even by society as a whole.”
- ★ “Art is sourced. Apprentices graze in the field of culture.”
- ★ “Neurological study has lately shown that memory, imagination, and consciousness itself is stitched, quilted, pastiched. If we cut-and-paste our selves, might we not forgive it of our artworks?”

Reflection:

This text makes a multitude of arguments for using others’ art as part of your own. The one that stuck out most to me was that you can use others’ art in your own because it is a gift. A gift creates an emotional connection between two people. In this sense, if an artwork leaves an emotional impact on you; it has been gifted to you. I can’t help but think about whether or not this is a parasocial emotional connection, given that you are only connecting with the artist through their work, not directly with them; they do not know you’ve connected emotionally. Despite these contemplations, the work is still going to influence you, whether you know it or not, maybe not now, but in the future. This influence is mentioned in the first paragraph of the text; cryptomnesia.

There are also similarities between what Lethem talks about in terms of producers & consumers and the zine ethos of being participants in making culture. Zines draw a lot on the work of others; their images, their lyrics, etc. especially fanzines.

He also reiterates through more modern examples Roland Barthes’ idea of the author as someone who pulls together bits of culture to create a work. It is comforting to see that this concept is still thought applicable, as it is something I have believe in for a while now.

Also in terms of this pulling together elements, he talks about the cut & paste of the self. While we do bring together aspects of

culture to present ourselves to the world through how we act and dress and what we do. I also feel like the cutting and pasting of my artworks is a way I construct myself. It is another way in which I can demonstrate who I am and what I stand for to the world.

Reality Hunger (2010) David Shields

<https://techstyle.lmc.gatech.edu/wp-content/uploads/2011/11/Shields-from-Reality-Hunger.pdf>

- ★ "We're clinging to anything that seems "real" or organic or authentic. We want rougher sounds, rougher images, raw footage, uncensored by high technology and the powers that be."
- ★ "Facebook and MySpace are crude personal essay machines. ... Millions of little advertisements for the self. ... Every page is a bent version of reality-too unsophisticated to be art but too self-conscious to be mere reportage."
- ★ [On karaoke] "Everyone knows there's nothing original going on, but somehow the whole thing becomes original in its dizzying amateuriness."
- ★ "Shards of the culture itself now form a kind of language that most everyone knows how to speak. Artists don't have to spell things out; it's much faster to go straight to the existing material ... It's the artist's job to mix (edit) the fragments together and, if needed, generate original fragments to fill in the gaps."
- ★ "An artist making use of samples, while going by a variety of names, is, essentially, a creative editor, presenting selections by other artists in a new context and adding notes of his own."
- ★ "[copyright law protects] the property of artists but [obstructs] the natural evolution of human creativity, which has always possessed cannibalistic tendencies."
- ★ "The copy transcends the original. The original is nothing but a collection of previous cultural movements. All of culture is an appropriation game."
- ★ "The recombinant (the bootleg, the remix, the mash-up) has become the characteristic pivot at the turn of our two centuries."

Reflection:

This text uses the context of music to discuss the many varieties of appropriation, as well as talking about how it can be applied to the wider arts.

The phrasing of the bit about “crude personal essay machines” really appealed to me while reading. I love a good crude personal essay, there is a brilliance to social media in this way. Platforms allow you to curate how you present yourself; how do you fit in or stick out? How do you show who you are in order to find a community of like-minded people? I do think social media these days is far too plastic-y and sanitised, in the mainstream it is no longer crude.

The idea of culture as a language that you can speak through is something that hasn’t occurred to me before, but is something that will likely be of great importance to me. This speaks to how I feel about my collage works, in terms of how they are game-like to me. Who can recognise the things I’ve put in them? It is similar to what I was talking about with the social media stuff above: they have a slight function in trying to bring the company of like-minded people to me. If someone knows multiple of the references, they are potentially like me.

Again there is the idea that nothing has ever been original and that everything builds on something else. This is something I think I need to remember more often, as I am always thinking what’s the point of writing something, given that all I can think of writing has already been written. All great things are based on others. I just need to dive in.

Toward the Queerest Insurrection (2014) Mary Nardini Gang

- ★ "Queer is a territory of tension, defined against the dominant narrative of white-hetero-monogamous patriarchy, but also by an affinity with all who are marginalized, otherized and oppressed. Queer is the abnormal, the strange, the dangerous. Queer involves our sexuality and our gender, but so much more. It is our desire and fantasies and more still. Queer is the cohesion of everything in conflict with the heterosexual capitalist world. Queer is a total rejection of the regime of the Normal."
- ★ "He posits the queer as the criminal. He glorifies homosexuality and criminality as the most beautiful and lovely forms of conflict with the bourgeois world. He writes of the secret worlds of rebellion and joy inhabited by criminals and queers."
- ★ "Queer is a position from which to attack the normative - more, a position from which to understand and attack the ways in which normal is reproduced and reiterated."
- ★ **"The "LGBT" political establishment has become a force of assimilation, gentrification, capital and state-power. Gay identity has become both a marketable commodity and a device of withdrawal from struggle against domination."**

Criminal Intimacy (2009) Mary Nardini Gang

- ★ "The unthinkability of our desires is reiterated over and again. Power and control are written on our bodies. ... Capital is written on our bodies. We dare not dream. How could we conceivably want more than this?"
- ★ "In revealing our desire to our partners in crime, we've come to know each other more intimately than legality could ever allow."

Reflections on the readings:

Both of these texts touch on things I hope to communicate within my work. While I am not dedicated enough to be an anarchist like them, I agree with their messages and think that they should be proliferated.

The concept of the queer as something inherently opposite to the norm is important, and something that a lot of gay people (note, gay not queer) these days do not care for. They are gay, but they want to fit in. They say they want equality but what they mean is they want assimilation. Queerness is incompatible with this: queer is not normal, and normal is not queer. They can be defined by their opposites. Why should assimilation be all we strive for? Why not flourish in our own right, in our own ways? We can revel in not being 'normal'.

I want to put this message out there as a bit of a reminder. Complacency now that "equality" has been "achieved" isn't productive. The fight will always be constant, lest people are able to other you, scapegoat you because they don't know queer people personally, and then you're back to having less rights.

It's especially important with the threat of gay marriage being repealed in America, and the state of trans rights both there and in the UK. The rest of the world likes to follow in their footsteps, but we can't let them walk in that direction without opposition.

Criminal intimacy reminds me of Audrey Lorde's essay on the erotic, in terms of how our intimacy as queer people is repressed by society, but is also the source of our power (see over page for more). It's something to be harnessed; the connections we make, as well as the idea of 'every time we fuck, we win'.

Lorde, Audre. "Uses of the Erotic: The Erotic as Power." In *Sister Outsider: Essays and Speeches* by Audre Lorde. Crossing Press, 1984.
https://www.centralearasia.org/wp-content/uploads/2023/02/audre_lorde_cool-beans.pdf.

- ★ The erotic is "firmly rooted in the power of our unexpressed or unrecognized feeling"
- ★ In order for oppression to perpetuate itself, it must suppress other sources of power, eg. the erotic.
- ★ "It has been made into the confused, the trivial, the psychotic, the plasticized sensation. For this reason, we have often turned away from the exploration and consideration of the erotic as a source of power and information, confusing it with its opposite, the pornographic. But pornography is a direct denial of the power of the erotic, for it represents the suppression of true feeling. Pornography emphasizes sensation without feeling."
- ★ "It is an internal sense of satisfaction to which ... For having experienced the fullness of this depth of feeling and recognizing its power, in honour and self-respect we can require no less of ourselves."
- ★ "When I speak of the erotic, then, I speak of it as an assertion of the life force of women; of that creative energy empowered, the knowledge and use of which we are now reclaiming in our language, our history, our dancing, our loving, our work, our lives."
- ★ "The dichotomy between the spiritual and the political is also false, resulting from an incomplete attention to our erotic knowledge. For the bridge which connects them is formed by the erotic - the sensual - those physical, emotional, and psychic expressions of what is deepest and strongest and richest within each of us, being shared: the passions of love, in its deepest meanings."
- ★ "The erotic functions for me in several ways, and the first is in providing the power which comes from sharing deeply any pursuit with another person. ... Another important way in which the erotic connection functions is the open and fearless underlining of my capacity for joy."
- ★ The erotic allows you to scrutinise how important different things are to your life; one knows not to settle for less when

they have experienced the fullness of feeling in the erotic.
You are motivated to fight back against oppression.

- ★ "And there is, for me, no difference between writing a good poem and moving into sunlight against the body of a woman I love."
- ★ The abuse of feeling; using it without acknowledging it. Eg. doing one thing and calling it a different thing- not looking it in the eye.
- ★ The erotic is self-affirming for those oppressed under patriarchal society.

Lorde writes about how experiencing the erotic gives you the power to recognise that you deserve more than what the patriarchy is allowing you; it allows for a reclamation of power or self-affirmation by the oppressed. The erotic shows you the depth of feeling and capacity you have for joy should you decide to centre yourself and not men (oppressors).

Oppression is perpetuated by suppressing all other sources of power. Eg. The patriarchy is perpetuated by making sure only men (white, cis) have power via suppressing women, POC, queer people.

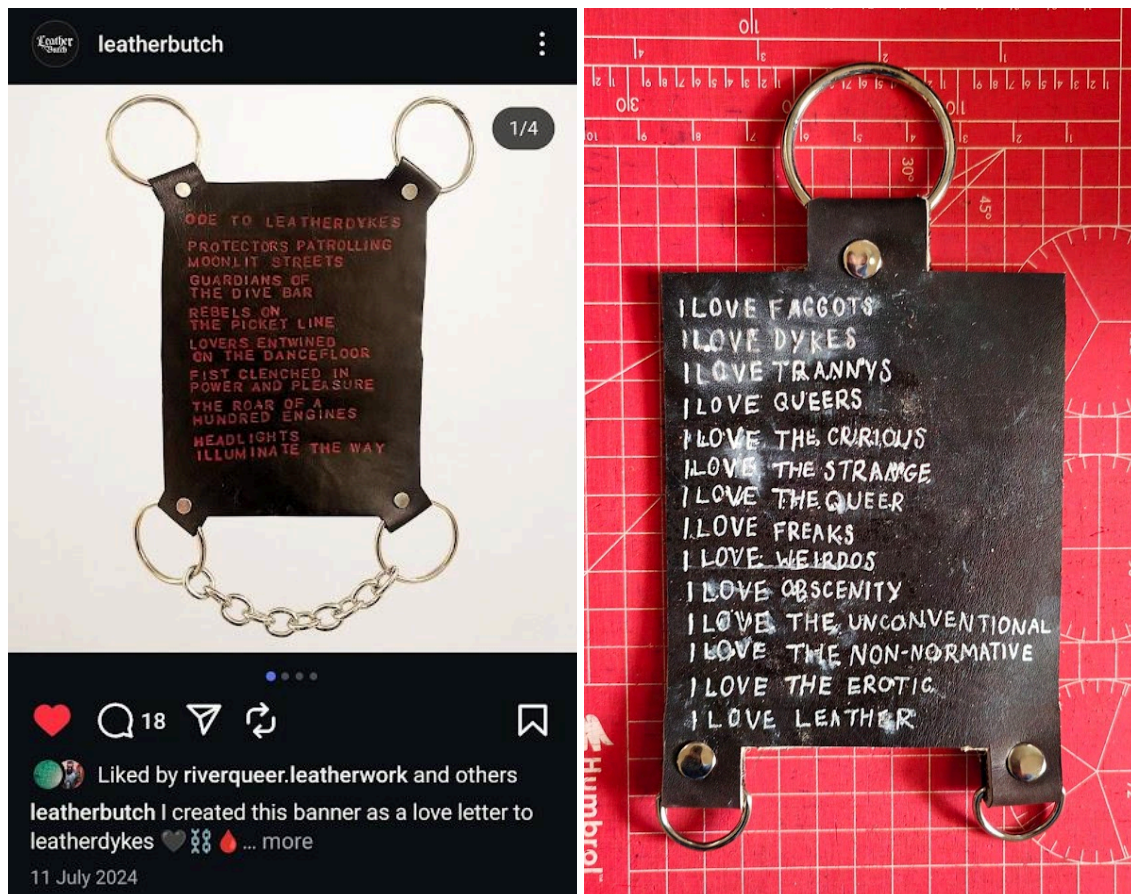
Lorde posits that the power of the erotic is in the recognition of our own true feelings, in allowing ourselves internal satisfaction, self-respect, self-affirmation and joy. When you give yourself these things, no-one has power over your decision-making anymore. It disrupts the oppressing powers because there's nothing they can do to stop you having that power, and by you having that power, they are put in danger.

The erotic has nothing to do with the pornographic. The pornographic is all sensation, no feeling, and ergo no eroticism to it. The erotic also requires consent when two people engage within it together. It is abusive to feed off others' feelings in that way. It is abuse of feeling also to engage in the erotic under the name of something else; you must acknowledge it in order to reap the benefits.

This text is of value to all oppressed people, especially women, as it directly addresses their plight. It can also be applied to people of colour (not living for the white man's standards) or queer people (not living for the cis, straight man's standards), and to an extent men too (not living for toxic masculinity, but finding joy in things perhaps not thought manly).

The erotic is particularly important to me from a queer perspective. Historically any depiction of queer people even just holding hands has been seen as pornographic or obscene. This essay outlines exactly why that is not the case. Depicting queer sexuality and love as erotic and not pornographic is an important theme within my work. To me, this depiction itself also has the potential to give audiences the moment of recognition Lorde describes where you can gain power for yourself. My aim with my work is to help others begin to break out from under oppressive societal expectations.

The erotic is an important aspect of my work. Lorde's essay has given me the framework as to why I already found depictions of the erotic particularly important and empowering.



Ode to Leatherdykes (2024) @leatherbutch. [Link to post pictured above left](#). My leather tattooing experiment is pictured above right.

- ★ Letters stamped then painted with a paint pen.
- ★ Red text on black dyed leather.
- ★ Some hardware; it can be hung up.
- ★ Poetry indirectly describing said leatherdykes. Bit of a formula: uses nouns and then describes something they're doing.
- ★ Has been shown in the Sydney Leather Week Art & Photography exhibition ([link here](#))

Leather tattooing experiment 19/08/25

This was an elaboration on the idea of skin (floppy, soft paper) from the first crit. I am thinking about later experimenting with a leather or fabric cover to my publications. It doesn't look likely that a leather cover would have any decoration. The fabric I am thinking about stenciling a design or words onto. I would pick fabric that would compliment the floppyness of newsprint.

Leather tattooing experiment reflections continued.

I did some brief research on [Reddit](#) and [YouTube](#) (links go to relevant articles and videos) as to how tattooing leather actually works. I am more familiar with tattooing live, untreated human skin. My research told me to use a lot of vaseline to prevent ink spraying and staining rest of leather, use a low voltage, outlines only/no colour or the surface will get all ripped up, don't wipe the ink, it'll just get everywhere (I didn't remember this one for the first couple of lines, as is obvious in the photo).

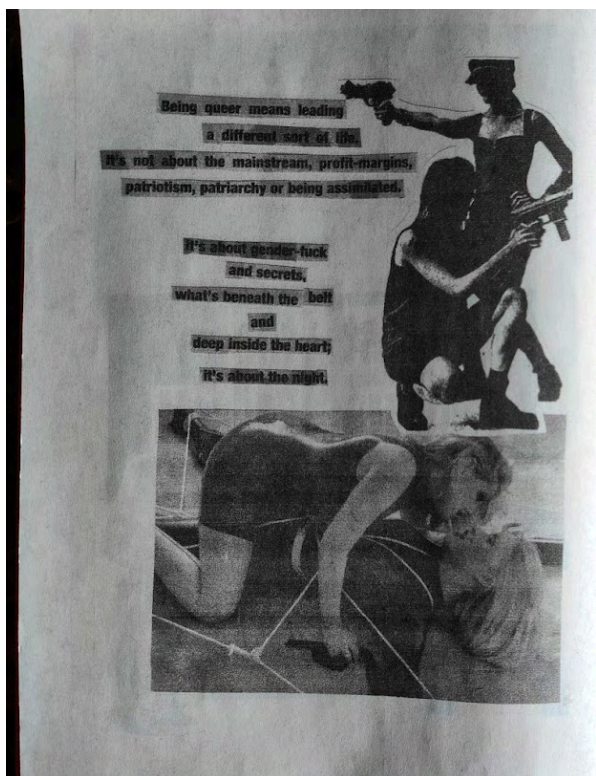
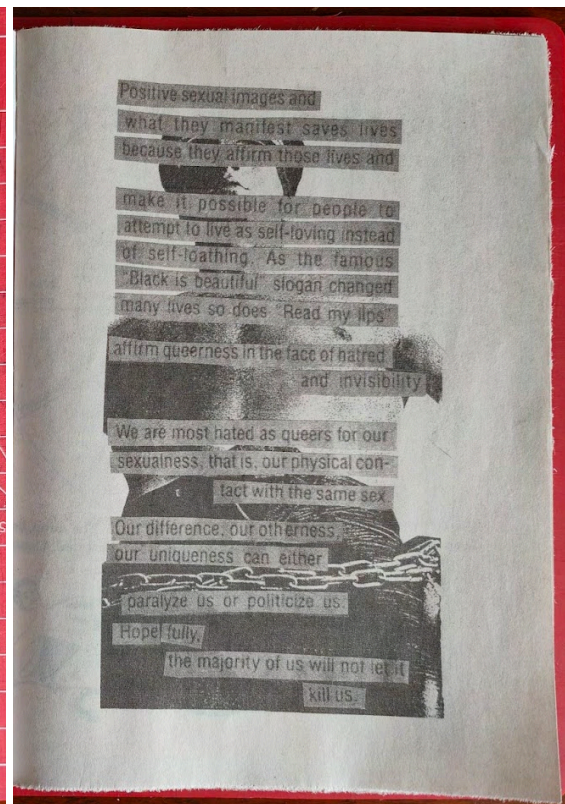
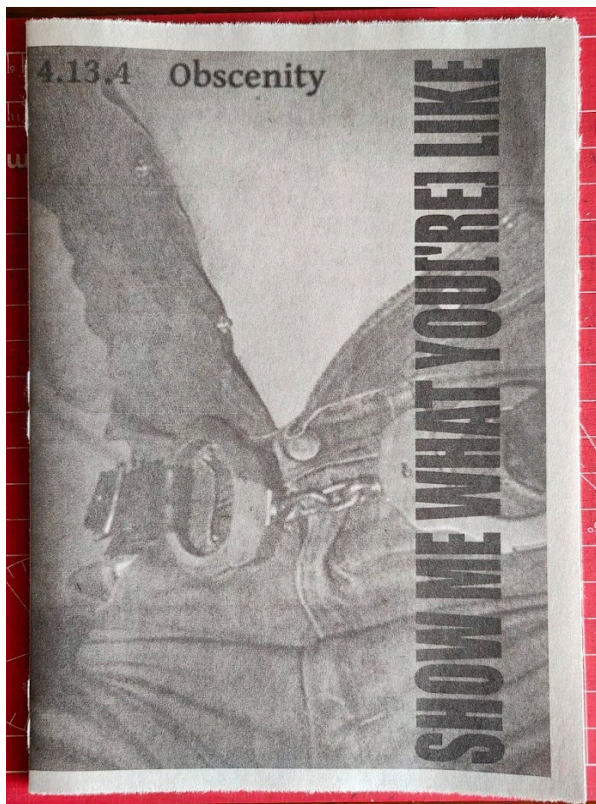
My writing was not directly inspired by leatherbutch's work. I was working off a list of words I'd compiled because I liked what they meant to me, or how they sounded, or their shock factor. I left off 'I love fetish' and 'I love latex' because at that point it's getting less relevant to my starting point of leather and queerness.

I think this makes the work less successful than leatherbutch's version, which is both more refined and poetic. Mine are slightly aggressive statements, where theirs are smooth, evocative and lyrical. I was more occupied with the experiment of if it would work or not rather than the effectiveness of the writing.

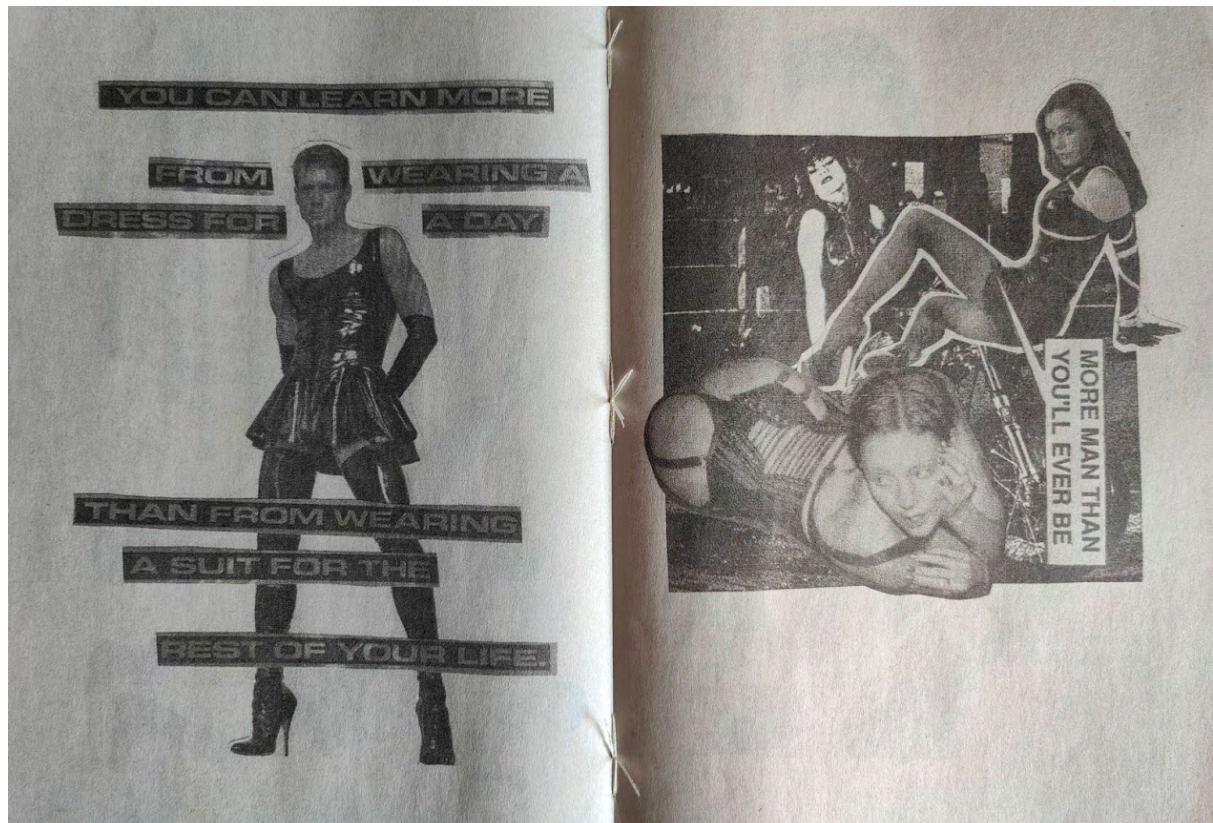
Some other errors: I only just started working with rivets, they're not the right size in any capacity for this work and are not placed completely right. I wanted the work to be able to be hung between things, but the leather I was working with was cut weirdly so I could only fit one attachment at the top instead of mirroring the two at the bottom.

Work for presenting at cross-tutor-crits.

SHOW ME WHAT YOU'RE LIKE #2: Obscenity (Select pages; not all shown.)



One more photo over page.



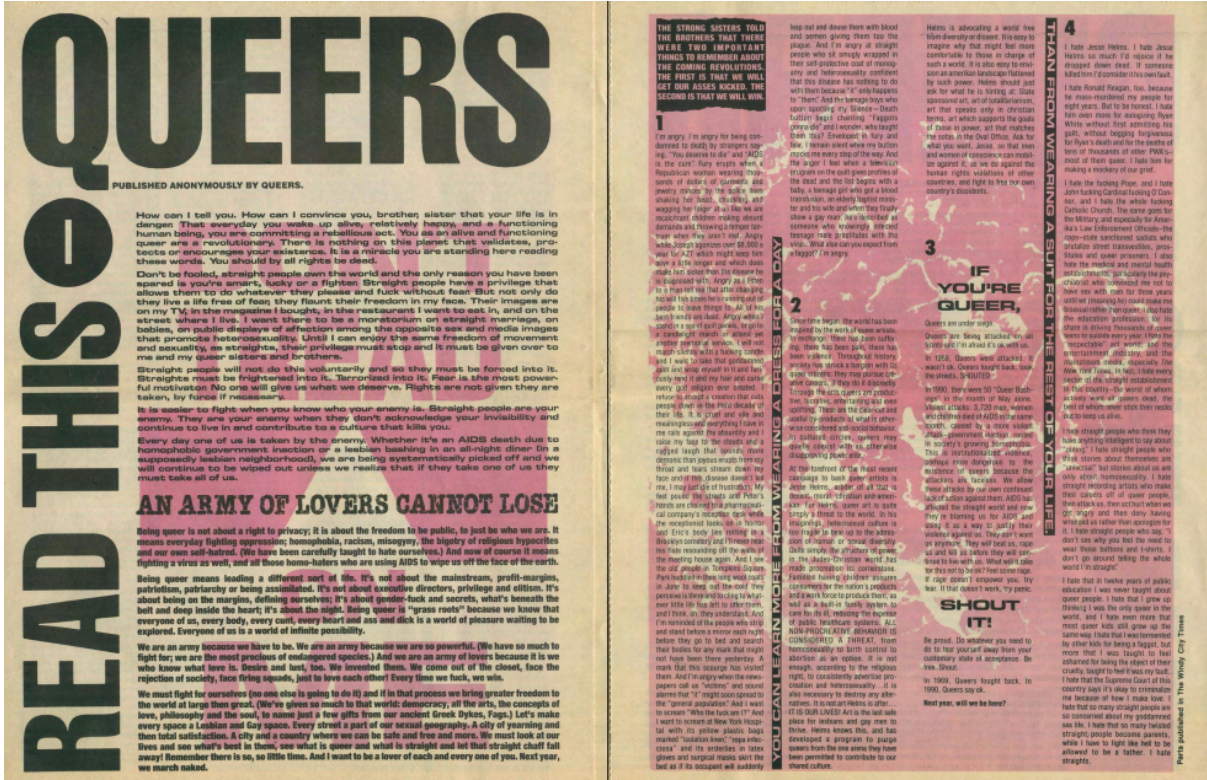
My approach to this was similar to the first zine (collecting images and text, collaging, scanning, arranging digitally -I did more of that this time than previously- printing and binding). Materially it is also the same (greyscale on newsprint). However, I wanted to change my message and the way I was going about it a bit.

