Moran B

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Jan 11, 2021 • 48 tweets • 11 min read

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A few hours of research in and I caught myself thinking "I think we covered some of this in school when I was 17? I wonder if my notes are still somewhere" 🤦.

Of course they are not. I throw away everything and have moved countries 4 times since then.

Another chunk of work seems to have affirmed what I thought: I can find reading about the very specific topic I am starting from, or about the various bigger groupings, but can't find bigger groupings texts mention the specific instance.

I know, you don't know what I'm on about.

The research of the specific topic* is discussing documenting a lack of folkloric expression, and so aptly commenting that this lack can be misleading if working with the premise that this expression is a measure to ethnic affect and identification.

* Guy Haskell's From Sofia to Jaffa: The Jews of Bulgaria and Israel.

Learning about how my somewhat more detailed ethnicity in the context that I was raised with is a "middle category", "predisposed to change/adapt", and singled out into it "own unique cultural diversity".

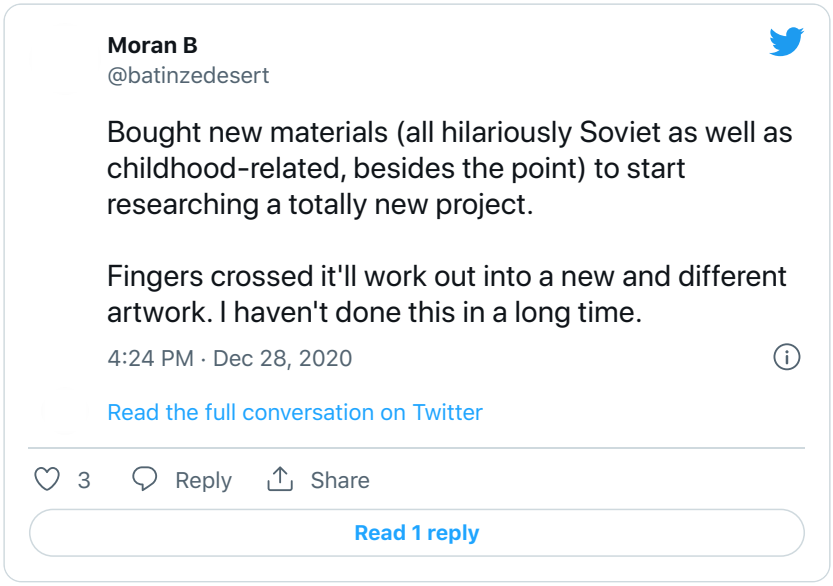
Funny thing is, I sort of thought so out of my personal, anecdotal experience, and was expecting proper research to refute this feeling.

Of course, this is just a selection of perhaps 15 key pages out of around 300 (less interested in the "in Bulgaria" part of the story).

What I'm taking from this possible dissection of my own ethnicity is that often when looking at components of identity and definition (or perception) of an ethnicity, a diachronic analysis is necessary.

I still need to read more from Max Weber, Dan Handelman, and Eisenstadt.

And this is just on the reading side. It links to recent conversations and plans, and also to this:



Questions of belonging, reverse engineered. Unlike with the acculturation research, I don't have diagrams, but bear with me, there will be cool images.

Also looking into other expected terminology re ethnicity: minority, other, nation states, and a bit about that all-time favourite "the Jewish problem", just as background.

Playing with my research material and my thoughts instead of doing my reading, my writing, or my actual doing the work I want to do.

Hanging out with my granny and a friend.



I was going to mention real ethnicity and symbolic ethnicity but I'm not yet sure exactly how I feel about it or if it's even a division I agree with, so I don't want to platform it here.

But here, I mentioned it.

Instead, a quote:
According to Max Weber, ethnic groups are “those human groups that entertain a subjective belief in their common descent.” (Economy and Society : An Outline of Interpretive Sociology, translation 1978)

And a thought: how sujective can it be if it's a group?!

I think it was Symbolic Ethnicity and Actual Ethnicity, and the more I read, the more I dislike the use of these terms to criticise how people delineate their own sense of belonging.

I mean, I understand why it's done, but it is reductive in a problematic way.

Which brings back the subjectivity aspect. Since my ethnicity can be reduced to a simplified identity by others, if I can "adopted" or "rejected" by a grouping, how can we talk about a subjective belief?

Testing visual languages.

Me: ok, goodnight!

My brain: is the fact that while I know the traditional food for mourning in my ethnicity I still have a strong instinct to connect with another food a “lack of folkloric expression”?

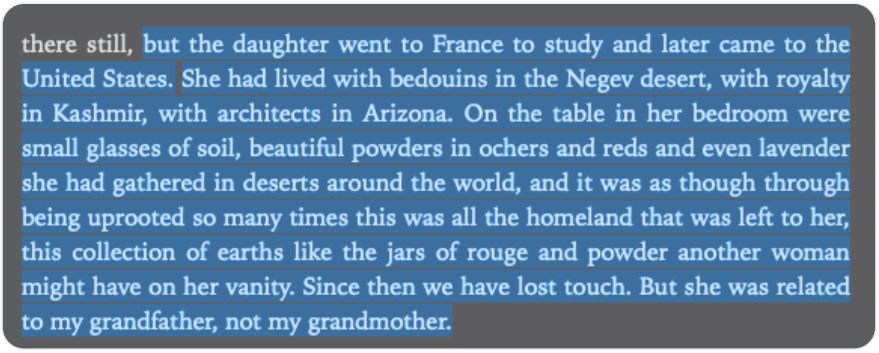
One of the above is a “flat” fried egg, cooked and consumed barefoot and alone.

I think my exact knowledge of the other one is actually a rare moment of folkloric expression but I don’t know why I’m even thinking about it.

I got Rebecca Solnit's A Field Guide to Getting Lost because of the project developing with this thread. From the title, I expected this helpful text to be there.

