

INT. Scene 0/0 *George and Elizabeth's house* (Ridgewood)

Me and George are standing up in his room. Looking at each other. He's in front of his computer, I'm kinda standing in the doorway but half in his room admiring the clean.

me: "So what are u putting in the show?"

George Schatzlein: "A couple drawings...mostly uhh..
Yeah. Just intuitive drawings really...not a ton of intention behind most of them... but one of them i guess has more of a.. direct message um.. before i drew it...but the rest kinda just happened. Honestly this has been pretty great. At one point in my life i was really drawing a lot and.. uh ,, I haven't really done it in a long time so being asked to be in this has been.. uh pretty inspiring and it reinvigorated uh idk this relationship with being creative that i.. haven't really had for a bit um.. so i've really just been enjoying unlocking that part of myself again.. Honestly.. Like throughout this.. Which should be fun."

Me: "Perfect"

-George Schatzlein "*Untitled Drawings*" "Digital brushes"

INT. George and Elizabeth's living room.

Standing across from each other...coffee table in between.

me: "Sooooo what did you make..."

Elizabeth Masterman: "So for the show. Im... Im showing this series of.. Of um..Of vessels that i made... While. Just really becoming obsessed with throwing...But um.. not as somebody whos been like really spending a lot of my time doing plaster sculptures..... um .. when.. When really the only material that i had access to was clay.. I really just became

obsessed with throwing, the difficulty of throwing and especially throwing alone.. and not having somebody to kind of like... ALL you're doing is watching youtube videos and going and a doing the same thing and failing everyday. So these are the surviving pieces after like five months of complete failure.. and destroying everything I was making. And I kinda accidentally just came across these like ... This scribble texture because i uhh..

me: Is it because you like to scribble?

Elizabeth Masterman: Well I had taken this one class. This one class in college about throwing and i just got so mad.. i just started scratching all these pots and i realized it actually looked pretty fucking sick

-Elizabeth Masterman “*Untitled*” “Clay and Scribbles” (Vase, Ash Tray, Two Bowls, and a Coffee Cup.)

INT. Scene (*-*) *My Room* (Facetime)

I'm sitting on the floor. Zuzia is on my computer screen.

me: “So what are you putting in the show?”

Zuzia Kiksa: “My selfies....”

We start to go off track and just hang out over facetime and I end the recording. We were talking and eventually, I decided to press record again because.. the conversation turned into me asking her about her new work.

me: you would say these pieces are your new work?

Zuzia Kiksa: yeah its my new work.... and

I like the stuff i'm making now...after school.. way better than the ones I did at school because

I feel way more free to do whatever and I don't feel as .. restricted by myself...because of the environment.. I just

work on my own for MY OWN SAKE. Aaaaand I also am not as precious about.. like... LIKE how sort of not shitty.. but how.....

um.. not archival things are . really just cheaper materials and less precious or something. NOT like less precious but like.. I DONT FOLLOW sorta like more traditional ways of like.. you know. Now I don't care if I apply stuff like that I shouldn't apply.. like if I put oil on top of something I shouldn't, or use like glue on top of oil and stuff like. Because i don't have the conditions to even do what I used to do... Like i feel less committed or something. OR NOT less committed.. Like.. what's the word? Like the stakes are lower or something. .. i'm not spending \$300 just to prep the surface or whatever

Me WOAHA. you have to pay for all your own materials at art school.?

Zuzia Kiksa: yeah it's crazy,..but I don't know

whats up. I don't know why I feel more free. I just do.

me: yeah, well thats awesome.”

Zuzia Kiksa: But yeah i feel like you should mention that I kinda just feel less.. Less restricted. Like theres less pressure.. materially.

me: “ Can you tell me um.... Can u tell me a little bit about why you chose to use your own silhouette? And why do you use Song lyrics in your paintings.

(laughs)

Zuzia Kiksa: I guess I use silhouettes because I always do self portraits but I got tired of it literally resembling me.. So then.. I mean this one is a photo of me so it resembles me.. but in general I like silhouettes because anybody can be that silhouette.. like its more universal. I don't like the particular of the self portrait. Like even if its not my portrait its still somebody's. But yeah ummm song lyrics..

(laughs)

Zuzia Kiksa: song lyrics.... I like to put text on paintings. I like putting song lyrics because I think its funny.. but its also something that I can relate to that's playful and personal to me. Idk its also like..

me: (cuts her off) but you like music right?

(laughs)

Zuzia Kiksa: But everybody likes music. Wow what a crazy interview
(sarcasm)

INT. Scene take Two (valentine's day)

Zuzia and I meet at my place to go to Flushing Queens for the day. I pace around excitedly. The goal was to just hang out, I also wanted to record her talk more about silhouettes and music for the art show obviously. We were also on a hunt to find a blue rose. Not just any blue rose— A very specific color blue that I know we both pictured but never spoke of.

We ended up having a very special valentines day and I decided not to put in what we recorded that day.

-Zuzia Kiksa "*Mysterious Object of Desire 1*" (Mixed media) / "*Mysterious Object of Desire 2*" (Oil and ink on canvas) 2022

INT. Scene 0>_o *My Living Room* (Bushwick)

me: Soooo what are you making for the show?

Tibby: Uuuhh i'll figure it out (Hits spliff)

me: so is it like a diorama or something?

I'm super interested.

Tibby: that's a good word.

-Tibby 2022

INT. Scene Y~Y *Dolar Shop hotpot* (East Village)

At the hotpot table. Looking at Josh's drawing, (me, JOSHUA BOULOS, Baijun, and Zuzia)

We say what's up.. small talk type shit. Loving life. I'm feeling good.. a little nervous, but good. We all got to catch up.. I brought up his work.. then I leaned my phone on a glass of water and pressed record.

me: yeah so you were saying something over the phone..

was it like moococky or bakaki what?

Joshua Boulos: Oh yeah my original idea was to have this like girl in the middle and have this like a joint bukkake fest.

me: Bukkake okayy... What is that?

