



Documented Artistic Research Project  
(Doctoral Thesis)

*This Untethered Buffoon or  
the Trickster in Everything*

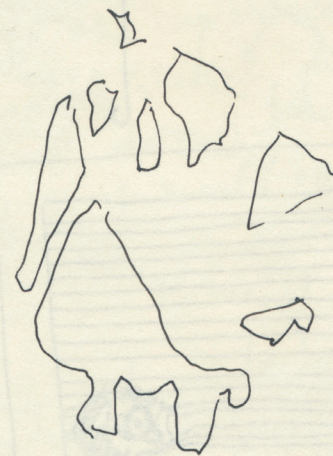
**SQUIRM**  
*the book*

FRAGMENT

**Nº 12**



# doodles from the academy



—  
Stacey Sacks

STOCKHOLM | STOCKHOLMS  
UNIVERSITY | KONSTNÄRLIGA  
OF THE ARTS | HÖGSKOLA

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Documented Artistic Research Project (Doctoral Thesis)  
Stacey Sacks  
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Back - *As Above So Below*, Filmhuset, Stockholm, 2019.

## Introduction

**'A fieldwork diary is like a scrapbook that you read and reread in different ways, finding unexpected meanings and pairings as well as blind alleys and dead ends. In thinking about it, I am reminded of how a small child plays for hours arranging and rearranging blocks and marbles, toy animals and postage stamps. Then the life in the collection crackles. Then we sense what Walter Benjamin meant when he said that a true collection amounts to a magic *encyclopedia*. What he meant was that because it is the offspring of both design and chance, a collection can function like a fortuneteller's wheel.'**

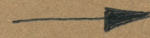
MICHAEL TAUSSIG  
(2011, p.47)

While drawing or writing in my notebooks, my hallucinatory focus on mundane, banal details becomes all-consuming. In its utter realness, the everyday transforms into abstraction, a series of relational lines in space given new life on the page. I try not to endow the ordinary thing with meaning, but rather, in the moment of giving attention to that fleeting body – a dog, a subway railing, a commuter's shoe, the shape of the surveillance camera – or of simply allowing a doodle to become itself, I drop into a kind of time that elongates and stretches. Everything simultaneously disappears and intensifies. Sounds and scents sharpen. Falling into gaps between the gaps, swallowed by that which presents itself, I'm losing all sense of my own subjectivity as I use my eyes, hands, a pen and notebook to enter the space of being totally interested and immersed in that which arrives. It's a radical act of self-care to give myself the gift of this time to witness and capture fleeting instants, not caring about failing or being true to the so-called original. It keeps me off my phone and makes me feel alive, a part of yet also ironically apart from the world. Observation in this sense offers alternative kinds of intimacy and distance. As immersive everyday artistic practice, the drawings, scribbles and doodles become shadows and traces, almost fetishistic archives of daily experience. Here I use fetish in its sense as a sacred object, 'an object we hold so dear as to seem possessed by spiritual power' (Taussig 2011,p.105).

As an acute and compulsive practice merging curiosity, imagination and documentation, the accumulation of notebooks become labour, action, time, space and lived experience made present. I like to imagine that in the doing, the temporality they demand and generate is non-reproductive of heteronormative and capitalist modes of production. As genderqueer artist Dean Hutton says at an interview in Johannesburg on 30 January 2020, 'When you're doing this shit you don't even know what you're missing.'

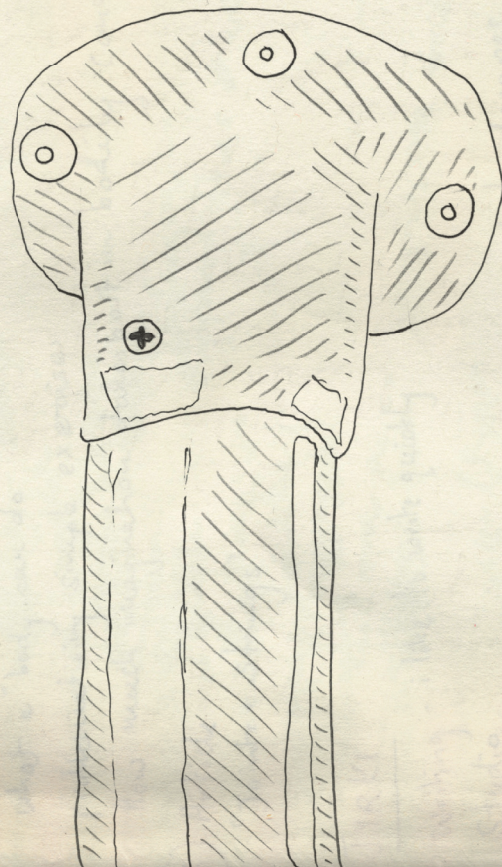
SAAR 16 : AUG 7 2016

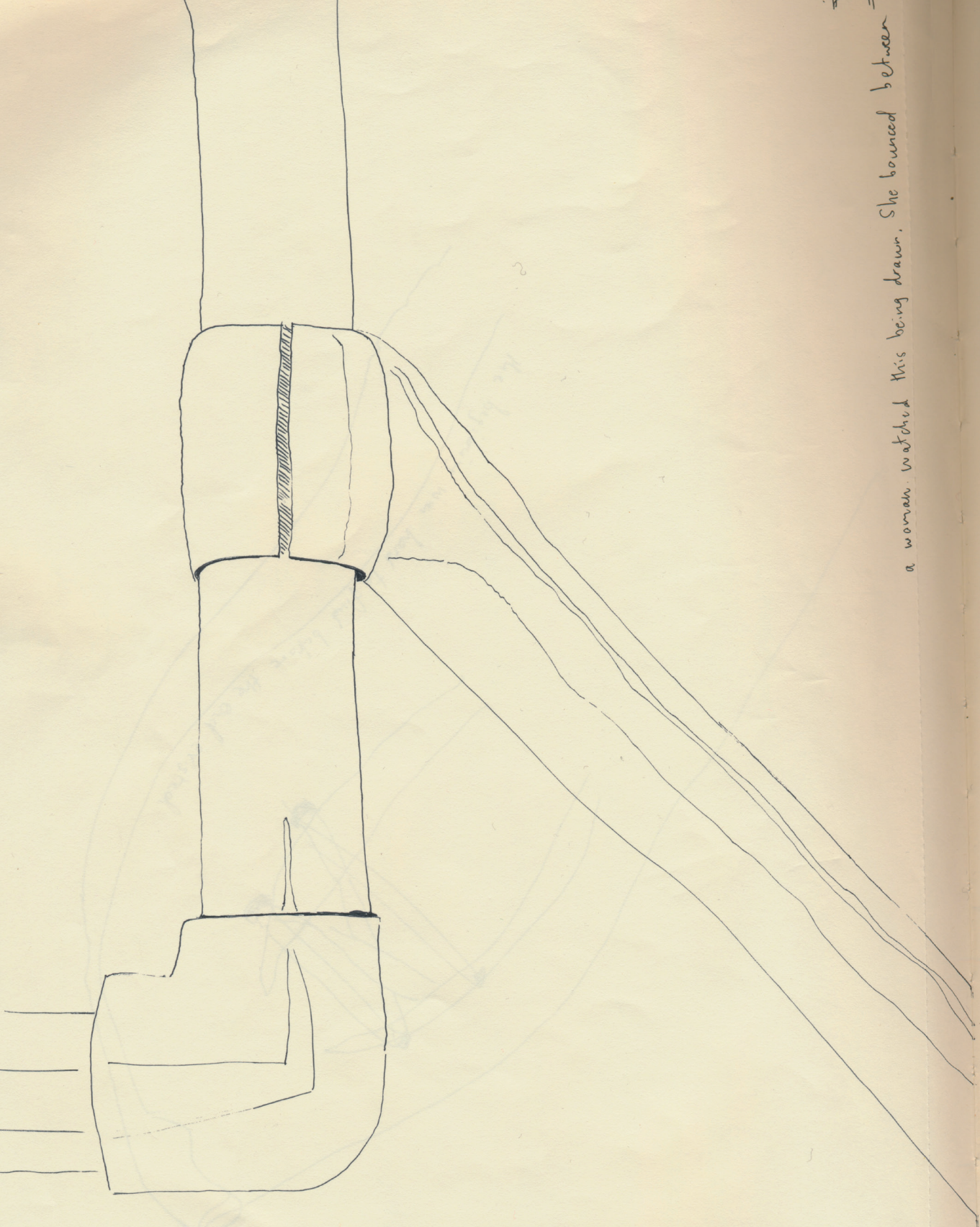
MID-SEPT. 2016



to turn towards things that few people take the time to look at

Till Rapsten '17

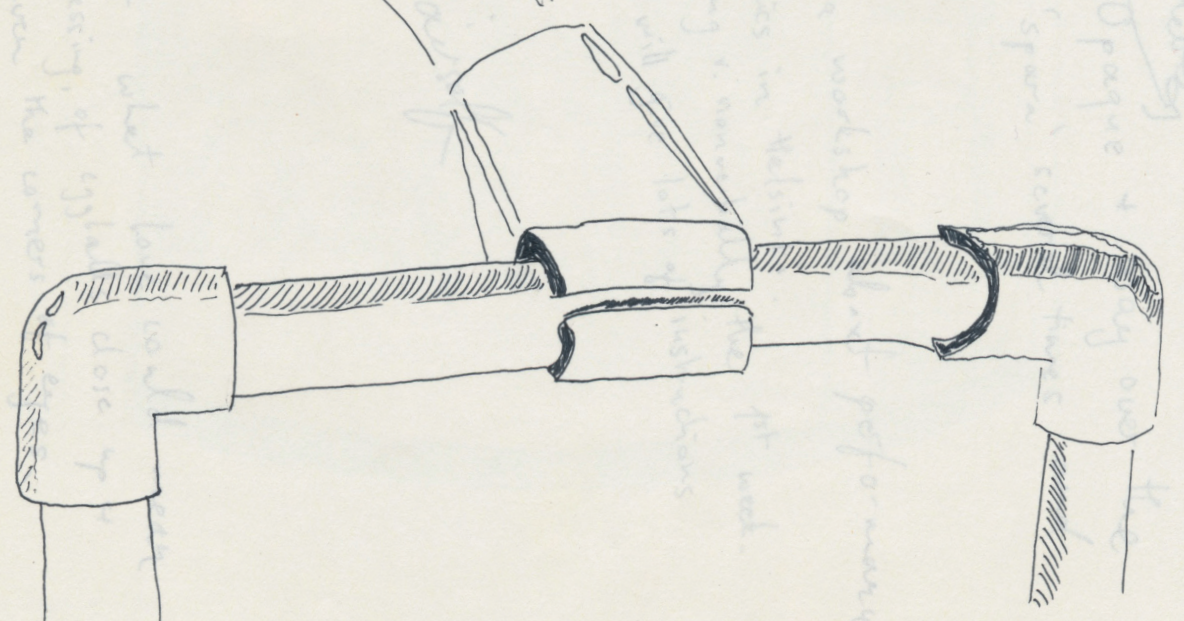
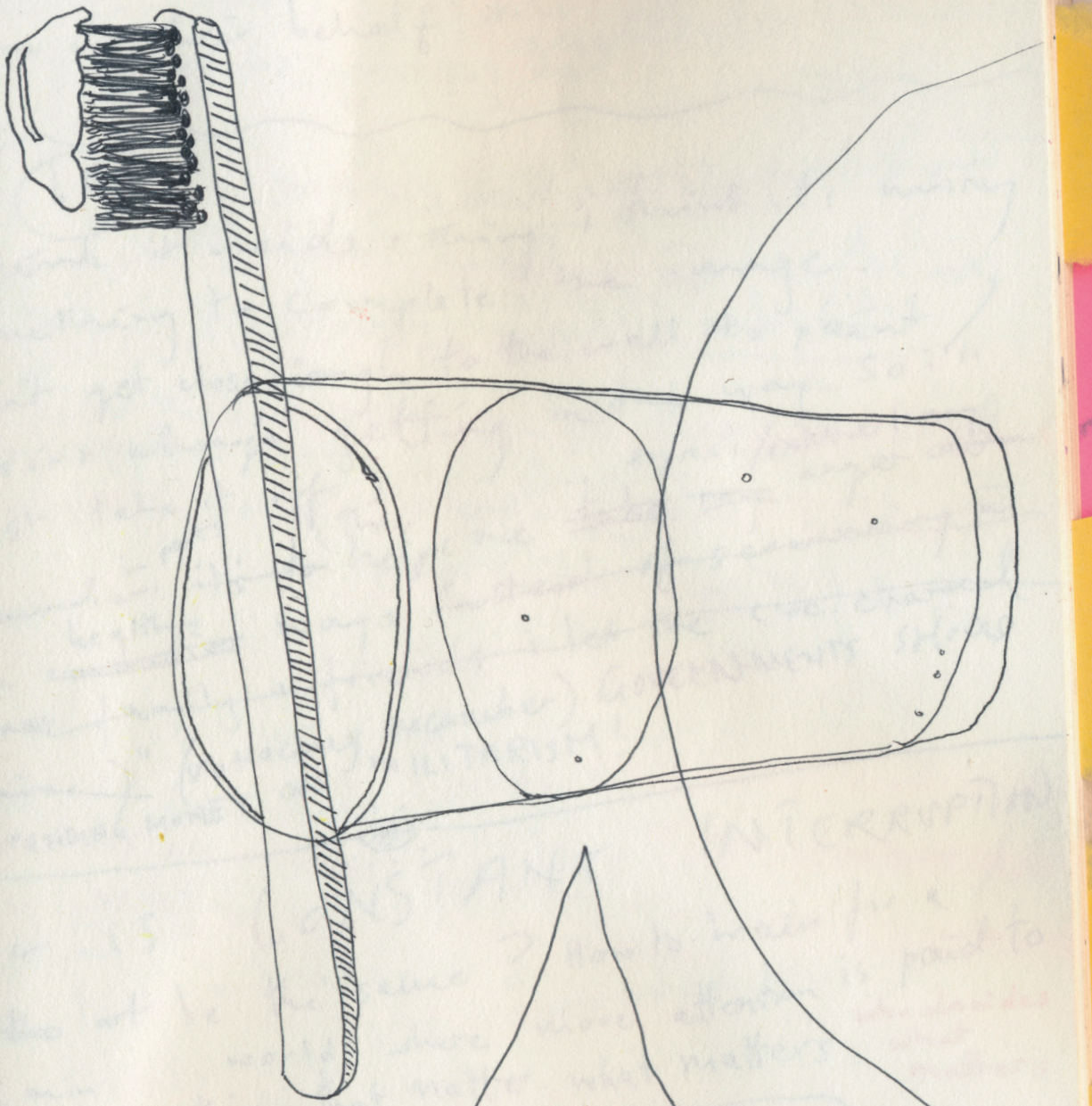




