To Revolutionary Type Love

An Interview with Kawira Mwirichia, Neo Musangi, Mal Muga, Awuor Onyango, Faith Wanjala & Wawira Njeru

NG'ANG'A MUCHIRI

In June 2017, the Goethe-Institut in Nairobi, Kenya hosted an exhibition titled *To Revolutionary Type Love*. Created by artist Kawira Mwirichia, the project celebrates queer love, globally. Mwirichia focused on the *kanga*, a ubiquitous fashion item for women across East Africa. In addition, Mwirichia curated photography by Mal Muga, Neo Musangi, Maganga Mwagogo, Wawira Njeru, Awuor Onyango and Faith Wanjala. I had an insightful conversation with this group of visual artists on various topics including artists as archivists, where they source their inspiration, and the global photography canon.

Ng'ang'a Muchiri (NM): How did the project come about?

Kawira Mwirichia: There were a series of inspirations. I'd gone to a friend's wedding and saw the laying down of *kanga*s to receive the bride, and it hit me that this is a gesture that us queers in Kenya would not experience. I feel like it's a very profound, very emotive gesture because it's you and your lover being honoured by the community, so you're being accepted; you're being celebrated and so I wanted to do that for the queer community. From that intention, it sort of grew into what it is now, and it's going to keep going.

NM: I think that's a great point of departure because the *kanga* ritual for the bride is such a common act, and yet it is so common but completely unavailable to a certain segment of Kenyans.

Kawira Mwirichia: I feel like the absence of loving gestures can be just as damaging. I think it takes away from an individual. For instance if you grow up and you're not given affection it affects you even if not in an obvious way. There is something that is missing, or that you might feel is missing. I feel that it's important to experience these things, even if not from society, by ourselves.

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NM: I think we'll come back to that idea of affection. But I wanted to hear from everybody else about your background. What's your background as an artist; or what would you consider to be your background as an artist; and what is it about this project that interested you enough to actually get involved?

Awuor Onyango: OK, so if I break this down, the question is 'what's your artistic background; and what drew you to this?' OK, so I'm a writer and a visual artist in many regards. And I was taught to come to art as though I'm the medium so I sometimes feel uncomfortable with being called an artist because that then brings the question 'what kind of art do you make?' and I do a bunch of things depending on what best expresses what it is that I'm trying to express. I came into this project because it gave me an opportunity to create something for the queer canon here. Like a lot of my references, and I think a lot of queer references here are American, and which is why a lot of my references even for this project were like Foucault, and Audre Lourde, and so it was important for me to kind of fill that space. I just felt that there was space, there was an opportunity there that we could come together. There is queer photography that is happening, but it's happening in pockets and it's kind of hard to access and this provided the opportunity to come together for that purpose of coalescing in a certain space.

NM: It's interesting that you bring up the idea of a canon. Is it a mirror kind of thing that is going on? There is the non-LGBTQ canon out there, so are we simply taking that structure and filling it with different content? And is that even something that we want to do? The canon is a political thing as well, so I'm curious what else is going on?

Awuor Onyango: Yeah, and so that's where I think I came from. I think I just reached a point where I realised that a lot of my feminist references aren't from here, a lot of my queer references aren't from here and I didn't have anything to refer to, do I subvert it or do I add to it? And I think that it's an important structure if you're going to revolutionise … it's an important structure to refer to, at least for me. So, that and the question of representing the complexity of 'Nairobiness', which is like you're African, you're Kenyan, but then there's different parts of Kenya. So there's a lot going on that I didn't think I could find when I'm looking for it. For me that was my approach: this is my chance to create that. Whether we're doing it intentionally or not, this is going to be a reference.

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NM: There'll be a record and remnants. What response would other people have about that kind of background moment as an 'artist?' The word artist is, interestingly, a term that people are engaging and disengaging with simultaneously, so I think there's more to dig into that. But also you brought up the idea … from your Foreword I believe, the project begins with a kind of open-ended description. It's either lived experience or theoretical. So to my question about background and interest, then what decisions did you go through as an individual to be like, 'I'm going to do the lived experience part', or 'I'm going to do the theory part'?. Or maybe there isn't even that binary to begin with?

Kawira Mwirichia: When we were talking about the inspiration for the photography, we were talking about it could be anything, either a lived experience that you want to capture, or your idea of love, or your imagining.