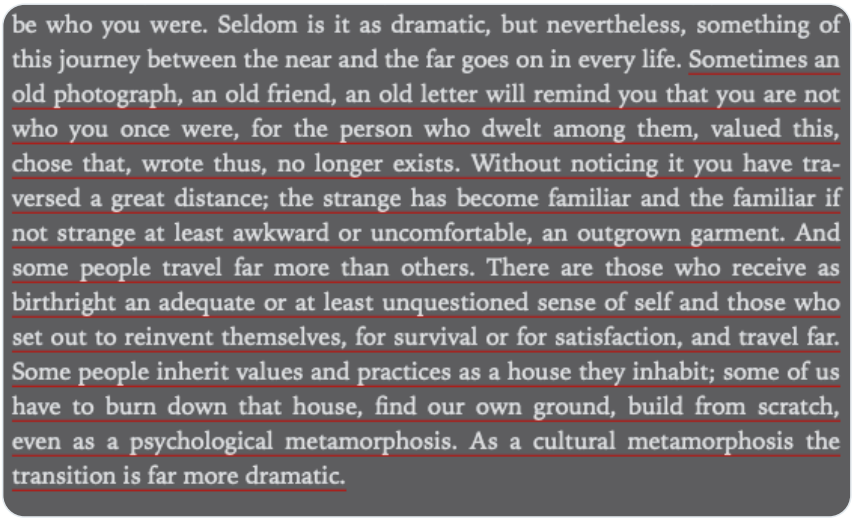
But with this, I found an unexpected relevance to my specific interest of cultural expressions of ethnicity, and their lack in some circumstances.

This comment got to me, as someone from Israel, who lived in France some, studied in the US some, and then some more living and studying in Ireland.

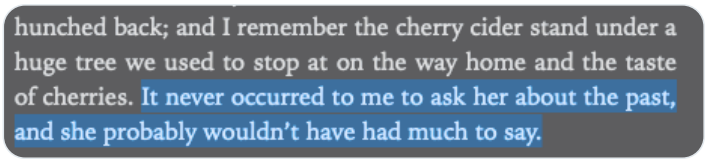


This culmination of the thought process about displacement and cultural mobilisation that sometimes is and sometimes isn't one's choice doesn't work for me.

Travel, migration, and/or acculturation don't equal a want to reinvent or find one's self. It's a disappointing thought.



Side note, this reminded me a little of @SorchaPollak's text from Holocaust memorial day. Something she commented about her dad.



OK final note on this for tonight (I think, no promises) is that it's a bit difficult to find contemporary narratives of Jewish migration in the West that aren't about Ashkenazi Jewish communities. In Israel other narratives are now more recognised.

In English-language, I was surprised to find Guy Haskell's book and research which is specifically about the Sepharadic Jewish community that migrated from Bulgaria to Israel. While my family came from Bulgaria, they didn't speak Yiddish, rather Ladino and Bulgarian and Hebrew.

The packages are here!



Another mental bookmark from Solnit:

“In essays, ideas are the protagonists” (middle of track 8)



I never wore my martenichka on 1st March, but closer to my birthday later, as they were sent from my grandad's cousin in Sofia.



Does anyone have contacts with or knowledge of good and interesting visual arts organisations in Bulgaria?

As always, I'm doing my own online research, but looking for tips based on experience. RTs welcome!

Thank you kindly :)

ps - yes, I know it's not March.



Another query: does anyone has institutional access to JSTOR and wouldn't mind getting me this text?

https://www.jstor.org/stable/23261855

This text is about Weber's theory of ethnicity (which I planned to gain a better understanding of earlier in this thread) but it lists in the beginning a few types and sources for the definition of ethnicity. It's from the early 80s so probably more to add to it in 40 years!

Presumed common past/ancestors: Weber (and more, ask me if you're curious); ascripted ethnicity, which due to my own biography I am interested in: Barth (1969), Burkey (1978), and more; self identification: Davis (1978); sense of peoplehood: Gordon (1964); >

feelings of belonging: Woods (1956); sentinments based on culture: Hechter (1974).

There are loads more, if anyone is looking :).

Pretty quickly Jackson (author of this text) mentions why Weber was the one who interested in, since I'm not a sociology researcher. He claims that ethnicity is mostly about your belief of your ancestry, rather than *facts*.

"peope of the same descent may identify differently".

Also part of what one's ethnicity can be based on:
physical types
customs
physical types + customs
memories (?)
colonisation (external historical narrative)
migration (external historical narrative)

Race is in the conversation but I find it complicated. Putting it aside for now.

While individuals can share ethnic identity despite having mild differences in language/customs, they can also have separate ethnic identities based on differences in their "economic life".

People in a shared ethnic group can engage together in "communal" (belonging-based) social action (behaviour?). I guess that's separated from interest-based groups that engage in "associative" social action.

This is still confusion to me.

Jackson on Weber's thoughts re ethnicity and social order: "He reasoned that social order exists because members of the order grant it legitimacy, see it as moral, just, and right... Ethnicity, an irrational phenomenon, typically is found in traditional order."

This has consquences in terms of social mobility that I have complicated thoughts about. Layers, tones, and shades of privilege impact the legitimacy of ethnicity as a factor (unlike race).

But what if someone doesn't know their ethnicity? I think their other factors >

motivate in the search for that sense of belonging through a more remote (and perhaps fictional?) ancetrial connection.

Digging for roots?

But also it's a cop-out since, in a sense, the ability to reject any part of your "belonging" is either rooted in privilege (I'll have something to fall back onto) or in extraordinary individuals who have another idea of who they are outside >

this "belonging" (like transgendered people, I think).

So by not knowing exactly what ethnicity one belongs in, they are either relying on a privilege (given or earned) that makes it redundant.

No, this also isn't right and full of judgement. Might delete these last few later.

The other text I was reading today kept bundling "race and ethnicity" and I feel this is the wrong way for me to think.