Joshua Boulos: Where a bunch of dudes jizz on a girl's face.

me: and that like u said it was really hard to draw..?

Joshua Boulos: Yeah, it was really hard to do just that..

but then it had something to do with this problem i was having..

uh personally.. Because i've been having these nightmares everyday for the past like uhh month?

(Looks at Baijun for reassurance) (his fiancé <3)

Joshua Boulos: And they were like these really terrible nightmares...

usually where like i'm in an orgy... or i'm witnessing people that i know clesly having sex in front of me or engaging with it or Baijun's a lesbian and she wants like a three sum.. and I would wake up, and just feel terrible.. and um basically just everyone's animalistic desires about anything with no regard for sincerity or their personal relationships. Except, in those dreams i had no free will. It was like I was just watching through someone's eyes but it was my body and I would wake up feeling pretty awful.

I would ask baijun: "like why is this happening to me?" "What is this about?" And she would say " oh maybe its about something you want or something you're feeling" and it's like but I don't want those things, I don't feel those things, i'm like never considering them.

Yeah and I just like traded my entire.. ALL of my libidinal desires and..

and...and my previous lifestyle for marriage. I.. I gave all that up

so that I could focus on things that. That matter right now...

so like having these dreams about flaws that a younger version of myself would make were so troubling to me. So.. so yeah i don't

know. I think the thing was like, I was trying to draw something... cause I thought that it was gonna be like a big party at the house and like everybody's gonna be loud and no ones going to pay attention to the art... so I wanted to create something really fking offensive so that people would actually look at it.. but then in doing that, I couldn't... Then I finished this drawing and Baijun was like "oh wow that woman in the middle is you." and I wasss...

me: (cuts him off) yeah thats kinda what i was thinking. And theres like no eyes and um yeah

Joshua Boulos: Yeah. And it's just like.. I don't know there are like details about like the veins in the penis and the roots of the trees that go underneath but then.

Zuzia: "It's almost like all these characters are you"

Joshua Boulos: Yeah like this like some weird David Bowie type of like sensitive, masculine, kind of icon that's reinforced by this devil that comes out of this ejaculate.. Which you know.. Hes sexually assaulting one of the figures in the drawing.

me: So you were saying in your dream that your eyes...

They were not your own..but your body, was your body. Idk i thought that was interesting

(thinking to myself about sleep- paralysis)

Joshua Boulos: Like I was watching what my.. What someone with my body WAS deciding to do.. I had absolutely no free will. Usually I can think to myself in my dreams or act on a thing if I think of it, but i couldn't. I exerted absolutely no power.. even though like the vessel that i was--the corporeal relationship like.. like all of the characters in the scenario were happy... I wasn't gleeful. I didn't even have the power to feel gleeful.

me: (decides to be an idiot or attempts to find some sort of light in the situation) "Do you have any jokes you can make about your dream?"

Joshua Boulos: Like in what sense?

I had no idea what direction to take with this proposal.

me: Like a knock knock joke? Or like uhh

The situation grows awkward.

Joshua Boulos: Umm.. knock. Like a joke about these.. uh .. WOW. its gonna be a really fucked up joke I gotta think..... DO YOU HAVE A DREAM? Or I mean a JOKE?

me: Do i have a joke?

Joshua Boulos: You should make a joke... and you should be fucked up with it...

me: "FUCK.....I uh lets think.....you know...Knock knock.. I can't think of a joke right now.

Joshua Bolous: You can't?

me: " Yeah... can't think of a joke..

Joshua Boulos: Can you make like uh um... yeah i can't...?..

me: Knock Knock whos there? um umm...

Joshua Boulos: hhhhhhhh

-Joshua Boulos "*Dude, artist, son, man*" (Charcoal on paper in Artist's frame) 12"x 18"
2022

INT. Scene u^u *My Room* (Facetime)

me: " I would literally just display the guns on my coffee table."

WI H*pp:** Yeahhh.. That'd be funny.

W and I are facetimeing and he's showing me his work. Which happen to be these humorous yet very beautiful 3D printed guns. He mentions to me he only has one clip (incomplete). So we are conflicted about which one to put in the show.. The two choices are: A gun with the Taco Bell logo printed on it, or a rectangular gun with Jesus on the front, a baby resting in an indent, and some figurative marks... I can't really remember what it really looked like because I actually don't have a photo of it at the moment I wrote this.

WI H*pp:**I'll show you the top part of this gun..

(points his camera in the direction of the gun)

WI H*pp:** It really holds a lot of power. When its like um.. this is like.. you know like a metal piece to the gun..

W is giving me a shaky iphone tour of his 3d printing studio. Picking up his various models. He picks up the vessel.

me: Yeah woah.

WI H*pp:** So its.. Its like. so uhhh. It holds a lot of visual weight when it's pretty much put together.

me: how um... I like .. I really want this one. I.. even though its illegal? Um i don't know what your thoughts are on that like I wonder

WI H*pp:** Thats why. yeah idk.

me: I wonder if people will be like...uh.. ldk though.. I feel like it is a risk but also i don't know.. I will.. I would. I would take the.. I would take the blame if someone...i don't think anyone would narc.

WI H*pp:** I don't think anyones gonna narc either, I think like.. Also like the whole point of me making these like obviously i just wanna 3D print but its also like pushing the limits like what is art. kind of... not to sound corny or whatever but it's like.. as like a white kid i feel like I could get away with.. Kinda like a slap on the wrist if i got caught with this thing.

me: yeah like I think visually its just really stimulating and powerful.. And like ummm

I..I would be honored to show this.. this... this .. in my show.

WI H*pp:** Hell yeah

me: yeah

WI H*pp:** Yeah i'd be down to finish up.

Yeah lemme just like... I don't have any bullets right now. But this says dummy so it'd be cool to reprint this to make it look like a dummy mag.

me: like we don't have to put bullets in it because like thats kinda scary.