The first zine was more erotic & fetish focused. In this one I was influenced by what I'd been reading. I wanted my message to be more directly pro-queer, but I think because of my sources along with the aesthetic it might come across a bit dated? I definitely prefer the majority of my first zine over this one, though there are some pages that I like from this one. It would be good to make one big one at the end with the best from each zine, as well as with my poems, my scraps of writing, and the contributions I've been collecting.

This was mainly from *Toward the Queerest Insurrection* and *Criminal Intimacy* by the Mary Nardini Gang, a contemporary queer anarchist group. I like their messages, and how it indicates a continuation of the queer struggle, calling for similar things as publications from the 20th Century. One of my main takeaways was that I'm too lazy to be an anarchist; it seems like a lot of work. But I also think those themes and messages should be proliferated throughout the queer

community these days. A lot of people are getting complacent; if you're not out and proud, it's a lot easier for them to forget to care about you, and it's a lot easier to scapegoat a group they don't know personally. I feel like a lot of gay people (to me there is a distinction between people who are gay, and people who are culturally queer) in Aotearoa feel okay with assimilating, just fitting in because it's easy. It's especially prevalent with people who haven't read much queer history, let alone NZ's queer history.

Another influential thing I'd been reading was the 1990 *Queers Read This* ([see pdf](#), or photo below) pamphlet created by Queer Nation, an offshoot of ACT UP formed to protest homophobia outside of just AIDS. The last spread on the previous page has some text from that publication.



Perhaps a more effective way of getting my ideas/message across here now that I have a distinct message is to write a manifesto of sorts. Pulling both from my own writing and opinions, as well as taking sections from others' manifestos. A collage manifesto.

Cross-tutor crit with Peter 22/08/25

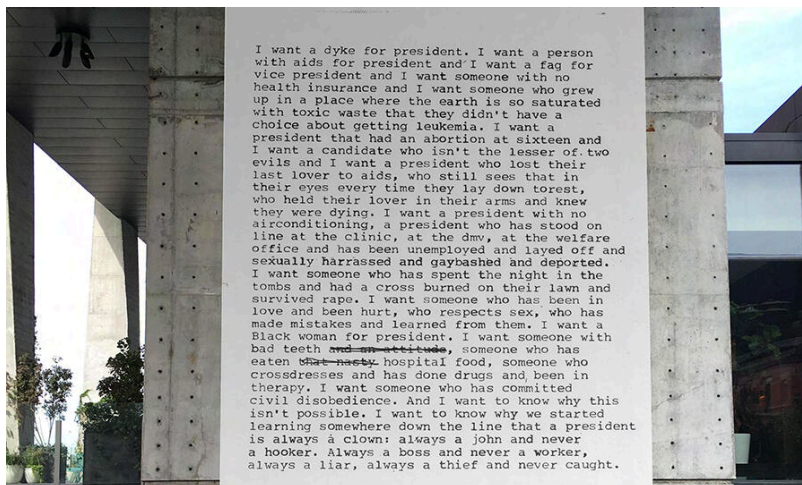
Artists to look at:

- ★ [Parasite](#) gallery Ak1
- ★ *Paris is Burning* (1990) Jennie Livingston
- ★ Felix Gonzalez Torrez *gogo dancer, it's just a matter of time.*
- ★ Auto Italia Read My Lips
- ★ Richard Hamilton collage works
- ★ Zoe Leonard *I want to be president*
- ★ Adrien piper calling card - form

Could experiment with:

- ★ Wheatpaste to the wall
- ★ Scale
- ★ Different formats. Figure out if the book format is important/what is important about it via experimenting with other formats.

I Want a Dyke For President (1992) Zoe Leonard



This work is something I have liked since I was a teenager and first came across it. I remember thinking it was incredibly profound, but reading it now, the person it's calling for is the obvious thing to want, especially in the world of politicians we have today.

I enjoy both the message it's sending, as well as the way it is formally presented. The repeated 'I want' statements hammer home how personal politics are; how a leader you will likely never meet should be representing *you*, and one way they can do that

successfully is having a variety of life experience. It speaks to the 'real', 'gritty'-ness of life and doesn't sanitise anything like politicians tend to do to make themselves look good (both in their personal lives and in how the country is being run. It speaks to the fact that the majority of people who live actual lives don't ever see themselves represented in how the country is run.

The statement of 'And I want to know why this isn't possible.' provokes the reader into thinking about the fact that we kind of already know why this isn't possible, but then it also gets them to think about why exactly it's not talked about. It makes the viewer come to terms with how patriarchy and racism and homophobia are perpetuated throughout society even indirectly, and how because it's hard to make changes, people don't want to put the effort in. People like their status quo, and having a 'normal' person in a position of power is a scary idea.

Formally the presentation of this work blown up to billboard scale is very successful. It's presenting something you'd usually see in a more scaled-down hands-on context (piece of paper you could touch), on a massive scale. The billboard is something that is often used for political influence, trying to get you to vote someone specific in. They are usually colourful, and have a big name and face. In this case, Leonard is doing the opposite. She's putting the call out for someone else to be in power; someone who could potentially be the reader. She's advertising for the position, not a person.

The typewriter look goes hand in hand with what I mentioned about scale, but the crossing out of words is also a successful element as well. The crossing out brings more attention to the words, and also breaks up the perfect-ness of the rest of the work. It now looks like something someone typed all in one go, rather than a perfected product, which relates back to what she's asking for. She's asking explicitly for someone who is not perfect.

I want to write my own something like this, a manifesto of sorts. I also think the form is successful; perhaps I do some posterage rather than putting something like this in a book-adjacent form. I think the direct statements are successful.

It's Just A Matter of Time (1992) Felix Gonzalez-Torres

<https://www.felixgonzalez-torresfoundation.org/works/untitled-it-s-just-a-matter-of-time>



A lot of Felix Gonzalez-Torres' works make me tear up. *Untitled (A Portrait of Ross in LA)* is one of my favourite artworks ever, for how easily it makes my heart squeeze with sadness.

As a young queer person it's important to me to connect with queer history. It's important to understand where we came from and what shapes the views people have today, as well as to be grateful to those that came before us who fought for the rights that we have today.

A part of the queer experience for a long time has been death, and some think that despite no direct ties to those who died, there is an impact on the younger generations. There's a name for this concept; 'queer death' (how straight- forward). I read a [thesis](#) about Richard Siken's work for FA322 that mentioned this phenomenon:

"For example, the AIDS epidemic of the 80s is an experience limited to the generation that was active and alive during the years, but the effects of the epidemic carried onto the younger generation born after the most lethal years. The younger generation grew up into a divided society that, on one hand, mourned a generation worth of dead queer people, and on the other, blamed 'a gay lifestyle' for said deaths."

Within the context of knowing that the author is a gay man who dies of AIDS, the statement 'It's just a matter of time' reminds the viewer of queer death. To me it's a reminder of the fact that everyone dies, it's just a matter of time in terms of how soon that happens, and within the context of the AIDS epidemic, that time was a lot sooner than it really needed to be.

It's a memento mori in this way; tomorrow is never a guarantee, and especially as queer people (though AIDS is no longer the death sentence that it once was; people are still beat up and killed for being queer) it is important to celebrate life while we're still holding onto it with both hands. It's reasons like this that pride and partying matter, sometimes you need a reminder in this world that it's good to be gay, it's something worth celebrating.

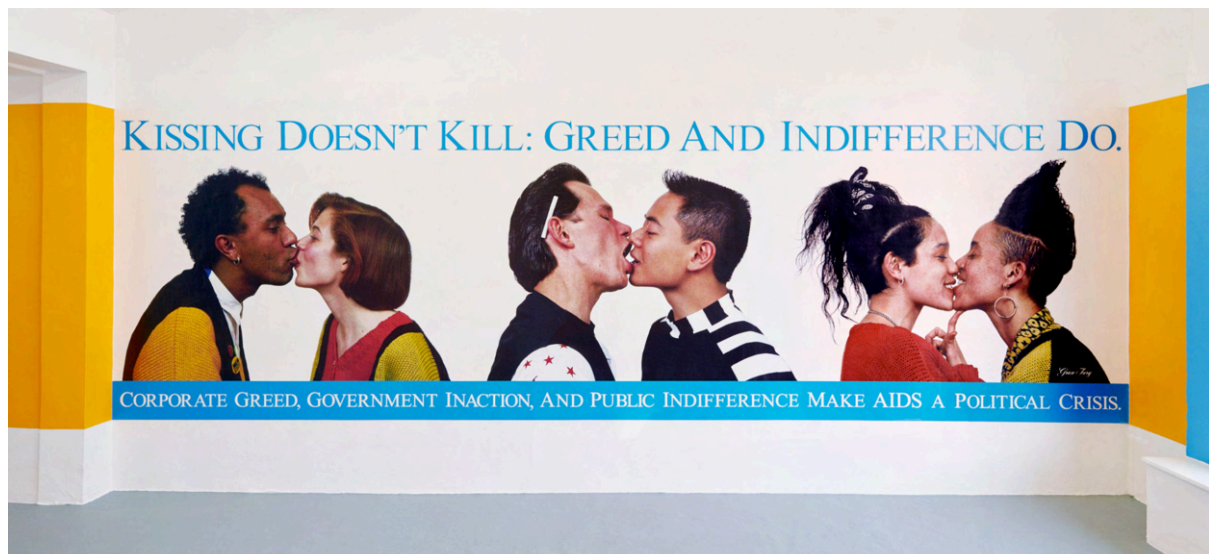
In a way, this work is about making the private public. The billboard is a mechanism of advertising, of conveying messages to the wider public. 'It's just a matter of time' reads like both a horrible looming statement, and a passive internal thought that one can live with day to day. The fact that gay people were dying of AIDS was something a lot of politicians in the USA and UK wanted to sweep under the rug; if something's just killing undesirables why would they be particularly concerned? Bringing the idea to the public like this forces people to reckon with the fact that people are dying, and that *you could too*. It's a vague enough statement in that sense; everyone dies. This idea probably comes across more easily to the everyday passer-by who doesn't know who it's by. The fact that it's installed across different countries at different times also reiterates the idea that *everyone* dies, no matter who you are or where you are.

The stark lack of colour and choice of font are integral to the success of the work. Colour often evokes positive feelings; black and white are harsh and callous. Death is harsh and callous and does not care when or where it comes for you. The font is gothic and in that vein a little Nazi-ish. Both this and the black & white evoke a sense of the past (which can consume people in death).

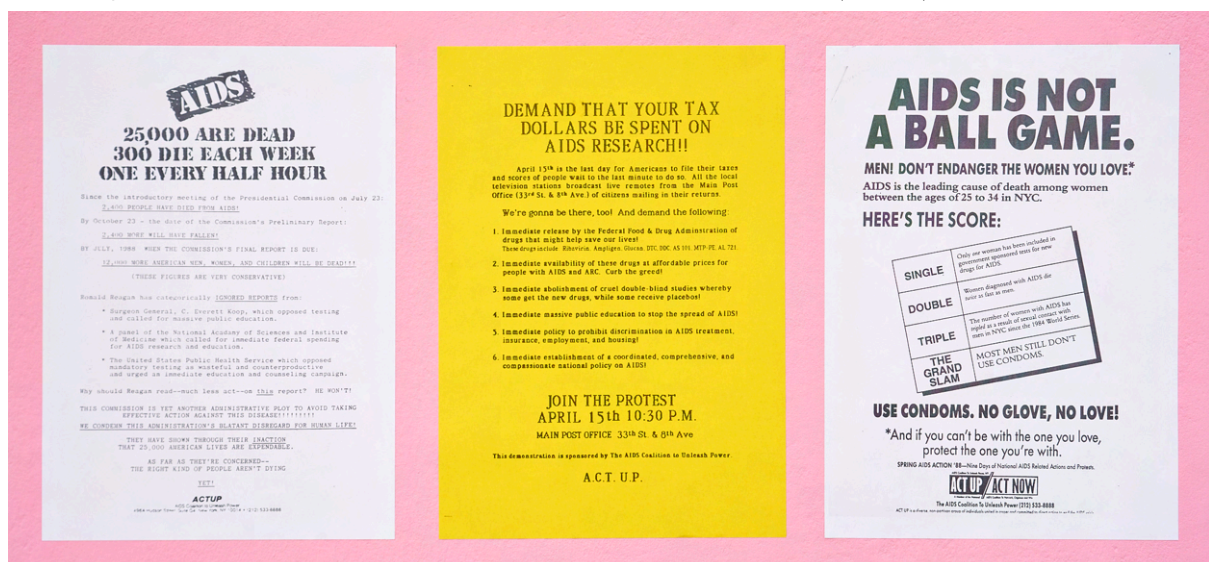
The Nazi-ish-ness of the font goes back to what I was saying about politicians and the undesirables. It asks the question of who is making this statement and what is their intention. In this context 'It's only a matter of time' would be a positive thing to a Nazi or conservative politician. It's only a matter of time before most gay people die. In this way it has a duality, comments on the messaging from multiple different communities on the same topic.

Read My Lips exhibition (2018) Gran Fury

<https://autoitaliasoutheast.org/projects/read-my-lips/>



Kissing Doesn't Kill: Greed And Indifference Do (1989)



ACT UP flyers 1988

These works I feel operate from a design way of creating rather than an art way of making. They take the form of posters and (while in a gallery in that first picture) public advertisements. Therefore their form is influenced by this. All of these works have bold statement titles, clear details beneath that, and a provocative image incorporated. All of this is done to catch the viewer's limited attention and get across their message as fast as possible, whilst still providing enough information for those who do stop to read further. Thanks to their form they easily get across a clear political message.

Their purpose dictates a bit of what they can look like. For example, most of the posters and flyers are printed in black and white in order to keep printing costs cheap for maximum distribution. Despite this there are still attempts at colour when it's appropriate, like the coloured paper and eye-catching installation.

In terms of how these works can influence my own work, I like the provocative image and bold title combination, as well as their pro-gay messaging about a current (at the time) political issue. I am also drawn to the wheatpasted posters in the last image, as I believe they best relate to my purposes, and are definitely something I want to emulate in my own work.

Work building off all tutor feedback.

Brainstorming words for posters:

- ★ GENDER FUCK ME
- ★ HES MY KIND OF GIRL
- ★ SHES MY KIND OF BOY
- ★ ALL NATURAL BABY
- ★ POSITIVE SEXUAL IMAGES ARE IMPORTANT
- ★ BE CONSPICUOUS ENOUGH FOR OTHERS TO NOTICE IF YOU'RE GONE
- ★ VISIBILITY NOT CONFORMITY
- ★ LIBERATION NOT ASSIMILATION
- ★ RESISTANCE NOT SUBMISSION
- ★ COMPLACENCY IS YOUR ENEMY

Thumbnails of posters created:



Posters created 24/08/25

Notes over page.

Notes

- ★ Some of these are drafts/first versions.
- ★ I didn't have images that fit for all my words, but I will be on the look out when collecting images in the future for things that do.
- ★ Print as A4 series, experiment with printing a single poster over multiple sheets of paper to enlarge scale whilst staying within DIY ethos/something that makes sense with the ethos of wheatpasting.
- ★ The font choice was something I deliberated over. I originally was going to go with Arial, then tried Bahnschrift SemiBold, but ultimately landed on Franklin Gothic Heavy in bold, just to make it a bit bigger.
- ★ I printed some landscape posters, which I laid out but ultimately picked the portrait orientation ones over them. The majority of posters out on the street are portrait orientation.
- ★ Before pasting up, I experimented with the order in which they would go in (see below). My logic here was lighter poster/darker poster/lighter poster/darker poster, so that it didn't feel top/bottom heavy.
- ★ I decided on the width based on how many I could fit on the wall in one line, not how many I printed. This was so that they flowed into each other better.



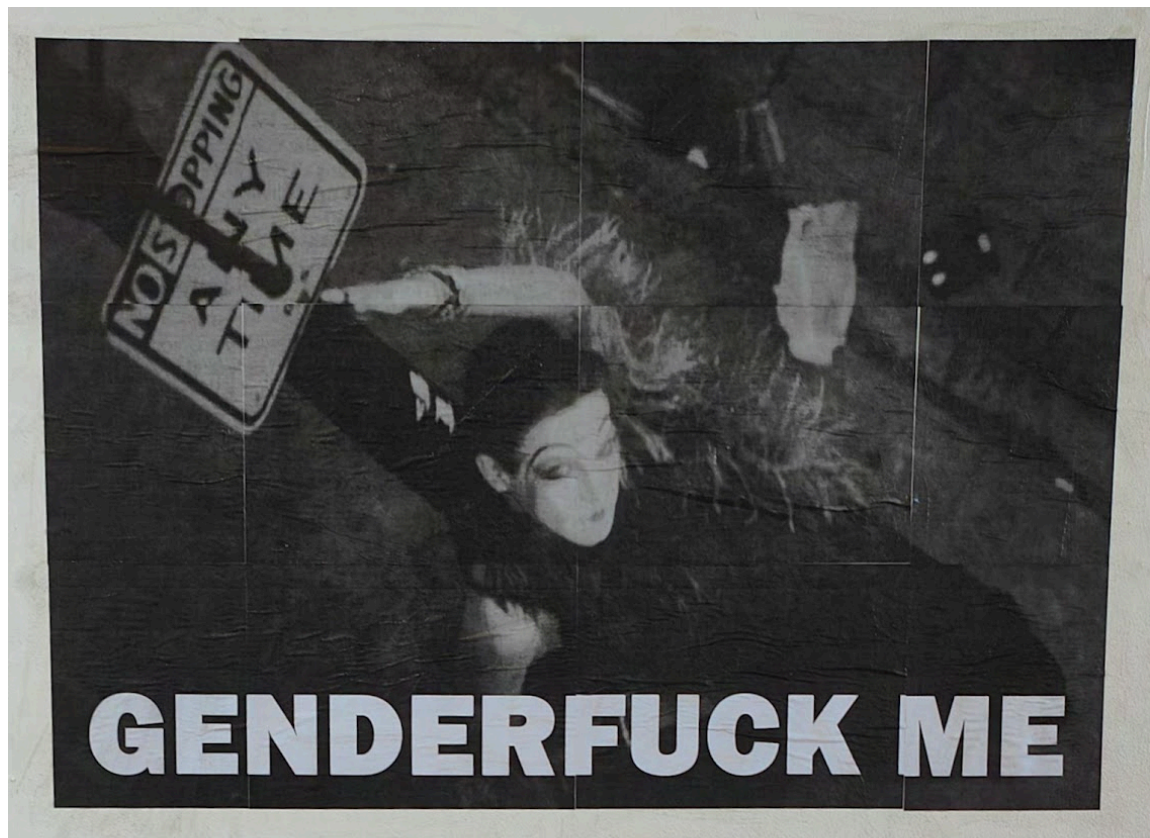
Mid-sem crit 26/08/25

Installation below. Close ups over the page.

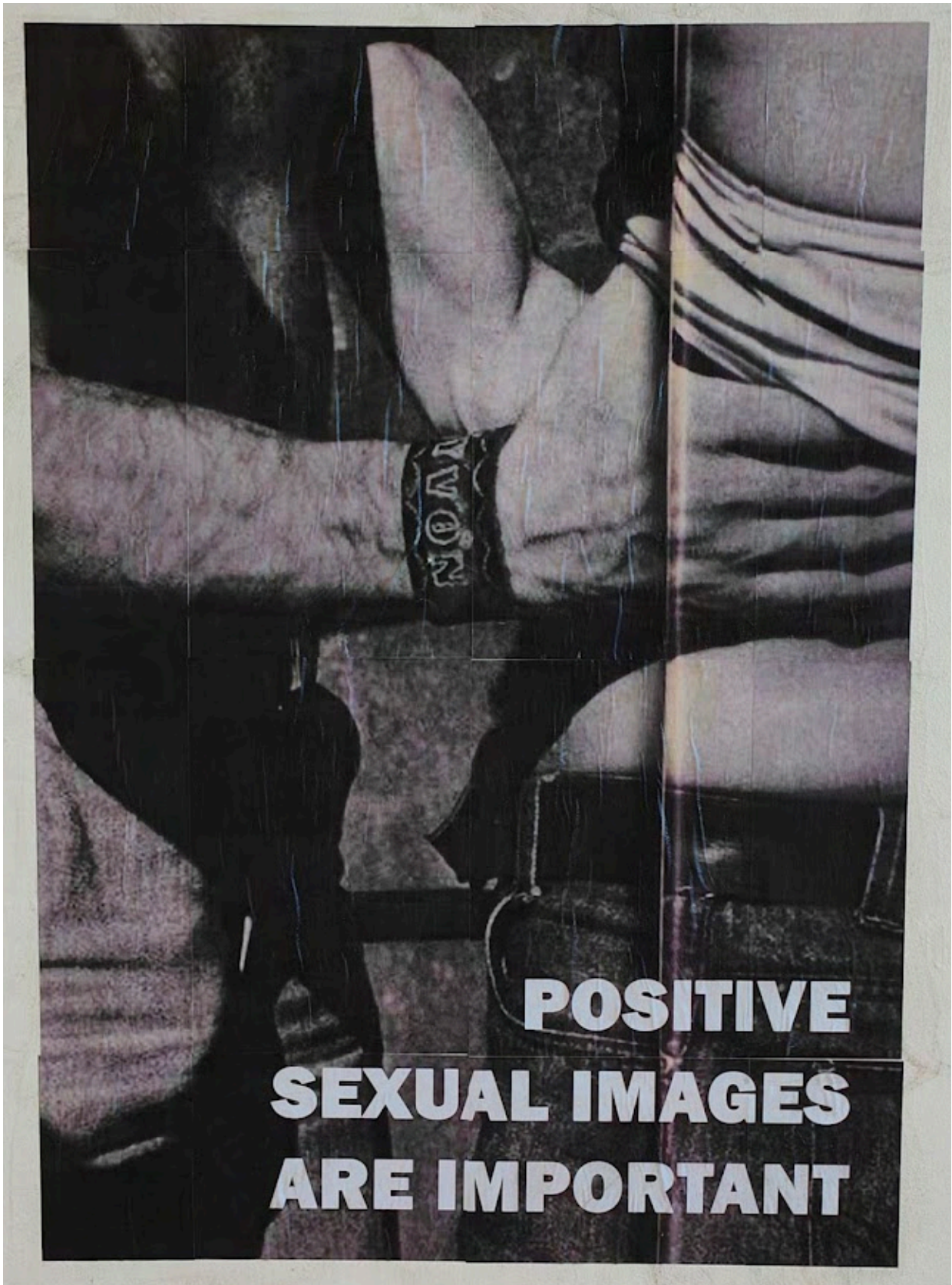




Positive Sexual Images are Important Series. Includes (in order of appearance) Lick Me, Hold Me, Touch Me, Kiss Me. (2025)



Gender Fuck Me (Anytime) (2025)



**POSITIVE
SEXUAL IMAGES
ARE IMPORTANT**

Touch Me (2025)

FEEDBACK/NOTES FROM CRITIQUE 26/08/25

- ★ "Very K Road"
- ★ Think about the materiality of wheatpaste; goopy, between the wall and the image and on top of the image.
- ★ You're not precious with the image, there are imperfections in how the posters line up and wrinkle.
- ★ The medium subverts the institutions of dissemination/publication.
- ★ The work goes into an advertising space, inhabits a poster logic.
- ★ If poster outside, they would be mixed in with other images and info. That layering erases other messages and images. My work would then also be subject to that erasing.
- ★ Think about how the work functions within and outside the gallery. In the gallery I am bringing the outside inside.
- ★ The repetition reminds one of indoctrination, except this is indoctrination against the original societal indoctrination of cis/straight/white/man = good.
- ★ The repetition is effective, and feels like it's trying to get across an agenda.
- ★ IMPORTANT: How am I choosing what bodies to include? Look for trans bodies in the archive, what does their presence/ absence say about inclusion.
- ★ The repetition of the images performs the message that the language is trying to get across (in an art context).
- ★ Think about repetition of language and how that changes the meaning.
- ★ There is also the question of how I could make the images my own if I decide to not use text.
- ★ Is there a way to send a message without the direct declarations?
- ★ Could make the large ones even bigger. How would translating from poster to billboard form work?
- ★ The *Gender Fuck Me* work is less direct with the declarations; it trusts its audience to get the message more.
- ★ Read some Paul B. Presciado
- ★ The *Gender Fuck Me* one reminded some of Claude Cahun.
- ★ Jean Genet film (*Un chant d'amour*)

IMPROMPTU CRIT WITH FRIENDS IN DIFFERENT TUTOR GROUP 26/08/25

- ★ Choice of font is great
- ★ Imperfections of posterings are good
- ★ The person in *Gender Fuck Me* reminded them of Pamela Rooke.
- ★ The repetition in the *Positive Sexual Images* Series read like a film reel, an idea for another work is a sequence showing motion.
- ★ The lack of identity/ambiguousness of the ones with the face cropped out make them feel more illicit.
- ★ Put posters up in public and document it in a video work: camcorder, edited like the *Piracy. It's a Crime.* video.
- ★ Could potentially take my own photos: of friends, go to a club night.
- ★ Could use more contemporary images, but stay within the black and white style.
- ★ See if Ziggy has more magazines?
- ★ Definitely include a more diverse variety of people in next works: trans people, lesbians, groups (instead of couples).
- ★ Could poster over my installation next time, or partially rip down the work so it looks like it might on the street.