Mal Muga: For me this particular project wasn't really lived experience, but it also wasn't theoretical. I think it was more about my values as an individual, and what I think is important. Whether or not I have accessed it is not really the point. So, for me, I focus on sexual vulnerability. Which, I guess you could say, I struggled with a bit – I thought it was a bit predictable, but for me it's also really important. And so that's where I took my inspiration.

Kawira Mwirichia: And your background?

Mal Muga: All right, you still want to know. What is my background? You know, honestly, I've only recently begun to refer to myself as an artist. I've struggled with it for a very long time. I've always been drawn to aesthetics. And over the years it's manifested in very different ways. But it began with painting, and then went into fashion, and then film – in terms of visual aesthetics. I've always had a very strong connection to music. For me it's all about expression: arts in general. Anything that ever allowed me to express myself I was into. Actually to be honest, even events and just experiences like spaces that allow you to express yourself. For me, it's an art form in itself, just being alive, and being yourself is participating heavily in arts and culture. As far as visual arts, which is what I think I'm into right now, that is the background: there's fashion, then film and photography which kind of happened concurrently after giving up music but then it turned out to be something I'm really into.

NM: So I then wonder, you might not be doing music right now, but all that is flowing into what you're doing presumably?

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Mal Muga: Yeah, currently I'm primarily using photography as my main medium. My main avenue is photography, of expression, right now. But then I also keep on telling people that I really don't like hanging out with photographers, because I don't want to be heavily influenced by their work. I don't want my work to become too similar to theirs because there's the whole concept of originality in art. That's debatable whether your art work is original or not, but you're constantly going from everyday life. So I like to expose myself to artists of other genres, so like musicians, painters, filmmakers, writers. So I'm constantly accessing inspiration from these different kinds of artistes. I try to avoid photographers, and exposing myself too much unless their style is significantly different from mine. And I think that is one of the things from this exhibition that I worried about. Because of constantly looking at their work, I started to worry that the exhibition would present work that was very similar. And you know what, to be honest, it did. Kinda did, not very similar, like everyone was very unique but there were aspects that were shared. So for example, the way I presented my models, as far as positioning and interacting with each other was very similar to one of the photographers. And then the visual aesthetic I went with was also very similar to another one of the photographers. So like the colour and everything. So we got a lot of questions; I remember getting questions where they'd look at her work and they were like, 'is that your work?' And I'm like, 'no'. And then they'd ask her the same thing.

NM: And that was not pre-planned?

Mal Muga: OK, well, I will say to be honest, we did work closely together; we constantly are working closely together.

Awuor Onyango: We're close friends, and he helped me with my shoot and I helped him with his. And that kind of shows.

NM: I want to hear about the actual creation. From whether you did rough shoots to the editing, to choosing; I'm guessing if you presented five images you had ten but then you had to cut down. So I'm curious about that process as well. But I do want to go back to the background question from the folks I haven't heard from.

Faith Wanjala: Mine was interesting; I was actually doing a proposal for something else, a New York thing. And there were 15 images. And then I realised I'm too lazy to finish the whole project. so I chose … I started to think to Kawira's … it was actually your expression of queer love. So I decided my year in 2012. It was an interesting year and the

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whole visual story of my project is what happened the whole year. So, from the 15 images I did, I chose five that can tell a story.

NM: So unlike them who kinda had to create something new for this particular project you already had something to choose from? … Before Kawira approached you?

Faith Wanjala: No, at the same time … Yeah, I was working on two different things at the same time.

NM: Background?

Mal Muga: What's your background as an artist?

Wawira Njeru: I was just telling him I have issues referring to myself as an artist. In regards to Kawira's project, I chose an activist I'd seen even before the whole project became an exhibition. So I just chose someone who perhaps has gone through major shit for this whole LGBTI thing; and also I was looking at individual anarchy. Yeah, because I believe everything you do is to progress yourself, including being in love or being in a relationship. It's all about enhancing your survival. And this particular individual he's narcissistic; like I've not met anyone so proudly … Like I'm happy.

NM: But at the same time an activist?

Wawira Njeru: Yeah, it's a contradiction of sorts! He told me his story. 'They want me to be a role model. You know, like date someone, look like a progressive kid. And stop picking men and boys and going home with them.' But he doesn't want that. I can be an activist and still live my life, regardless of what society expects from me. So that was my main motivation.