WI H*pp:** Yeah I don't have bullets, and I don't want to...so like the part that I was supposed to get that like... makes it a real gun.. I don't have. so we could just figure out a way to rest it... to make it look more real.. Because it's not even done and i dont have the slides.

me: Yeah unfinished is fine. It looks beautiful the way it is.

WI H*pp:** Its like kinda shitty because both sides are really cool. But theres like this thing you can print that are like holders..so its like a magazine with a base on it. And i think it would be cool to design. Here Ill show you. (clicks his computer three times)

He shows me through my computer screen, on his computer screen. I don't know why, but I feel like I was zoning out or something because I realize now that i'm listening to the audio recording, that it was a great idea. But then i just said something fried about glass and about resting it against vertical glass. (which I don't even have)

me: I mean i think i have um a way that we could rest it on a piece of glass. So that people can view one side and... and..also have it be viewed the other on the other side too

WI H*pp:** Ohh like underneath

me: Underneath?!. No no the glass would be vertical like... and it would be .. it would be resting. like leaning up against this glass
um

WI H*pp:** Yeah

WI H*pp:** But there is something really powerful about a gun...
On its side.

me: yeah

Hannah calls will. He called me back but we kinda just talked about how he was feeling sick and that I hope he feels better if he tested negative for covid.. Which he did. Then I asked about his DJ set at rash and I told him that i would come. but i thought i

wouldn't. But then I ended up going and I actually saw a lot of his set, and i really liked the techno he was playing.

-W**I H*pp *Untitled 3D Printed Guns*

INT. Scene :D *Mr. Fong's*

Eve and I have been texting back and forth for about a week prior to the meet up. On this day; thursday february 10th, we decided to hang out. It was a "meet up" for her "interview" at Mr Fong's. I consider it hanging out. On my way to Mr. Fong's, I felt like I was late. I wasn't.. Once I got to Mr. Fong's, I looked around and Eve was nowhere to be seen. Turns out she walked one block too far. Like a Chinatown miracle.. I looked down and saw a dog. I thought to myself... " is this Mr. Fong?" because the bartender was half serving drinks and half playing fetch with this dog, in a semi crowded bar, with a path cleared for this trendy dog and his love for fetch. He was trendier than everyone in the bar. While I was looking at this dog, I realized that I am now in a trendy bar and looking at a dog. I also saw an open table which was a fraction of the miracle. The table looked like it was made for me and Eve. I grabbed the table before the drinks. Next thing I know Eve is sitting down next to me taking off her jacket. We small talked for a bit and after that, she said: "New York is so crazy." I agreed. We looked around and saw cool looking people. I told her about how I used to be intimidated by French people but now that I live in New York, I'm not so much anymore. She told me she was French and born in France. I asked her if she speaks fluent french. She said yes, and tried to explain how crazy it is to think in different languages. The conversation about France entertained our conversation about art. So I decided to initiate the recording.

me: Yeah i don't know... pretend like its not even recording.

Eve O'Shea: Ok.

me: So.... whats up With your painting. I..i really like it.....to me..... It resembles.... elves or something.

Eve O'Shea: Oh... woah! That's cool.. I didn't think of it as like.. characters at all..

me: really?

Eve O'Shea: I mean i guess in the way that i made it like.... Ive been making it for a pretty.. long time..

me: a long time?

Eve O'Shea: Yeah... i've been building up the layers for many months. Not.. not like working on it all the time... but like slowly... but i guess the way that i made it was by putting very very thin layers of paint and choosing a specific palette i guess, and then from there i like to build on whatever i create..

me: so you like to add layers and like take away layers.. Nice.

Eve O'Shea: with uhh with like a rag. And then I.. I guess I use a photo reference. Its like an image of my two friends playing poker.

me: Oh so it is characters.

Eve O'Shea: oh yea yeah.. No like theyre people. But not elves.. BUT it is interesting that you say that because recently when i started getting to the end of it i was like "oh that actually looks.. Kind of like... they do look like distinctive...um CHARACTERS,," like not necessarily... like they dont look like the people theyre based on really.. But they look like something else.. and that just came as i was making it.... and they..they're like.. CUTE. There's something about it that's like really adorable... and its like.. not what i expected. but i like that.

me: thats cool :)

Eve O'Shea: Yeah. and thats happened in one of my other paintings like the last one that i was working on like.. the people that it was based on.. like the characters.. They became really cute. But it was nooooot what i was excpec... like they look like anime or something.. Like here ill show you.

pulls out the phone, unlocks and then searches. Eve showed me her phone screen and on it was a painting that I thought was beautiful. She showed me her website and I was blown away. I had no idea she made so many, and they were gorgeous. We start diving into her other works. The meet up turns into a hang out. The next topic of conversation was about romantic interests. For some reason I love when Eve talks about love.. We also started talking about books and love, then just books. I think because of books and love, we somehow ended up with psychedelics as the conversation piece, and I told her about my horrific Freudian dmt trip that brought up the memory of my first dream I could ever remember. Eve also told me briefly about some of her acid experiences, but they were so brief.. that as i write this.. i wish to myself, that i pressed record during this. We conclude that the psychedelic experience.. The fact that it exists is crazy. and that new york is crazy too.. and that i HAD A GREAT date with Eve.

-Eve O'Shea *Clair and Miles playing poker* 24"x24" Oil on Canvas 2022

INT. Scene uwu *Sam Wilrenson's studio.* (Redhook)

Walking to Sam's studio during golden hour. About a 15 minute walk from the train. Sam greets me at the entrance but then exits. He pulls out a cigarette and lights it. Our friend lain was there too. We were just talking and catching up. We saw a cute dog that was obsessed with being pet. Then we went inside.

me: I'm just gonna press record, but don't worry just forget about it.

Sam Wilrenson: Oh is this the... the transcript?

me: yeah

(Laughs). We were drinking modelos

Sam Wilrenson: Do you.. Didn't you not drink for a while?

me: Didn't drink for a while?.... Um not recently. Ive been taking a slight amount of klonopin because my anxiety has been bad. So i haven't been drinking for a bit.