Compiled artists/works to look into going forward:

- ★ Paul b. Presciado
- ★ Pamela Rooke, Claude Cahun
- ★ *Un chant d'amour* (1950) Jean Genet
- ★ *Piracy. It's a Crime.* (2004)

1-on-1 with John for FA322 27/08/25

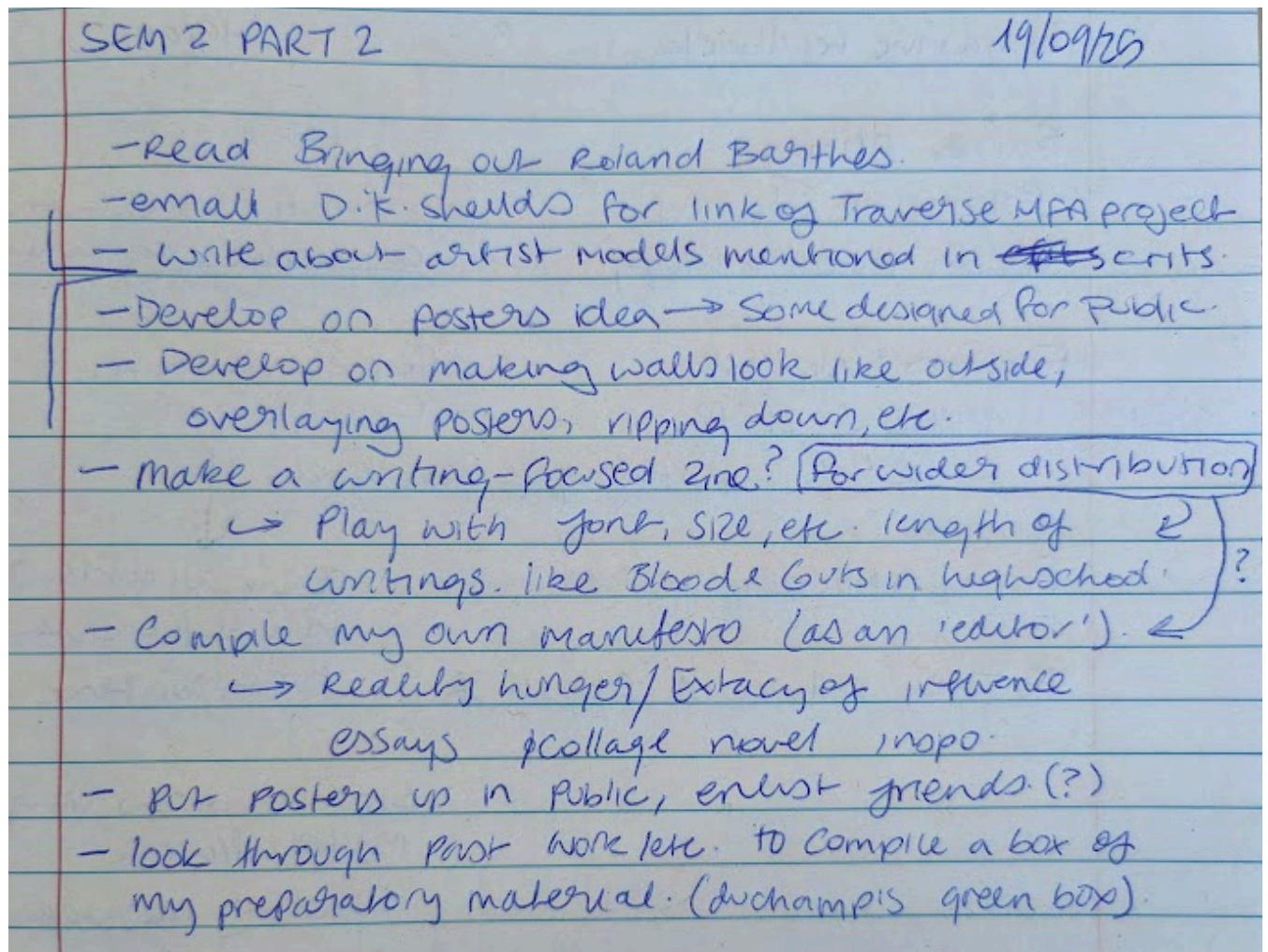
Some artists I could get in contact with for my collab zine:

- ★ Daniel John Corbet Sanders, ran *Parasite*. Ask about photos of dumpsters. danieljohncorbettsanders@gmail.com
- ★ David K Sheilds, *Traverse* MFA project. bigkiwidave@gmail.com
Ask for a link to video.

Also could be interesting to look at:

- ★ Grant Lingard, posters of y-fronts around Christchurch.
- ★ https://web.english.upenn.edu/~cavitch/pdf-library/Miller_BringingOutRolandBarthes.pdf

Regrouping my thoughts after the break & making a to do list:



Formative Feedback notes 19/09/25:

Artist models to look into:

- ★ Sara Ahmed, for her politics of citation. *Living a Feminist Life*, or perhaps *Queer Phenomenology*.
- ★ Frances Libeau's *My cruel enemy grazes on my pain and feeds herself* RM Gallery 2024, for their use of archives within a queer lens.
- ★ Et Al publication (very recent), for their use of documents, redacting and writing over & distribution "everywhere"
- ★ Te Tuhi Billboard Project. Proposals not currently open.

Artist Statement Initial Brainstorming Task 26/09/25

Articulating the concepts and aims in the work:

What concepts are you exploring in your work and why?

- Queer/non-normative visibility
- Political response to world events
- Where do I sit as an artist between what I make for myself vs what gets the message across to the public. What is my message?

Materiality and aims:

List 6 words that describe your practice's style / sensibility.

- Retro
- Graphic
- Punk
- Frustrated
- Caring
- Queer

In a few sentences, describe the materiality of your work and its intended effect on the viewer.....

- Wheatpasted
- A4 or multiple pieces to create one bigger work
- Part of the wall, evokes the world outside the gallery
- Black and white, quite dark

Methods

What methods do you use in order to make your work?

How do these methods support the concepts explored in the work?

- Collecting from archives, friends, and general finds
- Collaging (grouping via theme, visual, etc) & scanning
- Writing from memory, collecting words, writing own phrases
- Editing & ordering online

Context and aims:

Name some of your art family – this can be artists and genres past and present.

- Punk origins of zines
- Act up posters
- Zoe leonard
- Felix gonzalez torres ?

What do you share with them?

- Thematic similarities
- Emotions I want to evoke

Is your practice different from theirs in any way? How?

- Different materials & mostly different approach

What social, ideological, material, philosophical, institutional, political, cultural conditions in the world does your work speak to?

- The dip in progress spearheaded by america that's being seen throughout the world. Transphobia, anti queerness, homophobia etc. amongst other things.
- Importance of history to everyone especially queer people.
- The archive: how do we archive, who's in charge of what's preserved.

Why does it speak to these things?

Collab Zine:

Week 7 I worked on my Collab Zine until I had my formative feedback conversation on the Friday. I advertised a callout for submissions early into the semester & the closing date finally came, so I could begin bringing it all together.

I wanted to put some of my own work into this zine. When I call it a collaboration, I mean that it is a collaboration between the other artists and myself, not solely with each other. I have used some of my past visual and word-based collages for this course, as well as other things particularly relevant, though of course nothing from other courses.

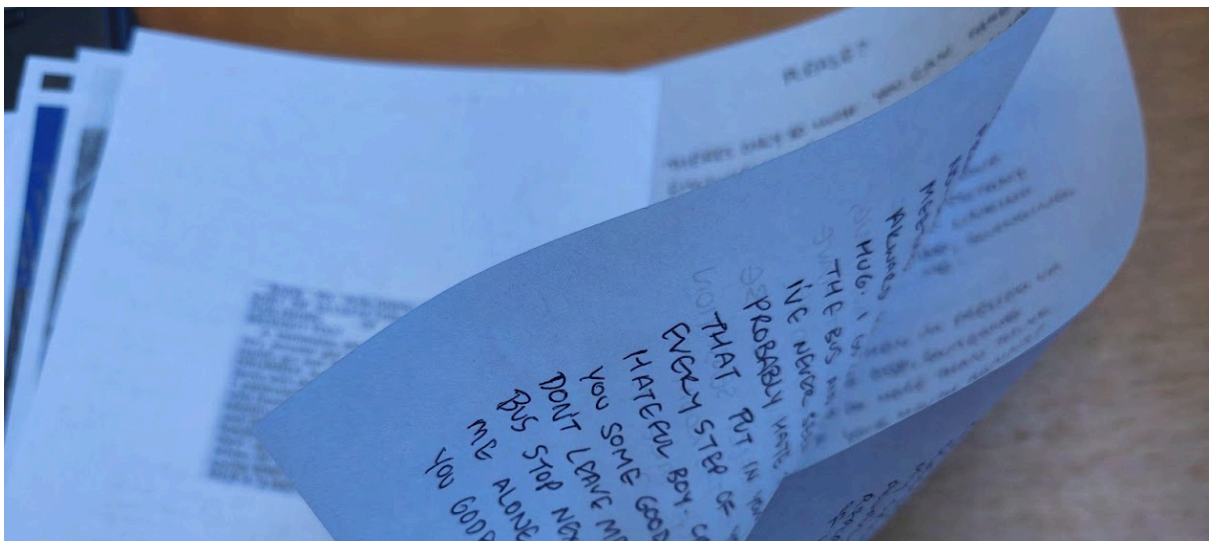


Collecting material: I tried looking for more kinds of people outside the cis-male-gay look - I didn't collect anymore new stuff from Drummer Magazine. On the Internet Archive I Looked at Original Plumbing, Propaganda Magazine, Female Mimics International (F.M.I.), Body Alchemy: Transsexual Portraits, Dragazine, Kingdom, AsiaPacifiQueer, Drag, Ladylike, Transgender Tapestry. The Digital Transgender Archive also had some other stuff but less of the alternative/punk-esque feeling I was going for.

When collecting these I was mainly thinking about more posters (which will happen later), though they do still work for zines. I did not look for any further words to add to my collection.

Collaging: I then printed and cut out all my images in black and white. Some remained squares, others got cut out as their own figures. I then sorted them into piles that made sense to me at the time (see below). They are vaguely thematically connected. I then pulled on the piles to create my collages in conjunction with some of the words.

Test print one (bottom four booklets/signatures in first image):



The blurry page on the left was meant to be the back page but i was left with two extra leafs. Filled this in with my own writing. Accidentally did signatures of 4 instead of straight booklet. See comparison below.

My writing here was inspired by another list (see below) of potential poster statements I created around the same time as I sourced my images. Most of them are my own, the others are from memories of other things I've read.

FUCK ME/OVER. IT ALL COMES BACK TO YOU/ME/HER/HIM/THEM. I AM MY OWN SAVIOUR. NINE INCH NAILED. LET ME TAKE IT/LET IT TAKE ME/LET YOU TAKE ME. STARE AT MY MOUTH. WANT ME, PLEASE?. LET ME TOUCH YOUR HAIR. FUCKING LIKE IT. I AM A GOOD BOY AND WILL SWALLOW IT ALL. MR BUTCH TO YOU.

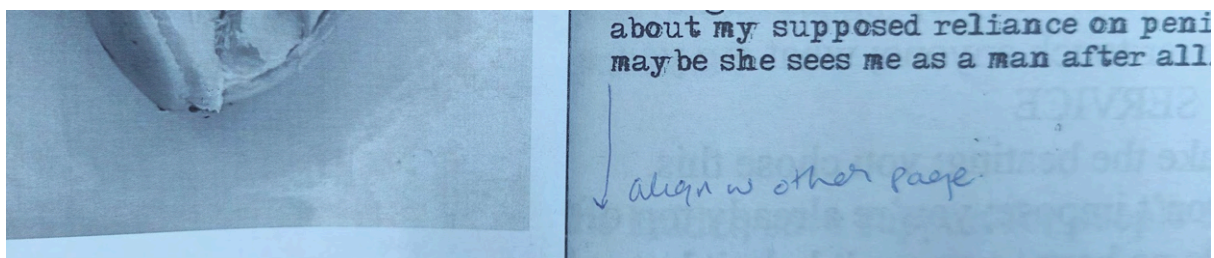
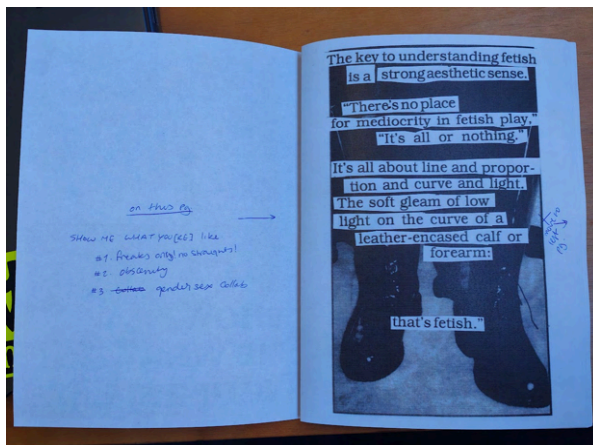
After adding more stuff and changing the order a bit, I did another test print.

Test print two:



More solid feeling than prev. Less involved sewing the binding perhaps? Doesn't feel like it needs a cover page. Only problem is with creep, but if the sheets are ripped by hand, this should matter less.

I then went through and marked where edits needed to be made, before making those changes to the InDesign document and re-exporting it. My problem with printing at uni is that there's no print to edge option (my home printer can do this, and the document is designed to be printed to the edge). This slightly limits my ability to get an accurate read on what the final print will look like.



Fonts:

I used Arial in bold for title page because it is eye-catching and easy to read, which is the exact function a title page needs to fill. For some of the text contributions, as well as the playlists I used a typewriter font I downloaded, as it had more texture than the basic typewriter fonts, and more accurately embodied the retro look. For the contributions notes, list, and intro page I used Gothic Letter Standard in italics, to be similar enough to the bold downloaded typewriter font, but also skinny enough to disappear into the background.

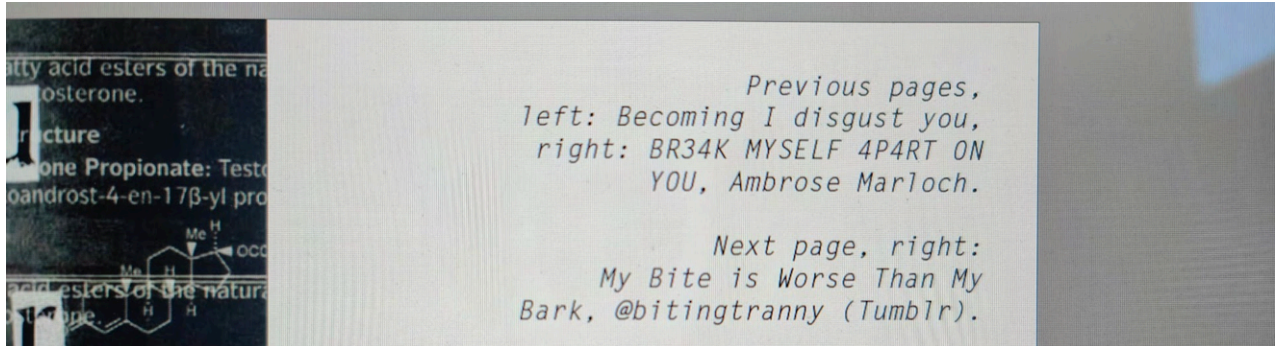
I also included playlists - saw the idea in Propaganda Magazine & thought it would be a good way of curating a message. I made four but only included three. Playlist one was sex themed. Playlist two was politically themed. Playlist three was gender/crossdressing themed. Playlist fourth was more romantic themed and didn't fit anywhere. I'm not sure they're in this order in the zine.

Playlist four:

Always on My Mind - Pet Shop Boys
Not In Love (feat. Robert Smith) - Crystal Castles
Born Slippy .N.UXX - Underworld
Casings - Ethel Cain
Crush - Ethel Cain
I Threw Glass at My Friend's Eyes and Now I'm on Probation
- Destroy Boys
Make Damn Sure - Taking Back Sunday
Masterpiece - Motionless In White
Punching Bag - Palaye Royale

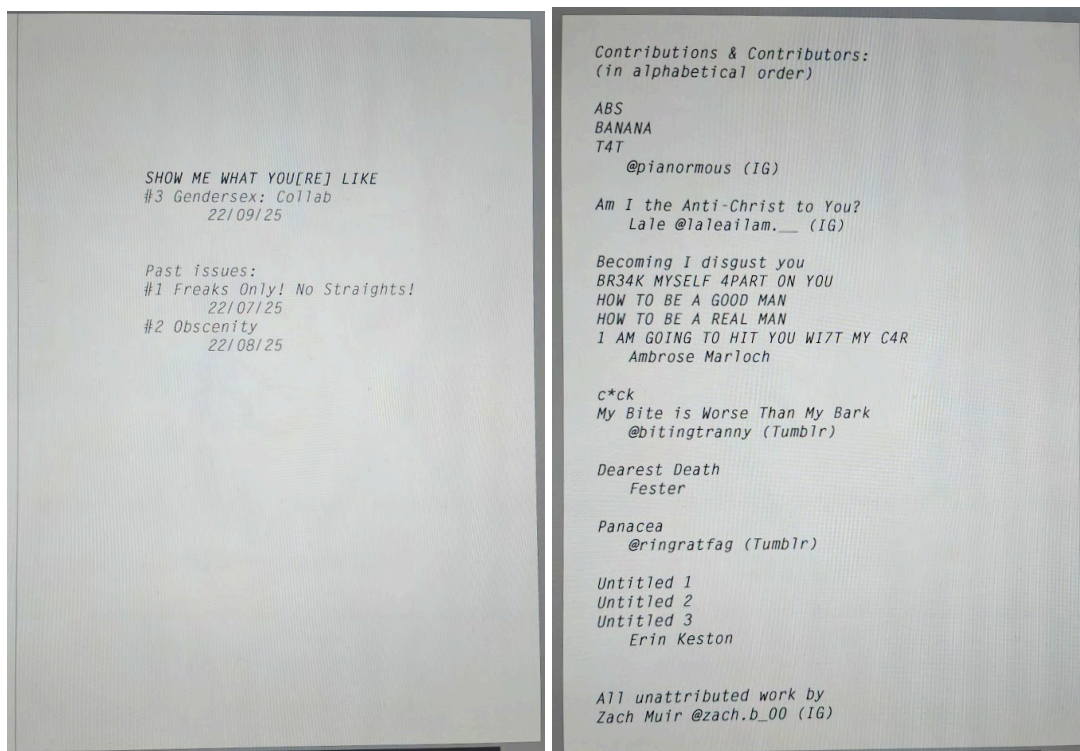
I have always considered making playlists to be an exercise in curation. Different orders and kinds of songs can create a different experiences and conclusions. To me it's a parallel kind of collage, it just requires more effort on the part of the reader in order to engage more than visually. I didn't want to put QR codes for people to scan and listen to as that would disrupt the punk-y, retro look to my zines.

Contribution citations: My initial plan was just a numbered list at the front or back. However I've read a couple issues of the Artpaper recently and liked the way they did it, which I've tried to emulate here (see image below). I did keep the final page list idea, as it feels nice to have everything acknowledged in one place (see image below, below right).



I was also thinking about including a reading list, but ultimately came to the decision that I was no authority on reading lists, and that it didn't suit the punk-y vibe I was going for.

While this is a zine, I did want it to feel more magazine-y, so I included a list of past issues on the first page of the zine (below left). This gives the work a bit more authority I feel.



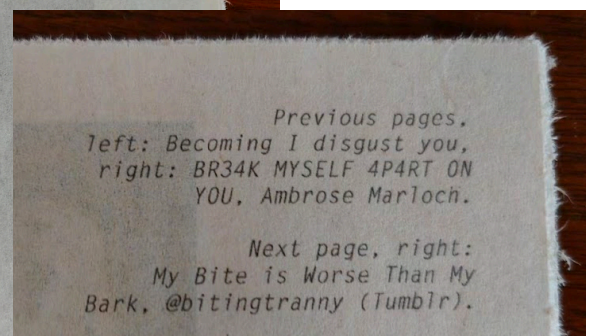
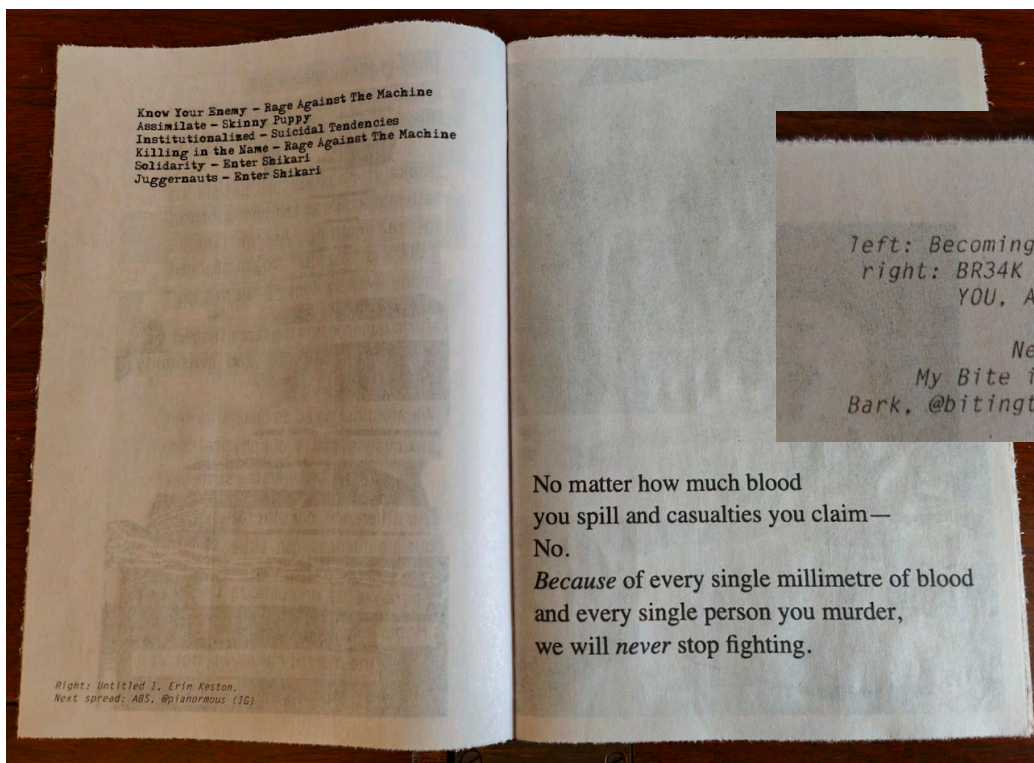
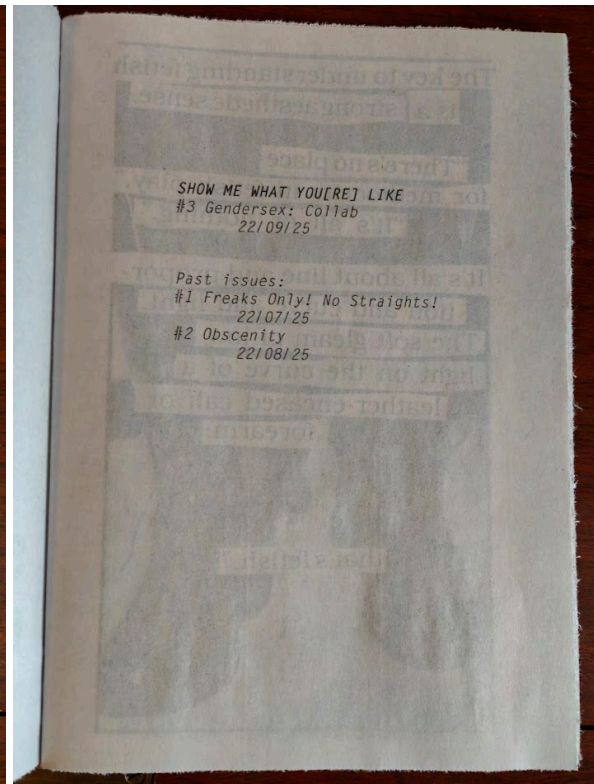
Colour vs. Black & White: All of my past zines for capstone have been in b&w, however the majority of contributions I've received have been in colour. I did some tests on different combinations of colours and kinds of paper that I have. In order, left to right: Colour on tracing paper, colour on newsprint, black & white on newsprint. The bottom row are all colour on newsprint.



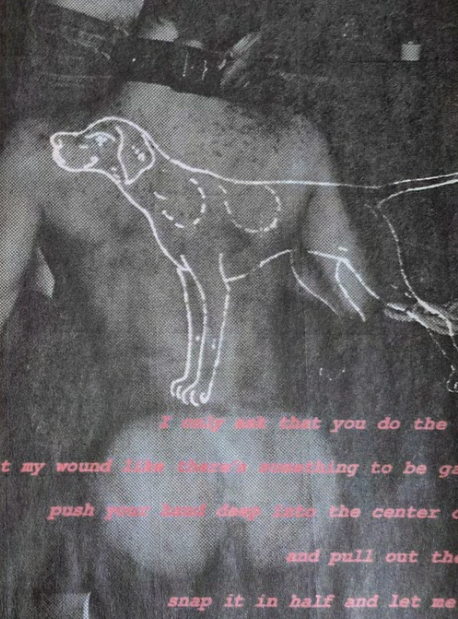
My conclusion from these experiments is that colour should be good. It shows up well enough on the not-white newsprint. The printing on tracing paper didn't turn out terribly well. I bought it thinking it was butter paper, which I have used in the past. Butter paper absorbs ink better; tracing paper is prone to smudging before it dries, and needs to be pinned flat in order to not dry in a curl.

I also decided to keep the same type of binding as before, only eliminating the middle stitching for time-saving reasons.

Select pages from collab zine presented in crit 26/09/25:



I want to be the one to make you bleed
 to bite hard enough to break skin
 and watch it slowly leak out of you
 let me drink from the fountain of masculinity



*I only ask that you do the same
lap at my wound like there's something to be gained
push your head deep into the center of me
and pull out the rib
snap it in half and let me wish
for a life worth living*

[illegible]

Previous spread:
T4T, @pianormous (IG).

PLEASE?

THERE'S ONLY SO MUCH YOU CAN TAKE.
EMOTIONALLY, PHYSICALLY. BUT I WANT
IT. I WANT TO TAKE ANYTHING YOU
HAVE TO GIVE ME. LET ME TAKE IT ALL.
PLEASE, OH PLEASE. LET ME SHOW
YOU JUST HOW GOOD I CAN BE. FOR YOU
JUST FOR YOU. I KNOW YOU WANT TO.
YOU HAVE A LOOK WHEN WE MEET
EYES. I KNOW. THERE ARE ONE
HUNDRED THINGS YOU WANT TO DO TO
ME AND I CAN TAKE THEM ALL. I WANT
TO SHOW YOU I CAN. I CAN TAKE YOUR
LOVE. YOU DON'T HAVE TO SAY ANYTHING,
AND I WON'T EITHER. YOU DON'T HAVE
TO SAY IT, JUST SHOW ME AND I'LL
SHOW YOU AND EVERYTHING WILL BE
PERFECT FEELING PERFECT SENSATION
TOGETHER ALONE IN THIS ROOM.
I'M TELLING YOU I CAN TAKE IT.
GIVE IT TO ME PLEASE?