Neo Musangi: I think in this project I'm the outlier. I don't consider myself an artist, and my biography changes depending on the project. Majorly, I actually do research. I've been involved with photographic kinds of exhibitions before where I've shown photographic work. But also art performances; I still work on similar subjects regardless of whether it's academic research or it's creative writing, or it's visual work. And I got into this project because Kawira invited me and invited me on very specific terms that I was going to come in as a photographer, and I had to make new work. Whether it's lived experience or whether it's theoretical, I'm very consciously involved in trying to create a transgender archive. That's my commitment. So outside or beyond

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sexualities I'm interested in creating an archive on gender and ways of visualising gender.

NM: So, through the research, through the performance work, questions about gender come up. It's different media, but the questions, the concerns are fairly similar.

Neo Musangi: Yeah, but all these are research projects, just different methods.

NM: So I love that the archive and the canon are coming up, because it makes me wonder, what is it that we're archiving and canonising in Nairobi, or Kenya, or the continent that's different from what's out there in the global queer community? What is it that we want to archive and canonise; and why? What is it that we're trying to archive, keep track of, conserve, preserve? Is it just the materials – photographs, or is it ideas? Is it different ways of being queer in Nairobi versus New York, etc.? And the background for me about this question is the idea that queer love is not African. It's foreign, from abroad, etc. But obviously it's not. So what are the tensions; what are the differences between what's here and what's out there?

Awuor Onyango: I had to face similar questions when I was creating my work, because the drag scene here is nothing like what people call drag. It's not drag for performance. And when you say drag you have to struggle to contextualise … So, I had to face a lot of those questions and why I was choosing to do it. And it's because I have friends who do drag. I think in comedy here there's a lot of cross-dressing that happens for comic relief.

Mal Muga: Even within drag culture, there are comedy queens, who are there for comedy. So that's an integral part of drag culture, but then what we're doing if it's comedy then it's OK because it's disassociated from any sexual, queer culture. Then it's OK, because it's just a funny guy. The thing I struggle with is associating drag with queer culture because I've come across a lot of people who do drag and partake in drag culture without identifying as queer in any sexual form. For example, it could be a man who identifies as cis-gender straight but then does drag, and does a good drag. And so it is possible, drag culture could stand alone, but then for some reason it is associated with queer culture. So, I've never really understood that.

Kawira Mwirichia: For me, when it comes to this project, our expressions – and when I say 'our' I mean African and specifically

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Kenyan – I'm particularly interested in keeping records of our expressions of sexuality, of affection, of how we feel about love whether it's proclaiming it or questioning it, however that comes about. Because I feel like a lot of sexuality that is portrayed in Kenya is from outside. I'd like to see our sexuality as mainstream, because I feel like it's a very integral part of our humanity as people. We have sex; it's our humanity. For it to be always, when it's been discussed, it's discussed on a Western frame or soap operas from Latin America, like where's our expression? And that's why the project has *kanga*s with sayings collected from the community and it has photographs documenting their sexual expression whether you're talking about vulnerability or just talking about androgyny or the power dynamics of sex. As in all these discussions but they are ours and we're the ones having them and sharing them amongst ourselves. I think that's very powerful, and I think that's something we need to have.

NM: It's also the moment where in Kenyan public spaces, sex is always relegated as the last topic of discussion.

Kawira Mwirichia: Yeah, it's like we don't have it; we just appeared!

Mal Muga: But then there's also the argument about how everything, almost everything we do as human beings, is about sex. Everything we strive for is about sex. It's about being desired, or in one way or the other it's being dominant. Just because we're not going to be doing a fancy dance with our feathers open or fighting. That's how we as humans express dominance and in the end everyone wants to shack up with the most dominant person. Even in queer culture it's about the most beautiful and that sense of superiority. Basically it's about genetic superiority and so everything is about sex. I honestly do not know how these conversations go on in other African countries, but I'm assuming it's quite similar. First of all, sex is intercourse or it's intercourse-related so it's about foreplay. It's a very religious, very Christian sense of sex. Which, first of all, the most Western thing in our culture is religion. Or the most foreign thing. All the religions we have now are imported.

NM: Yeah, it's that moment where we will argue that queer love is not African because it's not Christian. Mal: And Christianity is not …

Faith Wanjala: But you can't just push it aside and it's usually something that people do. So there are things you just can't push aside; we just deal with it when it's there.