a woman watched this being drawn. She bounced between



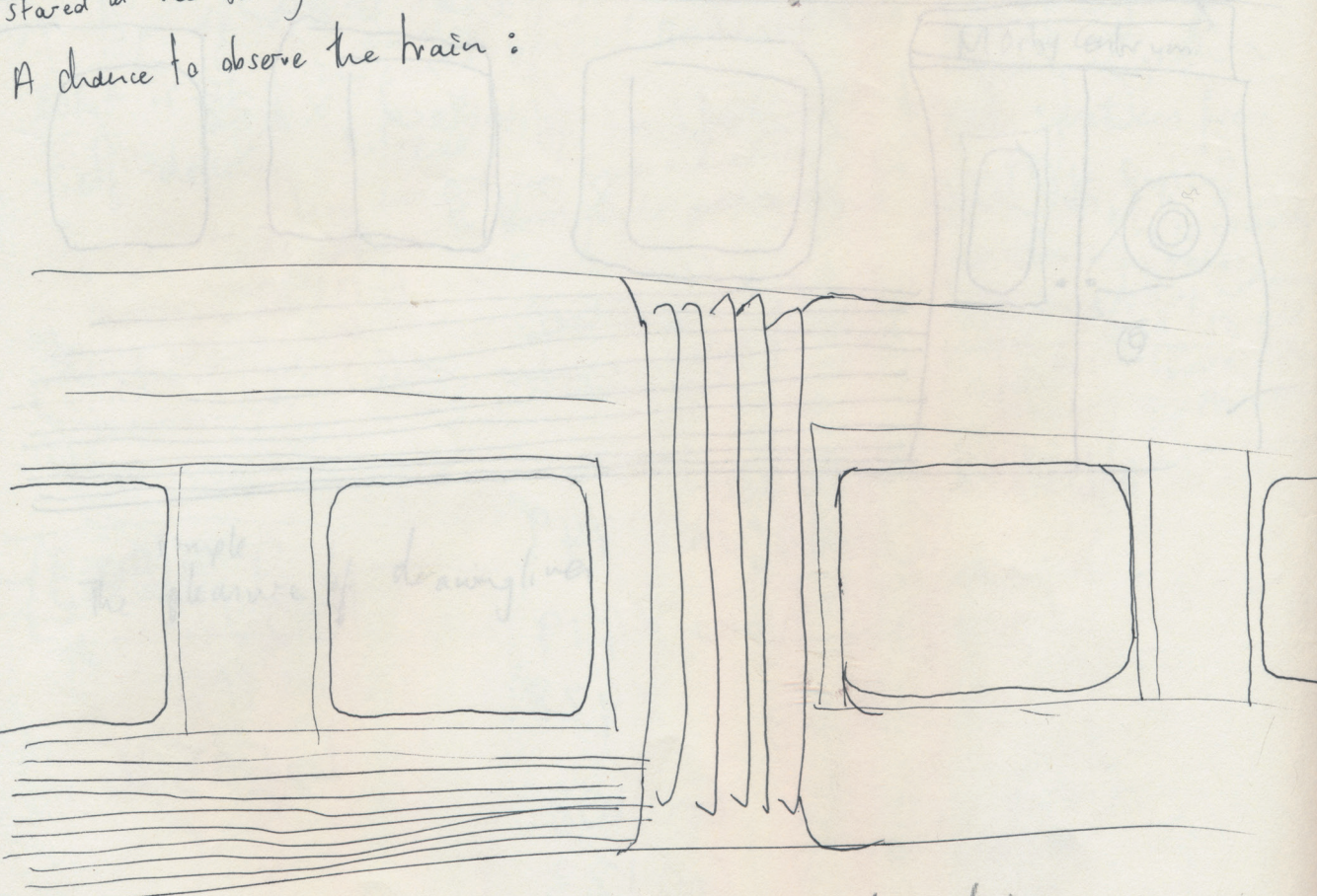
Drawing strangers without taking a @ the pad



one of your... to fall about systems of oppression a domination a subordination  
the state of... the Swedish health care system made it to the p...  
Lib's talk about a shade of lipstick color that should keep women  
service... She has packed on a pastel - orange. Prague +  
outlines of her lips the she certainly didn't care she repeated 'sp...'  
sent me to a waiting room.  
buildings now - wave unless  
they do  
bus 164 fill Soder's jacket. Do: want to do a workshop about performance  
writing on bus 164  
which... creates an oppressive... according to some academics in Helsinki  
IMPROV  
A working exercise: I got stuck: On the forehead  
I need  
I have  
yesterday  
I heard  
Re: read  
a lot about what to do  
finger covering of system  
the over the camera

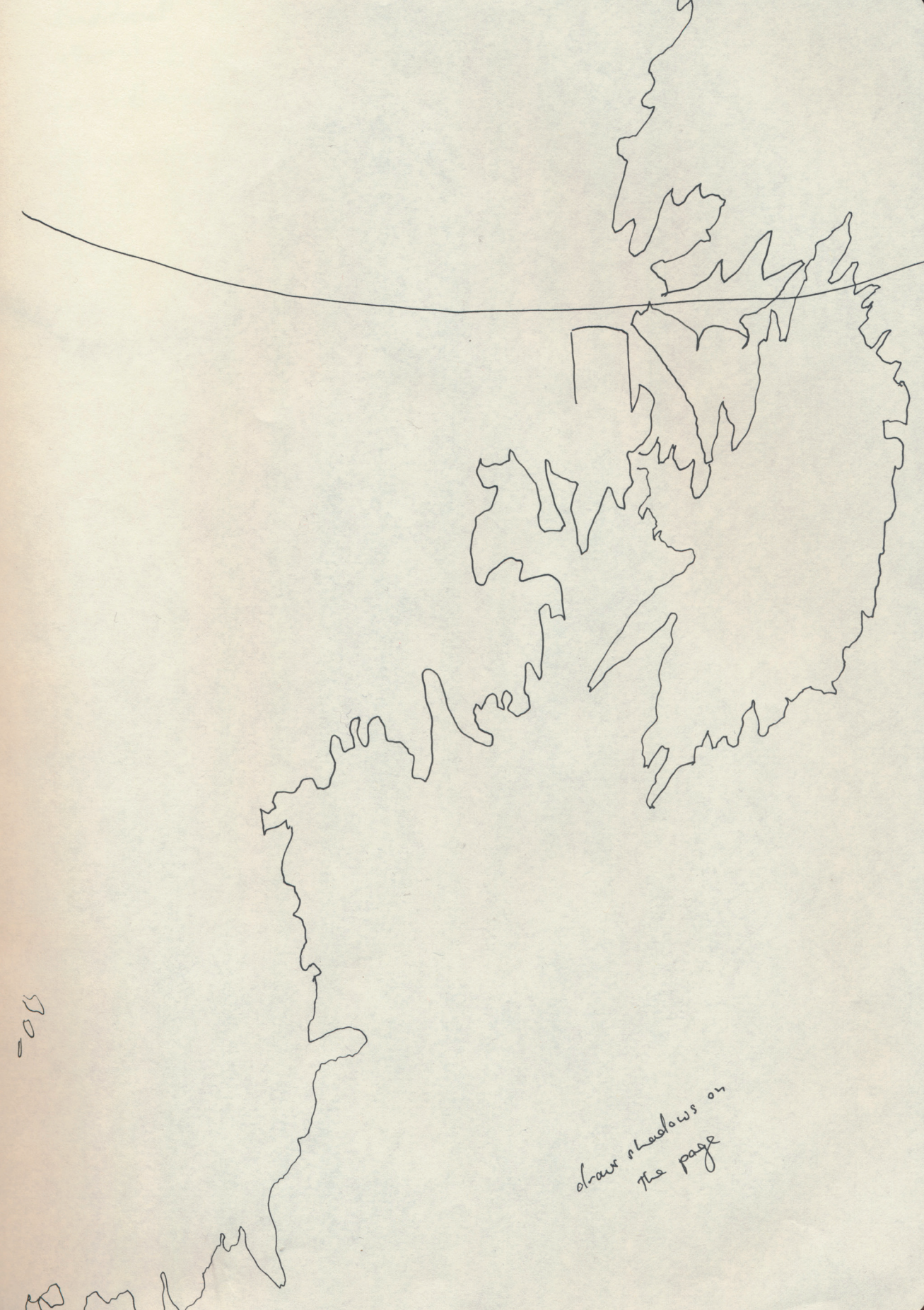
Nearing the end of this book it seems like  
Can i allow myself the belief of D. Trump who known as Donald Trump. That  
stubborn belief in everything I say regardless of how ridiculous it feels.  
No actual politicians were harmed during the making of this film.  
On the writing of this page. Can i be here right now, the with the opening bars  
and the refusal to make eye contact. A few nights ago they robbed the  
ICA close to home. Now that sounds more like home. That's something you  
could ordinarily hear in a day. The power in what you say and  
what you hear. Objectifying Donald. I just jumped off the train b/c i  
didn't like the way those guys talked, the one with massive pimples all  
over his face. He was worried, wringing silver watched hands. His friend  
stared at me strong, it's the reason i got off.

A chance to observe the train:

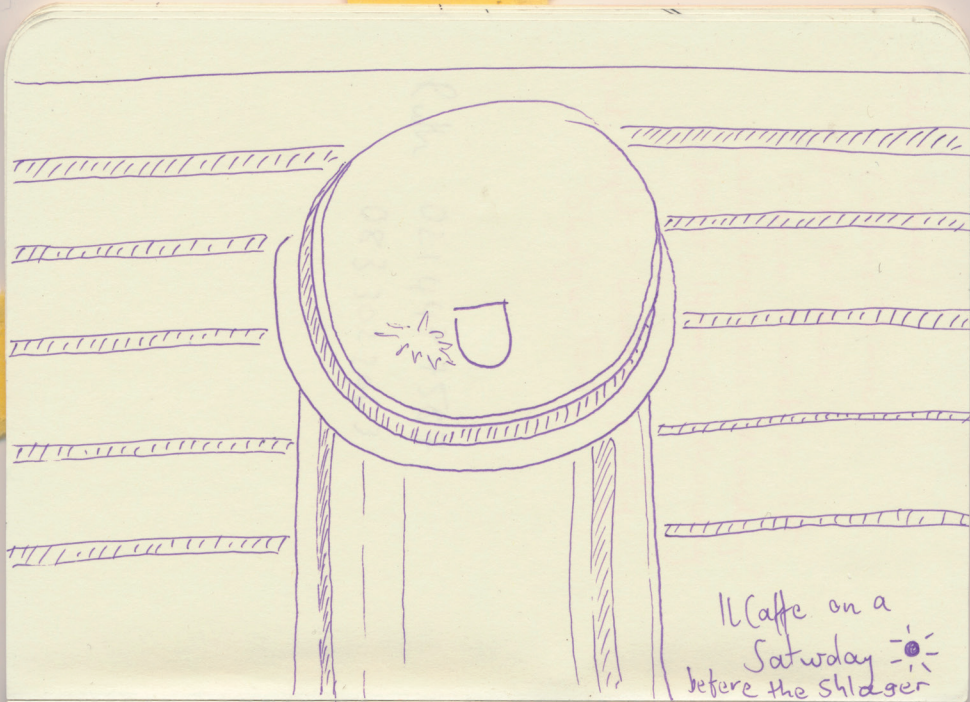


Mom's story about Billy Elliot - the final scene, the dying  
swan. It's magnificent.