BE A FAGGOT AND GET
OVER YOURSELF.

LOOK AT MY MOUTH WHILE I TALK.
WATCH MY HANDS AS I GESTURE AND
MOVE AND TOUCH. THINK ABOUT ME
WHEN I'M NOT THERE, THINK ABOUT
PRESSING YOUR LIPS TO MINE, HESITANT
AND SWEET. THINK ABOUT LINKING
YOUR FINGERS BETWEEN MINE, SWINGING,
SQUEEZING. THINK ABOUT ME.

I THINK ABOUT YOU.

I THINK ABOUT YOU WHEN I'M PRESSED UP
AGAINST SOMEONE ELSE, SOMEONE
MORE WILLING TO DO MORE THAN THINK.

I THINK ABOUT YOUR MOUTH AGAINST
ME, NOT TALKING THOUGH. LIPS ON
SKIN. I THINK ABOUT YOUR HANDS
WHEN I TOUCH MYSELF, ALONE IN
THE QUIET AND DARK, BECAUSE
I KNOW THAT'S THE ONLY WAY YOU'D
EVER WANT IT, IF YOU WANTED IT
WITH ME.

I DON'T THINK ABOUT HOW IT WOULD
ACTUALLY BE. I STAY SAFE IN THE
BUBBLE OF FANTASY, SAFE FROM
YOUR WORDS, YOUR EXCUSES AND
LIES. IT'S NOT JUST FRIENDS,
YOU'RE NOT STRAIGHT. GET OVER IT.

Contributions & Contributors:
(in alphabetical order)

ABS
BANANA
T4T
@pianormous (IG)

Am I the Anti-Christ to You?
Late @laleailam. (IG)

Becoming I disgust you
BR34K MYSELF 4PART ON YOU
HOW TO BE A GOOD MAN
HOW TO BE A REAL MAN
I AM GOING TO HIT YOU W17T MY C4R
Ambrose Marloch

c*ck
My Bite is Worse Than My Bark
@bitingtranny (Tumblr)

Dearest Death
Fester

Panacea
@ringratfag (Tumblr)

Untitled 1
Untitled 2
Untitled 3
Erin Keston

All unattributed work by
Zach Muir @zach.b_00 (IG)

BACK TO PUBLISHING. WHAT
SORT OF SATISFACTION HAS THE
PUBLISHING OF DRUMMER
BROUGHT YOU?

A tremendous amount, sometimes in
very personal and subtle ways. We con-
stantly get mail from guys who say how
DRUMMER has helped them come to
terms with their sexuality and their lives.
I particularly like to hear from someone
who found that he shares a specific sexual
identity or fetish that other men enjoy —
and that through DRUMMER they have
learned to explore the possibilities of
their sexual, physical and emotional
selves. In a way that is what they are
saying when they write to us that DRUM-
MER is "a turn on."

These are all in page order. The last image on the right is small
and on the back cover page.

If I were to present this as my final work for assessment there are a few things I would change:

- ★ The '#3 gendersex: collab' subtitle in the top right corner of the front page doesn't show up as well on the newsprint as it does digitally. I would darken this so it's legible.
- ★ The way the document prints from my laptop results in some of the bottom right edges being cropped a tiny bit, which in two places results in the last line of text being cropped out. I would pull in the images/text from the edges a bit more.
- ★ Some of my black & white collages have scanned weird and have rainbows of colour on them. While this is editable (to make them actually black & white), it would take ages to change out all the images for edited ones.
- ★ I would also experiment with adjusting the colour of my black & white collages, eg. shifting the black to red, pink, etc. in order to sort of match the surrounding colourful contributions.

Crit with Lisa's group feedback 26/09/25:

- ★ The inclusion of playlists is interesting/new.
- ★ Contributing artist from overseas being American speaks to the current state of repression over there.
- ★ The work is good to hold. The materiality and construction is well done.
- ★ The work is clearly for my own community/the people that contributed to it/the queer community.
- ★ The political aspect is clearly alive in the work.
- ★ All the different parts of the work (images, text, etc.) flow well together. It's not random/disjointed.
- ★ The work is FLOPPY, and DRAPES :) In this way it queers the book which is usually much stiffer.
- ★ It's both book and newspaper, yet neither at the same time.
- ★ It evokes thoughts about how the printed form has existed over time, eg. scrolls existed before the book.

- ★ The work's ability to change form (e. Into a scroll) queers the book form, something which is usually rigid and brick-like
- ★ Both the form and content require the reader to sit with it for a duration in order to take it all in properly. It's intimate in this way.
- ★ The content is also very confessional and private. (Only a couple of people have attributed their actual name to the works they've contributed).
- ★ The work feels (both physically & emotionally) very underground and secret.
- ★ The work prompts readers to really engage with the work, both because of the materiality of the newsprint, and the different orientations of some of the words and images - you have to keep moving the work.
- ★ Community is both how the work is realised and disseminated. (Sending one to every contributor).
- ★ Thinking about dissemination/presentation/activation within an art school context, I could do a book launch, reading, or pop up zine table. Other ideas could be found when considering how books are supported and meet social moments & spaces in the world.
- ★ Look at how books are displayed in a gallery context. As a whole, or partially?
- ★ In terms of the idea of creating works 'for' a wider audience, it's worth it to 'queer' the public, to make them consider different angles to aspects of their own identity.
- ★ The work gets under some readers' skin.
- ★ Consider how language can be not words on a page but material themselves to work with.
- ★ Distill the work down into something powerful, a single intervention/action/thing.

Artists mentioned in the crit:

- ★ Klara Lidén for her sensibility
- ★ Ava Seymour's collage work. Some of her ephemera may be at Samoa House Library?
- ★ Zoe Leonard was mentioned again: *I Want a Dyke for President*. How she makes a personal demand public. I could blow up a page, or selection from my work in a similar way.

Paris is Burning (1990) Jennie Livingston.

Watched at Elam Film Club 19/09/25. I was recommended to watch this based on my work for (I assume) the history, community and queerness aspects, though I see little other conceptual relation.

I enjoyed hearing the voices of the community, what terms people used to talk about themselves, their dreams, their realities. It's shot beautifully, with my favourite shot being of Venus Xtravaganza and the boom box overlooking the water towards the end of the film. However, the ending is a bit naff, it doesn't deal with the deaths of those seen in the film with much depth or weight; it's just tacked on at the end and feels disappointing.

There is also the question of representation, how it's done, and why the film is being made by Livingston. There is one scene where a voice behind the camera asks questions trying to get the lady on screen to admit to some of the girls (who will be arriving late- this is why the balls start so late at night/early in the morning) are doing sex work. It reminds the viewer that the person with the camera has an agenda and selects what is included in the film.

On discussion of the film later with Lucy, I learned that Livingston was not part of the queer community, and did not (until she was later made to) pay her 'actors' - they were given the impression she was doing a student film. There is a question about authorship here; who is allowed to talk about or represent what? It would no doubt have been a different film had it been made by someone in the community, but then, it likely would not have been funded as well or have received the same acclaim.

My cruel enemy grazes on my pain and feeds herself (2024)

Frances Libeau

<https://rm.org.nz/frances-libeau-my-cruel-enemy-grazes-on-my-pain-and-feeds-herself/>



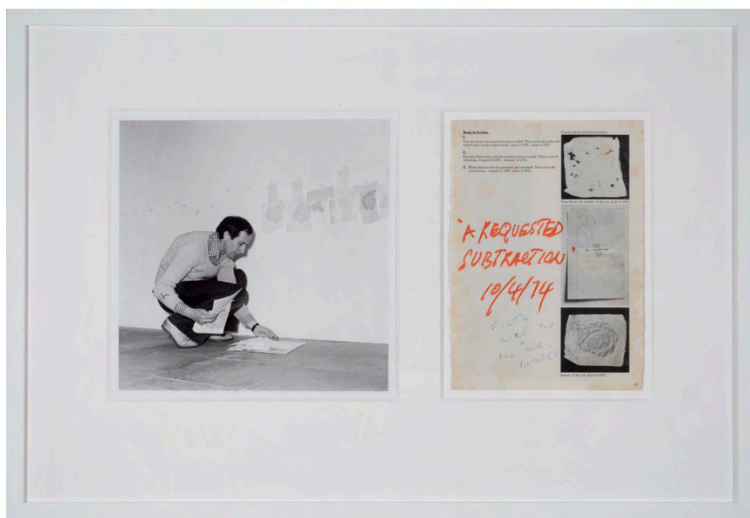
I was recommended Frances Libeau's exhibition for how it uses the archive to create work through a queer lens. Her work within the archive highlights, upsets and remediates "normative notions of animacy and reproductive flow". She queers the archive by reconfiguring the material in this way.

From what I can see on the RM gallery website, I am drawn to the words on screens (see selected images above). I assume the font colours and choices are from selected tapes (or similar). I feel like they may frame the rest of the video/audio in a way, creating something that could be read as informational. However, this could just be me projecting, wanting to see something similar to my compiled-manifesto idea.

The re-editing of many things together tells a story, both about what was available to make the video, but of what the artist thought to include/curate from that collection. In a way I have been responding to the archives I've been using all semester, just not particularly intentionally. I think there is something in engaging more intentionally, diving deeper. In the majority of the magazines I've 'read' to find photos for posters/zines, I have not in fact read the articles. This may be, in a similar way, a good place to find things to respond to.

I also appreciate the preservation of the “technical errors, material decay and ephemeral detritus” within her work. This is something I also think about and aim to keep within my work. It demonstrates that the element has a history to it where every step forward has degraded it just a bit. It also keeps the work in a ‘real’ realm. It can exist outside a gallery space; it is not perfectly polished and ready for sale.

On the RM gallery website’s description of the exhibition there is included a short list of citations for where the different elements are from. It demonstrates an ethic to her work that differentiates her work as reconfiguring the things she’s used, rather than as appropriating them for her own work. It does make me wonder if this was her idea, that it was important to her and the work, or if it was something the gallery required, like their funding partners mentioned below it. This is something I need to experiment with, or include in my artist statement.



BILLY APPLE®, A REQUESTED SUBTRACTION, 10 APRIL 1974, 1971–4, SILVER GELATIN PRINT, PRINTED PAPER WITH HANDWRITTEN ANNOTATIONS.

<https://franceslibeau.net/writing>

I also investigated Libeau’s website, and came across this image in her writing section. It provides an option as to how I could present my zines. For example, a photo of them being interacted with/in situ in people’s homes/the creation process, and then a page on the right.

Strange Ways, Here We Go (2024), *Heels of Mothers* (2024), *Rubber Love* (1994-95) Ava Seymour <https://avaseymour.com/category/work/>



Strange Ways, Here We Go (2024)

I was recommended Ava Seymour for how she installs her collages (More over page).

When investigating her website, one of the first relevant things to my own practice and installation were these piles of posters on the floor. On Treadler's website they state that the two posters had editions of 300 ([source](#)), though nothing I could find stated whether or not they were for visitors to take. They remind me of the first artist I have in this workbook: Emelia French's *Personal Notations* from the 2015 Elam Grad Show, where she had three publications available to take, stacked on a shipping pallet.

This is definitely something I strive for with my final install, and perhaps posters are a more time and financially efficient way of disseminating my work to people. Maybe to include alongside my final zine(s)?



Heels of Mothers (2024)

This work and installation was most relevant to my own work out of what I found on Seymour's website.

The scale is impressive, and the black against the blown out white of the canvas [I'm assuming] catches the viewer's eye in the sea of white gallery walls. The black creates strong visual shapes both in the heels and the text.

They are obviously collaged, with the defects of overlaps and lines from scanning still present. The images are thresholded (made black and white only, no grey). This is a visual style I like and have used in the past, though not yet for this project. Perhaps it's worth experimenting with here too. The visual of the fetish-y heels does demonstrate that the style works with the kind of images that I would be using.

If the work is installed on canvases or boards, it might do to interpret it within that context, of painting (or similar), rather than a billboard. Though, with the statements about 'selling', they do inhabit similar function.

The statements are direct, but not directly easy to interpret. This is a space I need to think about trying to make work within. Rather than directly telling the viewer something, making them work for it a bit much. With my work currently up on the walls, the harder-to-interpret work (*Genderfuck Me (Anytime)*) people tended to veer away from interpreting or mentioning in critique. This would be a good place to create more challenging or confrontational work.



Lastly, and perhaps currently least relevantly her *Rubber Love* series (1994-95) is very interesting to me. I wish I'd seen it earlier in the semester before I decided on a collage style. The bright, upbeatness of the 'home' spaces contrasts wonderfully with the alien-like out-of-place latexed figures, doing decidedly unwholesome things. The places within the house that are used are arguably the more 'public' parts of the house, that are used by all household members, as well as guests. This furthers the contrast, the perversion of it; bringing such a private thing out into what is, so to speak, the public.

The angling of certain works makes the collages feel like snapshots from a phone. This goes especially for the one on the far right; it doesn't center the pair, but rather the couch. All of the works give this same offcentered feeling to the viewer, like they've just accidentally stumbled through the wrong door, especially in the ones where the figures face the viewer, looking over their shoulder at a disturbance.

Bringing Out Roland Barthes (1992) D. A. Miller

https://web.english.upenn.edu/~cavitch/pdf-library/Miller_BringingOutRolandBarthes.pdf

Random coincidence, this is the third artist (author) I've looked at with work from 1992, the others being Felix Gonzalez Torres and Zoe Leonard (see above).

NOTES:

Gayness = femininity without womanliness under patriarchy, sexuality & gender (relationship between)

"Can a man be homosexual? Can a homosexual be a man?"

Barthes' Neuter not as a man becoming feminised (effeminate, emasculate; only things that can happen to men - cannot be genderless), but as rejection of both one and the other; non-binary "Once the alternative is rejected (once the paradigm is blurred) utopia begins; meaning and sex become the object of free play, at the heart of which the (polysemant) forms and the (sensual) practices, liberated from the binary prison, will achieve a state of infinite expansion."

Neuter as a way of reclaiming gayness from social fate

"To proclaim yourself something is always to speak at the behest of a vengeful Other, to enter into his discourse, to argue with him, to seek from him a scrap of identity. ... Just say 'I am,' and you will be socially saved."

The term gay as "mainly [an] administrative function"

[DID NOT FINISH READING]

Space Request Form Discussion 29/09/25:

Keeping my two current walls for layering is a good idea, and I should request space for a table between them to display my zines on. On the right is my diagram for where those walls are.

How do I present my zines for the audience of those marking my work? (Focus on this rather than a wider/public audience for the purposes of the assignment.)

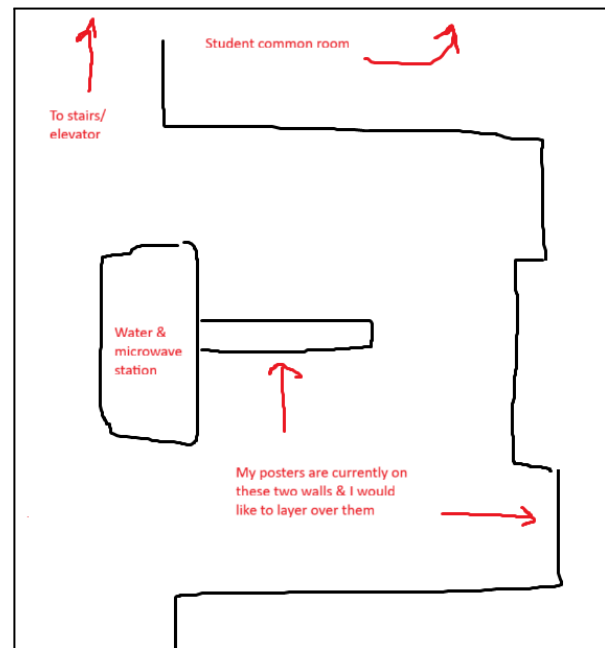
Reflections 06/10/25:

I definitely need to have more copies than any presented at my crits. At the Katie Kerr talk, she said if you're going to make a book run, do 100; you're always going to need more than you think. I have experienced this with both zinefest, and presenting a booklet at the 2025 BENT show, where I had to print more immediately after the opening. My initial run was 15, made a total of 25, had about five left over.

Given that the Elam Grad Show is a bigger deal than the BENT show, perhaps I'd make 50? If any are left over I can sell them at later markets. It depends on how many pages I give it- less pages = less printing = less time binding = able to make more.

I need to experiment with displaying my zine publications, both in presenting them as whole art objects, and presenting them as something that is circulated. Once I've distributed all of my Collab Zines (see over page) I'm going to ask those who have them to photograph them where they keep them. I have seen both in photo and in person where people keep their copies of my other zines, so it would be nice to demonstrate that within an art context.

Present these images in the white interior part of a photoframe on the table next to my zines? Below is [this frame](#), as an example.



Collab Zines for distributing to collaborators, printed and bound five copies 28/09/25 - 03/10/25:



Presentation of books research:



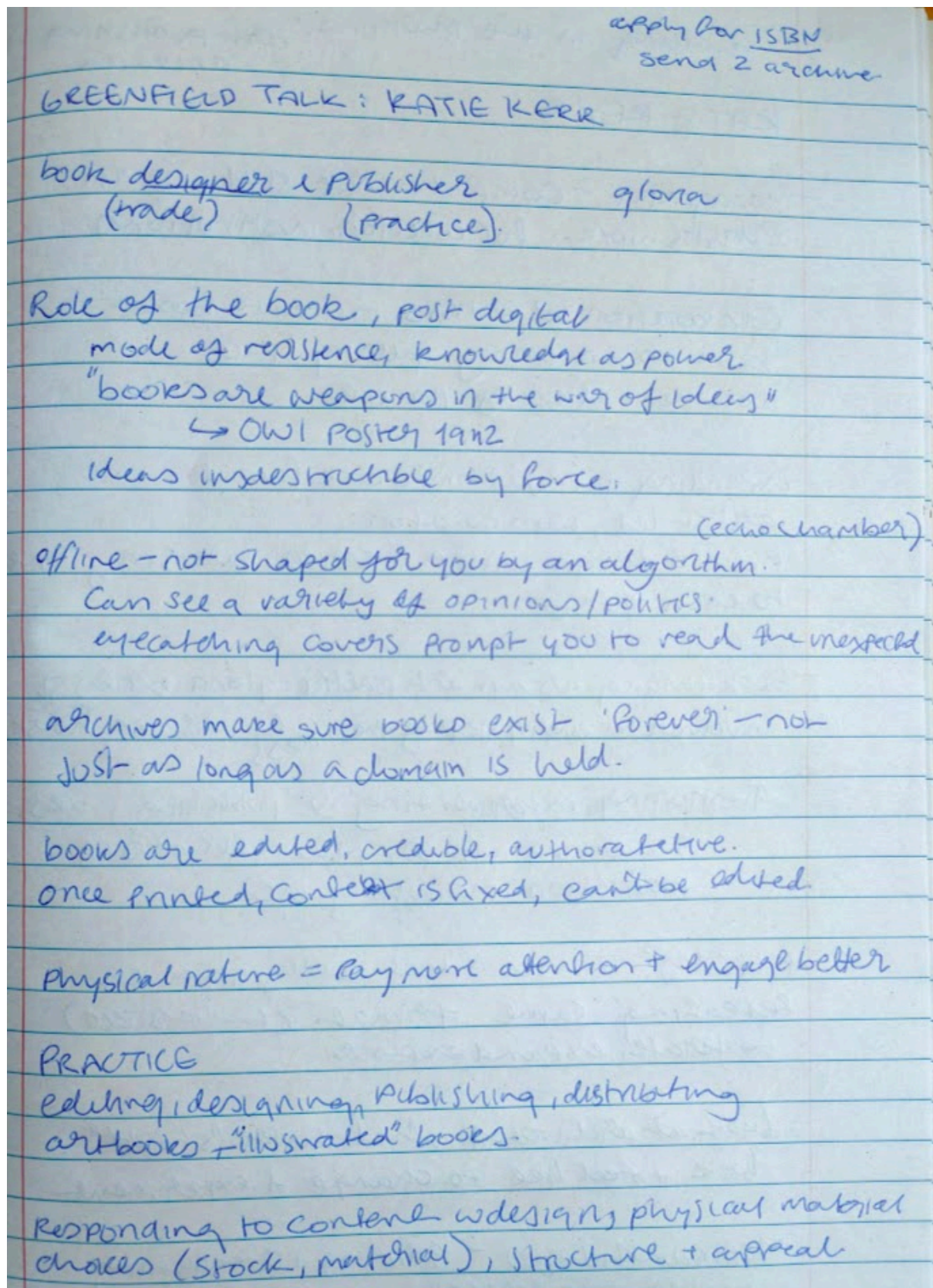
LEFT: *The Chair: A story of design and making in Aotearoa* designed by Inhouse ([Objectspace book launch](#)). RIGHT: *Someplace Else* designed by Katie Kerr <https://www.katie-kerr.com/someplaceelse>.

I have not yet attended a book launch, and my knowledge of who makes and where shows books is at this point limited to what the Print Publication course (FA223) I took last year taught me. I looked at Katie Kerr's website, her publishing house GLORIA Books, and Objectspace's past exhibitions archive to see if there was anything relevant to my practice. In these places the majority of photos are taken to demonstrate what the books look like, and I do not know if this is the same, similar or different to what they are presented like book launches/events.

The Chair photo has an analogous background to the monochrome colour of the images printed in the book, giving a cohesive feeling; the book extends/influences beyond its pages. The choice of a dull pastel make the whole image easy on the eye, inviting to look at. On the other hand, *Someplace Else* uses a bright, distinct contrast to draw the viewer in. The bright red book exists in a dark void; there is nowhere else to look, nothing to distract the viewer from the book.

In terms of presenting multiple books (copies of the same or different ones) at once, I only found a couple of things. One was of books neatly stacked on top of each other, forming a perfect block. The other was lining books up like hanging photos on the wall, with some standing upright for height/visual interest. These only have so much applicability to my zines due to their floppy, lopsided nature, but were worth looking at for inspiration.

06/10/25 Greenfield Talk: Katie Kerr



dwelling in the margins: art publishing in
aotearoa

KATIE RGR

- monograph - Comprehensive study of an
artist's work. for collectors, institutions

Collaboration w artists to create book
book as an empty gallery space.
documentation of practice

- expanding a project into book format
artist led, with curator.

how to design within a series, but stay true
to each artist

- bookmaking as an art practice: glori books &
involved in every step of the process (publishing house)

questioning, experimenting w publishing process.
Subverting genres, new methods of
production, marketing, etc.

Publicity? artbooks don't usually get much.

Repeating same format (book size)
to iterate, expand explore.

look at archives of what books "should"
look + feel like to change + experiment

often anthologies - forming + strengthening
"books make friends" communities.

KATIE KERR

munkin paper

book launches as meaningful + celebratory parties.
bringing people together.

- Practice within everyday life, around everyday life

books can still be made + read in the digital world.

Contact:

Studio@katie-kerr.com

Richard Hollis

→ experimental paperbacks
1960s.

Mon 10 Nov

objectspace

5.30 pm book launch

post digital

digital innovation is over,

looking at the repercussions of it, how it's
affecting society + culture.

Request books from
libraries, they'll buy 'em

- ~~at~~ Run of at least 100 when making books
- get an ISBN number
- sell @ zinefest, affairs (objectspace)
- expensive hobby: distribution network

Katie Kerr Talk Takeaways:

- ★ Definitely need to have a zine/publication for final hand in, with a much larger print run than my past ones.
- ★ Print more of my past zines to be available for the grad show, and request ISBN numbers for all of them.
<https://natlib.govt.nz/publishers-and-authors/isbns-issns-and-ismns/request-an-isbn>
- ★ The first page of notes is all the same reasons I see importance in publishing (not just books); especially 1. experimenting with what books “should” be like, and 2. community building in non-standard ways within the publishing world (books make friends).
- ★ <https://www.expensivehobby.org/for-publishers> “at this time we do not distribute zines or booklets.”



Books are Weapons in the War of Ideas (1942) United States Office of War Information poster.

Artist Statement Draft 07/10/25:

After confirming I would be presenting both zines and posters, I made a combined version of my artist statement. Prior to this I had written separate ones for my zine and poster practices.

It's a long, more comprehensive version (555 words) than the cut down version that will be submitted.

SHOW ME WHAT YOU[RE] LIKE encompassed both an A5 punk-inspired queer collage zine publication series of the same name, as well as a series of posters wheatpasted to the gallery walls. The zine is printed mostly black and white on newsprint and painstakingly handbound with cream thread. The posters are also in black and white, and include a variety of sizes, with larger pieces being installed in multiple pieces.

Both parts of the overarching SHOW ME WHAT YOU[RE] LIKE project bring together words and images from across both history and the contemporary through collage and collaboration. Images are collected from a variety of magazines archived online, sorted, curated. In the zines these are then collaged into comprehensive images designed to provoke both visceral reaction and subsequent thought from the reader. Collaboration is an integral part of both halves of the project; collaborating with both past artists and authors, as well as contemporary queer creatives - the latter more prevalently in the 3rd issue of the zine.