Mal Muga: And that comes back to your question about what it is

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we were trying to archive or canonise. And I don't think I was trying to do either and it's about what Faith just said, that I'm trying to live in the now. And tackling the issues now, whether these things are remembered or the way I do my thing becomes or is part of the standard is not important. It's about what is happening in my space. It's about my experience; it's about how I experience other people around me and I feel like even my friendships are about how I experience them. So for me it's just what is happening now; what am I doing first and foremost; how am I experiencing it; how do I want others to experience it with me?

Awuor Onyango: The weird thing about that is that those are the perfect ingredients for creating a canon. Because if you're perfectly in the present then you're perfectly capturing something that people in the year 3000 can look at and say that's authentically 2017.

Neo Musangi: I get when Awuor is saying about the ingredients for creating archives. I'm very deliberate, even in the now, to actually – as a colonial subject – to make sure that erasure, that absence, is not the basis of the oppression of another. By creating this is to actually have the physical archival document, the archival record so that with a projection of the future, whatever that future looks like. In my creation of a utopia I do want to be involved in documenting what is happening here and now. I'm not interested in what the U.S. is doing; of course, I'm interested in the black diaspora but I'm not going to document people's lives based on the kinds of limitations from language. When I say transgender I'm just using that because that is the term that has been made available, but I want to understand the vernaculars of those things, because the visual work doesn't do that kind of work for me, at the moment, unless it's in text. Then it's important even to think of the future; it's not going to be a canon, perhaps, and I would love it to be a canon, for me. But I do want to have the physical document, just as projection of what might happen to other people.

Faith Wanjala: You don't want to go researching and seeing things that you can't relate to. You want to do things that you can see, 'Oh, this is my colour; this is my … any kind of mind changing. This is what I want to see.' So I'm doing this if someone wants to come and see.

NM: So, it's that moment of kinda pushing back against the erasure of coloured subjects, queer subjects, colonised subjects. OK, tell me a little bit more about the process of creating the work. I'm walking into

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the gallery and seeing the framed images, but what's the time, resource commitment that brings us to that point of framed print on the wall? – the printing, the framing, the editing?

Awuor Onyango: I was promised almost thrice the amount of funds that then became available. I was also promised twice the amount of time that became available. So, there was a lot of last minute panic for, I would say everyone, apart from Faith. Kawira was like here's the money, and the next day Faith was like here's the project. But for the rest of us, I mean … I cried. I had a crisis. I Skyped my best friend until he came into the country.

Mal Muga: We were running around in town, and carrying heavy bags on the day before we are supposed to submit the thing – and these were bags of props, on the day before we were supposed to submit it. For me, another thing was that we started talking about this project a while ago. And so I had an idea in my head and it was very structured and I was just going to come in and do it. And then I came in and it was like a third. And two weeks before I was just like 'Oh God, I can't even attempt to do this! I have to re- think'. Then I go into panic of re-thinking, re-thinking, and of course when you're trying to do something really quickly you get a lot of distraction and outside influence coming into play. So I was thinking, we're launching IDAHO [International Day Against Homophobia]. What's the theme of IDAHO this year, what am I doing about it? Then there were a lot of calls back and forth, especially with Kawira. And even though we'd discussed everything, I needed to clarify. I think for me it was highly stressful. And then Awuor had to sit me down, you need to take a breather and stay true to your style. Because you have clearly come up with projects faster than this, so why can't you come up with this? But then it's because I was so set on one thing already.

Awuor Onyango: And then there was also the added pressure which, for me, was that I was giving to the queer community. This wasn't something that I was doing and whoever wants to come for it can come. This was like me giving to family. And you don't just give whatever to family. I mean, family has problems, but at the end of the day it's people that I have relations with, that we're together in a struggle of existence in this space and I couldn't just give them nothing. There was that pressure of presenting this thing to people who mean a lot. And then there is also the question of I'm queer and I'm a photographer, so does that make everything I do queer photography? There were just layers that we didn't have the time to go through.

Neo Musangi: To be honest, even as someone making work, I didn't … I do know individual people and I put it there, and it's going to be in the exhibition hall. But I just felt like, I'm making this work, but it's not for these people. I feel like this is a very defined community of people and it's not for them. And, quite honestly, in the room, at least … people from a very small trans community that I'm friends with or know, they didn't even show up because their assumption is like, 'Oh, it's for LGB people!' So, that already is … You know, which puts me in a really weird position as someone, even as part of the community who is making work. Because they'll … 'Oh, so you come take pictures of us, and then we're not even part of the audience'. I mean we know some people that we've worked with who are like the trans community in Nairobi but they don't even show up for these things.