Sam Wilrenson: Like everyday?

me: Like noo.. Because klonopin actually lasts for a really long time. I dont know if you've noticed or if you've ever taken it but it lasts for like 30 hours..... At least for me.

Sam Wilrenson: woah. What?

me: its like amazing. Like you feel the euphoria for like 4 hours ?

Sam Wilrenson: yeah

me: Euphoria... Euphoric Ness..

(thinks about the tv show and for some reason second guesses the word euphoria.)

me: Euphoria yeah! But then the anxiety is gone for like 30 hours.

Sam Wilrenson: wow.

lain: interesting.

Sam Wilrenson: Kinda how adderall works right? Like you do adderall then the next day you feel equally as cracked out.

lain: I tried doing adderall.... 5 mg IR... on sunday..

Sam Wilrenson: How'd it go?

lain: Terrible.

Sam Wilrenson: Really..?

lain: terrifying...

Sam Wilrenson: Dude im loving adderall.. i'm on adderall right now.

lain: do you take adderall everyday?

me: Did you take adderall when you made this video?

Sam Wilrenson: No.... ..this is a no adderall video....NO. some adderall.. Some adderall was involved.

lain: I'm just the adderall dealer.

Sam Wilrenson: you are but i gotta a new dealer

me: You're the adderall dealer?

lain: (laughs)

me: shouldn't have told me that.

Sam Wilrenson: haha yeah i ran out and i was just like " i literally can not ask iain for adderall again."

Iain: I've just been giving Sam free adderall...

Sam Wilrenson: But you gave me like five pills and I stretched them for a year.

Sam goes on to tell us the logistics of how much free adderall Iain gave out to him and his roommates.. I don't know why but i just don't want to include this dialogue

Iain: So you're still micro dosing adderall?

me: Micro dosing adderall?

Sam Wilrenson: Does the job.... Yeah. Iain actually turned me on to this... you essentially take like a tiny amount of adderall and it doesn't really do anything for you the first time... and then like after the third time your body will like.. acclimate to how little you are getting....

Iain: Yeah it's like a reverse tolerance....

me: woah... that's a really smart way... of doing adderall.

Sam Wilrenson: yeah and you never feel... i never get crazy on it anymore

Iain: i've felt like shit doing it normally... essentially its like. How it always goes... two hours you're concentrating on something, then, the third hour you're like " i should do this every waking moment of my life. This is my actual brain."... then the fourth hour you're like: " im actually so fukcing high right now" then the fifth hour you're like "ok i can't do this every day actually" and then you feel like shit.

Sam Wilrenson: see i don't get the " im so fcking high right now"

Iain: Well yeah I did. Then the whole week I was like so depressed. It was terrible. Its like doing molly without the fun...

Led zeppelin plays at a nice concentrated volume.

Sam Wilrenson: Are you gonna put action in the script? Like " sam gets up and stands by his computer, waiting for his computer to work."

Iain: So do you buy it now?

Sam Wilrenson: buy what?

Iain: adderall.

Sam Wilrenson: No, I get it from uh.. From my.. Uh my GF. Who will remain nameless for the sake of this interview...

We all laugh.

me: so can you tell me a little bit about the video?

Sam Wilrenson: YEAH. um. I made it before quarantine. Which is funny because i was like locked in my room making it... its probably the most physically taxing thing ive ever done because it was just me being on youtube for 8 hours a day, everyday. Like originally it was supposed to be a remake of Tarkovsky's *The Mirror*. But only from found footage...where I was just trying to find footage that rhymed with the motive of what's going on and putting a time code to it and creating an hour and a half of footage. But that project was proved to be too ambitious and also i thought it was kinda corny...soo i liked the footage and i liked how it was feeling so i just made it kind of its own autonomous thing

me: yeah

Sam Wilrenson: At the time i was giving out a bunch of theoretical like... " oh it's about this, oh its about that" but honestly.. at the end of the day it's just.. um probably.... Its more effective with an A than it is Theoretical in any way. Which is fun. I never really make that kind of stuff so its like.... ldk ... the only time i've been like.... wanting people to "feel" a little bit while watching it....and uh.. I think its really successful in that to be honest with you. I made it a while ago so now i sorta have this retrospective on it.. Sorta like at the time i was like "oh this is bad" but like over time im like "oh" like... "this is sick"

me: cool.

Sam Wilrenson: There is some great footage of my ex girlfriend in it..um there's a few in there that i've recorded... but they are meshed in with all these finds from the internet.. so they're all

pretty indecipherable from each other. You can't really tell what's going on... like what is from youtube, what's from me, I would also commission people on Craigslist to make videos.. like very specific videos.. like if they lived in a certain area that I knew had a landmark that was similar to the ones in that Tarkovsky film.. Then I would be like: "okay can you go out and film this? and I'll give you \$20" I recorded a guy doing a... This actually didn't make the cut, but the video is hilarious.. It's this guy who does Amazon reviews. Like a video where they have an unboxing and they're like "oh it's great and this is why you need to buy it.." but this guy is doing a TENZI unboxing and in the middle of it just starts reading like a poem... but the poem is this really poor translation of the one that's in that Tarkovsky film but it's just like so sincere and so odd.. like the translation is terrible as well, so it just like doesn't work, and it sounds like he wrote it. Then like putting that next to other people on the internet who are like failed poets reading their own poetry.., like old man who wanted to be something but never.. You know like.. wanted a lot, got a little.

me: yeah

Sam Wilrenson: Um... yeah

me: cool

Sam Wilrenson: Sums it up I guess.

me: question...

Sam Wilrenson: yeah

me: is that pee in a bottle over there? on the table?

Sam Wilrenson: yeah

(everyone laughs)

Scene concludes.. I had a really good time chilling at Sam's studio. Hearing him talk about his work was inspiring. He even decided to include another video to show. Which, if you're reading this, and saw the show, then you can probably guess which one it was. Anyhow, Sam pees in a bottle again while I'm sitting there talking to him about stuff I

can't recall. Then we leave his studio and walk to the train together. He asks me about my life and I answer honestly.