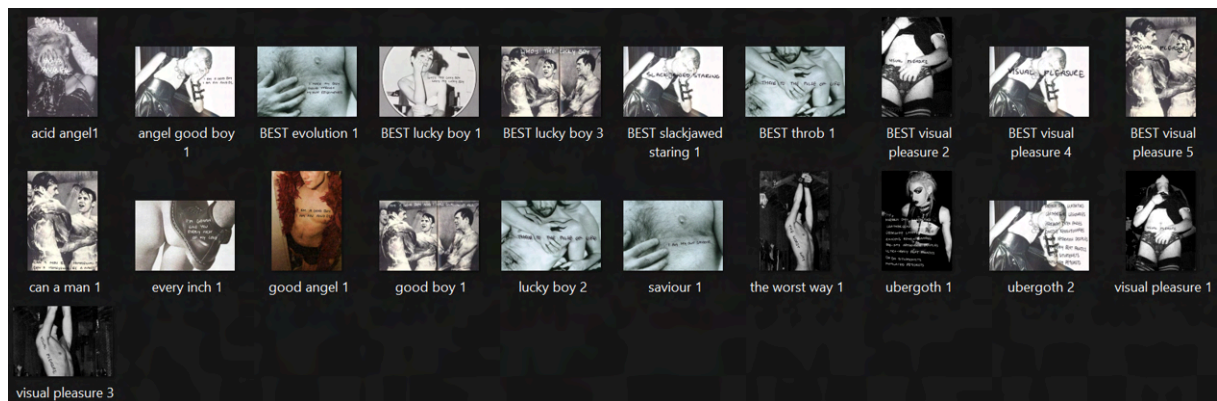
The zine series takes on a continuous cycle of digital-physical-digital-physical, which speaks to both the history and contemporary experience of distribution. In the punk tradition & ethic that zines originated from, wide and cheap distribution was key. Zines were and are not a capitalist venture, but rather a way of making and connecting with community. The work starts with digital archives, moves to physical collage, then back online to be arranged, and finally printed physically again. A step further, back into the digital, the artist has also made available printable copies of all issues on his website.

The posters sit between the gallery and the public space. They bring an outdoor advertising medium into the gallery, refusing to let the viewer escape from the wider societal context that is so easy to leave at the door. It forces the viewer to acknowledge the practical applications of the work and the history of the images. The scale of the larger works do not allow the viewer to shy away, confronting them with a blatant message that could be easy to dismiss after years of perceived social progress.

The archive is pivotal to the project, both in the works' creation and function. It becomes obvious what has been chosen to be remembered and why when one delves into archives looking for something beyond the easy and the obvious. Zines can be considered a community archive, and in a way, posters on the street, ever pasted-over, are a kind of archive; of what's happening and matters to the community. In this way, the SHOW ME WHAT YOU[RE] LIKE project is an archive of the response to the contemporary moment of 2025's politics via the available images and words of the past, as well as the contributions of contemporary creatives. The project takes authority away from institutions and puts it in the hands of the community itself in terms of who's in charge of deciding who and what is worth remembering and learning about.

SHOW ME WHAT YOU[RE] LIKE in all its forms is a call to other queer people for increased visibility of, and community for, the queer and the non-normative, especially in the increasingly conservative political landscape of the world. The project simultaneously expresses a frustration at the current political landscape, as well as a care for the marginalized.

Poster experiments #2 08/10/25:



Ones that will be printed are marked with 'BEST'.

With these I decided to take a less direct, in-your-face approach with the words/lettering. I wrote the words out by hand, scanned them in and overlaid them onto the pictures. I experimented with a variety of words on the images & vice versa. I decided on this approach, as it gives a more personal touch, and links better with my zines, which also include handwriting at points.

Some of the posters have more colour than others, but they will all be printed in greyscale. I will print the best ones as A4, as well as select a couple to blow up really big.

Because I've already installed on the walls & plan to paste over them, I did some mockups to see what would work best to prevent hassle once I'm in the studio installing. See over page for images.

The words I picked are less direct statements than the last posters I made. I wanted to make them a little more poetic/require some thought to parse the meaning. Most of it is song lyrics, some are things I came up with, or found in other places. My list is below.

- | | |
|---|-----------------------------|
| ★ FUCK UNTIL WE FEEL LIKE NEW | |
| ★ THROB TO THE PULSE OF LIFE | |
| ★ SLACKJAWED STARING | |
| ★ I'M A GOOD BOY AND I WILL SWALLOW IT ALL | ★ MODERN DAY GLADIATORS |
| ★ WHO'S THE LUCKY BOY/WHO'S MY LUCKY BOY | LEATHERCLAD LEGIONARIES |
| ★ I'M GONNA GIVE YOU EVERY INCH OF MY LOVE | UBERGOTH LATEX FARIES |
| ★ THE WORST WAY | RAUCOUS REVOLUTIONARIES |
| ★ VISUAL PLEASURE | DOG-DAY AFTERNOON DISCIPLES |
| ★ I MADE MY BODY EVOLVE THROUGH MY OWN EFFECTIVENESS | ULTRA-HEAVY BEAT FANATICS |
| ★ CAN A MAN BE HOMOSEXUAL?/CAN A HOMOSEXUAL BE A MAN? | DADA SITUATIONISTS |
| ★ ACID ANGEL | MUTILATED FETISHISTS |

The big wall:



In the RIGHT image, I was trying to bring in the repeating elements from the smaller wall to better join them together. However, looking at this I think the LEFT image is more effective. I will no doubt make another poster for the final install, and I don't want to make this wall too busy before then.

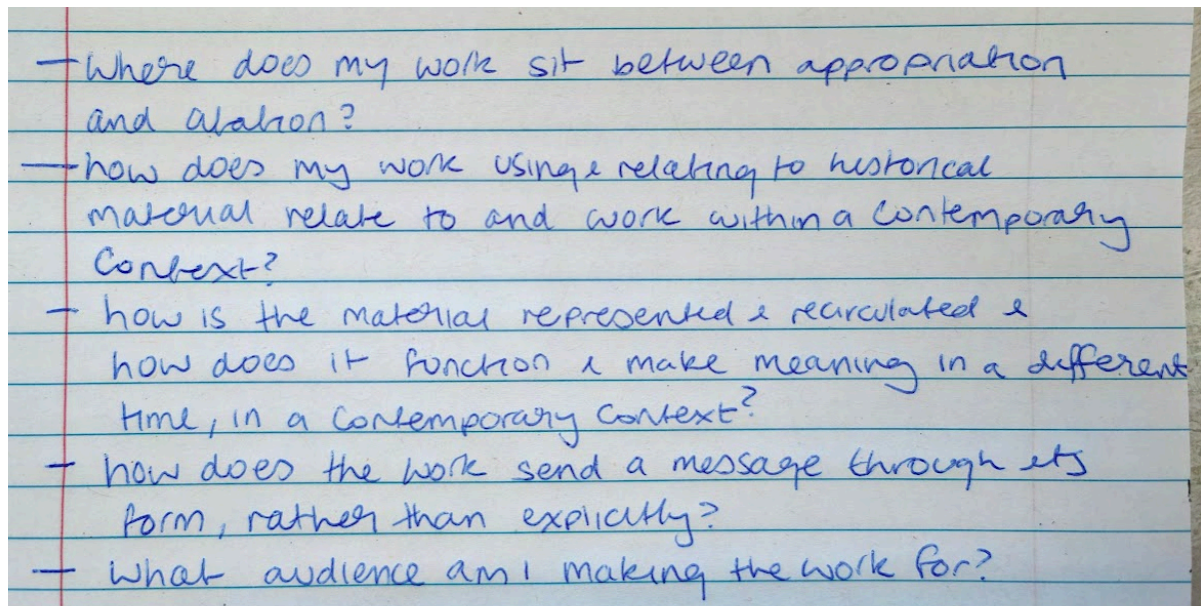
The smaller wall:



Here I will definitely do the LEFT image, however I think I will pick on the day if I want the bigger poster overtop. Now is the time for experimentation, and I can always rip it off and put something over the spot later.

Questions to think/reflect on from Formative Feedback.

Questions written 19/09/25, answers typed 11-12/10/25



Where does my work sit between appropriation and citation?

It's definitely appropriation in the art definition of the word (deliberate reworking of previous images and styles of art). If we take citation to mean bringing attention to something/someone else, then my work also falls under that, though not in the most direct way.

My brain still does go 'citation=academic formatting to acknowledge sources', which doesn't help being able to talk about my work in these terms. However, I can say I have begun leaning more towards the citational with my collab zine, both in the direct, conventional citation of my contributors, but also in my inclusion of them: bringing attention to other queer creatives/artists.

In this way I think my work (zines especially) has a citational feeling, but an appropriative practicality to its construction for the most part. It feels like it's bringing attention to something/ someone else, but it doesn't go all the way in letting the viewer continue their own investigation outside of the work (looking people up, reading the source material, etc).

There may be something in reworking or iterating on the formatting of academic citations, playing with them in perhaps a design sense within my zines somehow. This would relate to academic use of the archive, and my questioning of what material is used to justify arguments, what material or histories are written about, etc.

This makes me think I should experiment with, or perhaps do for my final install, including a section within my zine that accompanies the posters/exhibition with information about the photos (who's in them, what the accompanying article was about if it was in a magazine, etc.) or word selection (source text & author). Experimentation would be best, as I am unsure as to whether or not that may be too direct in citation, but perhaps there is a fun design way to make it less conventional. I am interested in seeing if I can link the two halves of my practice in some way, maybe this is how I can do that.

How does my work re-presenting & re-circulating historical material relate to and work within a contemporary context to make new meanings?

My main hope with using the historical material is to evoke the time that it's from. In my (ex-history major) opinion, history is always incredibly important to understanding where we are now and how we got here, in every conceivable context. This is an important aspect as to why I'm making the work; trying to draw comparisons between historical homophobic/conservative times and the current political landscape. There is an element with the historical/archive stuff of looking back to move forward. I hope the comparisons, while not directly invoked, come across. This is something I need to ask during a crit.

In terms of making new meanings, the meanings of my works are definitely different from the intended meanings when the images were taken/words were written. They have been given a new function, and new contexts with what other images or text they are placed around. They are also read with a contemporary lens and everyone takes their own meaning from a work

depending on their experience; I imagine older queer people would take a largely different meaning than my own circles.

Lastly when thinking about recirculating the images & text of past generations, my first thought when it comes to why I chose zines/posters as my approach is because of the current social media (and really just media in general) landscape. The algorithms just show you what you want to see and they nudge you towards pipelines that start fun and end alt-right. That's not even to mention how the heads of the companies that run these apps/sites have tremendous power over generally what kinds of things are allowed to be posted, who gets banned, and what kinds of things actually get seen by anyone. Social media creates and perpetuates echo chambers, and I think being exposed to things you don't already like is an important part of being a well-adapted member of society.

I hope that the deliberate leaving-out of more modern digital modes of delivery in my in-gallery presentation will prompt even just brief thought about these topics or that someone will notice its absence.

I make sure to distinguish that it's the presentation in the space that is non-digital here, because I have used digital methods while creating, and have made the zines available for reading on my website. There is a difference between personal websites and social media to me: one spoon-feeds you rubbish to keep you on there, the other you have free reign over your presentation and have to go out of your way to find things you're into, similarly to in real life (eg. in a library, events, etc).

How can the work send the message through its form instead of stating its purpose explicitly?

In my most recent poster works I was thinking a little about this, being a little more opaque in my meanings/purpose by not making direct 'political' statements, and by using handwriting, rather than the big bold advertising-esque fonts. I tried to link it more with my zines in this way, as I have used handwriting there. This is definitely something I want

feedback on in a crit to find out whether or not it works though.

What audience am I making the work for?

I have been thinking about all the audiences I want to make similar work for, however, the reality is that this is for a class which I will get graded on, so it would be best to simply focus on making work for the art school context and for the people grading my work at the end of semester. I have been making lists of all the things I want to make, which I can take with me into my future practice outside of Elam.

Second draft of artist statement 12/10/25:

Reduced to fit into word count (273 words). Need feedback before submitting for the assignment & double checking it still fits with what I present at the end.

SHOW ME WHAT YOU[RE] LIKE encompasses two series of works; A5 punk-inspired queer collage zine publications, and posters of varying sizes wheatpasted to the studio walls. Both series are printed mostly in black and white, and the zines are made with newsprint and handbound with cream thread.

The project is made possible through the use of archives, and contemporary relationships with queer creatives. SHOW ME WHAT YOU[RE] LIKE reframes images and text from queer history through collage prompting contemplation on how we can look back to understand our current struggles, and to move forward. Use of archival magazine photos can be seen as collaboration with past creatives, however in the third zine issue collaboration with contemporary creatives also serves as a way to build community. This zine in turn becomes an archive of the contemporary queer response to the current anti-queer political climate.

Both mediums in the project are physical methods of distribution. Zines originated in punk communities as a cheap departure from capitalist venture, used instead as a way of making and connecting with community. They are used here as an escape from the digital echo chambers of social media, prompting a more physical, careful experience of media. The posters bring the outdoor advertising medium into the studio space, not allowing the viewer to leave the complicated world at the door. Posters also have a history of protest, and similarly to zines are a cheap way of spreading their message.

SHOW ME WHAT YOU[RE] LIKE is a call for increased visibility for and community around everything queer and non-normative; something increasingly necessary in the current global conservative political landscape.

Planning for install 13/10/25:

When I was printing the posters I had little clue as to how big they would actually come out, but decided to go bigger than perhaps necessary - you can always cut down, but you can't put back what you don't have.



LEFT TO RIGHT: Full image, cropped on left, right and bottom. I really enjoyed how the circle framed the image here, but it was frankly way too big for what I wanted, so I got rid of the first line of tiles on the left, bottom and right.

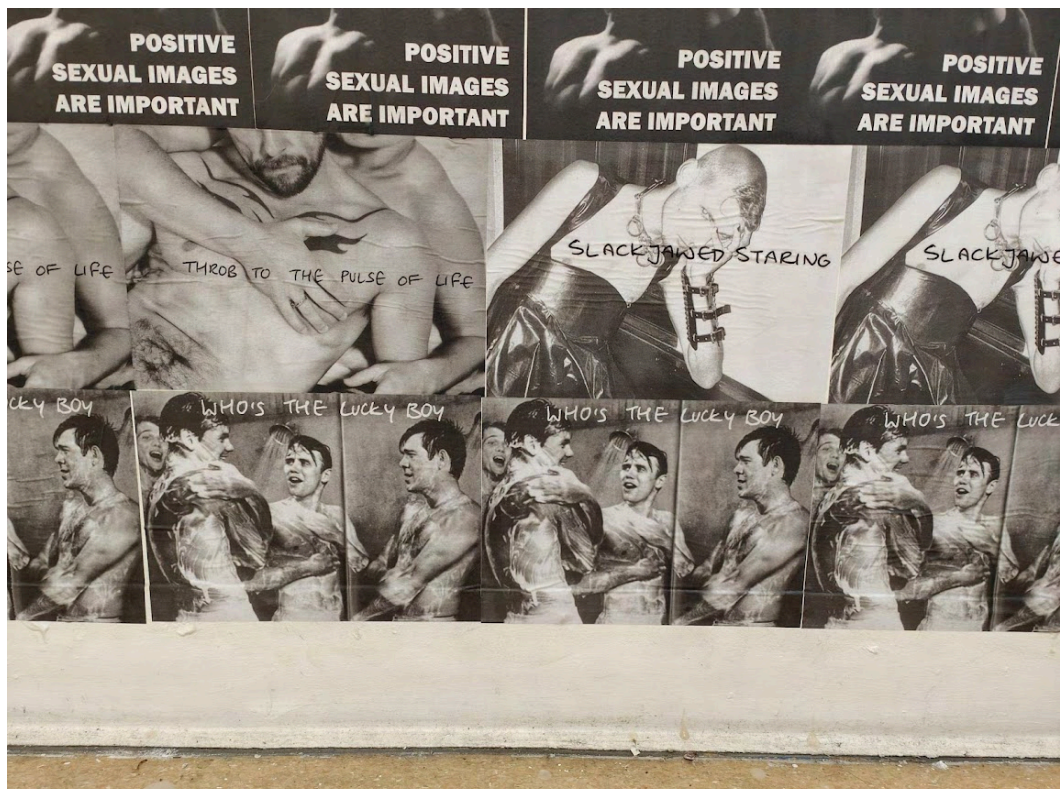


LEFT TO RIGHT: Full image, cropped on right and bottom, cropped only on right. Went with the middle image.

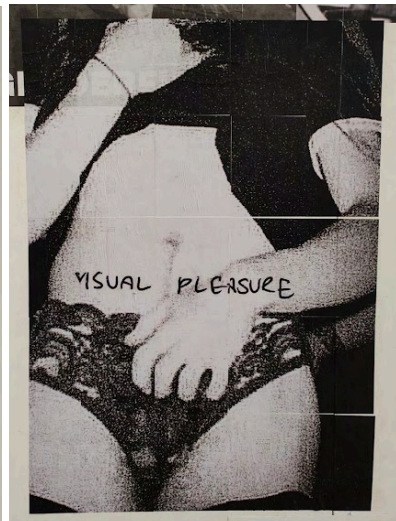
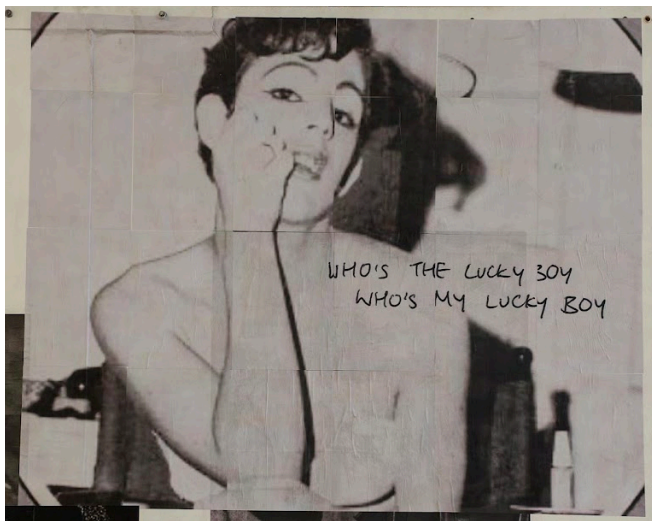
This one I struggled a bit more with deciding how to crop. Like above, I thought it was a bit too big to do the full image. The right side was the least necessary part of the image to have up, so I got rid of that. I really wanted to keep the thigh-high socks in the image, however I didn't like the aspect ratio with them in, so after contemplating, they got left off too (middle photo above).

Install of new posters 13/10/25:

Small wall:



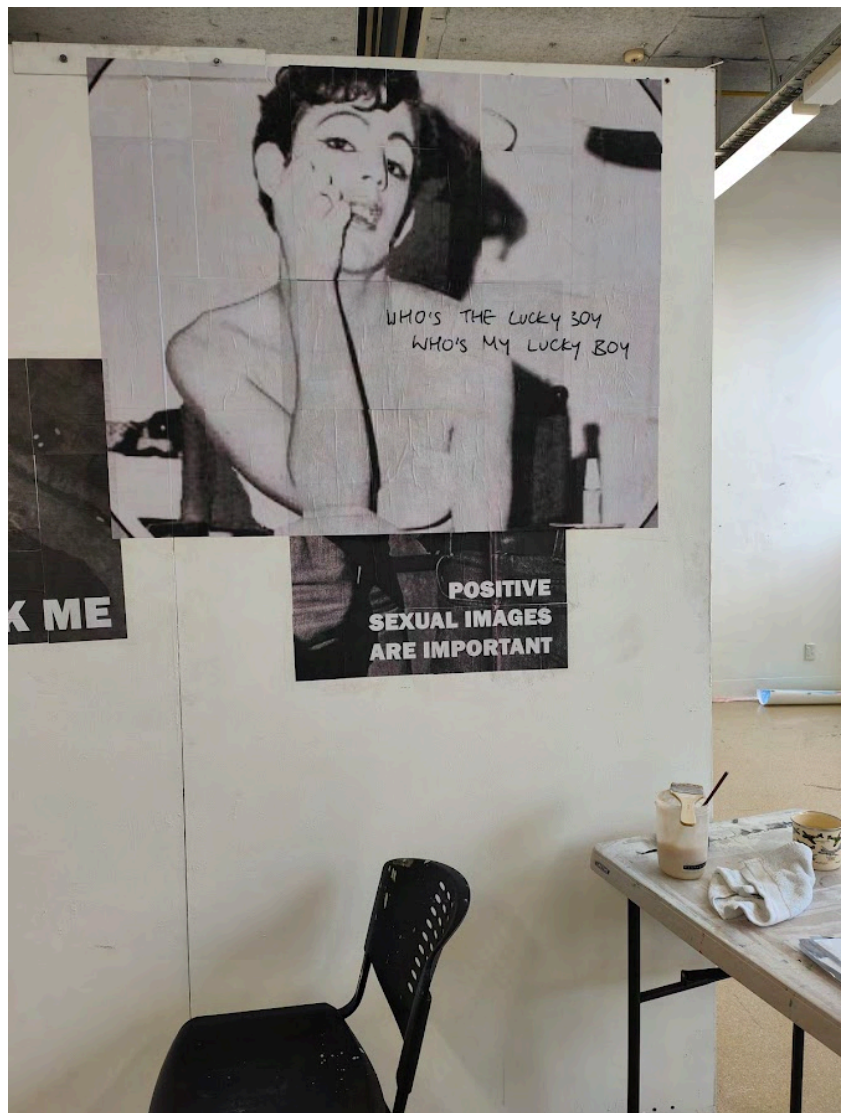
Big wall:



Reflections/notes 14/10/25:
(Image on right of in-progress install)

I struggled a bit in getting the ones on the big wall where I wanted them in relation to both the preexisting posters, and each other. I also only went off my memory of my mockups, so they are not exactly aligned to what I planned. The way the big wall looks now makes the blank spots feel very blank, like they need something else covering them.

When installing the big 'visual pleasure' poster, I started at the bottom in order to not have it accidentally hanging off the wall by starting too low at the top. Halfway through I began doubting how straight I'd got it, and tried to align it with the bottom of the 'genderfuck me' poster already there, resulting in the big white line through the middle of it. I wish I'd been alright with it being a bit crooked, because it's noticeable now.



Questions I need answered in crit.

- ★ Does the handwriting work? How does it compare in effectiveness to the bold/advertising look?
- ★ Does the indirect/non-statement work in conveying meaning?
- ★ Should I continue with the smaller posters, or focus on making big ones? (Should I put a big one overtop the small wall?)

Crit Feedback 17/10/25:

- ★ The big wall deals in negative space, and the small wall deals in repetition & response to architecture.
- ★ In a couple of spots I've pasted over the weird bits of the walls, but this could be extended, especially with the smaller wall. I could keep going to the right with no regard for the edges or shapes that the posters cover.
- ★ The wall with the big posters comes off as more arty, whereas the A4 repetition speaks the language of public postering. This is especially seen on the big wall, which seems more like a place for composition itself (white space, layering, etc).
- ★ The tiling of the bigger posters disrupts the image, creating a formally more interesting composition. It also draws attention to all the other transformations of the image (small to big, digital into physical, etc). There is a sense of it being more interesting to look at because of these imperfections than if it were one big polished thing.
- ★ The use of handwriting makes the posters more personal than the impersonal blocked in font. It invokes the presence of the hand and therefore also the body, which is already an important aspect of the work.
- ★ There is a slick stylisation to the work despite (or because of) the lack of perfection.
- ★ Suggestion that I could handwrite physically onto the posters rather than digitally imposing the text. This could add to the roughness of the work, evoke more of the street if its graffiti-adjacent.
- ★ Suggestion of doing a Very Massive, almost billboard-esque poster on the big wall, reminiscent of the massive ads in the Blade Runner film (see below).





15/10/25

Experiments with how to present images of where my zines have a life outside the gallery. The images in the frames are not what they would be if I did present this. I have not yet distributed zines to all of my collaborators, so I therefore do not also have pictures of where they've all ended up.

I think these are a moderately successful way of presenting my intended images. It's more of a question as to if I want to present how my work lives outside the gallery. This will be something to return to around the time of final install, when all zines have reached their respective contributors.

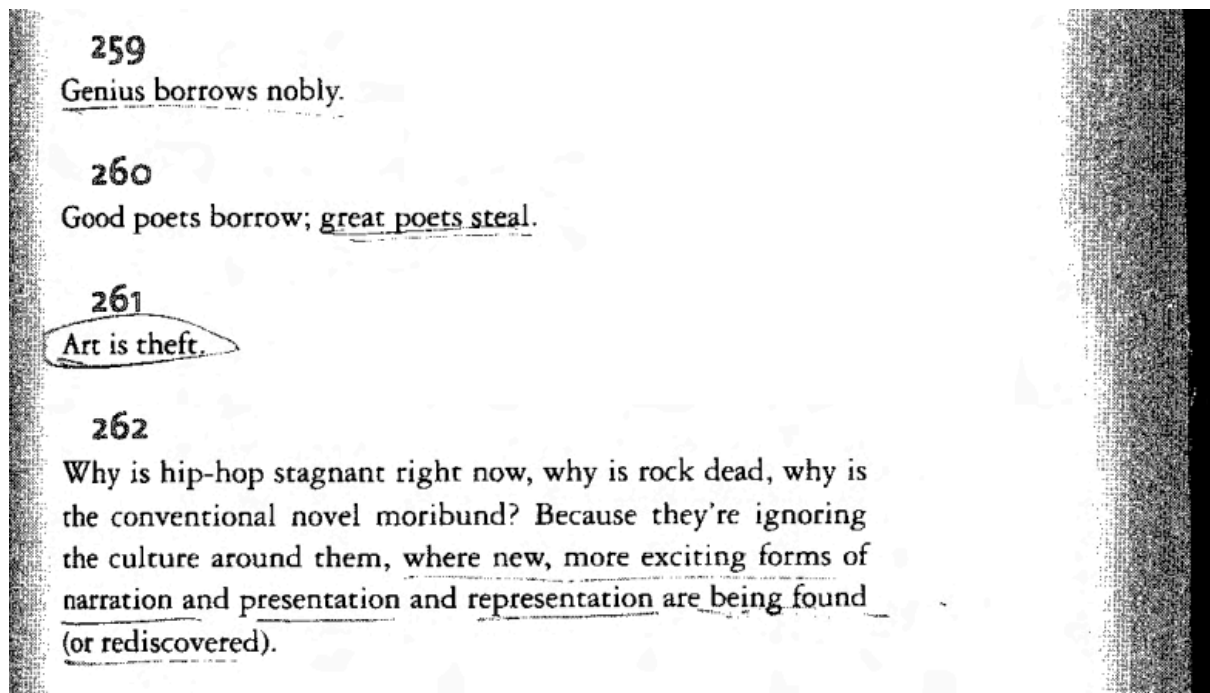
I have six contributors who will have physical copies in their rooms, and so far only two frames. I would need to buy four more frames, as well as some black paper to back the whole thing with.