Kawira Mwirichia: You've actually shed light on something that I had noticed when collecting the quotes. Because I sent the callout also to the trans community, but I guess they didn't feel like they were a part of it – part of the audience I was covering. Because I was getting quotes from everyone else, and I really wanted to hear from them, actually.

Awuor Onyango: I think that's an interesting point, because it is something that I had to work my way through to feel some kind of acceptance into the community. Because I'm not in the IDAHO-BIT [International Day Against Homophobia, Biphobia and Transphobia], my letter is not there, if there's a letter that I can be given, either. So, I had to give myself permission. I had to allow myself in, because I don't think there's a way in which these spaces can truly accommodate everyone. Because everything is just too fluid for it have a term that …

Kawira Mwirichia: But can't you accommodate the fluidity?

Mal Muga: I think that's why reason I love this; the reason I love this is because there was no LGBTQI. It was just queer, and that enabled it to encompass all of us. Humans are too fluid to be defined by actual letters. We can't be defined by language as well, the only word that's worked so far is queer, and how long will queer even work? Because queer only works as far as something is not considered normal. So, for example, if you're a cis-gender woman who likes to make out with girls, you're actually not queer, because that's considered quite normal. And you know, it's alright for a cis-gender woman to make out with girls from time to time; the normative society thinks that's hot. Fine, it may be fetishised, but then it's still OK, so it doesn't actually call it a queer space. And so any time something moves from the queer space

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into the accepted space it stops being queer. So, even queer won't be … can't be enough to handle this extra version of sexuality. And even the word queer, being at this point it's the widest to capture it, it's not enough.

NM: So, creating spaces, archiving, canonising it's important while kinda resisting that erasure, but at the same time it produces this pressure of 'Is this good enough? Does it fit in the canon? Is it worthy of archiving?' So for you [Mal], your audience wasn't the people you were working with, but Awuor, your audience *was* the family. So, I'm curious about the intended audience.

Neo Musangi: I mean, I … I don't necessarily mean to say that that wasn't the audience. I think for me particularly with photography as a medium, it's very telling when the people you photograph don't even want to see, or are not interested in finished work. When they don't participate, it worries me. But not to say that everyone who came to that exhibition I knew whether they were trans or not or non-binary. I might not know. But there was that kind of silence that even out of the people I photographed only one showed up for like five minutes and left.

NM: So is it the work that they don't connect with or is it the venue where the work is being presented?

Neo Musangi: I really don't know.

Mal Muga: I think it's … it might be the community.

Neo Musangi: But it's also part of a larger kind of contextual conversation to be had with – particularly in Nairobi – the trans non-binary community. We only participate in our trans exclusive events.

Mal Muga: You know what, Nairobi is even more segregated than that …

NM: Really?

Neo Musangi: Yeah, it's very clear. Conversations on gender and conversations on sexualities need to be separated.

Mal Muga: So, even all the letters tend to stand alone in Nairobi.

NM: So, in that case, queer doesn't really seem to work either as a term …

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Neo Musangi: No, queer … that's why the term itself, of course, is very difficult to define, but then often queer just refers to sexual identities, right? So, and we're aware of that. Theoretically we know what it could do, and what we could make queer do. But a lot of times people say 'queer just means same sex … whatever'. But it's not; but that's how it's used.

NM: Well, OK. I guess going back to the audience, what have been some remarkable or memorable comments from audiences that have seen the work or interacted with the work? Anything that stands out: good, bad, everything in between?

Kawira Mwirichia: I guess there's been a lot of pride and a lot of love for the exhibition.

NM: Was it something you had foreseen?

Kawira Mwirichia: It's something you hope for, but you can't really plan for it. I'd love to for people to love my work, but I don't know how to do that.

Awuor Onyango: I think we did have conversations about that the venue, at the PAWA rooftop [PAWA 254 Street Festival], like maybe last year August, and I remember saying I don't want it to be like Runda [upscale neighbourhood about 10 miles north of Nairobi's central business district], because there's this thing of you're only allowed to be queer in white spaces. Which is something that I'm uncomfortable with …

NM: Yeah, because that also goes back to the foreign, non-African thing.