It does talk about social closure, which I think I'll need to revisit later on as background to more specific understandings. Later though.

Something I didn't come across in these two is the term "ethnicity expression" which is really important to me to understand and I thought would show up.

I do have a stronger foundation for using the word ethnicity, which is essential in trying to ask questions about it.

First time in many years that I'm allowing myself to go shopping for materials to experiment with, blocking out time out of my schedule to develop work, and hiring help and mentorship to get critical eyes and encouragement, both very necessary for me to keep growing as an artist.

These things are not common, natural, or even expected in my case, and I appreciate @artscouncil_ie for selecting the project in this thread for the Arts Council Ireland Visual Arts Bursary Award. Thank you for that.

Thanks to those who helped me apply, and my project mentors.

More "reverse engineering" than a built definition here?

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Moran B
@batinzedesert

Replying to @batinzedesert

Also part of what one's ethnicity can be based on:
physical types
customs
physical types + customs
memories (?)
colonisation (external historical narrative)
migration (external historical narrative)

Race is in the conversation but I find it complicated. Putting it aside for now.

1:18 PM · Jul 23, 2021

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Reading Prof. Pnina Motzafi-Haller's "You Have an Authentic Voice" (from 1997, in Hebrew) and thinking about my conversations with Sara Muthi about auto-ethnography. Motzafi-Haller writes about "native anthropologists" in a way that looks at this practice critically.

@mentions

unroll

• • •

Missing some Tweet in this thread? You can try to force a refresh

Moran B

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Aug 9, 2021 • 108 tweets • 33 min read

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An "on the go" translation of an idea:
"My ability to form my own and others' identities is tightly linked to the hegemonic system that fixes such identities at a given moment and presents it as a matter that is set and sealed".

Not sure my wobbly English does it justice.

Motzafi-Haller writes about engaging with her personal narrative to "break" the academic Positivist approach to the oppression she researches.

This brought me back to my notes, with the previous quote linking to the complex subject matter that's at the centre of my interests:

In this project I'm aiming to look at the duality of fact and folk in the understanding of ethnicity, which is where my engagement with my personal narrative and identity, is used as a device aimed to "open the field to an alternative understanding" of ethnicity.

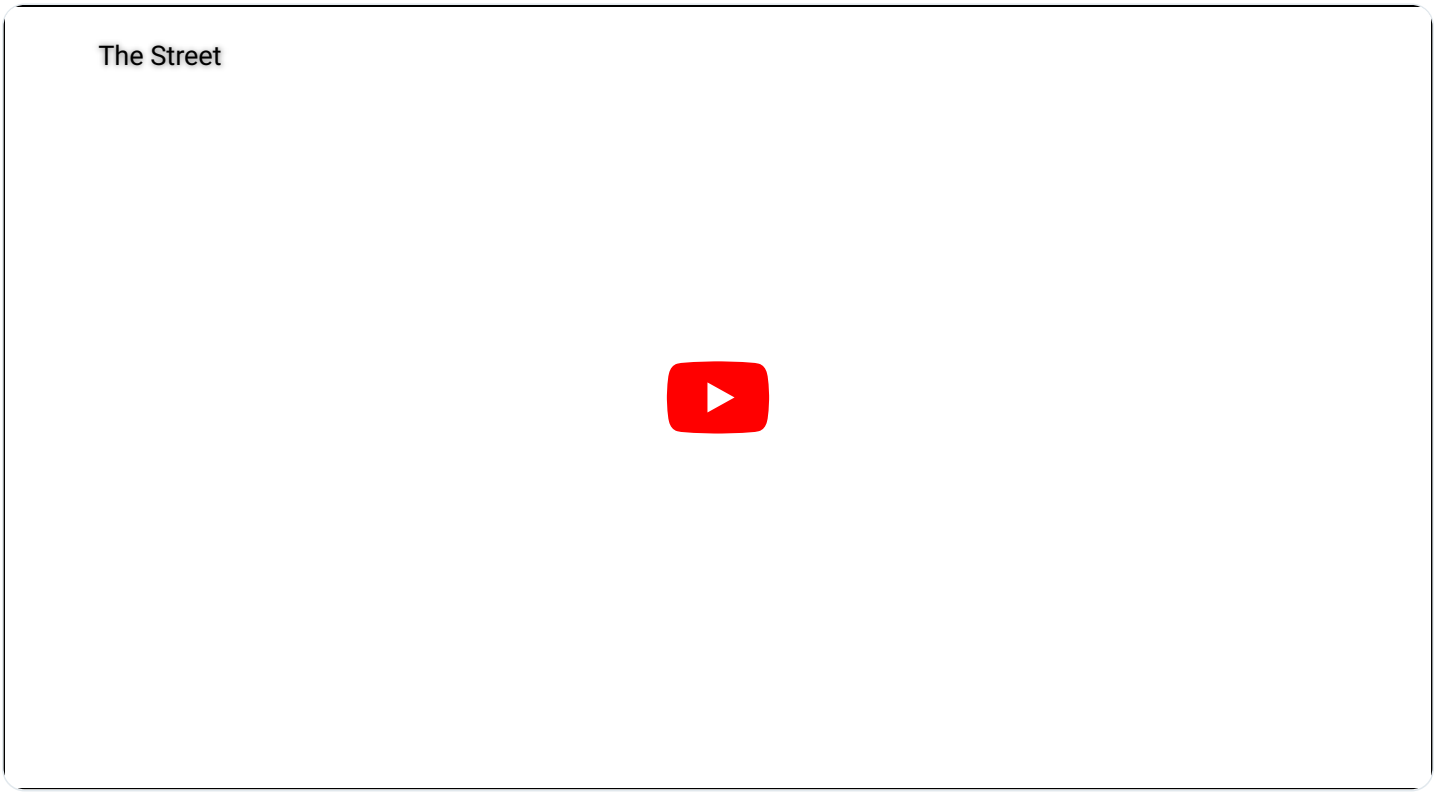
What I am doing (unlike this brilliant researcher and her sources and references) is not subversive. It is a just my small attempt to inspire questioning of the fixed structures of looking at ethnic identities.