300



draw shadows on  
the page



11 Caffe on a  
Saturday ☀️  
before the shlager

That and a contract with Maria Akerberg, as  
their face + products for life. (can I become  
too shallow now?) That and the knowledge  
at the end of my life that I leave the world  
a better place for me having been in it.  
That and time to read on a Spring day in  
the sun. That and finally experiencing multiple  
orgasms, many times in a row for at least  
several years. That and kissing for hours,  
just that. And perhaps children. Just that.  
Just those. Is that too much to ask. For now? ☀️

Further RESEARCH  
Laughter its effects on people suffering  
from PTSD > with Karolinska  
Does speaking about/analysing comedy kill it?

Mock: the system's obsession with percentages  
Supervisor - 5% 2% - 3%  
30% 50% 70% final seminar defence  
Sjukskrivning: 10% 75% 50% 25%



with dodging  
removing the responsibility of making sense  
impulse to take over. To be in any institution requires an  
attitude of obedience at some point. In fact, you are  
hugged right into the academy's script + seminar + lecture  
Oat: Obedience is key  
RCH addressing genes of domination + control  
... in near night blindness





the joy of doodling only increases with  
time & one's ability to let go into drawing  
it

A lot of a may know or have heard  
of Prof. Andrew Lepecki

"in undertaking a Phd in literary theory not  
literary, idiosyncrasy or at least idiosyncratic  
extensions of deeply excavations into the  
meanings of action

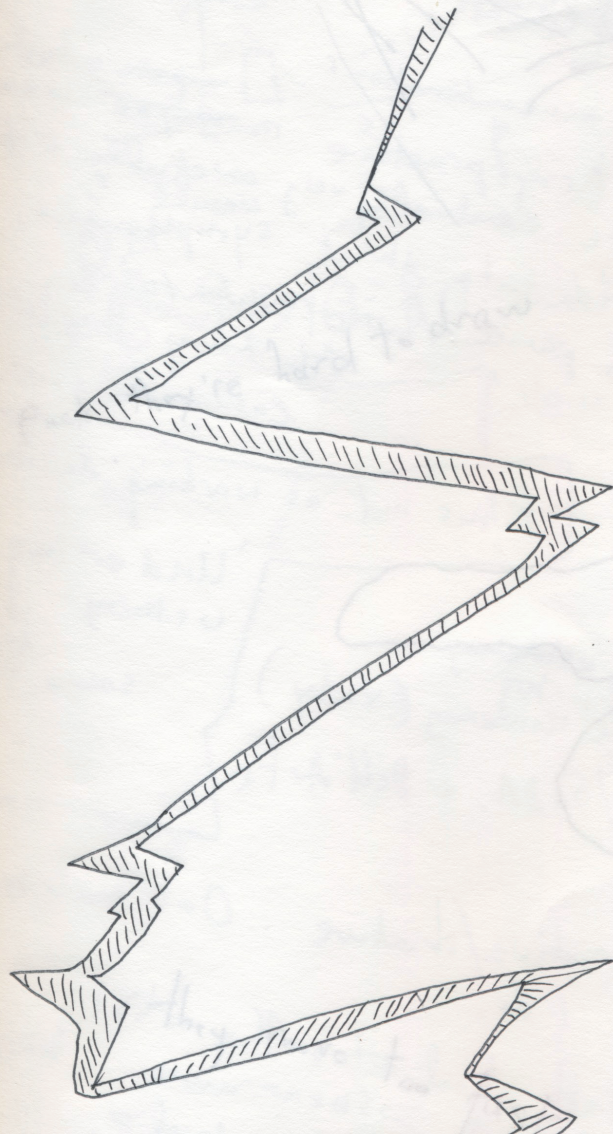


here its all the same hamster wheel game  
 what are we erecting instead of these dead lions made of plastic  
 Listen voices are everywhere this is their world there  
 shut up  
 now reading to learn to follow

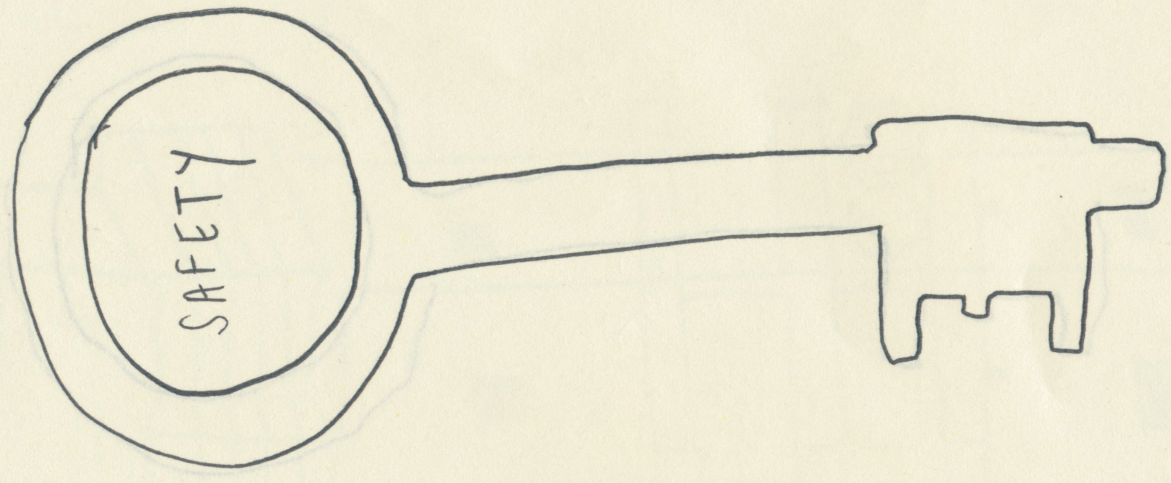
an erection of monuments  
 monuments are erected

→ Performers: as a performer, in the act of performing, who cares about/for Do: care about the aud's experience, the critics,

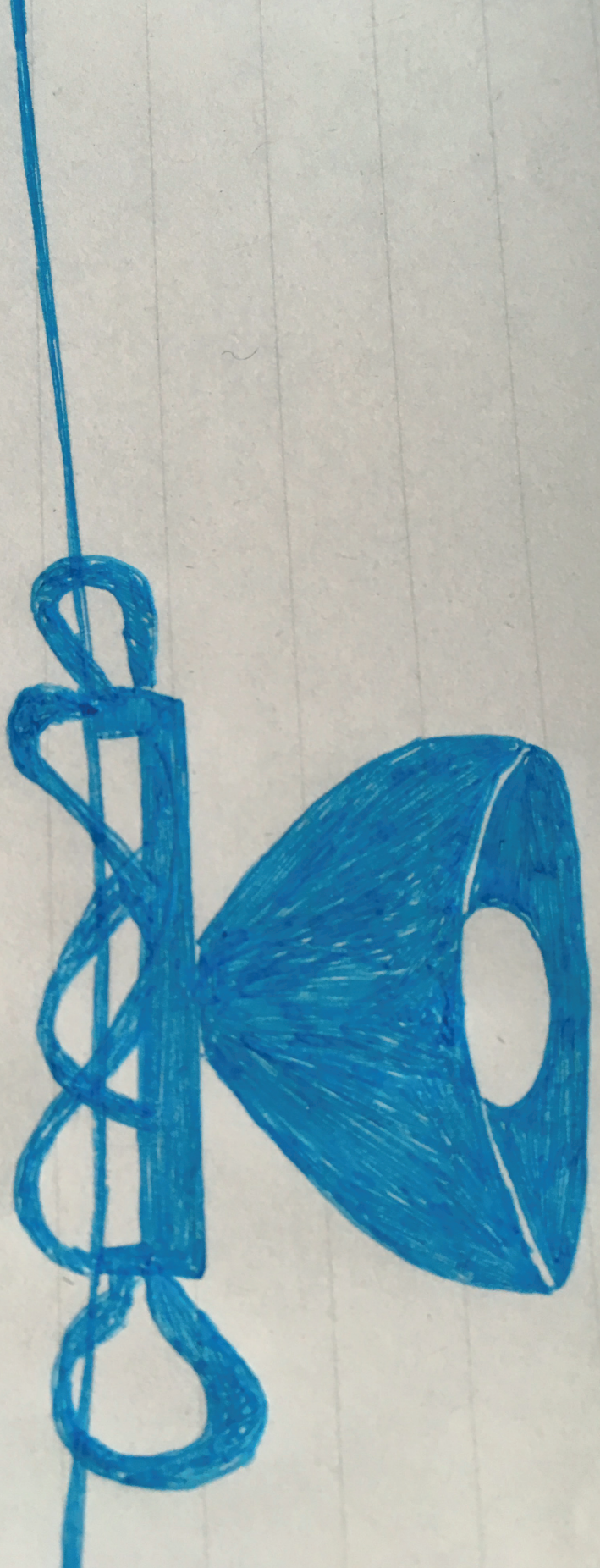
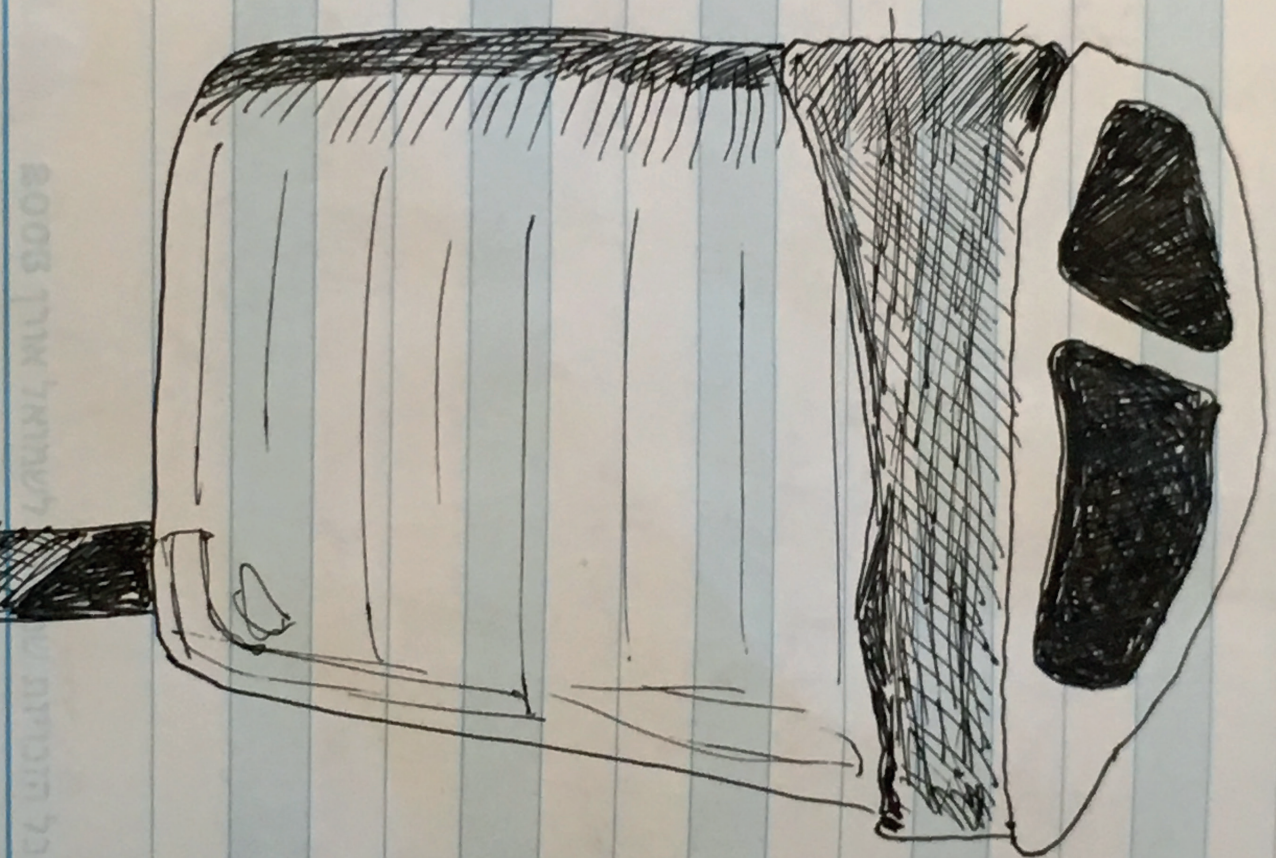
There are some <sup>magic</sup> encounters blissfully unreal in the most concrete way, nature blinding with architecture light ~~with~~ glass and mortar in blissful ways. Moments I HAVE to capture. In Malmo the twisting tower, esp that one magnetic night. But the tower, generally. Or Skanstull's smaller/older bridge. Over the water. The city animates itself.