-Sam Wilrenson *Laughing in the Mirror* (Video) 2020 / *Guide to Overcoming Existential and Material Suffering* (Video) 2020

INT. Scene 0_10 *My Bedroom* (Bushwick) facetime

I'm laying in bed and decide to facetime Coleman so I can record him speaking. I ring him and he doesn't pick up. He rings me back because apparently his phone wont let him answer instagram calls. it only lets him do the calling. I guess he calls the shots.

me: yo whats up.

Coleman Mummery: Gamin..

me: nice nice

Coleman Mummery: I was just gamin a little bit. Yeah what are you up to

me: Nothing much.. I was just gonna call you to see if i could record us facetimeing on my voice memo

Coleman Mummery: Yeah sure.

me: cool

Coleman Mummery: Why do you wanna record us facetimeing ?

me: It's part of my project for the show. I'm just hanging out with all the artists and asking if I can record it. Um .. and .. asking about their art or whatever... So i can eventually turn the dialogue into a script

Coleman Mummery: really? A script.

me: yeah

Coleman Mummery: ok. Sick.

me: just capturing the uh vibe.

Coleman Mummery: hell yeah.. Are you recording this? Right now?

me: yeah

Coleman Mummery: ok

me: yeah how do you feel about that?

Coleman Mummery: Fine. i guess. I'm playing like a really dorky snowboard video game.. So like im like the lamest person on earth right now

(i laugh out loud)

Coleman Mummery: So is this like part of the show or whatever? So are you like “bro like check out my facetimes..with these people.. like”

me: well they're not all facetimes. it's basically like, i feel like.. it felt right to make a script about the show because like. with this show.. Well, you weren't here but there was some drama with the show. Um because of your piece actually..

Coleman Mummery: OH really?? The drama of the piece. That caused the drama about the show?

me: Its not solely about the piece you made because i didnt want to give it that much power, but it ended up becoming really powerful i guess. It was also just about betrayal and not being on the same page and stuff like that. I mean also your piece really offended him

(him as in Elijah. Elijah and I were supposed to be co-curators)

me: But basically he bailed on me because of that. And then like for a week straight I was like showing people your piece and like asking for opinions and stuff like that and I guess furthering the drama with Elijah because I brought up our disagreement with so many other people. But yeah after a week he calls me and asks to come back and help me curate again..And i didnt know what to say. I mean I was down to have him be back and be involved because he's like my best friend but it was strange. So we met up and talked

and i kinda told him about how i've been asking for opinions on his take on your piece and bringing up our uh.. disagreement.. and then after intense communication and heart to heart dialogue he comes to this conclusion that he feels fulfilled as an actor in this whole scenario or process or journey or whatever. But anyways yeah I would love to hear about what you have to say about your piece.

Coleman Mummery: Wanna hear about my artistic practice?

me: what yeah i would love to hear your artistic practice.

Coleman Mummery: Because I'm an artist in the show?

me: yeah cuz you're an artist in the show.

Coleman Mummery: alright

me: yeah right?

Coleman Mummery: I mean yeah every artist has to be able to talk about their practice right? (sarcasm)

me: i guess so

Coleman Mummery: I'm a serious artist im a fucking big time.. Are you recording? you better be getting this

me: yeah i am recording.

Coleman Mummery: IM FUCKING BIGTIME uhh artist. Super dedicated to like making the pussies big on the old ladies... andd like just putting cospasta into my phone..photoshop app. Uhh yeah the piece is pretty powerful. Uh yeah should i talk about the piece that caused all the drama.

me: oh i also want to mention that sam and i (my twin) took this piece as a gift from you because we felt like you found it funny because were twins and hes gay and i'm straight.

Coleman Mummery: ooohhh well this is like part of the drama right? That's like.. I saw a cospasta that was like...literally like a fifteen year old Althusserian marxist on discord posted.

me: oh yeahhh this is also one of the plot twists that i decided to implement... i .. I haven't told anyone.. Well i guess ive told a couple people, but for the most part everyone thinks you're the one who wrote it.

Coleman Mummery: ooooo... yes! Awesome. so they all think im a fuckin sick, genius, pervert

me: yeah...

Coleman Mummery: ok..... Well I am a sick, genius, pervert and that's just how perverted I am.

(laugh)

Coleman Mummery: like yeah i fukin wrote it.. I wrote that shit.. "Strangle my brothers dick". Um yeah soo like..

*The camera shakes and coleman starts to disassociate and it seems like hes not giving me his full attention. I don't care though. Thats life.

Coleman Mummery:Sorry i'm like snowboard gaming right now.

me: oh true

Coleman Mummery: But um yeah.. so i stole it..

me: yeah yeah.

Coleman Mummery: So what do you wanna know? Do you wanna know about the copy pasta or the theft. Do you wanna know about that orrr.

me: umm idk... so you said like a fifteen year old posted it on discord?

Coleman Mummery: yeah so they posted the copy pasta. Like i did not find the copy pasta myself. Like someone else was like "look how fucking crazy this is." Like I was in a discord voice chat. (Red Politics discord server).. Everyone join Red Politics discord server.

(he advertises)

me: I think i'm in it right?

Coleman Mummery: oh yeah.

He says with confidence.