I wonder if the fact/folk thing makes sense outside my mind.

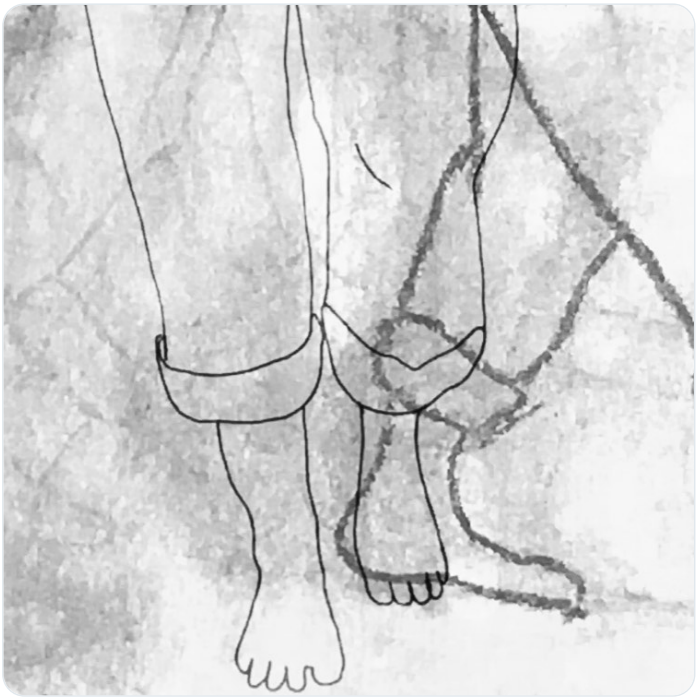
Ahhh at the end she writes that this article was originally written in English😳 I didn't have to offer those embarrassing translations after all!

I'm trying to figure out a visual language for part of whatever practice outcome will happen with this project.

In terms of technique, something here (referenced by my mentor), the lingering material after the motion, connected for me with this project:



So I'm experimenting with materials and methods that allow me to animate, but with each moment leaving an imprint on the rest of the action. I'm not quite there but it's a very interesting journey.

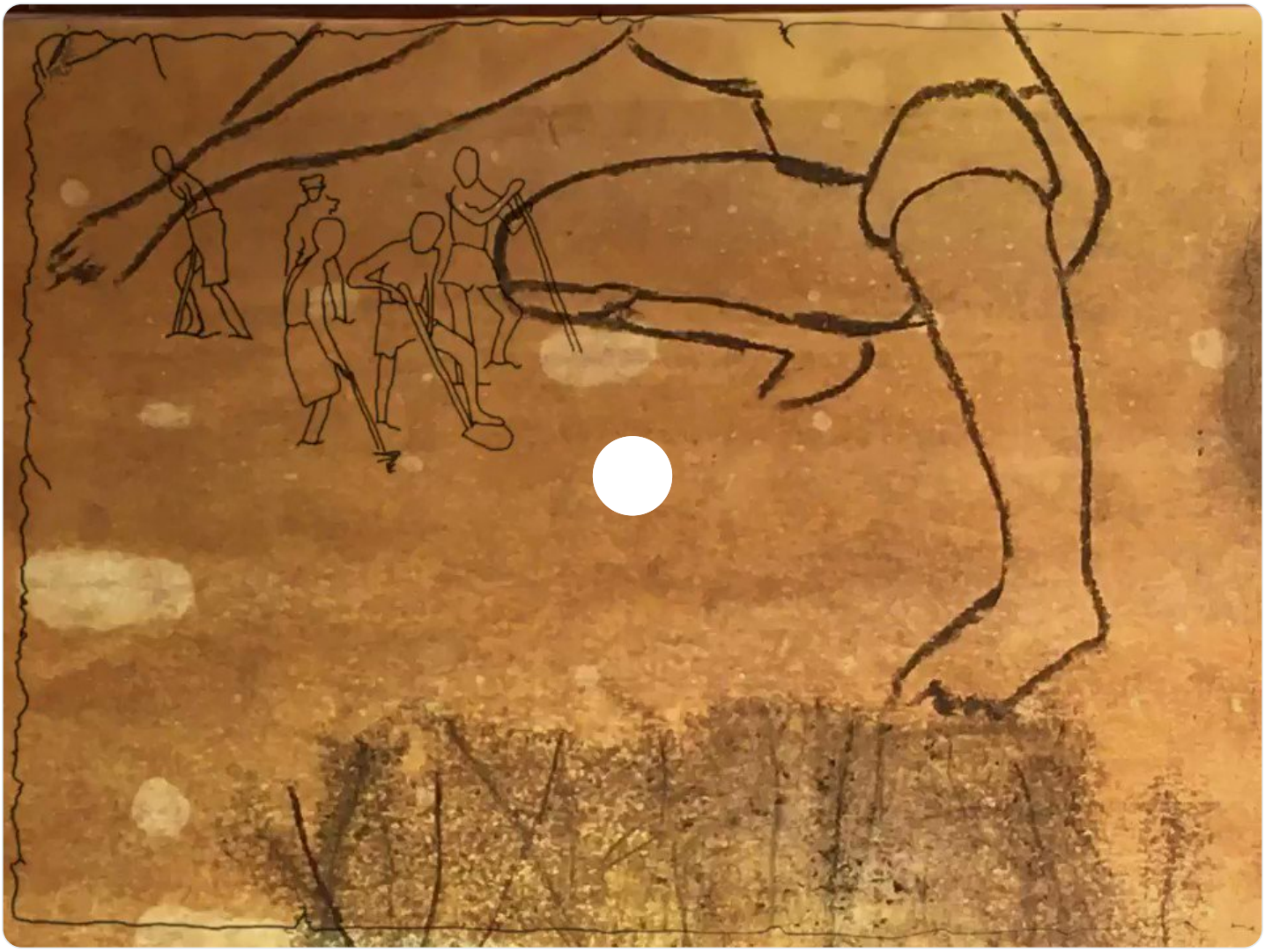








The problem with using Twitter to record my thoughts about this project is that I've been sitting here for an hour reading my own Tweets looking for ~an action~ I hid (or dropped by accident) in the text.