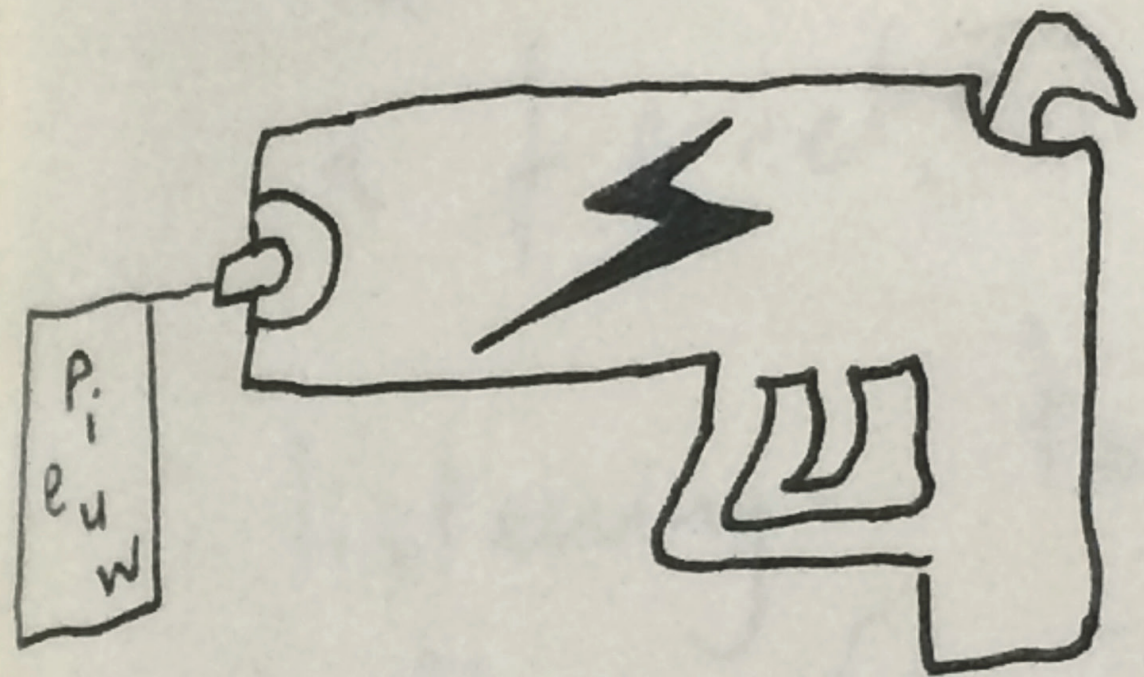
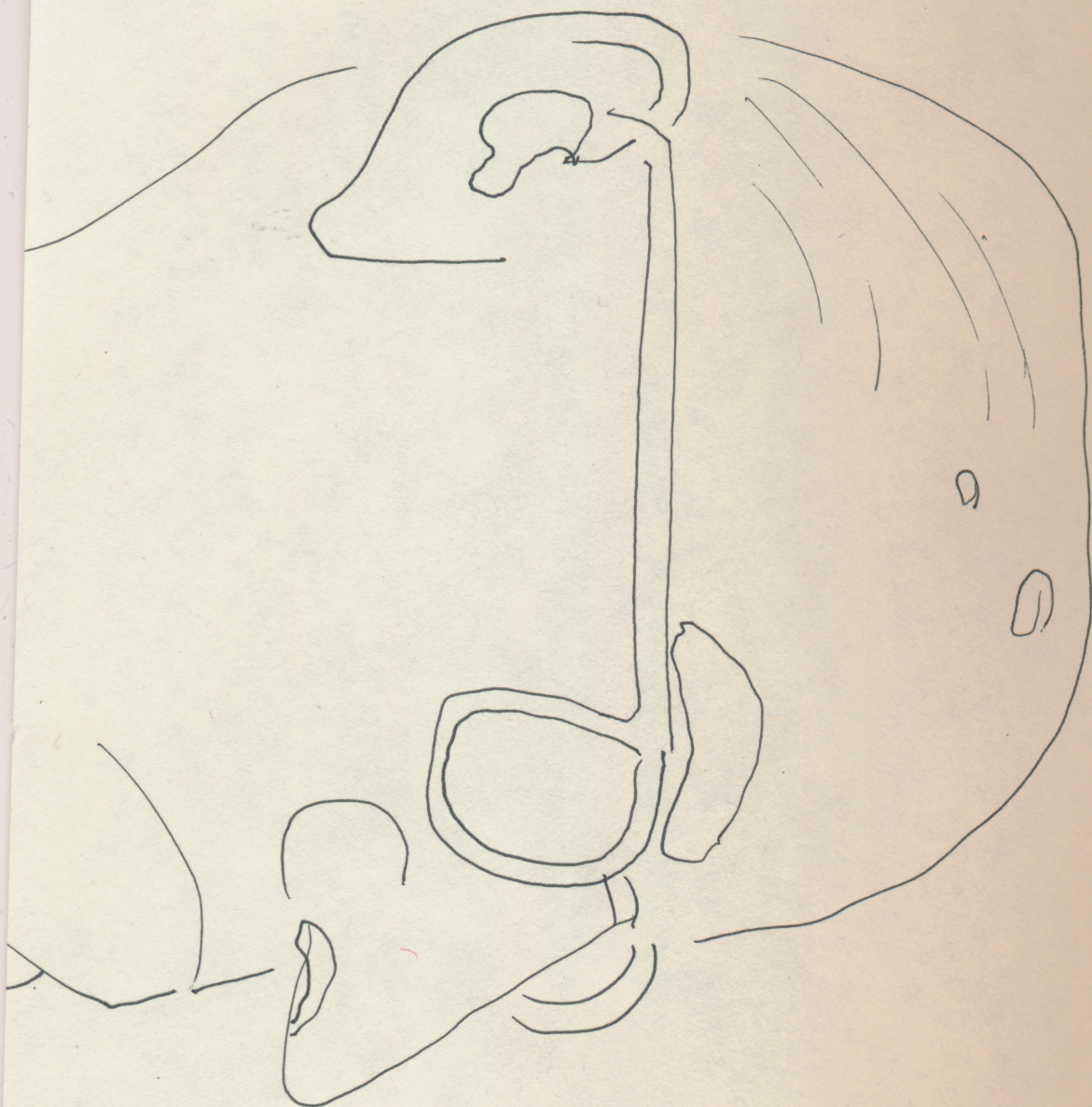


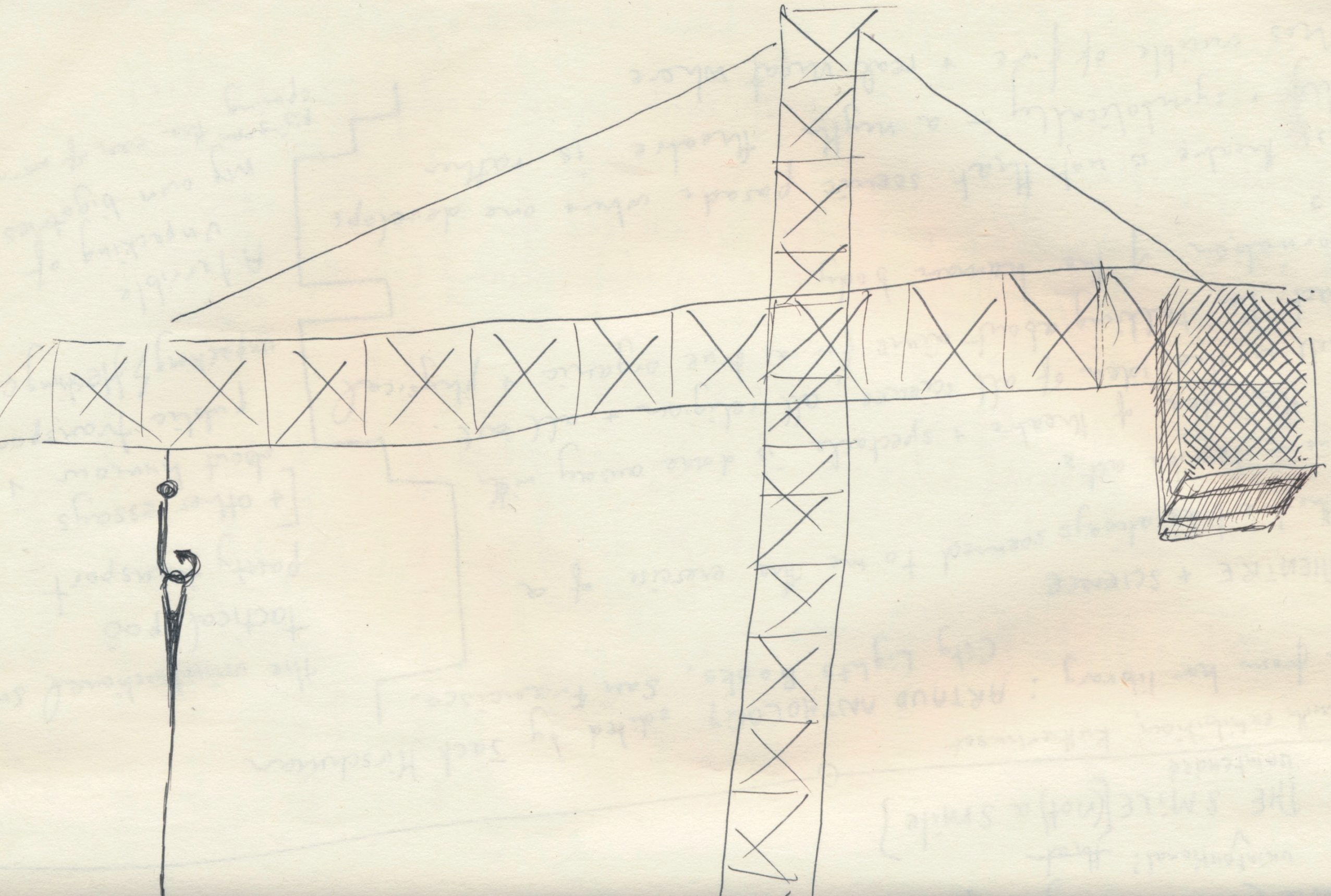
things crack

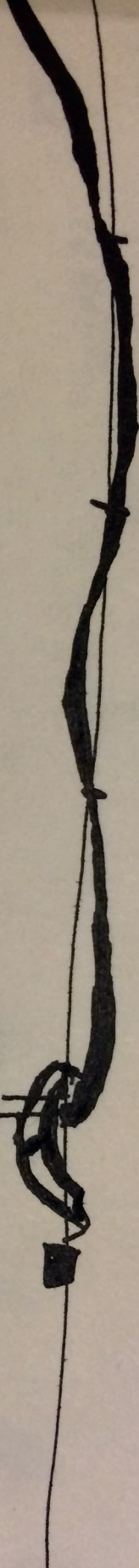
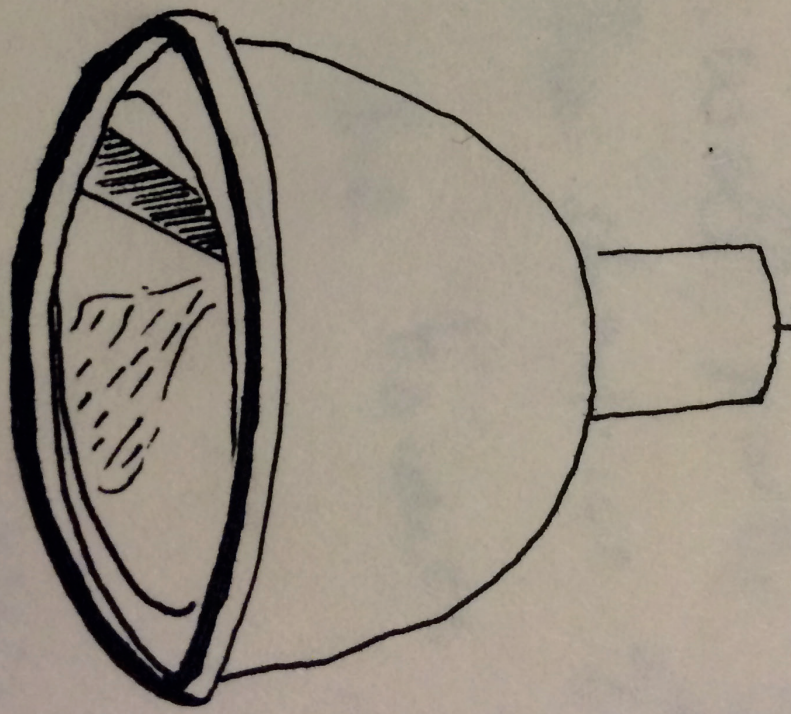


ring of the after shock.  
the a sense of safety  
never go back.