Coleman Mummery: umm and Theo.. I think they are fifteen or sixteen. But like they're quite young. uhh they posted it. They posted some other cypypasta too. We were all having a good laugh posting copy pastas and just laughing, and this one was of course the highlight of the cypypastas. This was just too insane. We were all trying to read them out loud and we couldn't even read this. Like i ended up having to be the reader for this one because they couldn't even read it without dying of laughter... and... well let me talk about Theo i guess for a second

me: yeah

Coleman Mummery: Theo is pretty chill.. umm I think like they're trans.. They're on a journey in that sense, and a really smart, like.. young person. They like to say jokes like "when i was 9 years old i was like a fuckin Scottish nationalist" theyre like one of these kids.. They are like a weird internet politics person. They're like "yeah in the english civil war!" idk umm theyre sick.. And they like Althusser and I like Althusser so Theo and I get along. They famously said the other day: "I'M A FUCKING ALTHUSSERIAN MARXIST!" and so yeah.. i got the cypypasta, i just thought it was like the most insane, funny, twisted cypypasta i've ever seen. Its so funny and so twisted that you can't help but love it. Like it's not appropriate for any situation whatsoever but like who couldn't love it... its like universal in how we love it. but none of us feel like we can love it maybe. Thats how i feel about it atleast. Like its too funny.. like come on. Come on!

me: and the visual of it is so insane like its really easy.. maybe in the way its written.. to visualize. At least for me.

Coleman Mummery: yeah

(laughs)

Coleman Mummery: yeah

(laughs)

me: and when i visualize it.. It's like. Sooo fucked up and insane.
Like idk

(laughs)

Coleman Mummery: “and he come home with another bitch like two days later”

(laughs)

Coleman Mummery: wait “ ARE YOU SURE ABOUT THAT” like what does your friend mean by its too powerful. Like I think that's cool like magic is powerful.

me: well he doesnt think its too “powerful” it was more so like i told him that hes giving the piece too much power by reacting this way.

Coleman Mummery: I must say i'm a little confused by his statement about being fulfilled as an actor.. Like was he acting this whole time or wha.. like ?

me: well i guess what he means by “fulfilled as an actor” is that this situation or scenario.. (the art show drama) put him in this position where he felt like an actor.. like he played his role in stirring the pot and getting the energy going to help push this show into what its become.

We concluded our conversation. It was almost 4 am and I had to work in the morning at 11:00.

-Coleman Mummery *Untitled*

INT. Scene (‘, *Zuzia’s house/ Maddie’s Bday party* (loud techno music playing)

*we were all drunk

me: Can you tell me a bit about your drawing?

Eleanor McQueeny: Ummmmmmm it says... it says.. WOULD...

It says.. WOULD WE um ...WOULD IT WORK.. WOULD WE..
GOODLUCK SPARKLE.

me: okay. Uhh do you know like.. Why sparkle?

Eleanor McQueeny: ummm its the name my sister wanted to give me when i was a little kid.

me: okay

me: You going to Moodymann tonight?

Eleanor McQueeny: yes

Yeah Eleanor's cool. She reminds me of colorado. Unfortunately I couldn't get a longer recording of her before the opening, but I think her piece reads better than words.

-Eleanor McQueeny *small question, fine print, full belly 2022*

INT Scene 99. *Chillin at my house*

Max hits me up to come chill and do his interview. For some reason i was anxious. Max is cool.. He rings the buzzer and I wait for him to pop in. He does and the vibe was immaculate. So I decided to press record without telling him.

me: so a lamp... you're making a sculpture?

Max Haslam: uhh not really. Im just using this lamp that i have. And sorta of uh doing something with it.

me: cool.

Max Haslam: but yeah, I guess I was sort of picturing.. this lamp on the floor , slightly in front of a wall... because there's something on top..so you can look down on it. then these printed pieces of paper on the wall kind of like around.. the lamp.

Max notices my roommate's oxycontin stuffy and smiles and informs me about the history of this stuffed animal. Apparently they used to give them out to kids in the 90s when oxycontin was first invented. Our conversation shifts back to his installation.

me: so yeah you're still working on it? What are you printing on the paper?

Max Haslam: Well the stuff im making is kind of all referencing this guy Edouard Leve. Do you know him?

me: hmm no

Max Haslam: Ive been really obsessed with him lately. Shay and i really like him. Hes cool. Hes this transgressive french artist. He was alive until.. He died pretty young. He lived till he was like 40.

me: damn

Max Haslam: But um. Hes a photographer and also a writer and he wrote four really good books. Um .. so i wrote this piece thats going on the lamp.. i'm gonna render it on fabric paper and have it resting over the top of the shade. and there will.. I guess.. be light coming up through it. .. its a piece that I wrote but its informed from ideas from my favorite book. Which is one that he wrote, and then umm... (laughs) the first book that he ever wrote was this book called "works" and its super funny and smart.. Its basically a list of five hundred and thirty ideas for conceptual art pieces that he has but never did. So its just like a list and it numbers five hundred thirty ideas.. and he never did them but hes like claiming them you know? So im just kinda like executing one of them.

me: ohh sickkk.

Max Haslam: and then its gonna be like a exercise with a dice. So part of the idea is someone has to roll a dice 10 times and there's a corresponding thing so essentially its just gonna be printed out pictures of each dice roll.

me: epic.

Max Haslam: alright so number 95:

He quotes Edouard Leve:

Max Haslam: "An artist creates ten paintings on his fingernails, those on his left hand are painted on his right hand and vice versa.

The exhibit takes place in the home of the viewer. He is given a ten sided dice and is asked to throw it. The artist shows him the fingernail corresponding to the number on the dice. For as long as the viewer wants. The artist keeps his other fingernails hidden. The exhibition ends after ten throws of the dice. The viewer has a chance of 36 out of a hundred million to see all ten nails” so itll just be pictures of the dice rolls, like the number of the dice then like the finger.

me: cool

Max Haslam: it sounds like heady or something.. its not serious its like funny.

me: no no it sounds like..

Max Haslam: its like a chance thing.

-Max Haslam *The less you know the more I know* 2022

Scene uu9 *Facetiming on my chair.*

me: Um, so what, what did you draw?