I mean it sort of worked.

I think the next job is to learn and understand "folkloric expression".

A fantastic reference to materials and techniques, which my mentor and me sort of came up with at the same time:



Video Work — SHARON KELLY
https://www.sharonkellyartist.com/video-work

These weeks have been focused on curatorial work, but some (mostly failed) material experiments and many many thoughts of this project fill my head.

One important question is about importance, understanding why this project is important to me (professionally) and why would it be

important for other people.

It's part of my bigger question of belonging, foreignness, and understanding of identity. Can you belong before you understand your identity?

Are the two related? Or rather how/why are the two related. To what extent can I really "know" my identity?

My interest right now is finding an action, finding something that I do when I need to browse through the components who make me who I am and place myself on the axes of belonging and acculturation.

I went back to Solnit's "A Field Guide to Getting Lost".

To continue my understanding of the action, I feel like a scope, a placement, and a scale would be the next steps. This is more "practice" than "research" but has to do with... how far from a time and place of "belonging" does the question of identity come up.

> These nameless places awaken a desire to be lost, to be far away, a desire for that melancholy wonder that is the blue of distance. And that day at the Great Salt Lake as I looked at my feet, even those feet seemed a great distance away, in this terrain without scale, in which the near and the far folded into each other, in which puddles were oceans and sand ridges mountain ranges.

> into the world of ordinary clutter. But near where I'd started there was one more surprise in that landscape: a series of shallow indentations where water had dried into salt crystals. One was a carpet of roses, one a heap of straws, one a field of snowflakes, all made of muddy salt, though when I tried to cut away a small cluster of the pale brown roses to take with me, they immediately became less beautiful. Some things we have only as long as they remain lost, some things are not lost only so long as they are distant.

> 'wandering.' They say of a certain man, 'He is wandering,' or 'He has started to wander.' It would seem that under certain conditions of mental stress an individual finds life in his accustomed surroundings too hard to bear. Such a man starts to wander. He goes about the country, traveling aimlessly. He will stop here and there at the camps of friends or relations, moving on, never stopping at any place longer than a few days. He will not make any outward show of grief, sorrow or worry. . . . The Wanderer, man or woman, shuns camps and villages, remains in wild, lonely places, on the tops of mountains, in the bottoms of canyons." This wanderer isn't so far from Woolf, and she too knew despair and the desire for what Buddhists call unbeing, the desire that finally led her to walk into a river with pockets full of rocks. It's not about being lost but about trying to lose yourself.

And this links up to my interest in ethnic identity and its complexity because the time and distance can be generational, can be personal; the spectrum of my ethnic identity widens the larger the scope is.

If putting aside for a moment the personal and psychological,

I think that, appropriately, I won't find a time and place where a true identity-related sense of belonging existed in a history that I recognise in my ethnic identity(ies).

Perhaps the axis I want to work with(in) is more map-like in its orientation and perspective.

Among other things, I need acting classes.







A couple of months ago I read a few (mostly sci fi) books that ended up being about multiverses, path not taken, memory, and travelling to past selves to make different choices. Today I thought about that in relation to this thread and what I didn't like about the "sci" part.

The authors did their job well in making it feel logical to go back to an old moment as your current self, but this project is emphasising how that's not real.

Bulgaria that I know of is not real. It's a construct from memories of stories that were already built on memories.

No one could ever "bring back" my grandparents (even if they were alive) to their young selves in Bulgaria, because the place and self they remembered was not a depiction of reality. It was a subjective, reconstructed version of reality.

However! This Bulgaria has a lot to do >

with the real Bulgaria, and also has to do with how my identity has been constructed. It is one of the building blocks of how I see myself in the world.