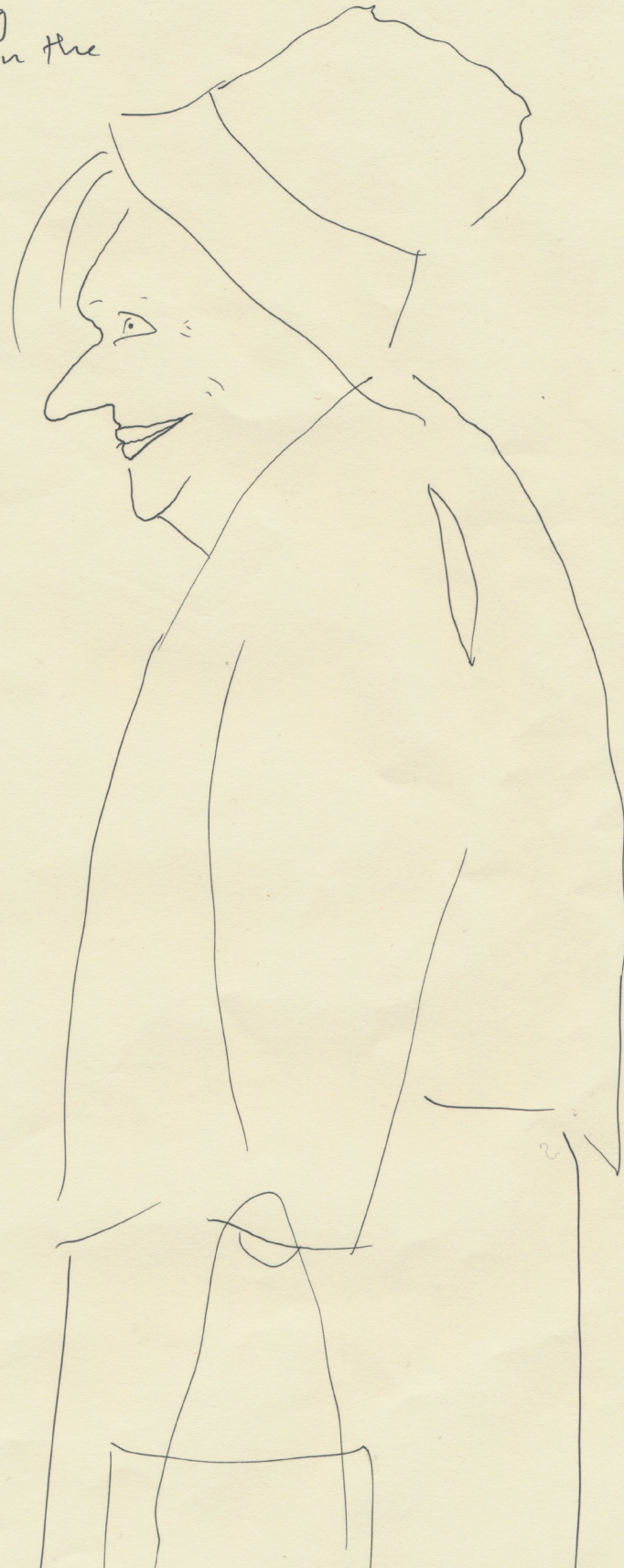


MARCH 20th

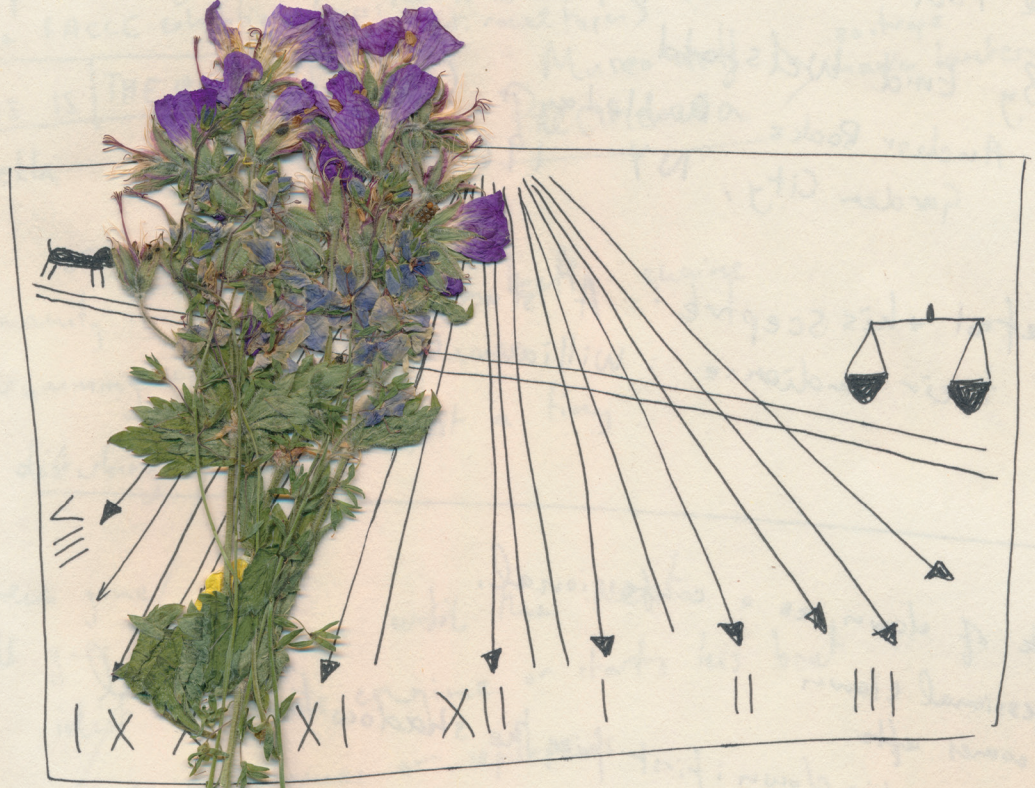
[EXPOSITION]

+ [17 April]

The woman in the light pink hat + salmon jacket holding the navy bag in her left hand stood staring in the same direction in the same spot for at least 20 mins. Staring at the stage, applauding intermittently. Every now and then when the wind blew her right arm jumped up to hold baby pink hat on the head.



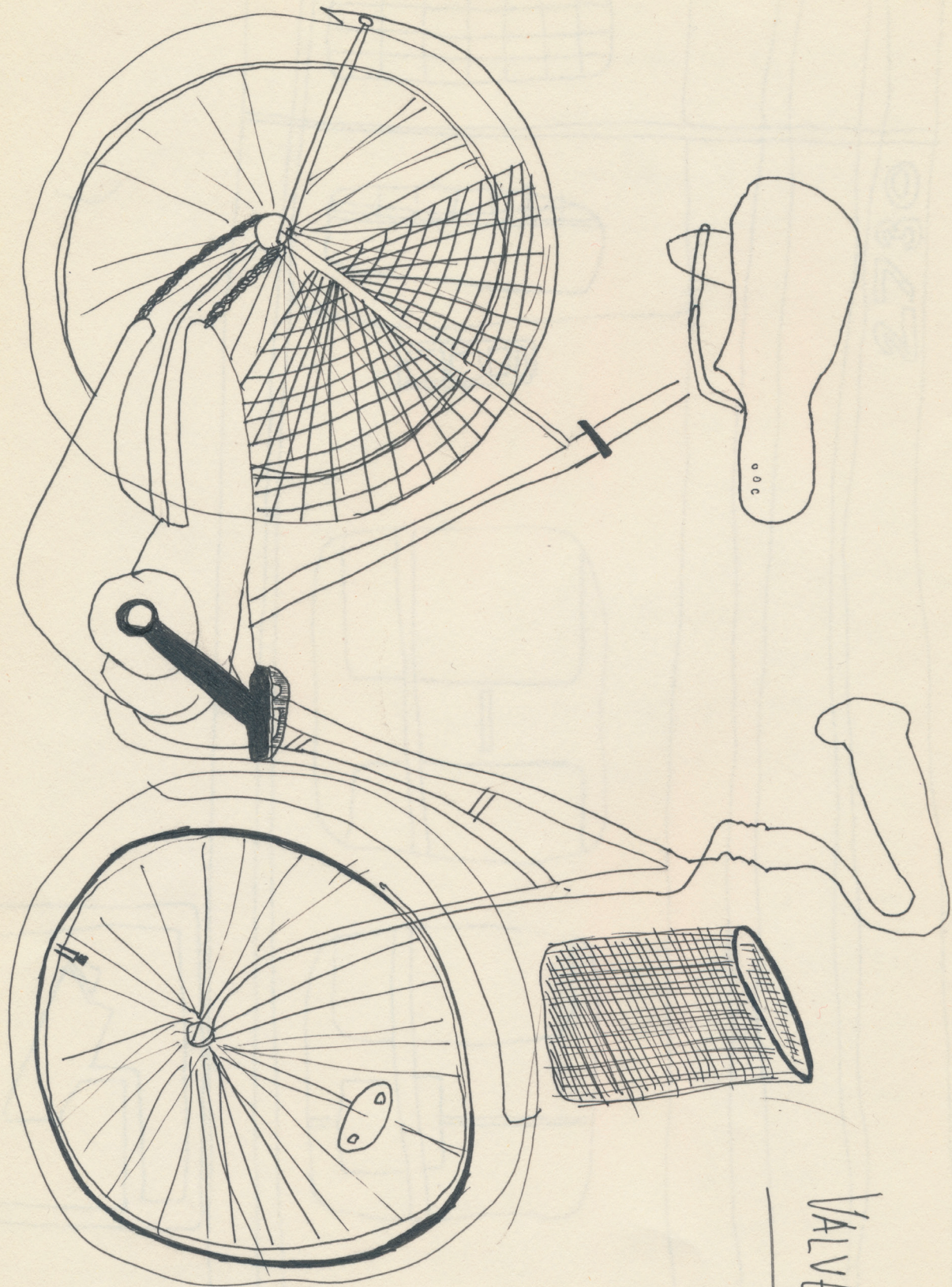
not to be bruted. He shakes my hand, twice. He's been in Italy 14 years. A man is shouting in Italian, crossing the road holding his umbrella high. His shouts transform into opera singing. He has a good voice for a mad man. A free man. Singing on the streets, for noone in particular. A woman films on her ipad, focussing above the market on the grand building which is famous for something I know nothing about. A cyclist talks on his phone. I think it's a he from his beard. Small trucks called 'apercars' are everywhere. A woman cycles carrying a large pink umbrella. The image on the building opposite is such:



Piazza Delle Erbe. Nice to meet you on whatever day this is.