Lena Meginsky: Uh, well, what did I draw? Well, I feel like everything that I draw is just like, um, like drawing vomit. Yeah. Like it's whatever is in my mind at that moment is just what's going to happen. So, I have to tell you what I drew?

me: No, you don't have to tell me, but can you tell me, I mean, I've seen some of your other drawings and I've seen a pattern of you using circles, um, as marks and that's why I asked you to

Lena Meginsky: oh yeah. Um, yeah, so, um, yeah, I use circles and, um, I think my circles. So basically, um, I've been feeling like super psychotic recently and like really, uh, panicked about like a lot of shit. And, um, like the repetition of circles always kind of like, gives me some sort of like, a mental routine on paper. Like, I feel like when I sit down to draw and I

don't have a routine that I can lean on, and I get really scared or something. Um, so basically, yeah, I don't know... I've been experiencing... this is like a side note), but I've been experiencing these crazy physical symptoms of like, I feel like I'm getting electrocuted by electricity or something and it goes through my body and then I'm in a panic attack.. and I could just be walking down the street and shit. And, um, I think it's cause like my nervous system is broken or something. but, um, I'm like... I'm okay... I'm like figuring it out. Um, but, um, yeah, so, um, But, yeah, I've just been thinking a lot about like shock and, um, and sex and, um, and being famous.

me: Cool. And so that's like represented in your, in your mystery drawing that's I'm going to see on Friday.

Lena Meginsky: Yeah. I mean, maybe. That's like what was on my mind when I made it... So, who knows if that's actually what people are going to see in it, but like, you know.. I've also been listening to a lot of Bob Dylan and like just reading a lot of his shit and he.. you know.. it's like, he wrote all these like prolific, like verses and songs and shit.

And then people are like, "oh, this was like.. 'you're a topical writer'! This shit was about politics. Right?" And he was like, yeah, Like, "NO", like, it's just like, "what's coming into me from above and outwards." You know what I mean? And like, that's kind of how I feel. I don't know. It's kinda like something up there, like comes down and it's not even God. I don't even think it's God, it's just something above me.

- Lena Meginsky *Untitled 2022* Ball Point Pen and Marker on 8.5x 11 Paper

INT Scene iii *Flushing Queens* (Random Store)

Ada Wickens: Hey, what's up.

me: Yo. Sorry about like how delayed it got. I just like got super caught up running errands and stuff. Um, so I actually haven't like seen any of your works yet, but like, um, I think they're at, they're at, uh, they're with Ana. Yeah. So, um, yeah, basically I'm just chilling with all the artists before the show so we're chilling right now over FaceTime. Um, what do you think? What do you, what do you? What's up with.. what do you think of your work that you put in?

Ada Wickens: Uh, these are some smaller pieces I made, um, one of them was a photograph that has like a painting growing on it.. And the other one is, um, like, uh, drawing on like Jessa board and it's like a low resolution photograph of, um, uh, Karen Carpenter that I traced in graphite, um, because, uh, Karen Carpenter was like really important to me as like it's...

me: Okay.

Ada Wickens: Which i know is kind of corny. Cause it's like elevator music. I mean..

me: I like elevator music.

Ada Wickens: Yeah. You know, the carpenters?

me: Yeah. I love the carpenters.

Ada Wickens: Yeah. Yeah. Um, there was uh, there was like the first record that I bought and that was, it's like great comforting music to me.. And, they would play it over the. The PA at my school in Japan every morning. Cause they love the carpenters in Japan. They have this very strong, like almost maternal connection to Karen carpenter.

me: Cool.

Ada Wickens: And I like wrote a poem about her to go along with it, but I can send you if you're interested.

me: Definitely. Um, can you just send me like over text or do you want my email or something?

Ada Wickens: I can send it to you over text.

me: Cool.

I never received the poem

Ada Wickens: Yeah, I would put that into, um, um, it was at, um, at a party at my house last year. Like, um, my house got like trashed and like a bunch of people like fell asleep on my couch and in my bed. So I like slept on the floor and then woke up the next day. And everyone was like still drunk and decrepit and horrible. And I like put on like a carpenter's record player and the record player was like fucked cause someone kicked it the night before. So the needle was like.. Maladjusted or something... it was all crackly. And like her voice was like really distorted and this guy was like .. “dude, this sounds fucked up.... Like, this is how she... Like this sounds like how she ended up bro.” and that just really stuck with me.. and sort of thinking of like how she's a really documented person and...

Store clerk yells at me

Store Clerk: we're closed!

me: you're closed?

Looks back down at the facetime call and says..

me: Sorry. I'm like in a store right now. This guy is telling me to leave. But um, yeah. Yeah. Um, yeah. Very Cool.

Ada Wickens: So. Just thinking about the photographic and nature, of her it's like... Think about how photography is like it's sort of in and of itself like a sign of death and like, it's sort of like temporarily frozen and how digitized images get shared.. They lose their resolution over time. And having someone be like captured on celluloid and like degrading over time and like embedded as like data into vinyl or like onto a hard drive...

me: That's cool. That makes sense. It's really interesting. Yeah. I don't have much to say back because. The goal is to just be in this certain situation and then listen to you talk.. Um, and, and I did just record that, so I hope you're okay with that because I.. I'm transcribing it.

Ada Wickens: yeah thats cool.

I was feeling very ADHD at the time and was also trying to find Zuzia to tell her that the store was closed. I think the clerk was lying to me because after i hung up the phone, the store seemed like a normal, open, functional store. He must have not liked how I was standing in one spot talking on the phone and not buying anything. Anyways i'm glad I recorded Ada because what she said was super amazing and I would have forgotten due to my ADHD.

-Ada Wickens

Yesterday once more I think, 2021, untitled, 2021

INT. Scene =) *My Living room (east williamsburg)*

me: did you think of this idea while on ketamine?

Olivia Schoenig: ya

-Olivia Schoenig *Sailboat in a Ketamine Jar 2022.* Clay and Mesh with White Acrylic Paint inside of a Glass Ketamine Jar.

Scene 77 *MY ROOM/ East Village running to Fedex (East Williamsburg/ East Village)*

I sit down in my dark room and click the facetime app.

This is a later facetime because Daphne tried calling me earlier when i was running to FedEx. here's our earlier interaction that I wrote down in my notes when i was manically running.