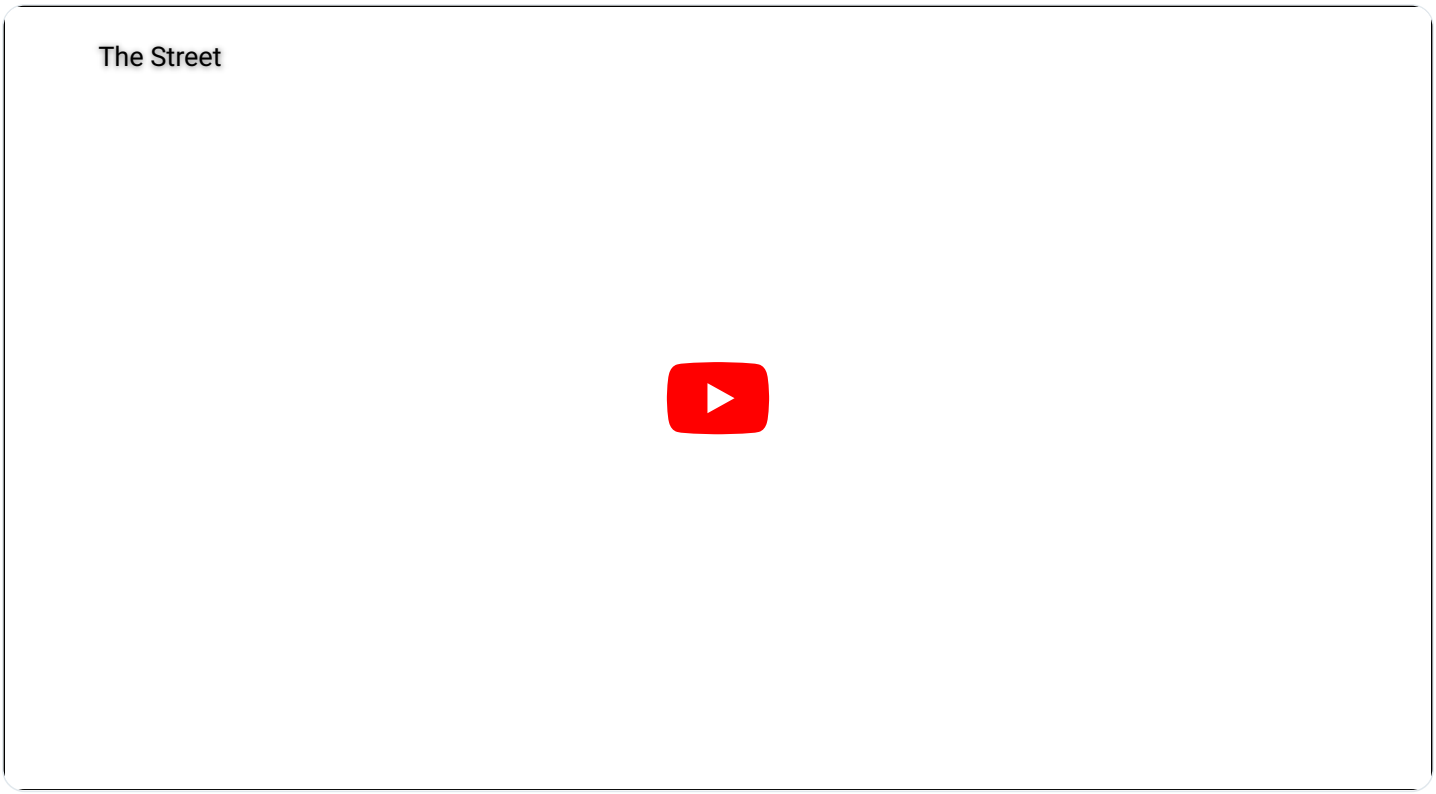
To think of this (subjectively, still) on a connection to identity politics: an identity does not have to be founded on facts.

If a person's view of themselves includes a folk understanding of their own culture, it should be part of the conversation. We should also get to learn/adopt this later in our life, when we look at who we are and where we fit into the identity discourse.

So the Bulgaria in my mind and its relationship with other places, identities, and with the real Bulgaria, is a point of interest for me in understanding of ethnicity and its role in belonging.

That's it, thought process for the day done, have a nice Friday.

Watching this again, this time not just for the technique, but to listen to the story and think about the link between it and the visual languge.



Last couple of month's animation & conceptual challenges (not yet accomplished): trace you grandad, but make it not your grandad.

Now make him move, vary in sizes, and look consistent. Don't stop to look, it's not your grandad.

Good luck.

So these challenges are not resolved so after this evening's final frustrations and all the drawing the same thing over and over, tomorrow I'll try to think of a new way to attack this.

This behaves a lot like a writer's block, but it's just my brain is telling me something. pfh

I also ordered one of the books from the start of this thread in hard copy, as unlike digital reading, the less directly-

related theories are easier for me to read on paper.

Something'll work.

Putting this request in the context of this thread. Ideas comments and shares appreciated:

> **Moran B**
> @batinzedesert · **Follow**
>
> Any Irish-based researchers that are looking into ethnicity definitions/composition/social impact?
>
> Looking for more interesting approaches/methods.
>
> 2:19 PM · Jan 1, 2022
>
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Working on context and terminology, this is a really interesting article by @CatRobotIL, mapping the terminology surrounding the research and definition of diaspora.



Toward a definition of diaspora
With the emergence of diaspora studies as a field, scholars from different disciplines have offered diverse definitions of the concept of diaspora. Thus far, scholarly debates about what constitute...
https://www.tandfonline.com/doi/abs/10.1080/01419870.2018.1550261?journalCode=rers20

The terminology is sometimes different from what I've previously read, but it's great to get to know the various angles and approaches to looking and writing about this subject matter, so relevant to where my practice is.

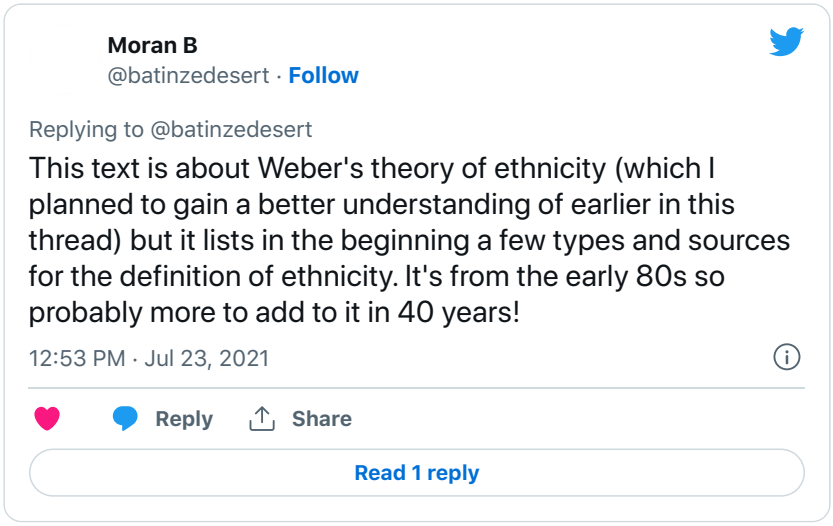
Thanks Jonathan :)

For me, as well as for many Irish and Irish-based individuals, the understanding of what "diaspora" means (in practice, not just in language) is highly relevant in understanding how to understand/describe terms like ethnicity >> political identity >> acculturation >> belonging.