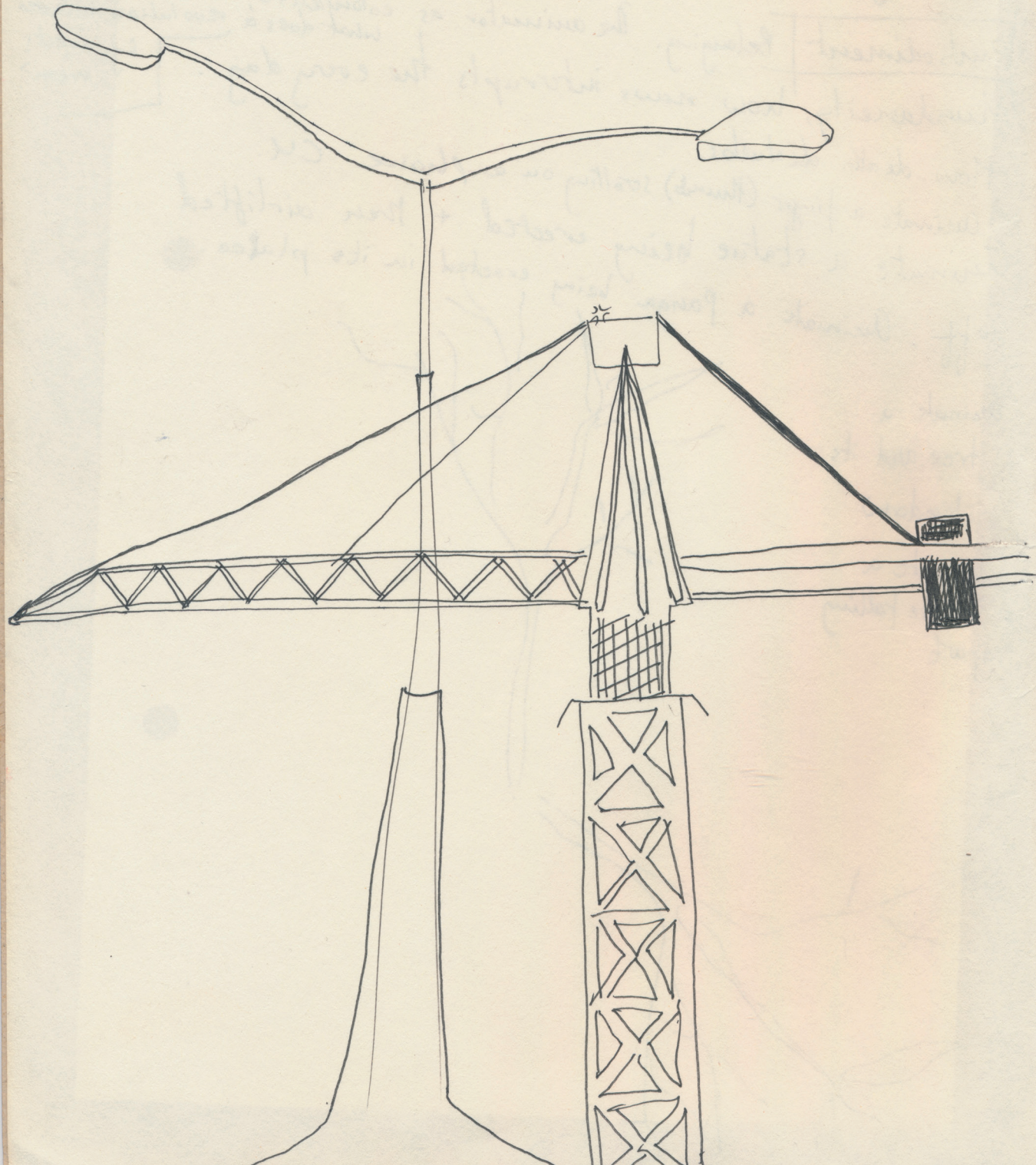






VALVE

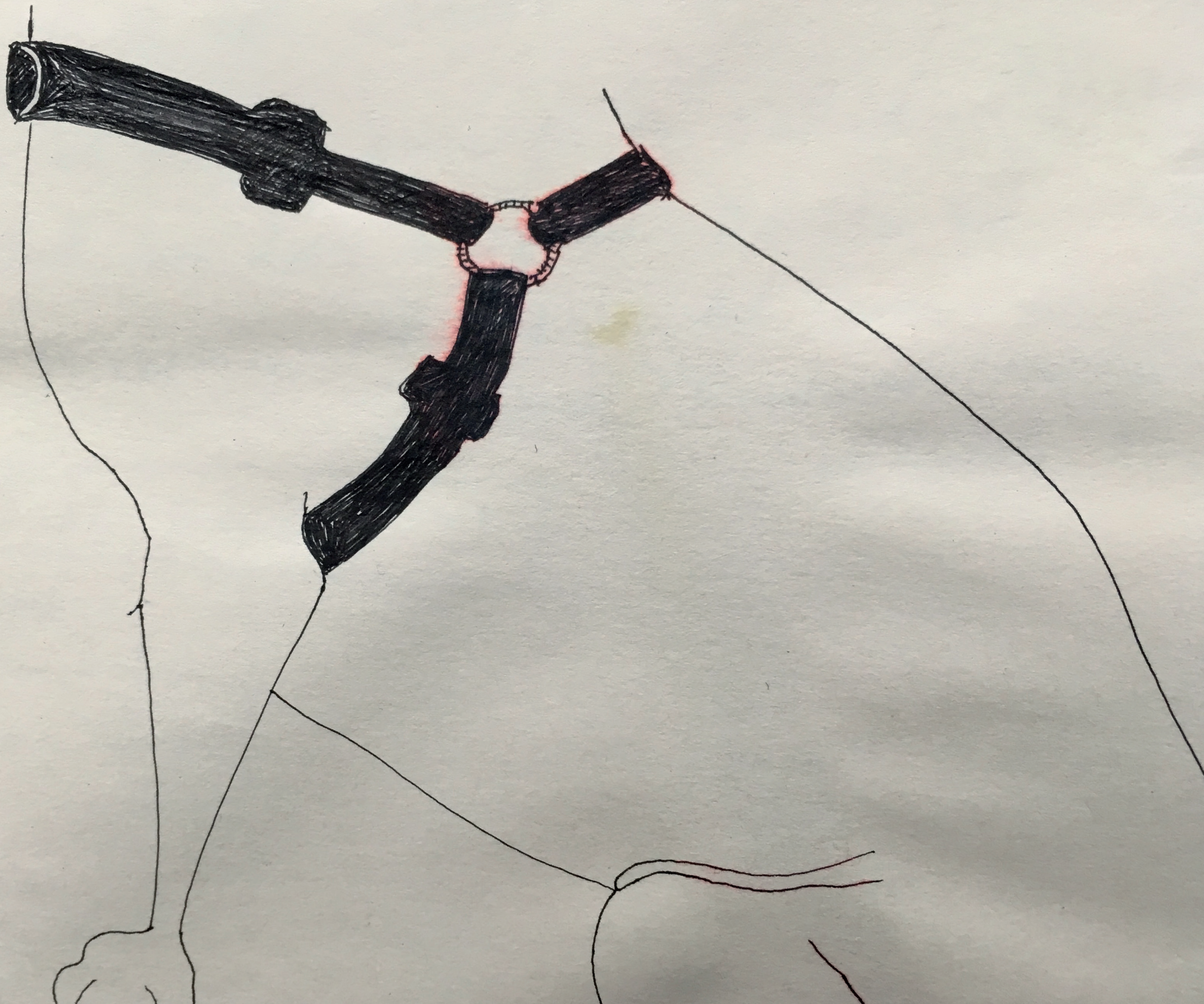
Earlier this morning watching people's shadows walking awkwardly but how to connect what I've been animating with the theories/philosophies I've been encountering. Uncertainty is an upside down funnel all the way down.



ato)

g -  
ay

ut  
ave.





The shape of the frame  
that you choose to highlight

The CANVAS of your "exposition"

What effects do you want to put out into the world

Draw the shadow of long grass in a book the  
morning of the longest day of the year.

Sitting in the  
middle of field

long grass

blue flower

grey metallic ~~to~~ ochre eyed fly

on a off

The page

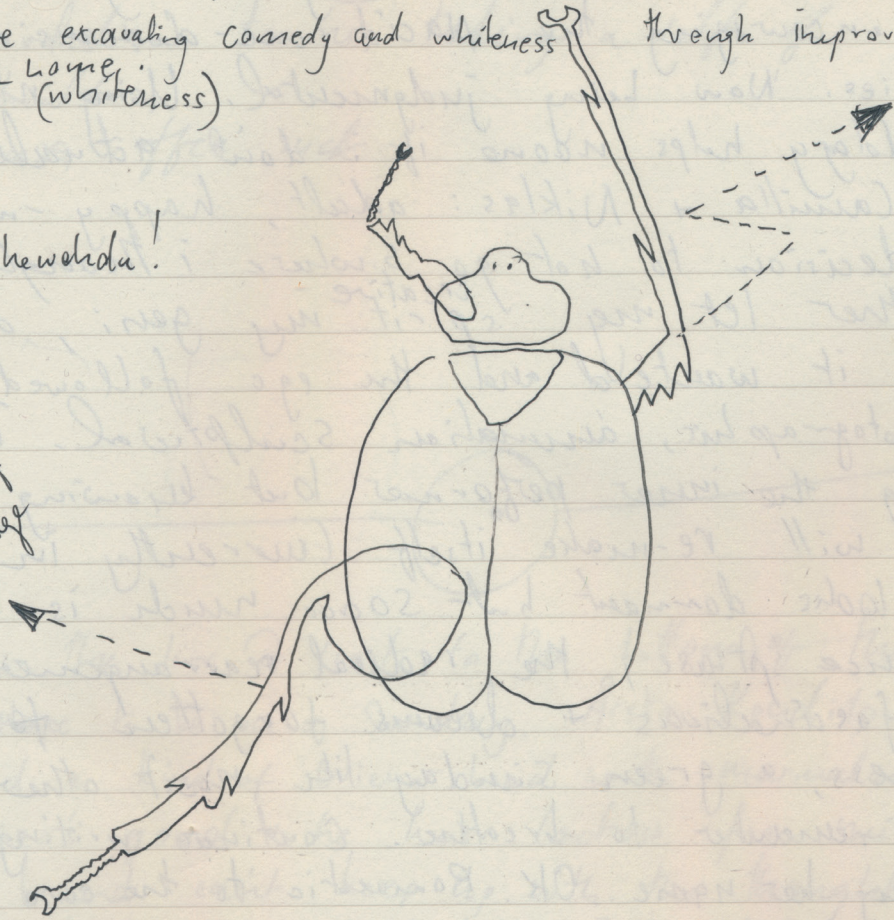
and knee. Walk to the water.

KÉANÉ: "Art is personal"

No one can ever truly understand the personal significance of a green scarab beetle on the floor in a rehearsal room & the Buddhist can't show we're excavating comedy and whiteness through improvisation and talks about <sup>home</sup> (whiteness)

Listen to Ushewehda!

the limbs roll out of image



leaving a core that transforms - to grow wherever life puts you down the seed becomes my tattoo which becomes a their rocketship.

Bar code → burglar bars → (dogs barking bird song. Maybe trumpet).

Carulla → Niklas

The clown + the trumpeteer → colonial scene → the master + his soldier. (send the tell the

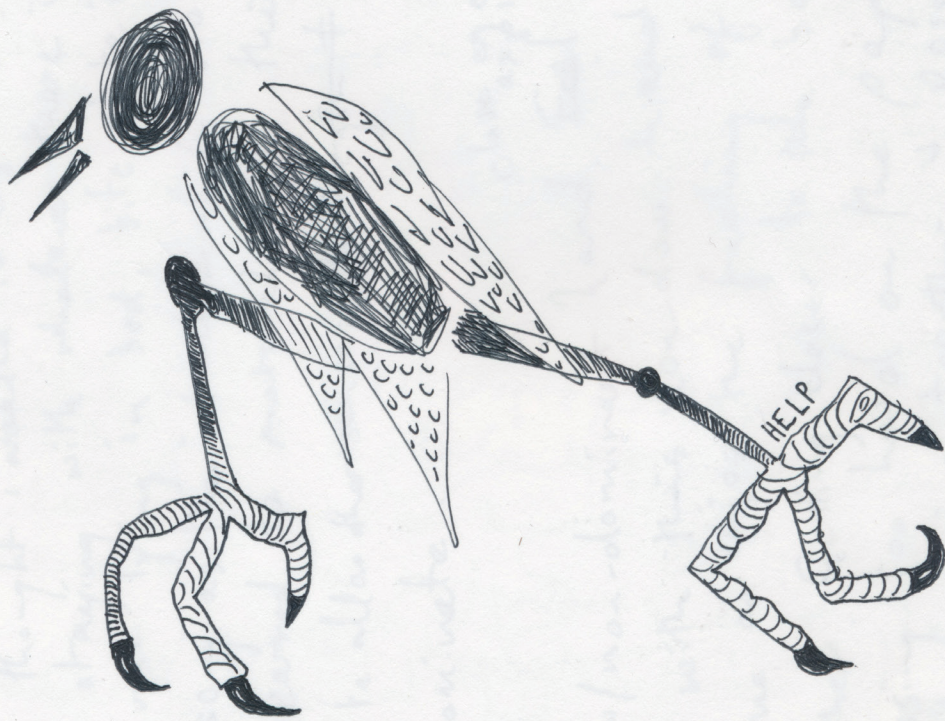
(conrad:)



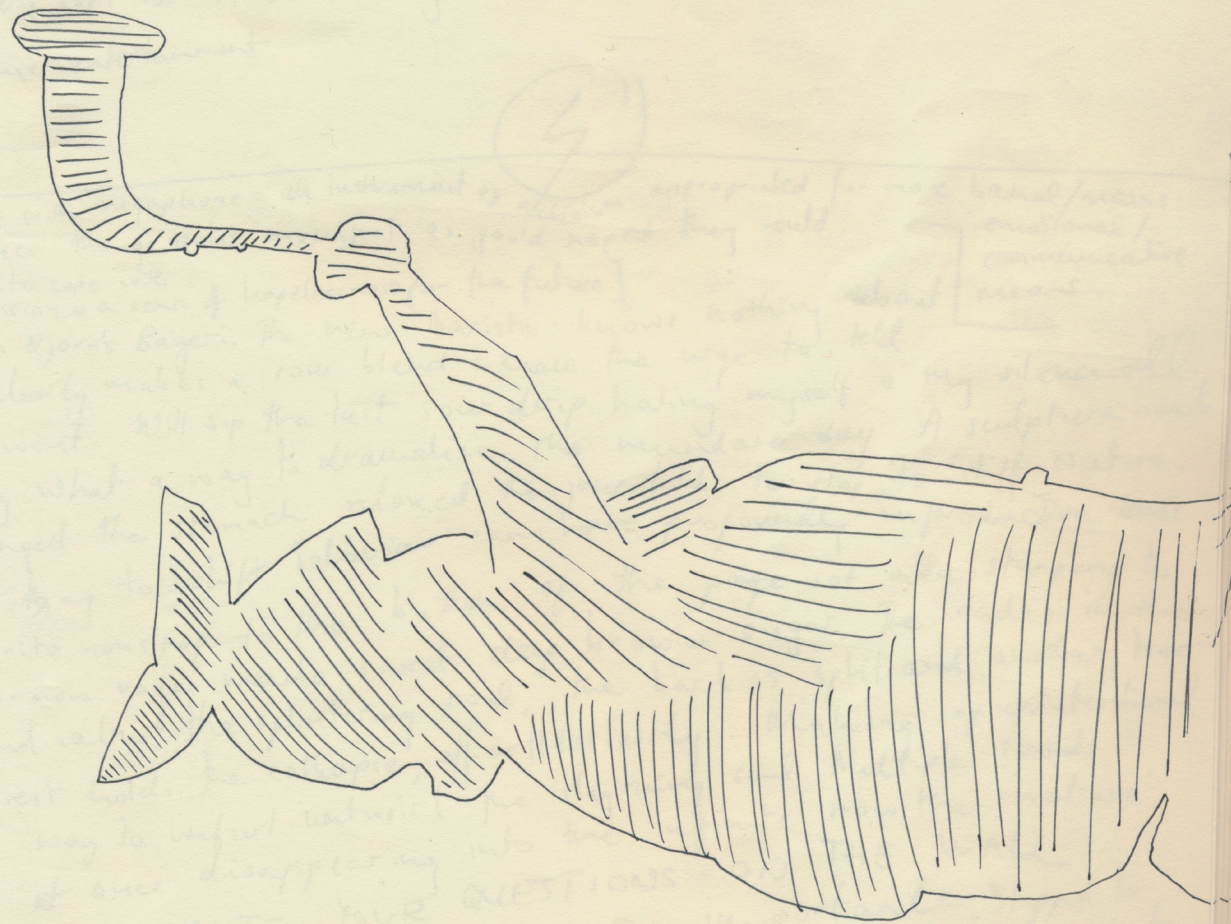
FACT  
OR  
fiction



of which is never asserted where am i going vs/this line of  
 reasoning not much further than to the next line its subline  
 to change subjects (objects) in an instant learnt from a  
 rather a very specific mother who shall remain unnamed  
 cots up & noones home not ever me i'm swinging  
 between mental trees of extravagancies of time  
 to contemplate space to reflect on simplicity on slowing  
 down on fragility vulnerable down easily resititised a  
 fool dangling in front of a curtain eager to connect.