Collage manifesto 14/10/25:

EIGHTEEN POINTS ONE "Facebook and MySpace are crude personal essay machines. ... Billions of little advertisements for the self. ... Every page is a bent version of reality, too unsophisticated to be art but too self-conscious to be mere reportage." TWO "We cannot accept self-censorship, any more than we can accept censorship from outside the community." THREE "Finding one's voice isn't just an emptying and purging oneself of the words of others but an adopting and embracing of filiations, communities, and discourses. Inspiration could be called inhaling the memory of an act never experienced. Inspiration, it must be humbly admitted, does not consist in creating out of void but out of chaos." FOUR "I'm into leather" could be easily viewed as a statement of a harmless quirk; "I'm into latex" is a statement of radical politics." FIVE "The 'LGBT' political establishment has become a force of assimilation, gentrification, capital and state-power. Gay identity has become both a	marketable commodity and a device of withdrawal from struggle against domination." SIX "Straight people have a privilege that allows them to do whatever they please and fuck without fear. But not only do they live a life free of fear; they flaunt their freedom in my face." SEVEN "Queer is a territory of tension, defined against the dominant narrative of white-hetero-mono-gamous patriarchy, but also by an affinity with all who are marginalised, oppressed and oppressed. Queer is the abnormal, the strange, the dangerous. Queer involves our sexuality and our genders, but so much more. It is our desire and fantasies and more still. Queer is the cohesion of everything in conflict with the heterosexual capitalist world. Queer is a total rejection of the regime of the Normal." EIGHT "Being queer is not about a right to privacy; it is about the freedom to be public, to just be who we are. It means everyday fighting oppression: homophobia, racism, misogyny, the bigotry of religious hypocrites and our own self-hatred." NINE "Being queer means leading a different sort of life. It's not about the mainstream, profit-margins,	patriotism, patriarchy or being assimilated. It's not about executive directors, privilege and elitism. It's about being on the margins, defining ourselves; it's about gender-fuck and secrets, what's beneath the belt and deep inside the heart; it's about the night." TEN "The dichotomy between the spiritual and the political is also false, resulting from an incomplete attention to our erotic knowledge. For the bridge which connects them is formed by the erotic - the sensual - those physical, emotional, and psychic expressions of what is deepest and strongest and richest within each of us, being shared: the passions of love, in its deepest meanings." ELEVEN "The faggots act out their fantasies without believing them to be real. The men act out their fantasies always proclaiming that they are real. The faggots' fantasies create play-dressing up and dressing down. The men's fantasies create responsibilities-going here and doing that. The faggots' fantasies are about love and sex and solidarity. The men's fantasies are about control and domination and winning. The faggots move towards the limits of living in the body they for they have known body ecstasy and want to live there with everyone always. The men move towards the limits of living among things for they have seen	great collections and want to live there alone always." TWELVE "When I speak of the erotic, then, I speak of it as an assertion of the life-force ... of that creative energy empowered, the knowledge and use of which we are now reclaiming in our language, our history, our dancing, our loving, our work, our lives." THIRTEEN "Consciously or unconsciously, one of the ways to control people is to control the clothes they wear. Just as your boss, if you work in the highfives, considers the lack of a tie "inappropriate," so drag is "inappropriate" only because it is a signal that you are not being controlled." FOURTEEN "The key to understanding fetish is a strong aesthetic sense. There's no place for mediocrity in fetish play," she explains. "It's all or nothing." The fetish look's appeal lies in attention to detail. "Look at fashion photography from the '30s and '40s, for example. It's all about line and proportion and curve and light. The soft gleam of low light on the curve of a leather-encased calf or forearm: that's fetish." FIFTEEN "The queens luxuriate in variety. They often make fun of the faggots for their drab uniformity and	their addiction to the men's fashions. The queens display infinite witiness to the world. For them, style is the path into the unique self and so to transcendence. They long for everyone to reveal themselves wherever they are." SIXTEEN "So you see, it was a group of "freaky people wearing funny clothes" back then who made it possible for you and me today to sit undisturbed, sipping cocktails in the bars of our choice ... We are most emphatically not, for love and life, going back. We are not going to act or dress or speak the way with which the majority of straight society might feel comfortable." SEVENTEEN "For anyone to say that coming out is not part of the revolution is missing the point. Positive sexual images and what they manifest saves lives because they affirm these lives and make it possible for people to attempt to live as self-loving instead of self-hating." EIGHTEEN "So proud. Do whatever you need to do to tear yourself away from your customary state of acceptance. Be free. Shout."
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I gathered a total of 28 quotes (can be read after the photos of the final product) to create my own 'collage' manifesto. This selection was cut down to create a cohesive narrative, though no specific number was aimed for. All phrases copied from readings I've done for this semester's work. My rules for selection were that each quote be something I wanted to say, and something that related to my current work's themes.

The choice for the number headings was inspired by the layout for David Shields' essay *Reality Hunger* which I have read and used in my Essay for FA322 (see example below). He uses numbers, however I found the spelt-out look to have more visual interest, and function better as headings how I was formatting them in my collages.



My reasoning for using quotes/excerpts from other sources to make 'my own' manifesto was heavily inspired by Shields' essay, as he discloses at the very end that a lot of his book is simply quotations from other authors (excerpt below). I wanted to do my own version of that. Like Shields, I too have included a list of sources, less because of legal reasons (though those do weigh over my head), but more so that if anyone was interested in a portion of the manifesto, they had a place to start. I have not made it too easy for them to go looking though- there are no footnotes or things saying what quote is from there. My sources are simply listed, and if anything affects anyone enough, they have the ability to go looking.

This book contains hundreds of quotations that go unacknowledged in the body of the text. I'm trying to regain a freedom that writers from Montaigne to Burroughs took for granted and that we have lost. Your uncertainty about whose words you've just read is not a bug but a feature.

A major focus of *Reality Hunger* is appropriation and plagiarism and what these terms mean. I can hardly treat the topic deeply without engaging in it. That would be like writing a book about lying and not being permitted to lie in it. Or writing a book about destroying capitalism but being told it can't be published because it might harm the publishing industry.

However, Random House lawyers determined that it was necessary for me to provide a complete list of citations; the list follows (except, of course, for any sources I couldn't find or forgot along the way).

If you would like to restore this book to the form in which I intended it to be read, simply grab a sharp pair of scissors or a razor blade or box cutter and remove pages 207-221 by cutting along the dotted line.

Who owns the words? Who owns the music and the rest of our culture? We do—all of us—though not all of us know it yet. Reality cannot be copyrighted.

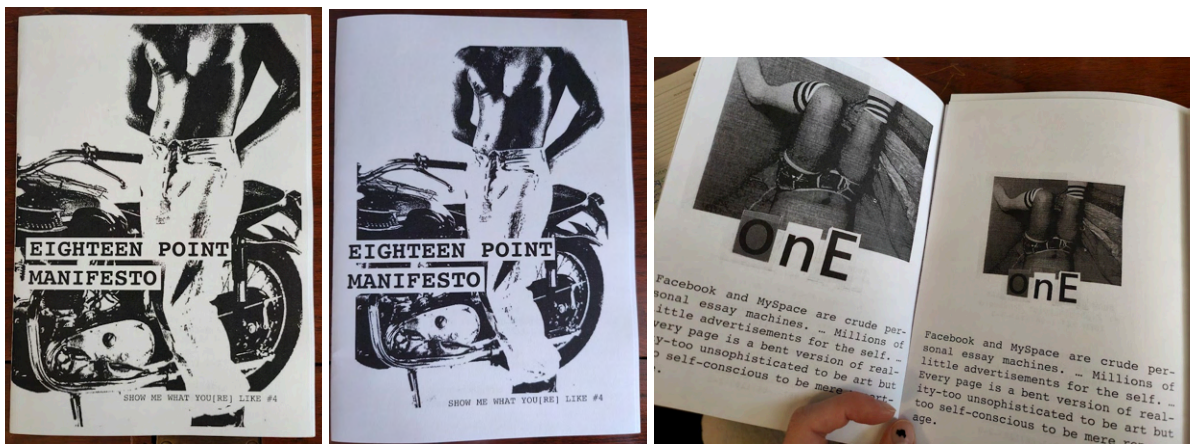
Stop; don't read any farther.

I then arranged all my quotes in InDesign, aligning them all at the same distance from the bottom, and justifying the text blocks to go from one side of the page to the other with no spaces on the right. Each of the quotes is a different size, and so takes up a different amount of the page. I chose a typewriter font to again invoke the punk/80s vibe. I also got rid of the quote marks I had in my original document, as it made the quotes feel too disjointed, like they didn't all read as one thing.

After using the computer lab I returned home to do the accompanying collages. I printed no new images, but went through those I hadn't already used to find images that would fit the message of each quote. I was tempted to do 'proper' collages, with multiple images each, however I wanted to compliment the text with the images, rather than distract from it. In this way I merely selected images and collaged the number titles on top. I was inspired by Max Ernst's *A Week of Kindness* in terms of layout with the text at the bottom & image on top.

I then scanned and inserted these meager collages into InDesign and resized them. My test prints are below.

Test prints 17/10/25:

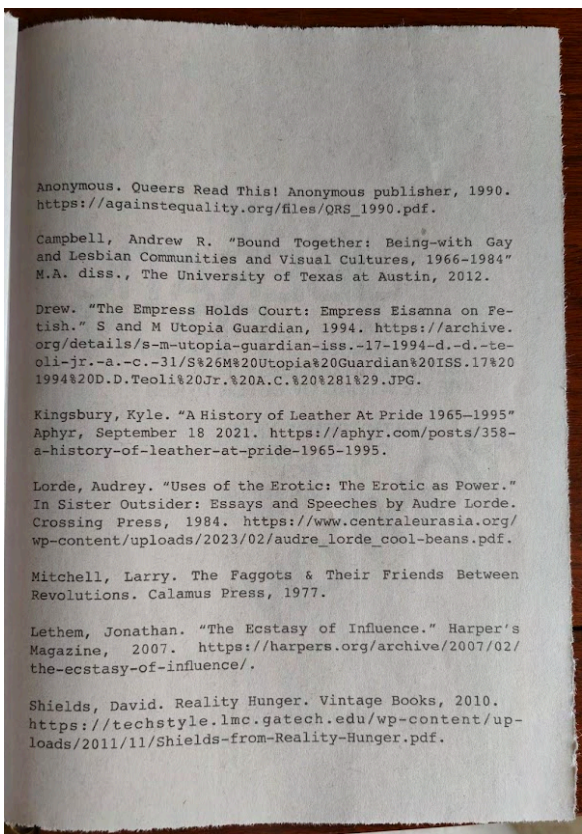
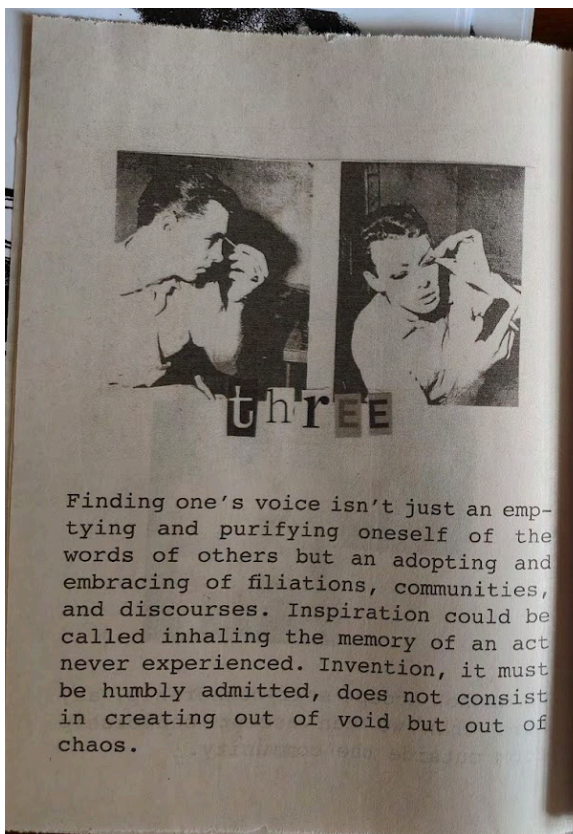
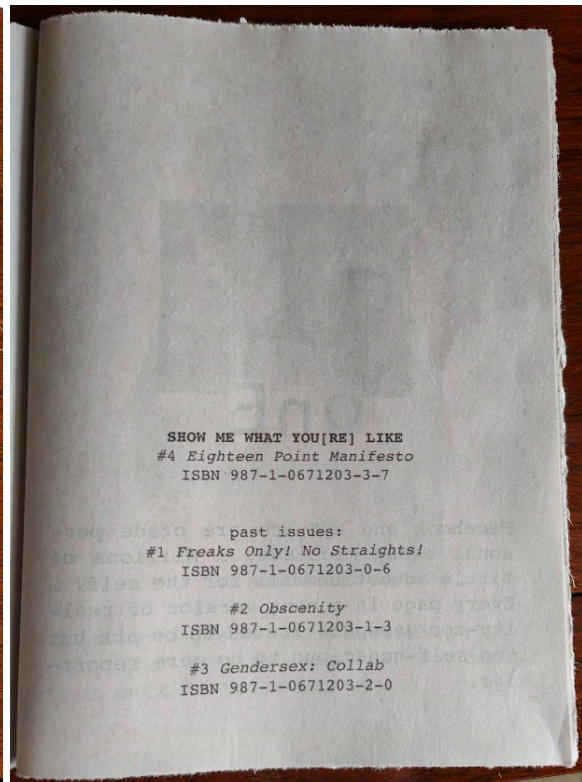


LEFT TO RIGHT: First test print, second test print, comparison between the versions.

My main problems with the first test were that I can never get anything to print all the way to the edge, so I shouldn't put images all the way to the edge and allow them to be cut off or draw attention to the edge. This problem can be seen at the top of the first image above- the white bar is ugly and doesn't seem intentional. The other problem was some of my collages being at odd sizes, overwhelming and distracting the reader from the text.

I improved upon these in my second test. I made the cover image smaller, and adjusted the size of the collages/images. An example of this can be seen on the far right image above, with the improved second version on the right.

Final print 18/10/25:



LEFT TO RIGHT: Cover page, first inside page, example of the eighteen points, bibliography page at end of booklet.



Comparison between the second test print (white paper, Elam printer) and the final print (newsprint, home printer). Seeing them side by side solidifies my belief that newsprint is always the way to go with these. The image quality is also much more interesting and fitting with the punk/retro look I'm going for.

The last thing I need to remark on about this work is the inclusion of ISBN numbers. During my three years at Elam, at least once a semester someone around me (or myself) is told 'oh! You should make a publication for that, get an ISBN number for it and send it to the National Library!' Last year with my publication course, the books I made were one-offs, far too complicated to make copies and send them to the National Library. This year with the Bent exhibition it was mentioned again, that they were going to put together a publication about the exhibition and the history of *Queer Pictures*, get an ISBN number and send it in. To my knowledge this has not come to fruition, however it did remind me that it was something I could do with my work this semester.

I sent my request on 14/10/25, and got my lot of numbers back on 16/10/25. I requested 10, as I believed I was going to have at least 5 zines related to capstone, and the site said if you want 5 or more, get the bundle of 10.

I was slightly hesitant about getting & putting them on my zines. It's not exactly the most punk thing to register your DIY pamphlets with a government operated institution. However, it does relate back to another key aspect of my work- the archive!

While collecting images & browsing archives to find things relevant to what I wanted to make, I did notice themes of what is or isn't archived. There's not a lot of LGBTQ+ stuff, and within that the majority is related to cis gay men. Then there's a small amount of trans men related items, but the majority is focused on trans women. It's made me realise the importance of archiving my own stuff, so that when the next person comes along there's a little bit more to learn from.

In relation to Bent again, using the National Library as a way to archive your exhibitions was brought up as something especially important to do as a queer artist because it's far less likely that someone's going to do it for you.

For these reasons I thought it was a good idea to put up with the non-punk-ness of the ISBN numbers in order to archive my work at the National Library. For the same reasons, I've also put PDFs of my zines up on my website, and am contemplating putting them up on the Internet Archive later as well.

After receiving the numbers, I assigned them to my works, and had to go back and edit my InDesign files and re-export them in order to put in the numbers and copyright in the correct places. I also used this as an opportunity to make a couple of small edits that I'd noted since printing 'final' versions of my first few zines. I will be printing new/revised versions for final install.

Also after handing in all my capstone stuff, in the time before the Grad Show, I'm planning on making an accompanying publication about my whole capstone experience, including all my research, as well as photos of all my installs, etc. to go alongside my zines in my list of ISBN numbers. I'm thinking it'd be like this workbook, just more refined.

28 quotes from before editing/cutting back:

"Facebook and MySpace are crude personal essay machines. ... Millions of little advertisements for the self. ... Every page is a bent version of reality-too unsophisticated to be art but too self-conscious to be mere reportage."

"‘I’m into leather’ could be easily viewed as a statement of a harmless quirk; ‘I’m into S&M’ is a statement of radical politics."

"We cannot accept self-censorship, any more than we can accept censorship from outside the community."

"Finding one’s voice isn’t just an emptying and purifying oneself of the words of others but an adopting and embracing of filiations, communities, and discourses. Inspiration could be called inhaling the memory of an act never experienced. Invention, it must be humbly admitted, does not consist in creating out of void but out of chaos."

"The ‘LGBT’ political establishment has become a force of assimilation, gentrification, capital and state-power. Gay identity has become both a marketable commodity and a device of withdrawal from struggle against domination."

"Straight people have a privilege that allows them to do whatever they please and fuck without fear. But not only do they live a life free of fear; they flaunt their freedom in my face."

"When I speak of the erotic, then, I speak of it as an assertion of the lifeforce of women; of that creative energy empowered, the knowledge and use of which we are now reclaiming in our language, our history, our dancing, our loving, our work, our lives."

"The copy transcends the original. The original is nothing but a collection of previous cultural movements. All of culture is an appropriation game."

"He who receives an idea from me, receives instruction himself without lessening mine; as he who lights his taper at mine, receives light without darkening me."

"Neurological study has lately shown that memory, imagination, and consciousness itself is stitched, quilted, pastiched. If we cut-and-paste our selves, might we not forgive it of our artworks?"

"Facebook and MySpace are crude personal essay machines. ... Millions of little advertisements for the self. ... Every page is a bent version of reality-too unsophisticated to be art but too self-conscious to be mere reportage."

"The faggots act out their fantasies without believing them to be real. The men act out their fantasies always proclaiming that they are real. The faggots’ fantasies create play-dressing up and dressing down. The men’s fantasies create responsibilities-going here and doing that. The faggots’ fantasies are about love and sex and solidarity. The men’s fantasies are about control and domination and winning. The faggots move towards the limits of living in the body they for they have known body ecstasy and want to live there with everyone always. The men move towards the limits of living among things for they have seen great collections and want to live there alone always."

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"Queer is a territory of tension, defined against the dominant narrative of white-hetero-monogamouspatriarchy, but also by an affinity with all who are marginalized, otherized and oppressed. Queer is the abnormal, the strange, the dangerous. Queer involves our sexuality and our gender, but so much more. It is our desire and fantasies and more still. Queer is the cohesion of everything in

conflict with the heterosexual capitalist world. Queer is a total rejection of the regime of the Normal."

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"Be proud. Do whatever you need to do to tear yourself away from your customary state of acceptance. Be free. Shout."

"For anyone to say that coming out is not part of the revolution is missing the point. Positive sexual images and what they manifest saves lives because they affirm those lives and make it possible for people to attempt to live as self-loving instead of self-loathing."

Artspace critique workshop 20/10/25:

My question to focus discussion was about how I should present the zines in a way that doesn't require me to be there handing them out.

- ★ Let them occupy space.
- ★ Put a selection of pages of the zines on the wall, eg. my favourite page, or the covers, or the most essential ones.
- ★ Put copies of the zines on a table. It was also suggested to paint the table a colour other than white.
- ★ Could also leave chairs in the space to prompt viewers to sit with the work (both on walls & physical zines), especially if there's not going to be enough for everyone to take one at the grad show.
- ★ Could screenprint pages of the zines onto things, eg. shirts, tote bags.
- ★ Could stretch denim like a canvas and screenprint on that.
- ★ In order to distinguish the zine pages from the posters I could paint the wall (or use vinyl, or coloured paper) and paste the small pages within that frame/block of colour.
- ★ Think about what else I could do to evoke the scene/setting that the zines are showing. What could this entail?
- ★ The zines work well in not having to translate things from history into a contemporary context because of the similar problems we're experiencing (transphobia, homophobia).
- ★ The physical format of the zines (as in their publication format, not as they would be on the wall) is important to what they're doing. Zines have always been a form for critiquing society, and the format evokes this and helps the audience read the content as the critique it is.
- ★ The zines are stark, and deal in positive and negative space very clearly with the black and white.
- ★ The zines work (especially with the collab one) at propagating art at and from the margins.
- ★ That I should make the grad show flag (for outside) if there is one.

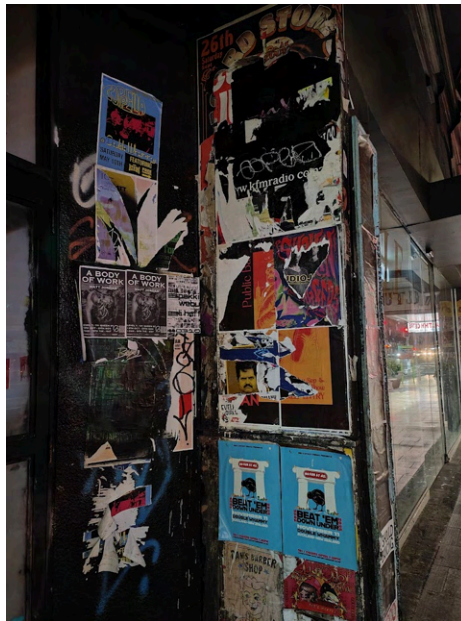
Artists to look at:

- ★ Wolfgang Tillmans' show at the Pompidou
- ★ Bjarne Melgaard

Photos from out & about of postering that caught my eye:



Left: 24/10/25. Below: 16/10/25.



Left: 16/09/25

There's definitely a lot more deterioration and colour to the posters out in the world than I am doing in the studio. I think I'm being very precious with my work at the moment. It might be useful to experiment with deteriorating them by hand?

Nothing could have prepared us – Everything could have prepared us
(2025) Wolfgang Tillmans @ Centre Pompidou

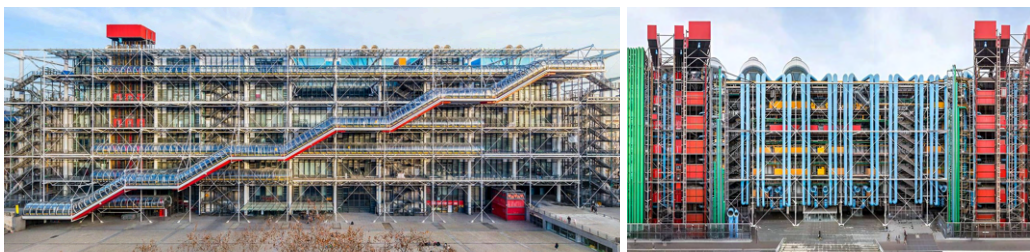


The most immediately noticeable aspect of Tillmans' composition for his walls is the variety in the scale of work displayed. It's not simply two sizes of work either, but a true variety. The works' sizes both contrast and compliment each other; balancing each wall out. The differing sizes force a viewer to be constantly moving in and out from the wall to properly see each piece, prompting more direct engagement with the works.

The walls themselves also have a sense of movement and flow because of how they are laid out. Visually they make a sort of sense, have a rhythm or logic. This makes them interesting and engaging to look

at; you're not put off by how disjointed it could be. The works seem to operate on a fine grid; they may not be on the same lines, but they are parallel to each other, and in some cases are equal distances apart from other works in a cluster (see the small works in the second image).

This grid system seems reflective of the floors, at least in these images, as well as potentially the outside of the Centre Pompidou (see images below). It makes the exhibition more of an experience rather than something that's just seen in one or two rooms. This is especially relevant as it was the first exhibition after the reopening of the Centre, and Tillmans was allowed to use the whole building to display work.



There is also visual cohesion in the choices of what works go next to each other in terms of colour. In the first image on the previous page the purple of the left work is carried over into the bottom left corner of the work on the right. In the second image, the bright green work and dark blue work both compliment and contrast each other. The green and blue are analogous; both cool tones that work well together. The dark and light provide contrast, emphasising each as their own separate work.

Lastly, while the walls are busy with many works, they do not overpower the wall. White space is utilised effectively to frame each work and to demonstrate the relationships between works; how closely they should be examined with relation to each other.

I'm already doing something similar with my wall posters, however, it may be good to experiment further with the smaller side of scale. I have some quite big ones, but the variety in Tillmans' work really helps emphasise each work as its own thing, as well as the overall work that is the composition of the wall/exhibition.

The Casual Pleasure of Disappointment (2017) Bjarne Melgaard

I do not remember in what context he was mentioned for being useful to me, but I think it's more likely for his fashion line stuff than his painting or installation, so I'm looking at his *The Casual Pleasure of Disappointment* exhibition stuff.



This work particularly stuck out to me for a variety of reasons. For one, its bright orange - hard to miss it. "QUEER FEAR" prompts questioning as to what way this is meant; is it that people do/should fear queers, or that queers fear? I personally think it's the former, when considered in conjunction with the other writing on the jacket, written from what I would consider a queer perspective; saying no to all kinds of assimilation.

The human shaped target is incredibly provocative, making the viewer question who is the target in this situation; the person wearing the jacket? Is the one in the jacket doing the shooting? Traditionally the queer person has been the target, and here the pose of the target could be read as gay. However, the overall message of the jacket in my reading is along the lines of 'bash back'.

It turns the conventions of who has authority (through threat of violence) on their head with its rejection of institutions, use of symbolism and word choice. It's a bomber jacket; a military design, something for war.

In terms of my own work this would have been something interesting to consider earlier on in my work - then it would have been another avenue to experiment with. I have on the next couple pages done a little exploring as to what merch with my favourite zine pages on them would look like, though not to the same extent of thought that Melgaard has put in here.

This work interrogates the relationships/crossovers between branding, advertising, fashion and art. Is this art? Is it fashion? What role does branding and advertising play in the art world? What role does art play in the branding and advertising world? In relation to this I think of custom clothes, editions of clothes (1 of 50, etc.), and of course the modern obsession with logos and 'real' designer items (many dupes are produced in the same factories, is the value of the item solely in its brand identity?)