From the introduction: "The analysis shows that the most salient features of diaspora are dispersal of immigration, location outside a homeland, community, orientation to a homeland, transnationalism, and group identity".

Keeping this in the background:

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The definition of Transnationalism (used, I think, as a context and attribute of diaspora) in this article is disarming some of my previous understandings of many things.

It'll be difficult to resolve this in terms of thinking of the psychology of acculturation and belonging.

It reminds me of a few of the thoughts came up when I was working with @maria_aliina on Landing Collective research that referred to migrant communities and challenged our conversation which looked into individuals who don't necessarily ascribe to themselves community membership.

This



In the discussion of communities there's an interesting choice of describing segments of a diasporic community who maintain contact with both a "homeland" and a "host", and have "more hybridized" identities.

Hybrid is probably a correct technical term, but I opt for "compound".

Need to come back to this in p. 1271 re Community:
"Within this definition, individuals who neither feel nor practice their belonging to the community are not diaspora members, regardless of their foreign decent or their cross-border contacts".

Feels important re belonging.

Re dispersal* and immigration the article states that "Immigrants do not turn into diasporas immediately upon their arrival in the host country. Creating transnational ties and community organizations often takes time".

Possibly diaspora is just an importantly technical term.

* I liked an earlier contextualisation of the term diaspora: comes from a Greek word that means "scattering of seeds".

Interestingly, seeds are mostly individual, I think. Maybe.

In the context of this

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, it's worth mentioning the definition quoted in the article for the concept of a homeland as "a spiritual bond between nation and territory".

Not specifically relevant for me, but really interesting.

"Of all the attributes of diaspora, identity is the most difficult to deal with analytically and conceptually (Brubaker 2004)". 😄This essay delivering funny confirmation that my subject matter is anything but simple, perhaps it's normal that it's so tough to express.

Touching way to put this: "if diasporas are imagined communities, collective identity is the very imagination of community".

So it feels like in many sense, the definition of diasporas is that of a more organised, intentional, and function-oriented than the terms I've dealt with. Dr. Grossman divides the concept to 6 componenets, mostly looser and very co-dependent, in order to outline the scope.

It's good to have a clarification of one side of the field throug this article, particularly since it feels like in looking at ethnicity, it is included in the attributes of diaspora (via "group identity") but at the same time when it comes to compound ethnicities>

belonging to (a) diaspora/s may act as a component or method to define one's ethnicity. Since it is so function-oriented (verbs like invoked, manipulated, and mobilized come up) and intentional, it is more explicit and available to say out loud.

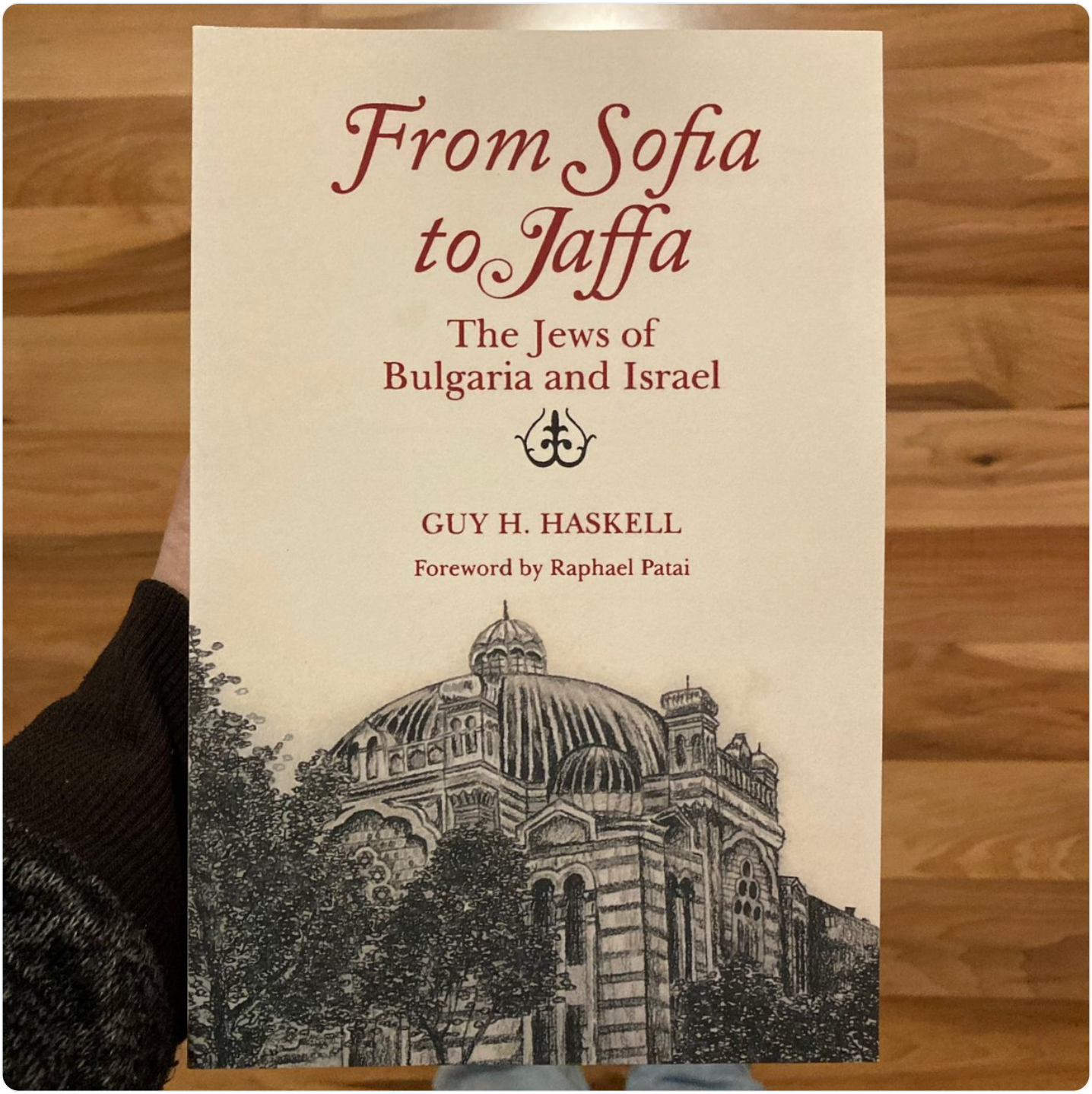
From the conclusion, in relation to "individuals and groups who have experienced secondary or tertiary migrations": "Such populations complicate the already complex interplay of diasporic identities and affiliations and indicate >

> the need to integrate into the definition (of diaspora, MB) the influence of migration trajectories on diasporic identities".