FaceTime no 1:

Daph FaceTimes me while I'm running down avenue A to print out a picture of Elijah .

Hey what's up

Hey I'm running down the street right now

She looks content like she's at her desk. Ready to talk

I realize I don't have a way to record the conversation so I tell her:

Fuck I don't have a way to record this

I ask: do u have a way to record this? Then u send me the audio?

She seems confused

She asks me what exactly do you want from us? (Ada +Daphne)

so basically I want to ask u about your work and capture the moment. And transcribe the audio...

Okaayyy Wordd

can I call u guys in like an hour ?

Soo we're actually getting dinner in like 30 minutes

Then we are going to this thing at 8. Can I FaceTime you at 10:30?

Okay so is this think like a party?

No no it's a "viewing"

She says with a sarcastic yet seductive tone.

Oh lol

Yeah I won't end up facedown drunk on the side of the road FaceTiming you late.

Lol okay word. Cya at 10:30

(My room)

On the facetime app.

me : whats up

Daphne Knouse:Not much.

me: Cool. How was the viewing?

Daphne Knouse: It was not great.

me:What'd you view?

Daphne Knouse:We watched the new episode of euphoria.

me: The first episode?

Daphne Knouse: No, the new episode.

me: Oh, the new episode Yeah. That's chill. Was that film clubbers?

Daphne Knouse: It was film clubbers adjacent . It was like a film clubbers pop-up.

me: Um, sweet. Yeah, I kind of don't like euphoria because they play.. I mean, there's so much music in it. I don't know why.

Daphne Knouse: Yeah. I was pretty adamantly like, uh, I'm not going to watch this for a long time, but then I let myself be drugged by the bright lights and music and Mr. Fez.

me : Yeah. Mr. Fez... Mr. Fez is cool. But, um, anyways. Yeah, I actually still havent seen your drawings in person, but, um, I really liked them. Is there any funny story behind them?

Daphne Knouse: Um, let me think. Well, the one with the dog is from. Like a series that I've been working on all semester, pretty much just taken from references from these European attack dog training, like sports championships that they have.

me: nice

Daphne Knouse: Um, which is pretty crazy. I didn't know that they did that as like a competitive sport. like attack, shock training, but

those videos are really eerie and strange. So that's kind of a funny, weird thing, they do. Like they wear the big suits, like crazy suits, and then there are all these different events, like, yeah, this guy like fires off a gun and then the dog comes in and chases them and like.. And then like basically wears a bunch of thick clothes and, yeah, I can send you, I can send you one of the pictures, but I've been working with these stills for a long time.

me: cool

Daphne Knouse:.. And then I wrote like a whole, a whole thing about the... Whatever, like philosophical implications of it, but they're just cool pictures.

me:I would like to read your thing.

Daphne Knouse: yeah. yeah. Oh, here's a, here's a cool picture.

I still havent opened her dms ive just been starring at her drawing talking to her.

me: Are you DM-ing? cause I actually, I have Instagram open right now. Looking at your drawing.

Daphne Knouse: Okay. Yeah, i can dm it to you.

me: Cool.

Daphne Knouse: If I can do that on the computer, I'm only using Instagram on the computer now. Which is, which is useful to me.

me: Yeah.

Daphne Knouse: Okay. Yeah. This, is this is my view.

(shows me her view of instagram and clicks on a video, and shows me)

me: Whoa.

Daphne Knouse: The only videos I've really been able to find are from the Netherlands and France. So I guess it's like this real, like, it's kind of like a strange, like ultra all of these like very like strict European cultures and like this pageantry of attack. It's really strange.

me: Cool.

Daphne Knouse: Yeah, it's kind of, kind of scary. And I was working with like video work, just like other attack, shock training videos that are from rural America and stuff. And then I've found these, (send me more pictures) which I thought were a lot stranger.

me: Yeah.

Daphne Knouse: Yeah. like everyone's having a fun time. Well, it's also weird. Like the body language of the people is obviously really strange. Cause they're like almost Olympian esk and the dog's body language is crazy too. Cause they're like wagging their tails and having a good time. They move between play and, like pure aggression. So it is like a call and response, but it's like, they're pretending to be like aggressors.

me: Interesting

Daphne Knouse: But it's also interesting because it's like, I don't know, there's this whole idea of, kind of like bastardizing this, like supposedly like clearly friendly and like good partnership relationship that we have with, with dogs, as animals, as manipulating that partnership. And then. So as to say about our relationship with ourselves and as to say about our relationship with nature as a whole. The way civilization uses... but also they're just like fun to draw.

Im looking at all these photos of man and dog underneath olympic stadium lights and i think to myself.. "I love listening to daphne talk about these but its going to be so fukin hard to type all of this out and i can't even figure out how to click on the image to view it full size. Although I find myself having no intentions of attempting to wrap up the conversation.

me: I don't know why I keep double clicking. Do I just click it once? Oh yeah, yeah, yeah, yeah. Wow.

Daphne Knouse: And then there's the one. where hes like biting his crotch, which was really, I think is this,.

me: Oh, wait,

(figures out how to view the image full sized)

me: Did you send it? Oh yeah. yeah, this one. Yeah. His arms being up. like, it's almost like he's like getting.. it's like, very sexual in this a way

Daphne Knouse: Yeah. which is kind of the most like, yeah. he's showing off his masculinity, but also true.

Ill conclude it here <3

-Daphne Knouse

INT Scene (: *Livingroom*

Sam Jorgensen: Can you just put down that I don't wanna be interviewed?

me: yeah

-Sam Jorgensen *Untitled* Charcoal on 8.5 x 11 paper

INT Scene uvu *Living Room* (Bushwick)

Kenneth Hobbs: This was supposed to be my sketchbook type of thing but then i kinda went crazy.

me: thats chill.

Kenneth Hobbs: also it's been a decade since i've sketched

-Kenneth Hobbs *Untitled* pen on paper

INT Scene *Rooftop of my house* (Bushwick)

Elijah Lajmer: The show goes on.

The End.