This is definitely something that I'll look into next year, expanding on my capstone project in terms of the advertising & identity angles.

Branding Bjarne (2017) Jeppe Ugelvig

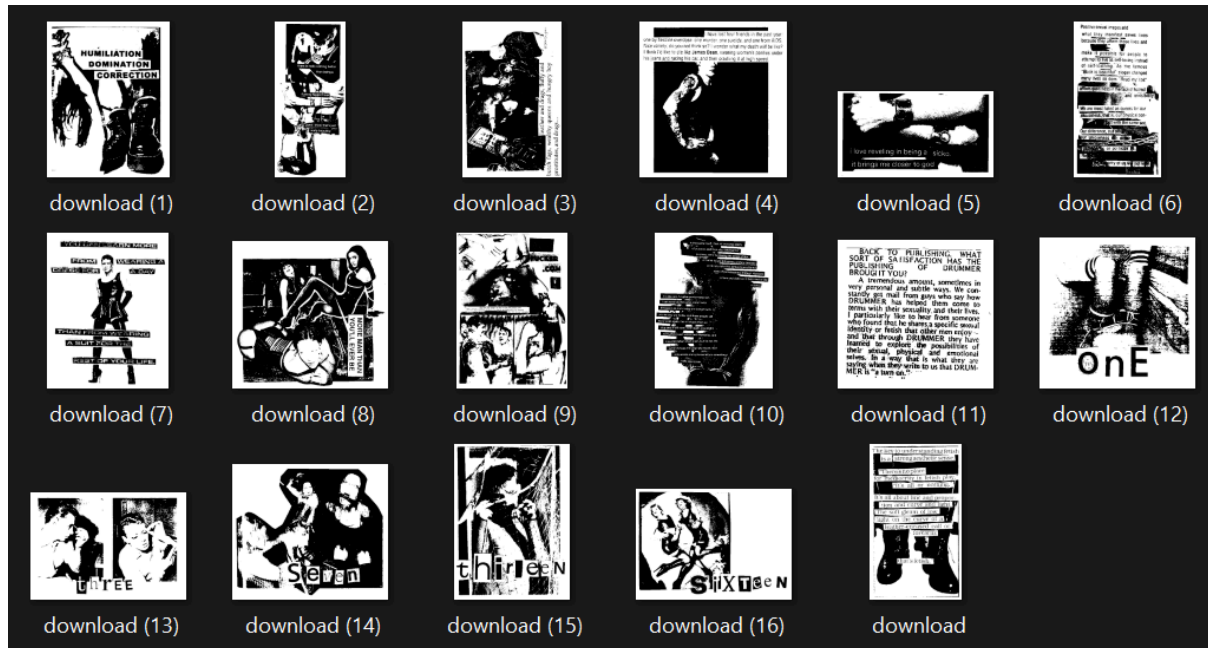
<https://www.frieze.com/article/branding-bjarne>

COPYING AND PASTING FROM FRIEZE BC I WON'T BE ABLE TO READ IT AGAIN ONCE I CLOSE THE TAB CAUSE I DON'T HAVE A SUBSCRIPTION.

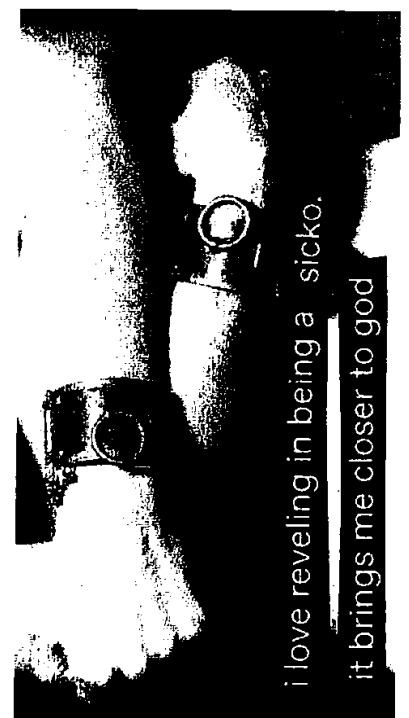
- ★ "other silk bomber jackets bear the names of Kathy Acker and Tiqqun editions, or the title of Chris Kraus's art world novella *I Love Dick* (1997). Intellectualism, in other words, is nothing but the label du jour that we stitch onto our ironically up-cycled designer clothes."
 - Kathy Acker mentioned! I looked at her as an artist model earlier on.
 -
- ★ "More recently, the collective Shanzhai Biennial has jokingly but poignantly critiqued the art market's event economy: for their 2012 Frieze Project, for instance, they produced a high-end quilted calfskin and gold chain edition of the traditional, ubiquitous Frieze tote bag."
 - This is something I definitely want to elaborate on and continue to research outside of capstone.

Merch mockups 23/10/25:

I was told at the Artspace Crit that it would be cool to push the print angle into other mediums & for the zine pages to take up space, aka making merch. I picked my favourite zine pages & thresholded them (so the images were only black and white, no grey) to see what would work best - these images are below.



I then selected the best three from here (see below).



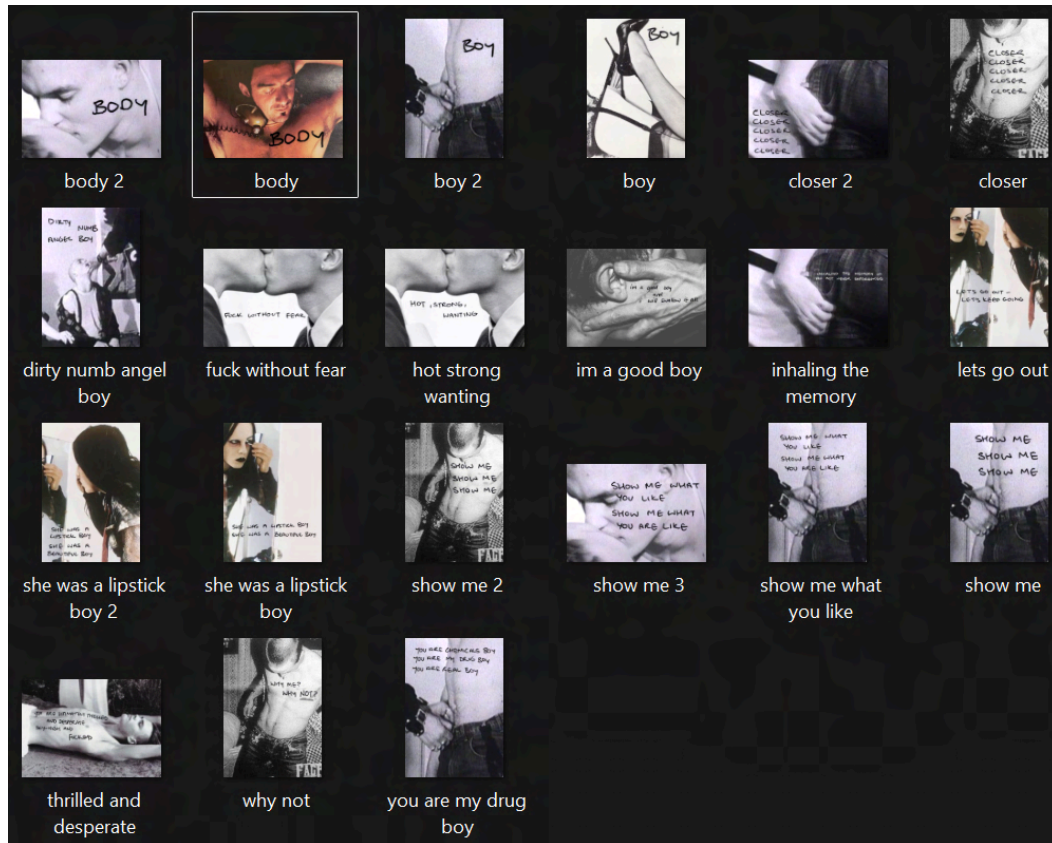
Merch Mockups:



With about two weeks (as of 26/10/25) left of the semester to put up my final install, I think my priority should be the work I've been doing all semester, rather than jumping into something new last minute. I love this idea though, and hopefully will be able to execute it sometime in the future. I've outlined my favourites.

Third poster batch 23/10/25:

Most of my new images for this lot of posters were screenshots from Bruce LaBruce's 1991 *No Skin Off My Ass*, which I watched recently and enjoyed for the most part. I continued with the handwriting, as that was successful in my crit. I played around with cropping things in order to focus the viewer's attention in some posters.



Best selected for printing (below). I am thinking of doing body 2 and closer as massive tiled pieces. The others are either A4 or slightly bigger tiled works - I am thinking of doing a variety of sizes for my currently unoccupied big wall.



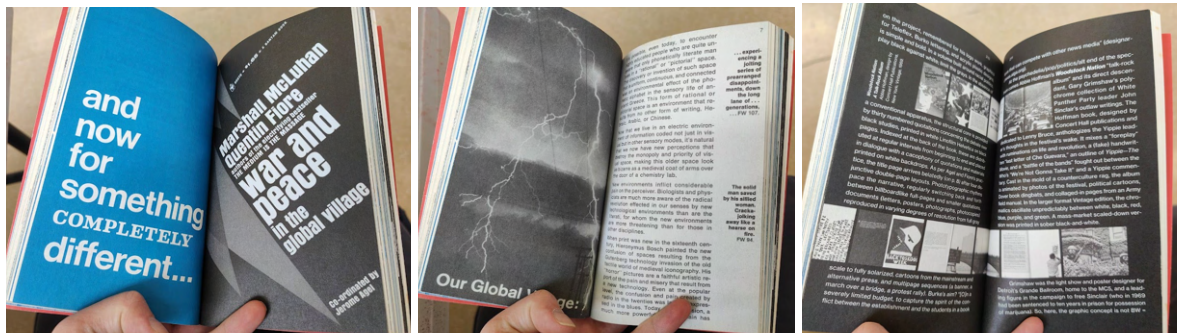
The Electric Information Age Book (2012) Jeffree T Schnapp, Adam Michaels. Recommended for the design aspect of bookmaking.

Titles mentioned that may be worth looking at:

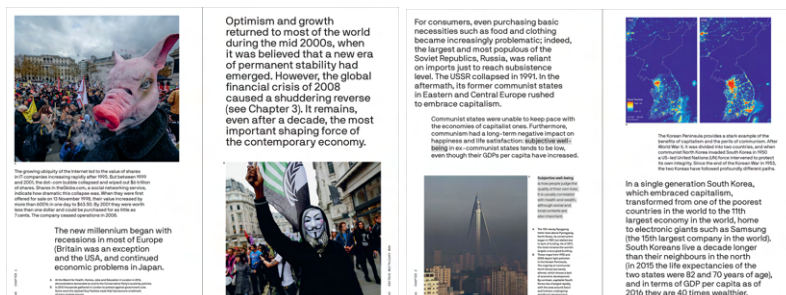
- ★ *US*
- ★ *Mainmise*
- ★ *Destinies: The Paperback Magazine of Science Fiction and Speculative Fact* (1978)
- ★ *RE/search*
- ★ *Search and Destroy*
- ★ *Woodstock Nation*

- ★ *The Medium is the Massage*
- ★ John Berger's *Ways of Seeing* (I read like two pages of this in Y12, always been on my mind to continue reading it but have yet to get around to it) and *Inventory Book* (photoessayism)
 - "television, pictorial journalism, advertising, the need to educate quickly ... are changing the balance between word and image"

Interestingly laid out pages:



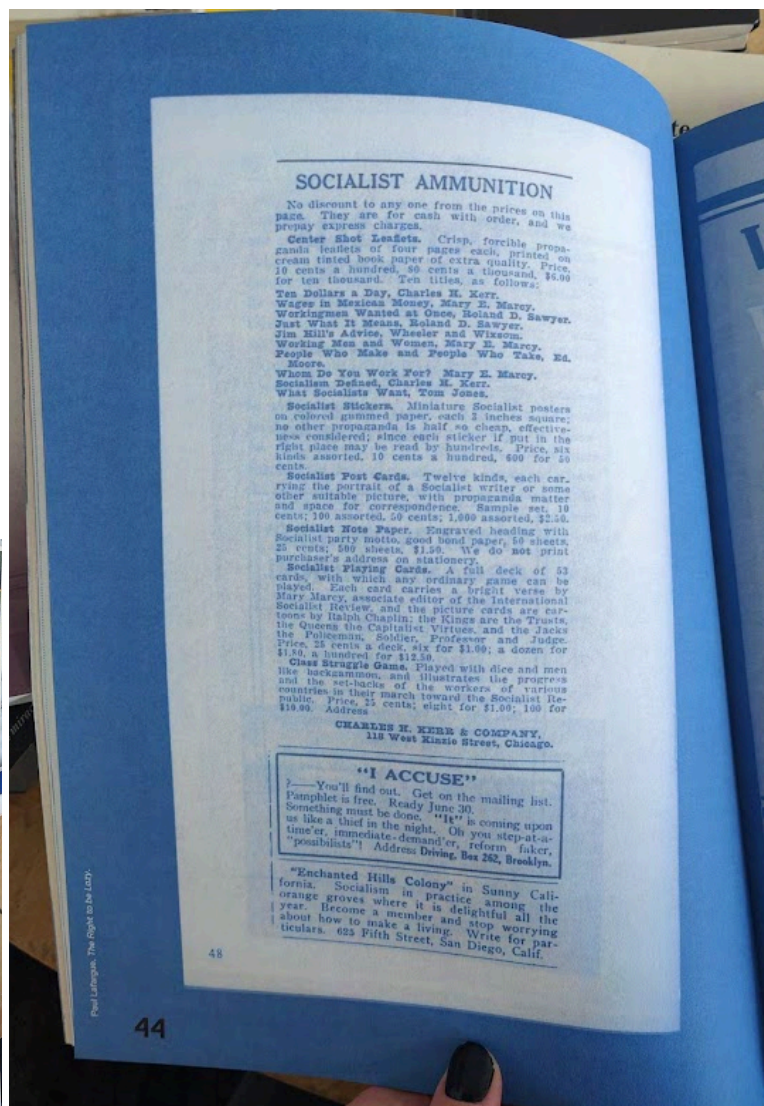
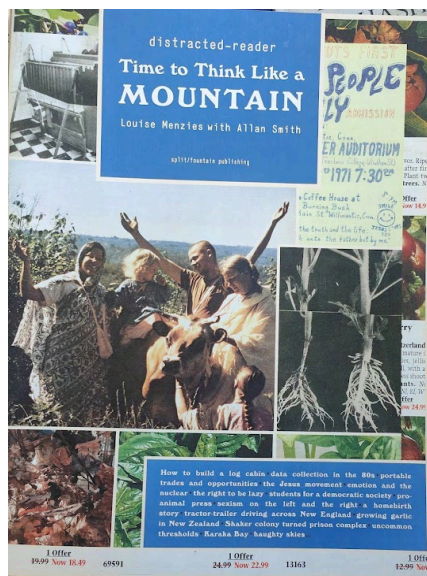
The different sections have different page colours. Text varies in terms of size, type, bold/italic/etc. Depending on its function or importance. Eg. body text is different from titles or quotes or citations. This signposting of functions allows more liberties to be taken design-wise. It reminds me of *The Big Idea* books (see below).



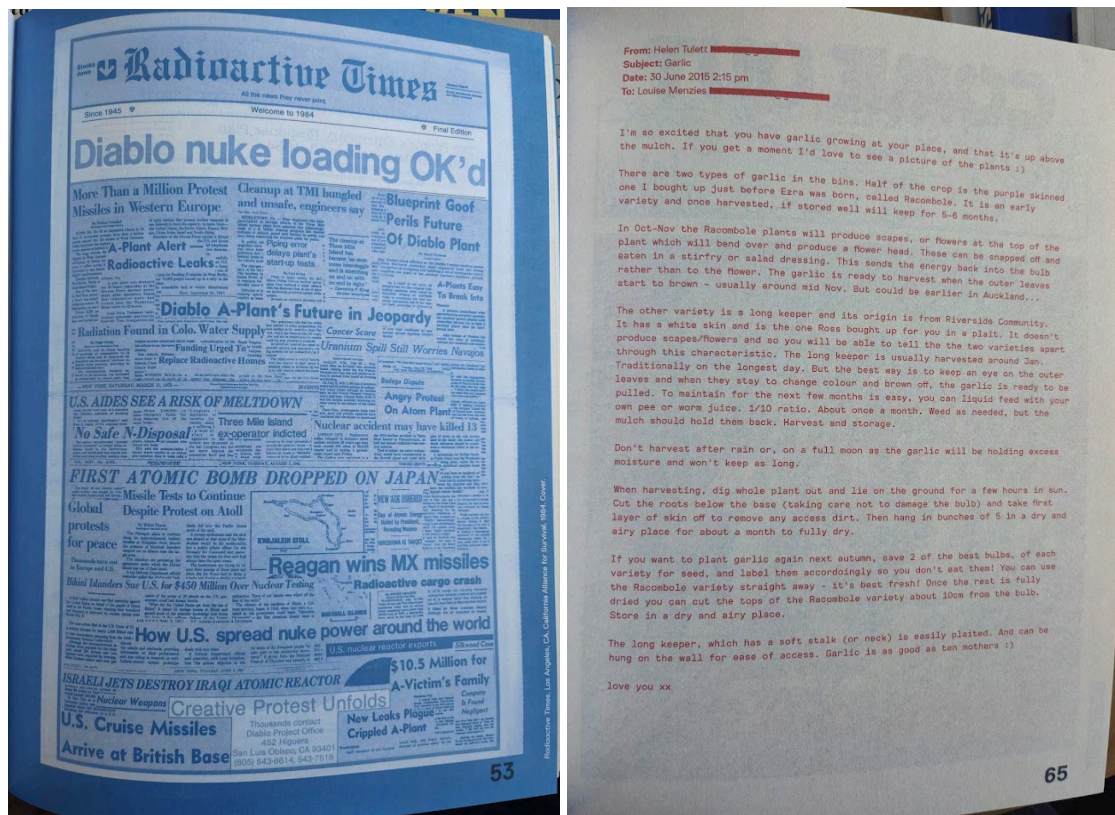
From [Is Capitalism Working?](#)

Looking at *The Electric Information Age Book* reminded me that I hadn't put all my photos of other books in this workbook. These next few pages are only tangentially relevant to my current plan for final install, but are definitely another jumping off point for further artmaking next year. I took these photos mostly for the design elements of it, but some for the writing aspects or ways of going about creating a 'book'.

Time to Think Like a Mountain Louise Menzies with Allan Smith. Photos from 19/09/25.



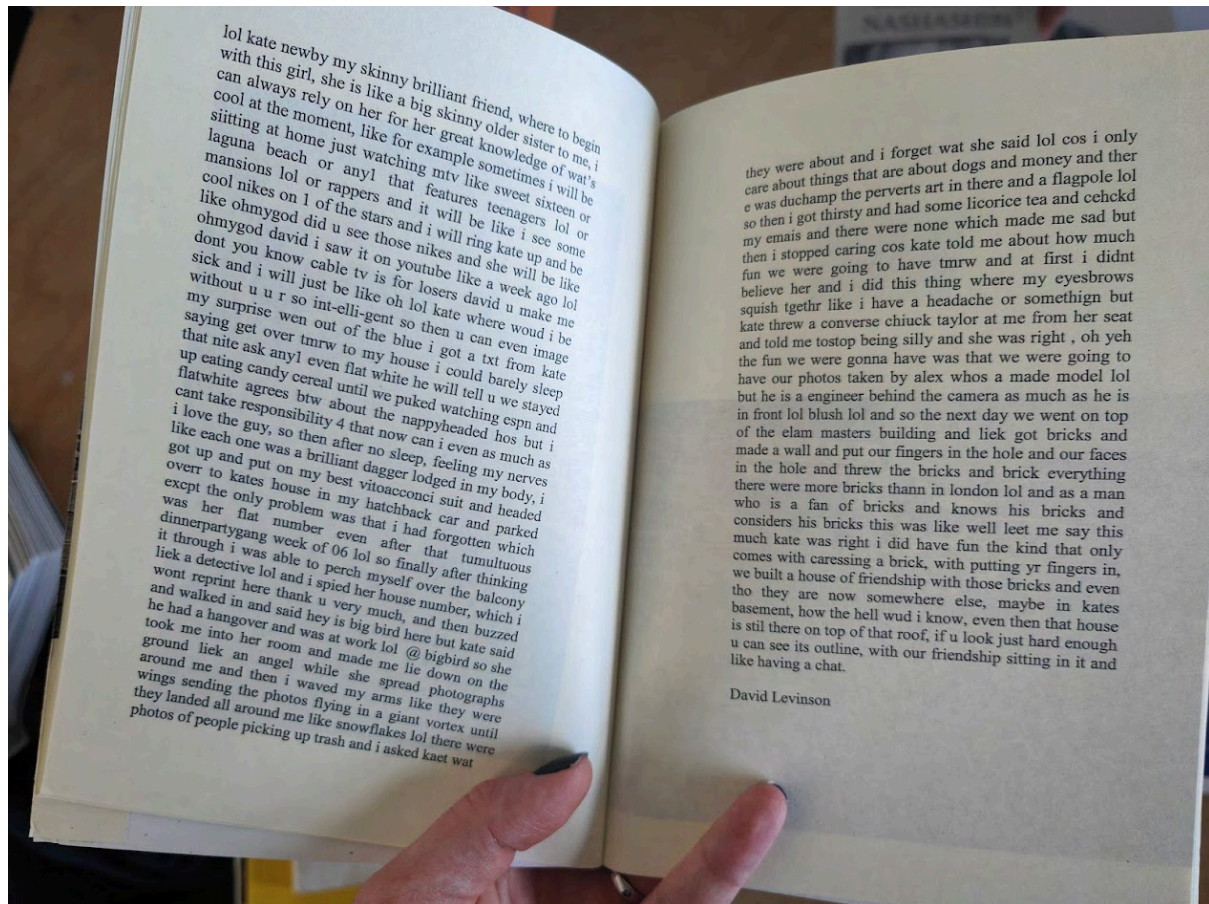
More over page.



This and the two following publications are only really relevant to the future of this project outside of capstone (towards the design angle), so I'm leaving my brief observations as bullet points & not elaborating on how/why they work or how it relates to my own work.

- ★ Monochrome, not just boring black and white.
- ★ Varied colour (I'm assuming) based on different types of information. Red is an email to Louise, blue are historical clippings.
- ★ Bringing together things to create a narrative/inform people (I only flicked through, didn't sit with it to get much deeper, so again, presumptions).
- ★ Collaging of elements (above left, cover page).

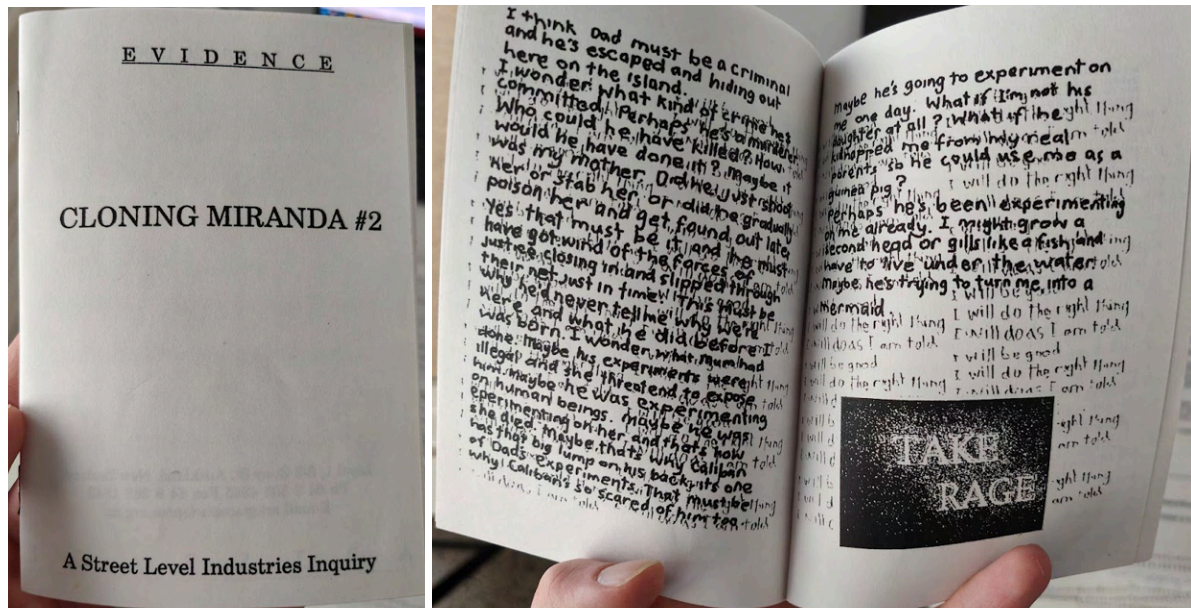
Kate Newby's reader thing I forgot the name of and whose title page I didn't photograph. Photograph from 19/09/25.



- ★ I enjoy this writing style, both to read and write. I have done some work like this in the past.
 - No capitals, no punctuation, no regard for spelling or grammar.
 - Perhaps the purest form of stream of consciousness? No editing.
- ★ Reminds me how some of my friends speak/text.
- ★ The contemporary/unconventional writing style contrasts nicely with the traditional book formatting & font.
- ★ Unconventional lead in primes the audience for what follows/gives them a frame of reference to read the work through.

Cloning Miranda #2 A Street Level Industries Inquiry

Photos from Artspace's Reading Room 31/07/25:



- ★ Official looking title page, goes with the 'evidence' and 'inquiry'. Sets up a premise to read the book through.
- ★ Overlaid text: makes it difficult to read, implies a disjointed sense of reality (what is evidence?).
- ★ Image overlaid has text in it too.
- ★ Deterioration of both text and image, again with the sense of reality stuff, or memory.
- ★ This was one of the first things I saw when deciding how to do my zines. This would have been an artist model had I managed to get more writing done.

A R T S P A C E

NOW SHOWING!