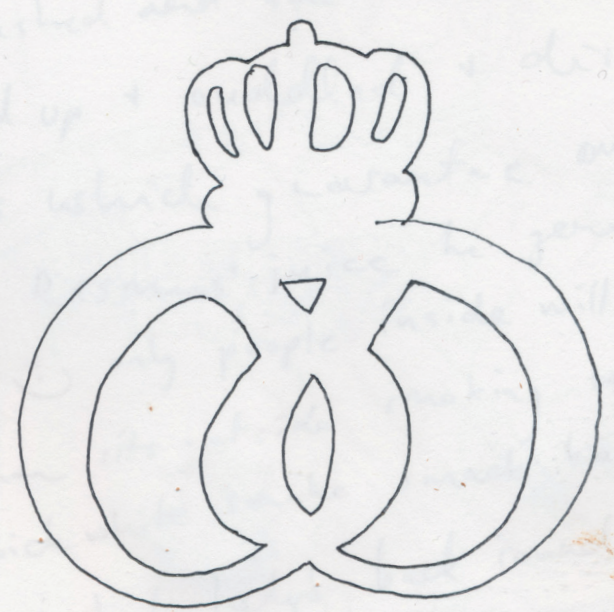
WHAT IS A KIND ACT?



experimenting w/ techniques of sensitization  
sensitising methodologies

For E: in your experiments how do you ~~go further~~ expand upon the 'Skilled Visions' author's notion of mediation?  
How are your experiments extending this notion?

VEDELS KONDITORI  
& BAGERI

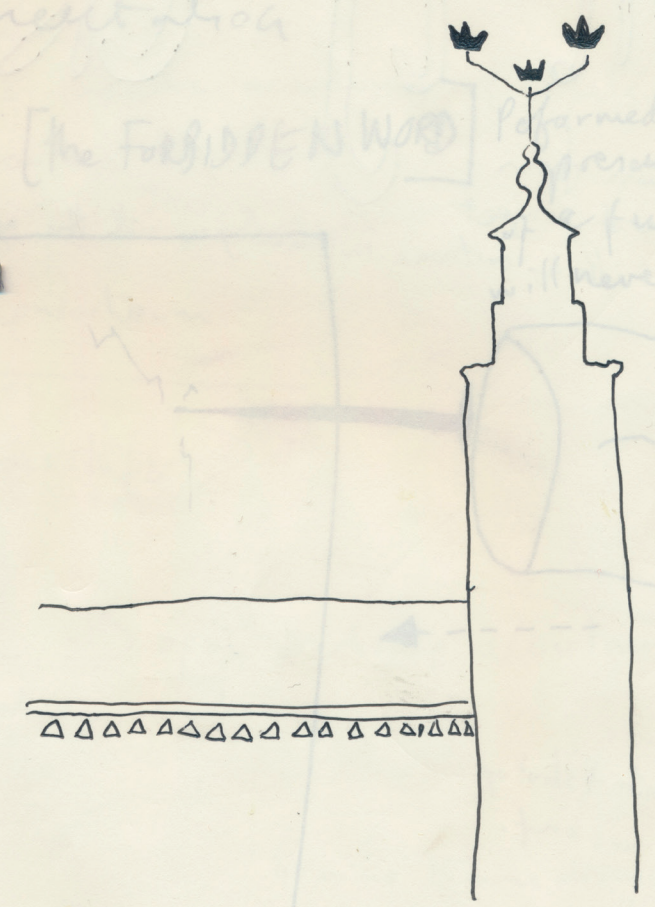


Chocolate  
Rohrshack

Looking/seeing

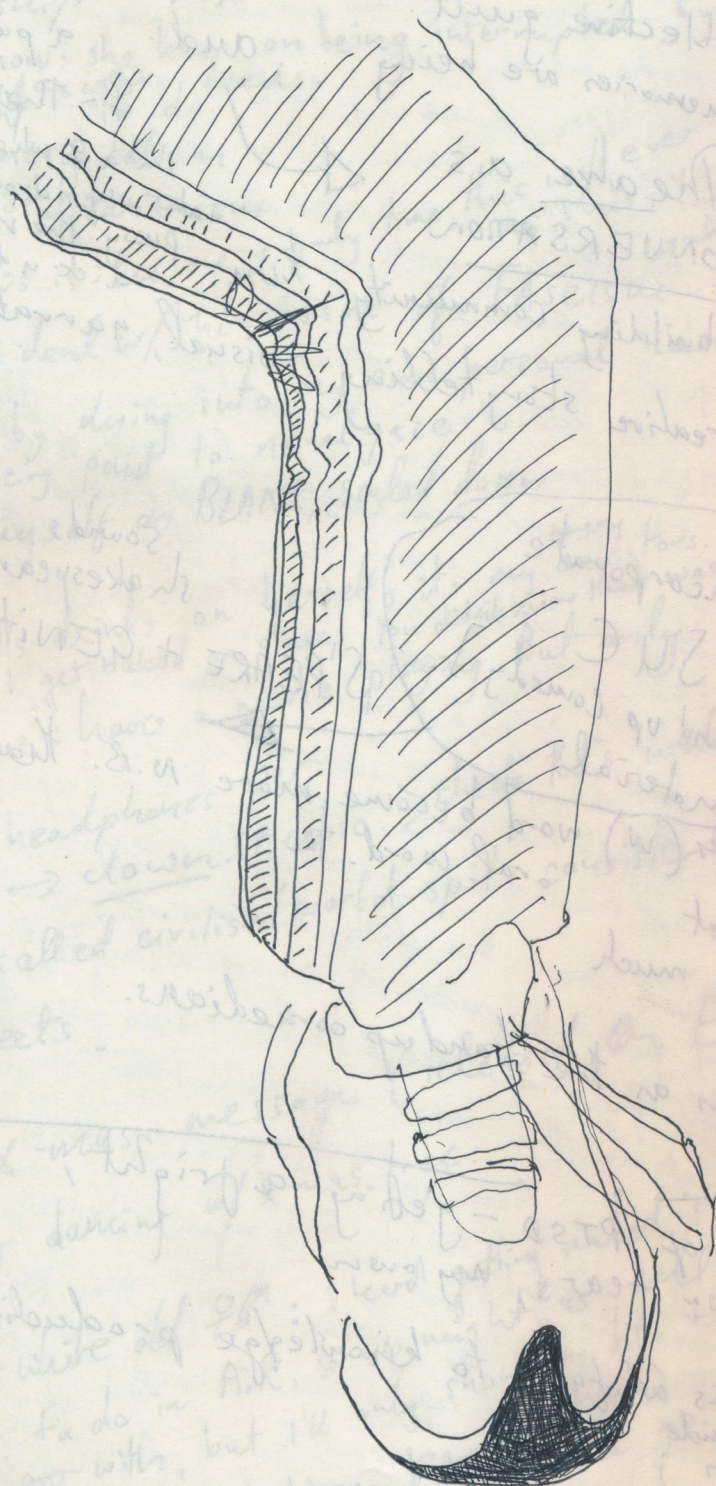
POTAO

I'm doing a reenactment of a future-historical event that will never happen but may since documentation

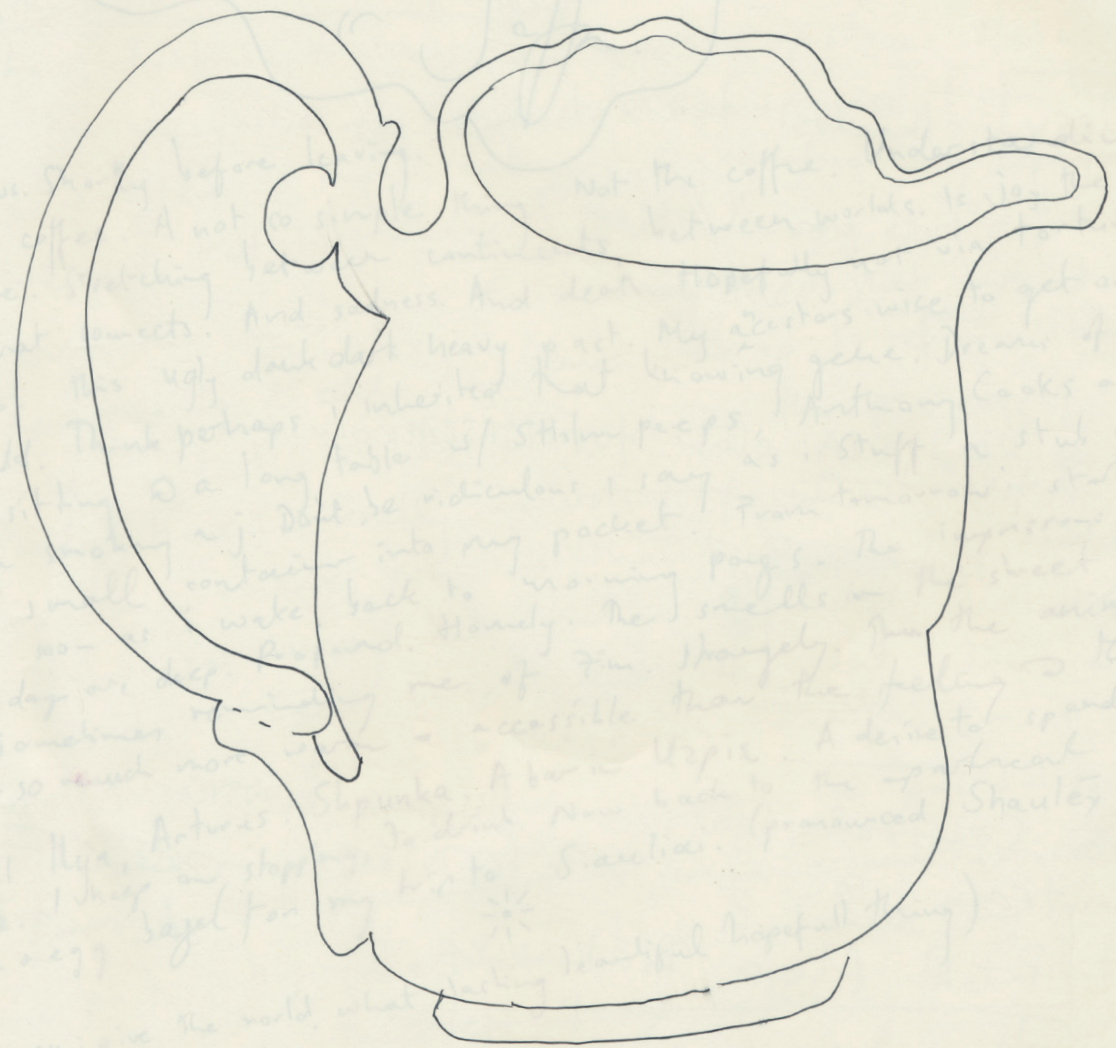


now a message from the drag we  
Creta Thunberg

backwards looking down at this book or drawing  
silhouettes in the window. (put your best foot  
forward;  
take your foot out  
your mouth)

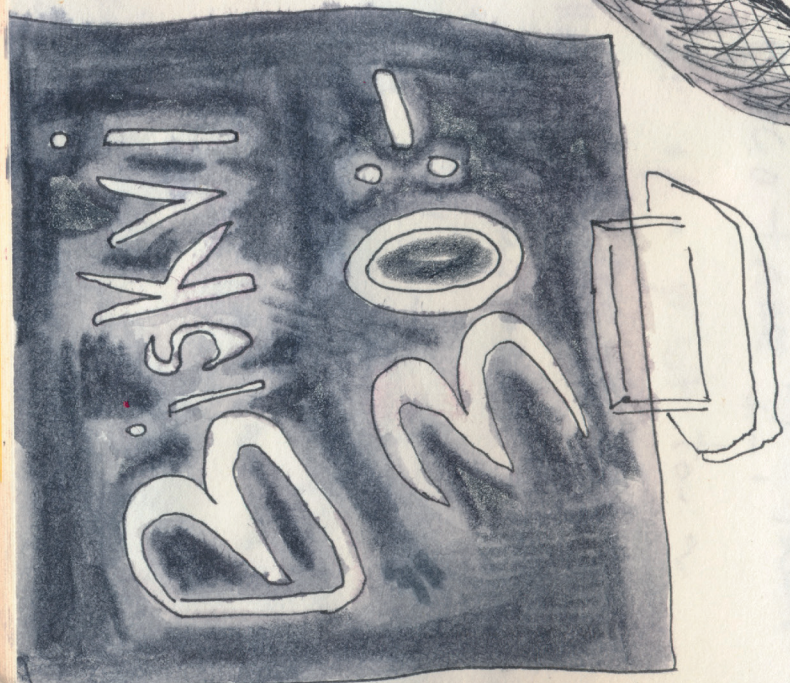


Rent Sedehe  
Draw-Terra Art Collective



milkjug, Jewish bakery, Vilnius  
March 2018





1951

iO-talaby. Midsummer 2015

Clown: to take in the room

The ADD clown

play w/ mental illnesses: ADHD, depression,

What lines can i cross?