Awuor Onyango: But we settled on Goethe because it is accessible; it's central. Everyone can get a *matatu* [small bus] to town from wherever. So we had discussions about accessibility and even the pricing that we put. We put that pricing for the duration of the exhibition, because we're like, this is something that people can afford …

Faith Wanjala: It's still expensive …

Mal Muga: No, it's still expensive, but then it also, it opened it up to a lot more people and you'd be surprised. Because if we'd have done … if I'd done my standard pricing, it would have been …

Awuor Onyango: We more than halved our prices for the work because it is important to us that the community be able to own these things.

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We're doing it for them. We don't want to be like, 'now you've seen, OK, now it's KSHS 500,000 and if you don't have it it's fine, someone else white, or rich, can have it'. There were things that we put in place and discussions that we had about what's the best place to have this; how can people access it; how can people be safe if they come for this thing? All those things were … accessibility is very important to my work, and I think it's important to all of us. So it's always like, if I'm making the work, I always have my audience in mind and it's always important that my audience can access the work.

Kawira Mwirichia: No, definitely, we did try as much as possible, and we're trying also now going ahead to make it be as affordable as possible. We also recognise that not everyone can afford the prices as they are right now, so we are looking into ways of maybe merchandising and we're actually also selling catalogues so even if you couldn't buy the whole thing you could get something. So, there's that consideration.

NM: So, here's a question emerging from the photographs that I saw. In both your work, Awuor and Faith, there were references to light and visibility, and the idea of mirrors. Tell me more about that. Where's that from? Where's it headed; was that connection pre-determined? I don't think so, right? Because you had your work on a separate track.

Awuor Onyango: We're both Geminis, though. For me, I was looking at the context of Nairobi, and the context of what it is you can get access to. Because there was a time I was talking to a friend from The Nest [Arts Company/Collective], and she was like 'Eh, that guy's hetero-drag is on point!' And when you think of drag, you think of it in the ribald sense; you think about the make-up, and the drama, and all that stuff. And for me, I think Kenyans wear drag a lot. Whether we're performing straightness so we can get into a space, or we're performing normativity. Like there's people … Just two weekends ago, a friend of mine was having a barbecue and he was like, 'this person and this person can't come; they're too flamboyant!' And like the rest of us had to come and say hi to his grandma and act in certain ways. So there's ways in which we play with our own visibility. There's ways in which we let people in and ways we don't. So that's where the mirror, the fractal mirror, came from. Because in many ways, how the entire queer community works is like I don't know a lot of the trans people because the trans people are only out to each other, and they're like that. So, it's a question of permissions and allowance; that I thought was something I wanted to celebrate. That we re-invent ourselves constantly and sometimes it's just a matter of 'are we in public?' or 'are we safe?'

NM: But that doesn't mean that the individual is re-inventing themselves constantly based on the audience; it's more of only projecting or offering certain variants of who they are based on who's receiving, right? Because then it's not about changing myself because of who's viewing me it's about, I'm going to show this side of myself to this person, but this slightly different version to this other person.

Awuor Onyango: Right. And I mean it's that and then there's people that I've seen that do completely re-invent themselves. Like I had a friend who we hang out for a while and then when it was time for him to get married he was like, 'OK!' and he had this entire persona when he was in the queer community – like name and everything. And then he wrote us this letter being like 'It's been real; it's been great. See ya! And you don't know me anymore.' And then now his real name and everything got married and has a child and moved on. I wanted to celebrate that. That you can be like, 'OK, now I have to do my civic duty of forming a family and everything, so like, peace!' I think that because everything is so undefined, it's a very fertile ground to be whoever you want to be. Like there's people who are like a clerk at KRA [Kenya Revenue Authority], and they're wearing the baggy suits and everything, and then they do drag. So you literally can have multiple personalities.

NM: Faith – light … or visibility? Or anything to add?

Faith Wanjala: The thing about me, it's a weird thing. I never have these preconceived notions of … now like how she's put hers into this big thing. The previous night before doing this thing, there were no lights. And I used my lantern. And my lantern was sitting on my desk, and I saw, I can use this on my body. And I kept setting the timer to ten seconds and three frames, and I would do like performance and everything. And then after I edited the work, then I think Kawira wants queer something, so I'm like, that is the light. For me, if you want to interpret it into the light, that is the light. I have no this … I let people put their own views. I never explain. People tell me they were seeing monosexual stuff.

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