F L Y E R

an installation by Ian Hughes

at the George Fraser Gallery
25a Princes Street, Auckland 1

till 5pm Friday 26 April

Junk mail, last week's newspapers, Queen Street fliers - we hate them, throw them away, regard them as trash. However, for his installation FLYER, recent Elam graduate Ian Hughes obsessively sought out this material. During March he collected over three thousand items - almost eight and a half thousand pieces of 'junk' paper - and catalogued every item on a computer. Over Easter weekend he caged up his collection - every piece signed and numbered as though it were a limited edition art work - in the rear space of the George Fraser gallery. Two large fans help to keep the paper 'flying', but it's the viewers who really keep this information moving around.

FLYER is, among other things, a document of one month in the life of a city - what's on, what's news, what's over and out - everything from the end of the Gulf war, to Easter specials.

FLYER invites audience participation. Climb in amongst the fluttering papers in the caged area and check out Auckland's information exchange, or run the computer programme that lists every item, its content and origin. A humorous and thought-provoking exhibition, suitable for intermediate and high school pupils. (small parties preferable - ideal maximum 15)

Flyer (1991) Ian Hughes

More over page.

Flyer (1991) Ian Hughes

In my time volunteering at Artspace and being part of their archiving project, this show caught my attention as at the time (04/09/25) I was considering the wheatpasting posters aspect. This seemed relevant but also like a potential inspiration for a future project or extension on capstone.

I can't find anything else about this exhibition online except for a flyer advertising it on [digitalnz](#) (which I also saw in Artspace's archive). There were no photos in Artspace's files, though I would be interested in seeing it.

- ★ The work acts as a way of recording the specific moment in time in a specific place. There's an interesting performance art potential thing here (I am imagining a card with instructions on it a la Yoko Ono's Cloud Piece). For example, if I give my friends (and myself) the task of collecting anything they see that relates to a certain topic, be that physical media, objects, screenshots, etc.
- ★ In terms of executing something similar today, I imagine it would be harder to get physical flyers (etc.) due to more things being advertised online (insta, facebook) - there are simply less physical things to pick up.
- ★ I particularly enjoy the cataloguing (archiving) aspect of this, that would have been an interesting thing to explore in terms of the things (images, magazine pdfs, etc.) I collected to make my work.

I was looking at Window Gallery's website because someone had recently (26/10/25) recommended I propose a show there next year, and was reminded of *Flyer* when I saw [Community Notices](#) (images over page), which also encapsulates a specific moment in a specific place, though it is more politically centred.

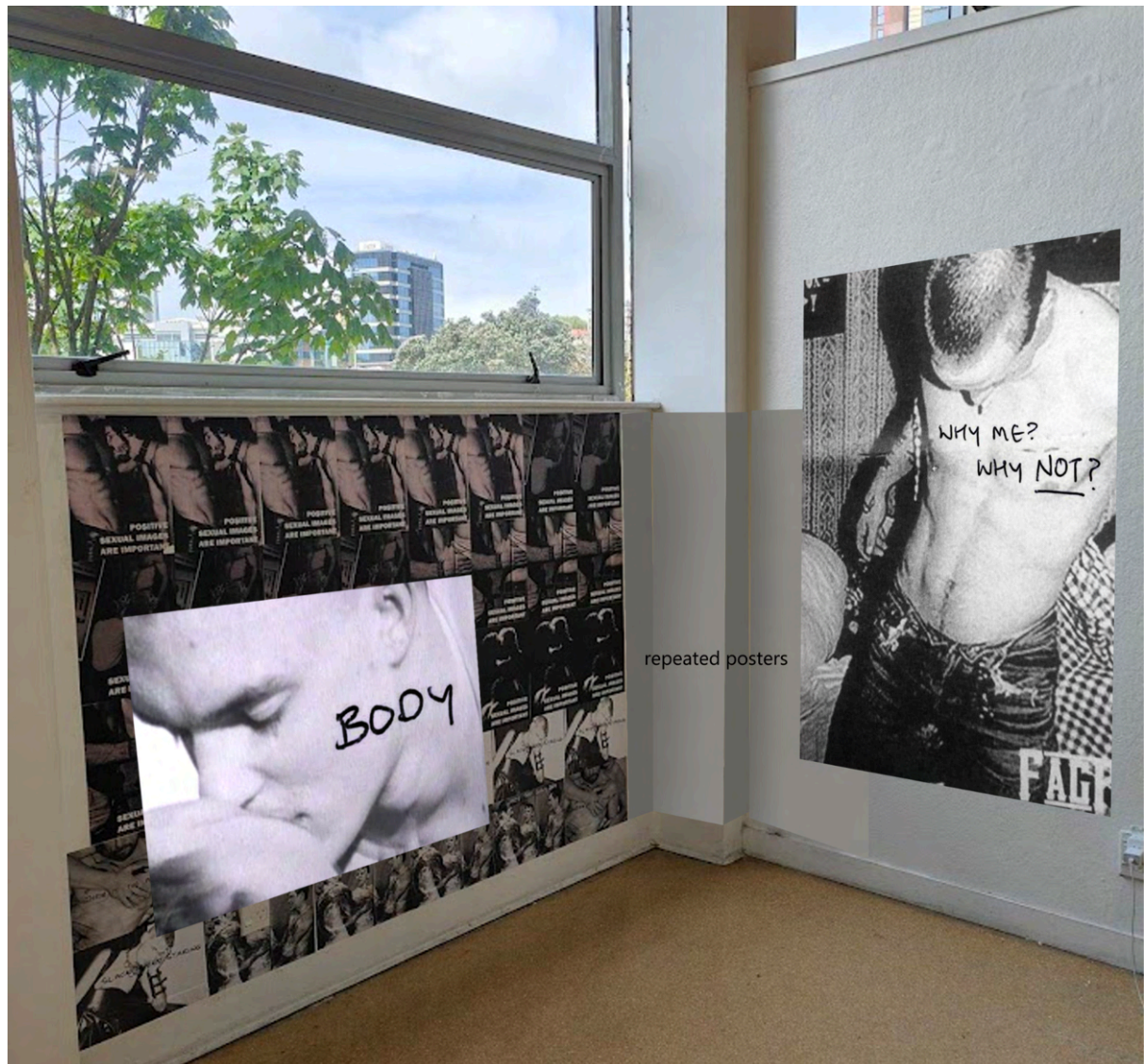
- ★ They deal in the degradation of language through its repetition or everyday use.
- ★ The final work is a found object sculpture with its form being that of a woolworths or community noticeboard.
- ★ "tension-creating a space where the political meets the personal, where language is both obscured and revealed, and where the everyday is recast as a site of critical engagement." ([Curatorial Response](#))
- ★ "flurry of visual noise: the physical detritus of a community attempting to shout its messages stack on top of each other." ([Window's website](#))



1st mockup for potential final install 25/10/25:



2nd mockup for potential final install 26/10/25:



Notes from Final Crit 28/10/25:

I wanted to know if the table worked, and what parts of my mockups worked best.

In terms of the table

- ★ It invokes the domestic, which gives it a comforting feeling. Knowing it's from my bedroom gives it more of a 'reason to be here'.
- ★ It contrasts with the outdoor advertising language of the posters, but also links with the zines in the sense that they are something people read inside. The contents of the posters also seems like something people would engage with inside. It brings these two elements together.
- ★ Potentially look into making a trestle table, which would not evoke the domestic, etc. but be more of a book launch thing.

In terms of the ISBN numbers

- ★ It's definitely a political statement and speaks to how I value my own work.
- ★ Can always do different versions/formats under different ISBN numbers.

In terms of the posters/my mockups

- ★ Overall mockup #2 is more refined, makes more sense.
- ★ Pick a good order to put them up in. Experiment with bluetacking up smaller works, or things on the extra wall last, just in case.
- ★ Think about painting the smallest wall (on the right walking in) pink to match.
- ★ Put some posters up outside!! Especially the *genderfuck me* one.

My to-do list for the final push towards installation (photo taken after completion).

TO DO: ~~TAKE PMS OUT~~ ~~FILL HOLES IN~~ ~~REPAINT WALL~~ ~~MEASURE HEIGHT OF WALL~~ ~~MEASURE HEIGHT 4 POSTERS~~

POSTERS

- ~~MAKE NEW POSTERS / SELECT MORE IMAGES~~ → ~~MAKE DIGITAL MOCKUPS FOR WALL PLACEMENT~~
- ~~FOR BIG WALL~~
- ~~PRINT NEW POSTERS~~
- ~~PUT UP NEW POSTERS~~

ZINES ON WALL

- ~~PRINT ZINE PAGE SELECTION~~
- ~~PUT UP COLOUR BLOCK~~
- ~~PUT UP ZINES IN COLOUR BLOCK~~

merch?

- ~~THRESHOLD ZINE SELECTION + MAKE TSHIRT MOCKUPS~~
- ~~SCREENPRINT TSHIRTS (IF MOCKUPS WORK + I HAVE TIME).~~
- ~~BUY SHIRTS 4 CHEAP.~~

PHYSICAL ZINES

- ~~CUT A1 NEWSPRINT DOWN TO A4~~
- ~~PRINT COPIES OF ALL MY ZINES~~
- ~~FOLD + BIND COPIES OF ALL MY ZINES~~ → ~~POTENTIALLY USE STAPLE MACHINE~~
- ~~BUY MORE NEWSPRINT, RIP TO A4, PRINT X10 MORE OF EACH COPY.~~
- ~~BRING TABLE INTO STUDIO~~
- ~~REMOVE BENT WORK FROM STUDIO~~
- ~~REMOVE STUFF FROM SMALL WALL~~ → GET SCRAPER FROM BUNNINGS.
- ~~PAINT PARTS OF BIG WALL?~~

WRITE ARTIST STATEMENT

WRITE WARNING

WORKSHOPS OPEN UNTIL?

Pla

Content warning:
for adult themes
and partial nudity

30/10/25 - working on content warning

Thinking about the content warning for my work, I did some research and came across [Disarming Nudity Warnings: Nudes in Review](#) by Michèle Steinwald.

My key takeaways from this article are that you should be writing warnings to match the level of nudity in the work and how the nudity comes across. Writing to enhance the work, not to frighten people away from it.

The main thing I was trying to steer clear of was writing something along the lines of '18+ HOMOSEXUALITY DEPICTED, DON'T LET YOUR CHILDREN SEE.' Reading Steinwald's examples was very helpful in showing other ways of going about writing warnings.

After reading this, my initial warning of 'This project contains partial nudity and discussions of sexuality' evolved into 'Note: This project celebrates sexuality and contains partial nudity,' which I think is more fitting.

31/10/25 - Final crits for others.

Recommended *In Defense of the Poor Image* by Hito Steyerl.

I think I came across this title in FA242 *Image, Object, and Materiality: What is an Image?* as I was working with old/deteriorated images.

We were also told to create a list of works (title, medium, dimensions) to display with our artist statements.

1-2/11/25

I counted how many zines I had, and calculated how many more of each I would need to make in order to have twenty of each. I then counted how many pieces of paper each zine took to make, and multiplied that by the number I needed to make, in order to find how many A4 sheets I needed. I buy newsprint in A1 sheets because it is both bigger, and when cut the edges fray a bit, which gives the zine a more physical and visual texture. I divided my total A4 sheets by 8 (the amount of A4 sheets in one A1 sheet), and after rounding up a bit (in case of misprints) arrived at the amount of paper I needed to buy. This was 55 A1 sheets, which I then spent the weekend cutting down to 440 A4 sheets by hand. This stack can be seen below in my at-home printing setup.

	Copies so far	aim pgs	To Print	pages ea.	total pgs needed
#1 Freaks only no straights		20 ✓	10 9	5	50
#2 obscenity		20 ✓	20	5	100
#3 gendersex: collab		20 ✓	10 13	15	210
#4 Eighteen points.		20 ✓	10 9	5	80
					total pgs needed: 440

2 more by ones
 $15 \times 2 = 30$
 $30/8 = 3.75$
4 or 5 sheets more newsprint to print last two.

105+ than 100 made = only send 7 for legal deposit

410/8 = 51.25
↓
53 for A1 sheets needed.
Round up to 53 for safety measures

2x more pink sheets



After cutting all my sheets I began printing. First were my posters for the walls on normal printer paper, then my smaller zines. The thicker Collab zines take three times as much paper and are done in colour so I saved them for last, but ran out of paper before finishing printing the last two.

Beginning installation 3/11/25



I cut all my printed tiles down in the computer lab upstairs, then came down and laid everything out on the floor to get a general idea if my prints were the right size.

I had measured the wall, and found it to be about 7 A4 sheets tall. I tried to print the Boy poster this big, however I forgot to add in a little extra to compensate for how much white is left around the edge of each tile on the A4 sheet before it's trimmed, so it came out a bit smaller than intended. I only really noticed this once I was halfway through putting up the *Boy* poster, and saw that there was not enough left to reach all the way to the floor.



If I had known it would be too small, I may not have started the *Boy* poster at the top of the wall. This difference from my mockups meant I had to readjust my plans on the fly. I decided to align the *Closer* poster with the floor to balance them both out/make the top-touching look intentional.

I also flipped the order of the *Lipstick Boy* and *Why Not?* posters on the left so the wall didn't look as bunched up down that end. At the other end, the entryway wall looked incredibly empty in a way that didn't go with the rest of the work. On the 4th, I made a mockup to see if another colourblock would seem balanced and intentional on that wall (see below).

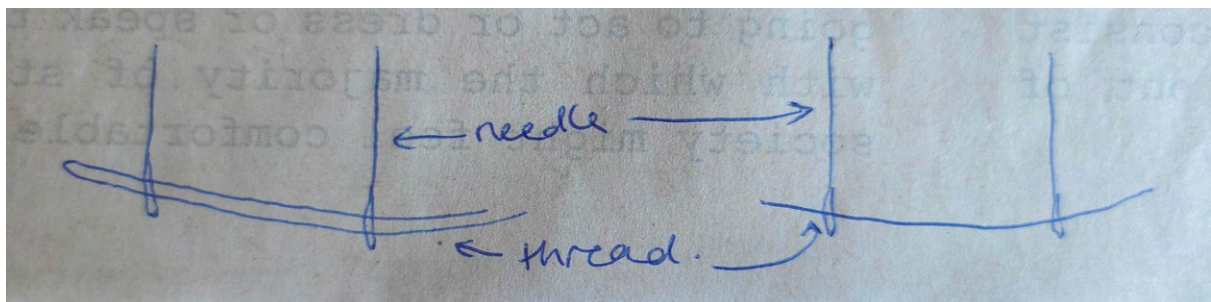


Lastly I forgot to print a poster to go on the far wall overtop the repeating posters, so I also mocked that up to see what was best.

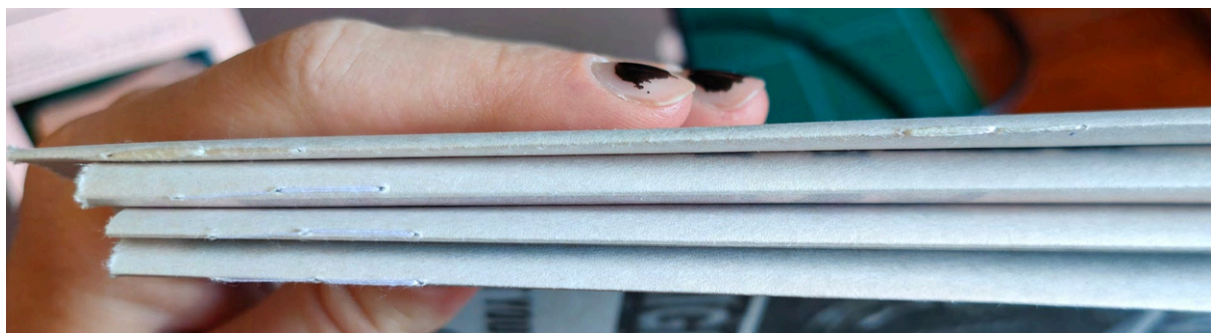


Binding zines 4/11/25

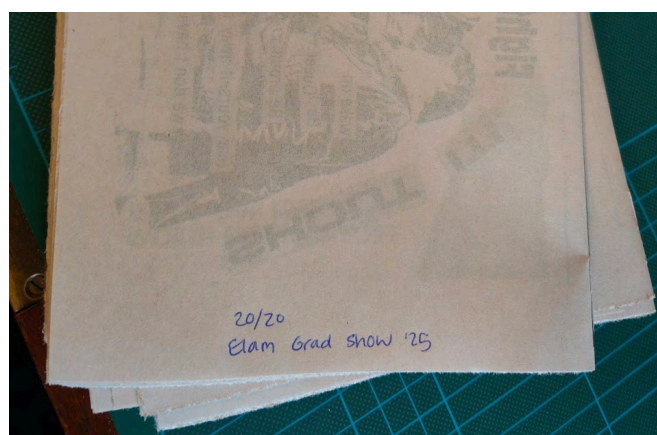
I changed my binding method in order to streamline my process. I originally used doubled over thread and a needle threader for a durable binding (left diagram, below). However, I broke my needle threader, and threading a needle by eye with a single thread is less time consuming, so I went with that. Durability is not really a priority when the actual zine is made of floppy newsprint. The two needles were used because I was basically doing a couple of saddle stitches at either end of the zine.



The top zine in the photo below was done with the old method, as evidenced by the thicker layering of thread. The top one's thread is cream, however I ran out of cream thread early into my stack of things to bind so I switched to white. The other option was light brown, but that was slightly too dark.



I also decided to make them like editions, with a x/20 on the back, and a line saying "Elam Grad Show '25", incase anyone forgot where they got it, or if it got given to someone else, that they know where it's from (see right).



5/11/25

In the morning on my way to Elam I bought more newsprint and pink paper from Gordon Harris. I then installed my final posters as I planned in the above mockups. I brought with all my completed zines, which I arranged on the table.



I returned home to cut my newsprint down to A4, print my last two Collab zines, and finished binding the last ten Collab zines (I had been unable to finish them on the 4th as I had to go to sleep at some point. Also at home I printed my artist statement and list of works. I then went back to Elam, left the final completed Collab Zines there, put up my artist statement and list of works, took some final pictures and returned home.

FINAL INSTALLATION

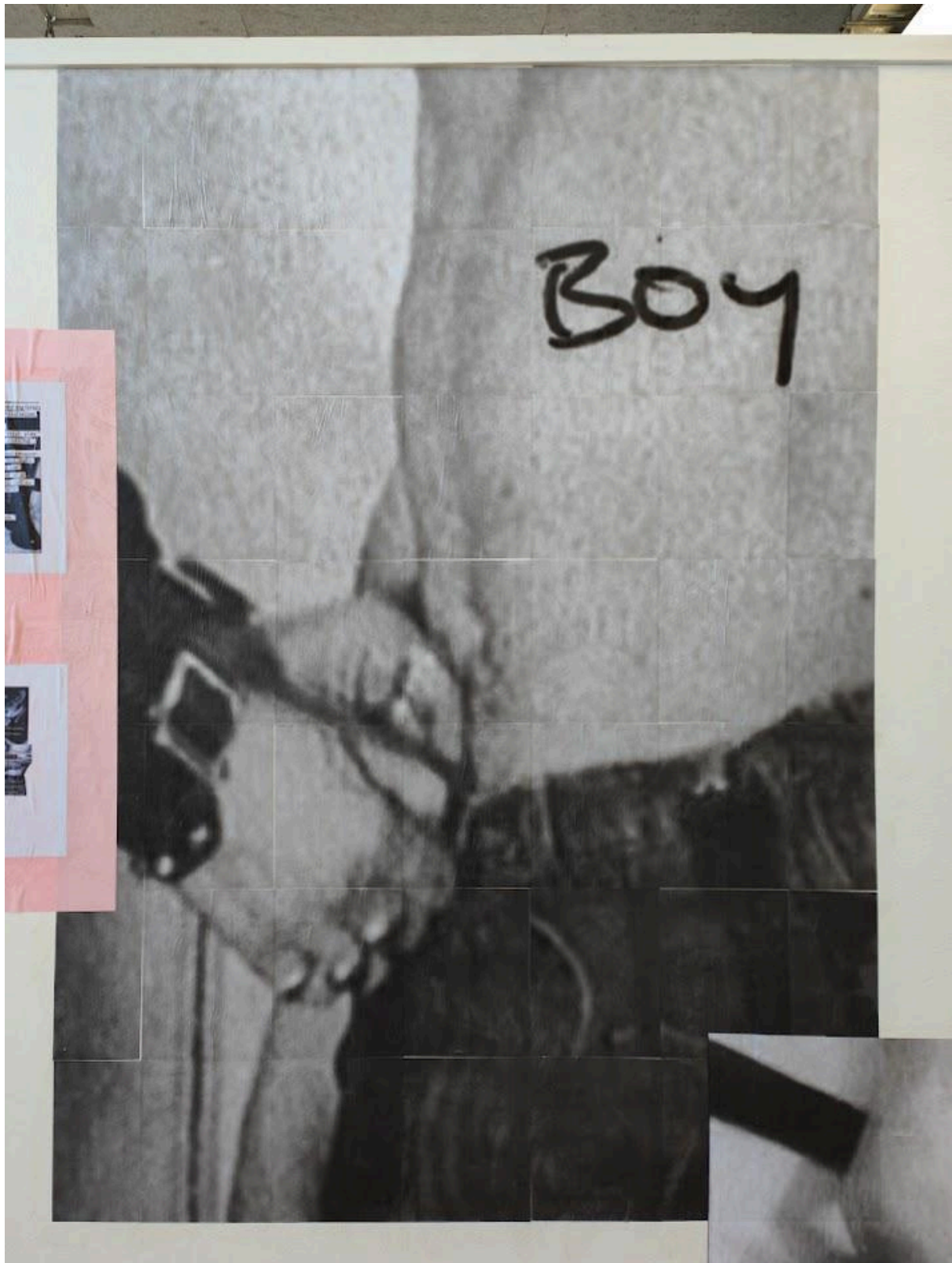
Photos of individual works/closeups can be viewed in my photo documentation pdf submitted alongside this on canvas or [here](#).







A couple of my favourite works. (Below: *Boy*)





(Above: Part of the large colourblock, *Revel in Being a Sicko* from *Freaks Only! No Straights!* zine.)

REFLECTION ON FINAL INSTALLATION

After finishing installation, I'm overall very happy with the outcome of my capstone project. There are a couple of things I would nitpick and change if I had infinite time keep improving on it, though. Firstly, and most importantly would be to more accurately size my tiled posters. This is the main thing that sticks out to me about the final install vs. my mockups; mainly the *Boy* poster too.

Overall I'm surprised with how close to level I managed to get everything, despite not using a level at all and simply eyeballing the first tile & aligning the rest of them to that. However, the colourblocks really highlight the little imperfections with leveling and alignment of the zine pages inside them. For example, in the image above, there is not an equal distance between the bottom of

the zine page and the edge of the pink paper, and the side of the zine page and the side of the pink paper. This is even more obvious when the bottom row of the big colourblock is looked at; the zine pages are not exactly in line with each other. This isn't really the biggest problem, as the nature of wheatpasting posters up in the world outside the gallery is that they're just put up willy nilly; it doesn't matter if they're level as long as they send the message.

My least favourite wall out of all of them is the small far wall. The repetition of the A4 posters is slightly out of place in relation to the rest of the works. Also in adding more posters over the architecture on the right I had to cut off some of the bottoms of the posters, which looks even more odd. It could work if I had a better idea of what I was doing when I first put it up, or if I had incorporated more of the repetition in other places.

Lastly, if I had infinite time on my hands, I could have made a custom table or plinth. The current one is basically my bedside table; it's from the room that I've done most of my work for this project in. As lovely a table as it is, it draws attention slightly to itself rather than letting the zines have the viewer's full attention.

Despite these self-critiques, I am pleased with my final installation, the work, and the effort that has gone into the whole thing. One of the first elements that comes to mind that I like most is seeing my own handwriting on such a large scale in the works on the big right wall. It was definitely the right move to step away from the digital fonts and into that more personal evocation. It also gives some text elements more emphasis or emotion where a font could not. The distortion of being printed so large, in combination with the wheatpasting (and probably also how they were digitally overlaid) gives them a sort of fuzz or glow which a simple font would not have given.

Speaking of scale, I am very glad to have finally made something on such a big scale. I can always go bigger, but this is the biggest I've gone ever at Elam. In terms of the image, the scale is also interesting. From a distance and pieced together, the images are clear; you don't even think the images are that grainy or distorted. However in my process of making, it's fascinating to see the poster

go from grainy squares of smudges of colour to the laid out puzzle on the floor, to the fully knitted together image on the wall. It's not grainy, but it's made up of grains.

The way I overlapped things on the right wall is very successful in my view, especially in comparison to my first attempt on the left wall. It pulls both the works and the wall together, into direct conversation and relationship with each other rather than being their own individual works that happen to be displayed together. I definitely wanted the installation to be a work in itself in this way, and I'm happy that it can be read in that way.

I also enjoy the materiality and imperfection of the posters. The wrinkles and alignment errors add visual interest and depth. They break up the straight lines and right angles, the sort of grid the posters attempt to operate on. They also evoke the body; the person who put them up or the fact that they were put up by a person. This is similar to the way I operate as an editor in my zines. Yes, all of these elements exist out in the world, but the fact that they're here, together, implies someone pulled them together for a purpose, to tell a story. You don't *need* to know who made them in order to experience the work and come to your own meanings.

In the same vein of materiality, lastly I enjoy the distinctly temporary nature of both the posters and zines. Sure, I have the digital files and could print the posters again if I needed to or felt like it, but the environment will never be the same, neither will the paper wrinkle in the same spots. Even if I installed in the same place, I could never get it the exact same. There's a beauty in this to me, similar to the fleeting nature of everything else in life. I (and everyone else) have to sit back and enjoy them as they are now, for the limited time that they're up. I do plan on printing more of the zines later down the line, but even then, those will not be engaged with inside the installation that they are now. Those copies will not be the x/20 that were printed and bound for the 2025 Elam Grad Show either.

This is one of the reasons I'm looking forward to the Grad Show; seeing everyone's first and probably only experience within the space. I'm also looking forward to seeing how people who've seen my smaller stuff react to the increased scale. As always with my zines

I am curious as to what kinds of people will take them home. Or react in interesting ways - I've had people pick up some of my other zines, read a page, go 'AGH!' put it down and leave. Entertaining.

The finishing installation and handing in of my workbook now are definitely not the end of this project. Researching and collecting things for this project has opened up a hundred different avenues for future continuations, and I'm glad to have all summer and onwards from there to investigate them all.

FIN.