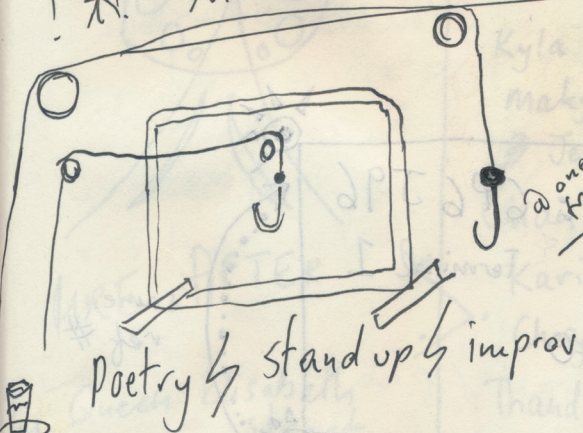
gender  
race  
politics  
private life/propert  
sexuality

right to wrong

Mask + counter-mask

\*!!

can be just lit from behind (shadow play) or wave (starts sudden sound of rain)



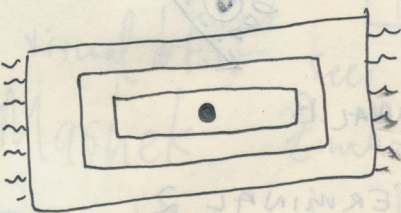
PEACE the OLD - FASHIONED WAY

ZIMBABWE  
POST-COLONIALISM

when he walks close to the screen it can effect each other

as one point run left to right, behind the screen

Poetry & stand up & improv



RANT

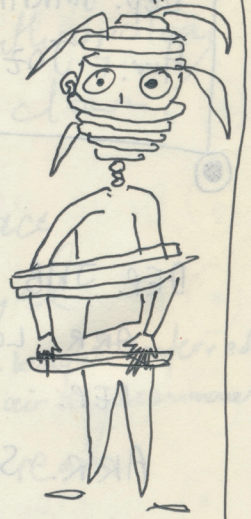
paradox

i love the new mustardy-orange colour in the hallways. But i HATE it!

[the perpetrator]

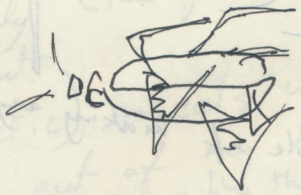
SILENCED

the innocent the victim



He scares the bird away.

It flies back + pecks him in the head  
shits on him



Testing: checking in checking out active listening

My dream: (Saturday)



the shadow of the tree grows from the bottom to the top of the screen, almost the way that car lights would cause a shadow to move

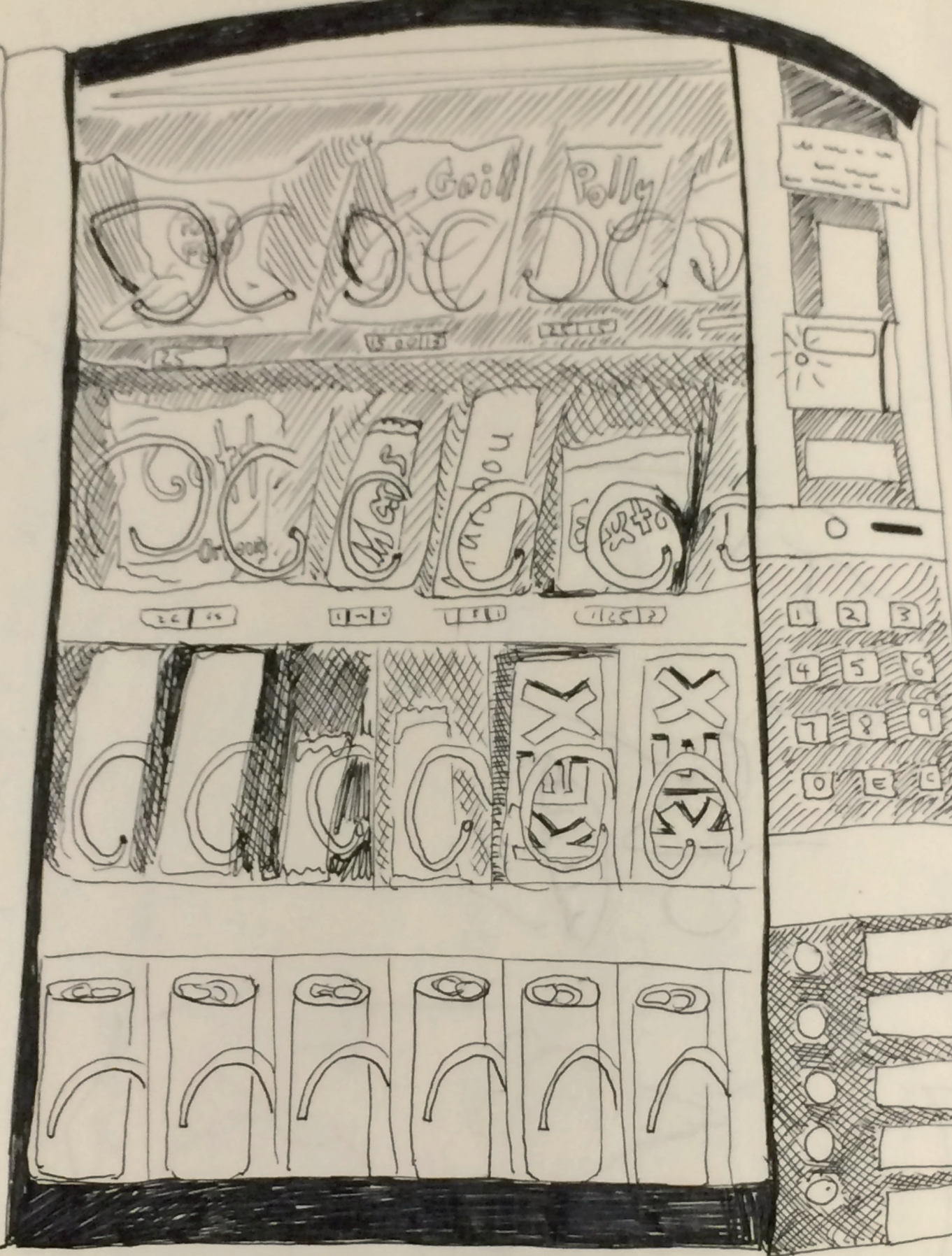


sitting on a bicycle, the moon sits perfectly on my head.



Sunday: 1 May (1st day period): Dream:

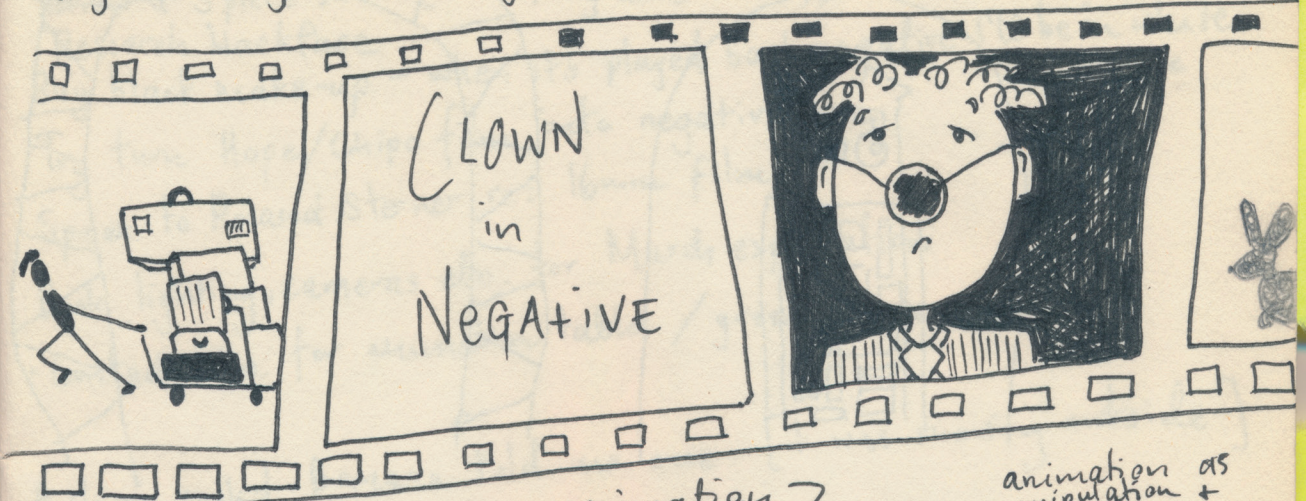
1) I have at least 3 massive elongated strawberries growing out the top of my head. (can't imagine why I haven't seen them before. The hair in front of the strawberries has become very short + thin, making them easy to see. Someone picks one (i imagine it's going to be really painful but it's not) + apparently it tastes quite good. I'm a bit nervous to bite into it, first imagining it's going to cause me pain (since the strawberry, being an extension of my brain, will perhaps have some nerve ending in it) + secondly a bit nervous of what it will taste like (meaty brainy). It's not painful + not very tasty. The straws are a bit wripe, greenish, mis-shapen, a bit pulpy.



# "Negativism"

a cynical comedy about nothing in particular

5x5m  
2x2  
10/10 from  
1000000



What is blackface?

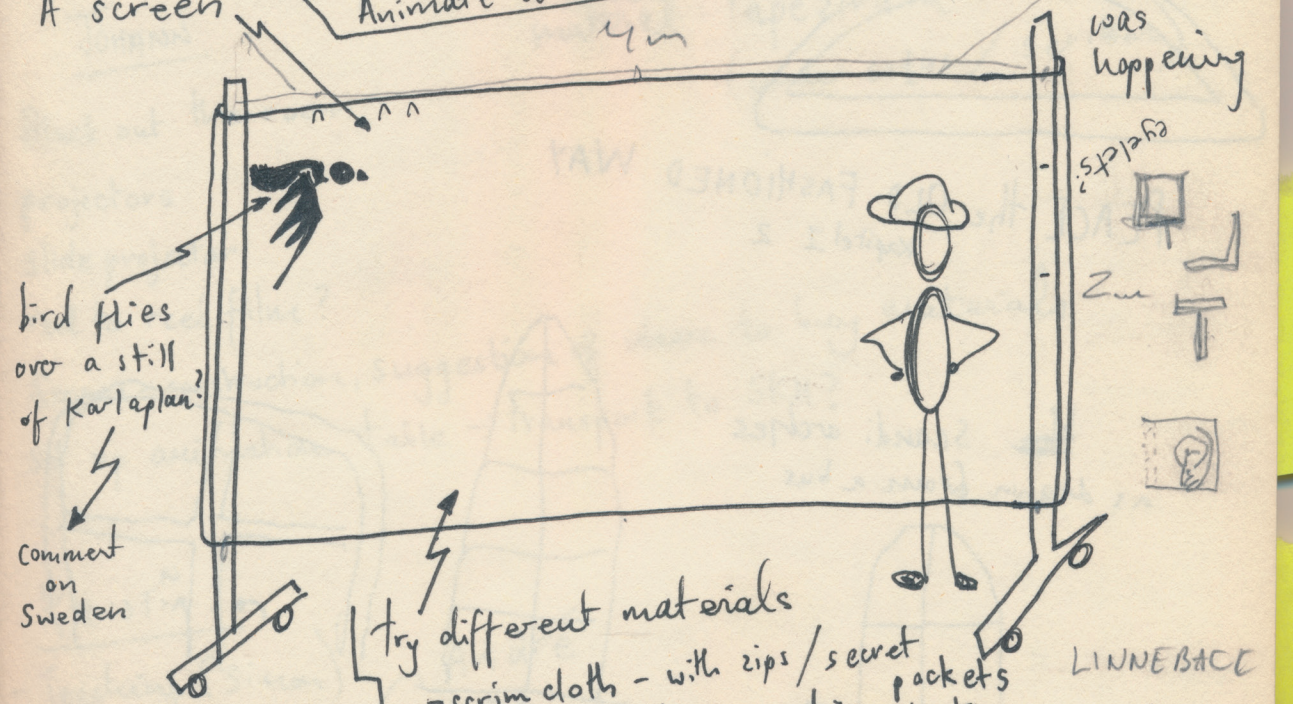
Is what i did minstrelsy?  
 Film as substance, material, a tangible art  
 sculptural

animation 2

animation as  
 manipulation +  
 sculpture

A screen

Zim - listen to the material for imagery / metaphors to animate -> e.g. ants + elephant's  
 Animate dreams from 2008 when all that chaos  
 around the elections was happening



- Animate a black/white sheep
- animate scarabs

try different materials  
 - scrim cloth - with zips / secret packets  
 - paper / photographic sheets  
 white suit / white tape on body  
 against a black

LINNEBACE  
 .)

Taussig, M 2011, *I swear I saw this: Drawings in fieldwork notebooks, namely my own*, Chicago, University of Chicago Press.