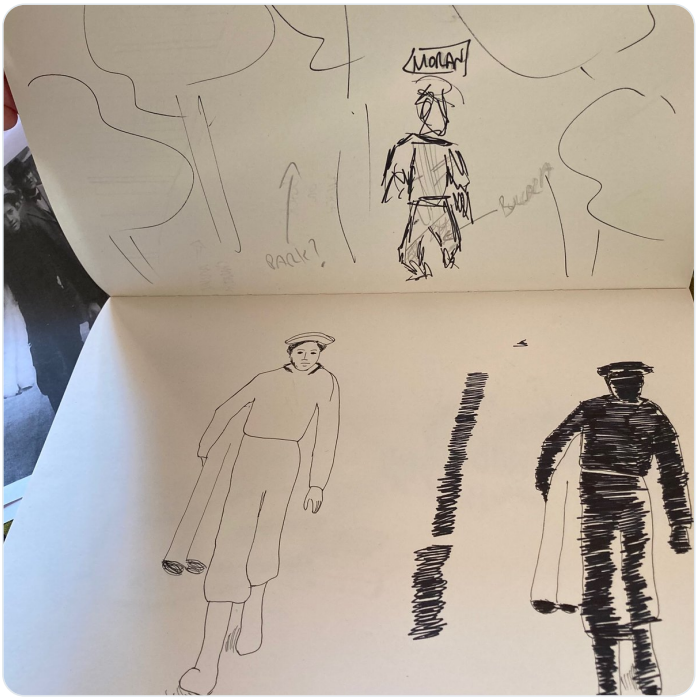
The power Academia has on our understanding the language we use is great and can be quite overwhelming, it's nice to have a term reviewed so usefully.

Time to put away the light table and fall back into the sketchbook. It'll all be fine.

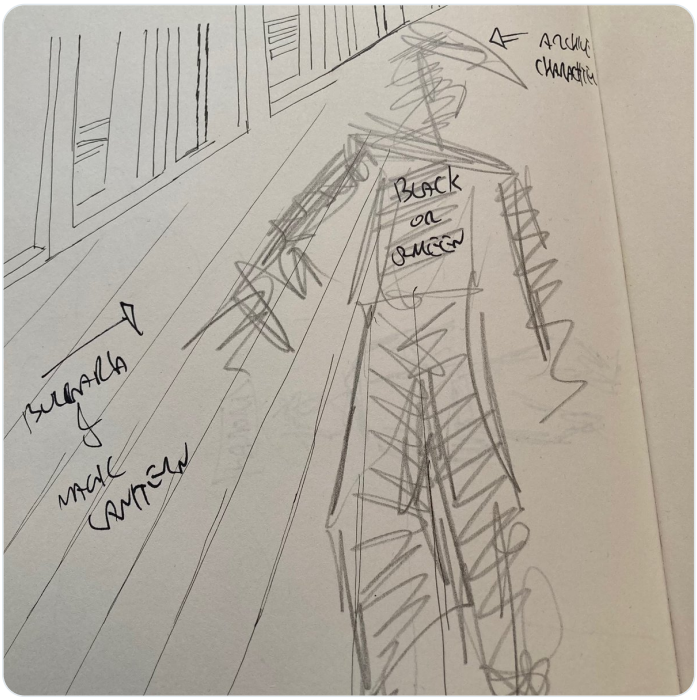
Ooh it’s here. But today is back to re-strategising on the light table.

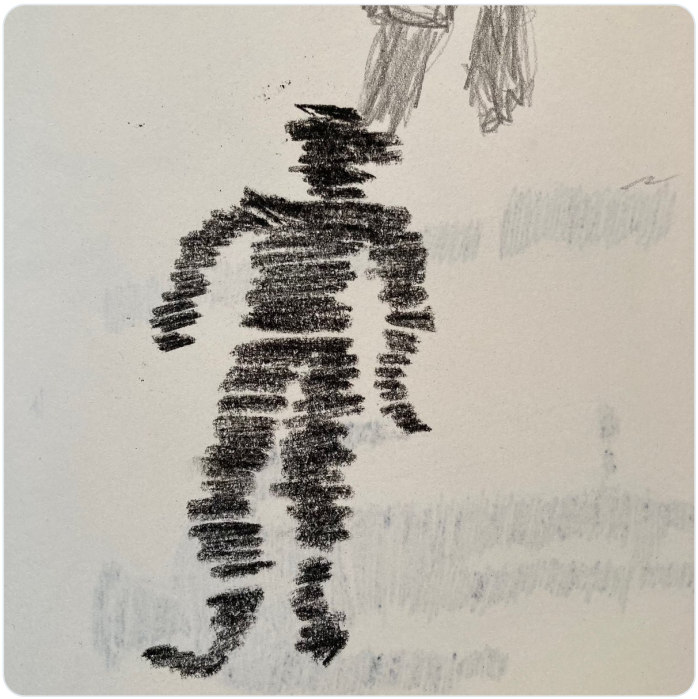


My sketchbook work is even less elegant than my art 😂. But it somewhat makes sense to me!

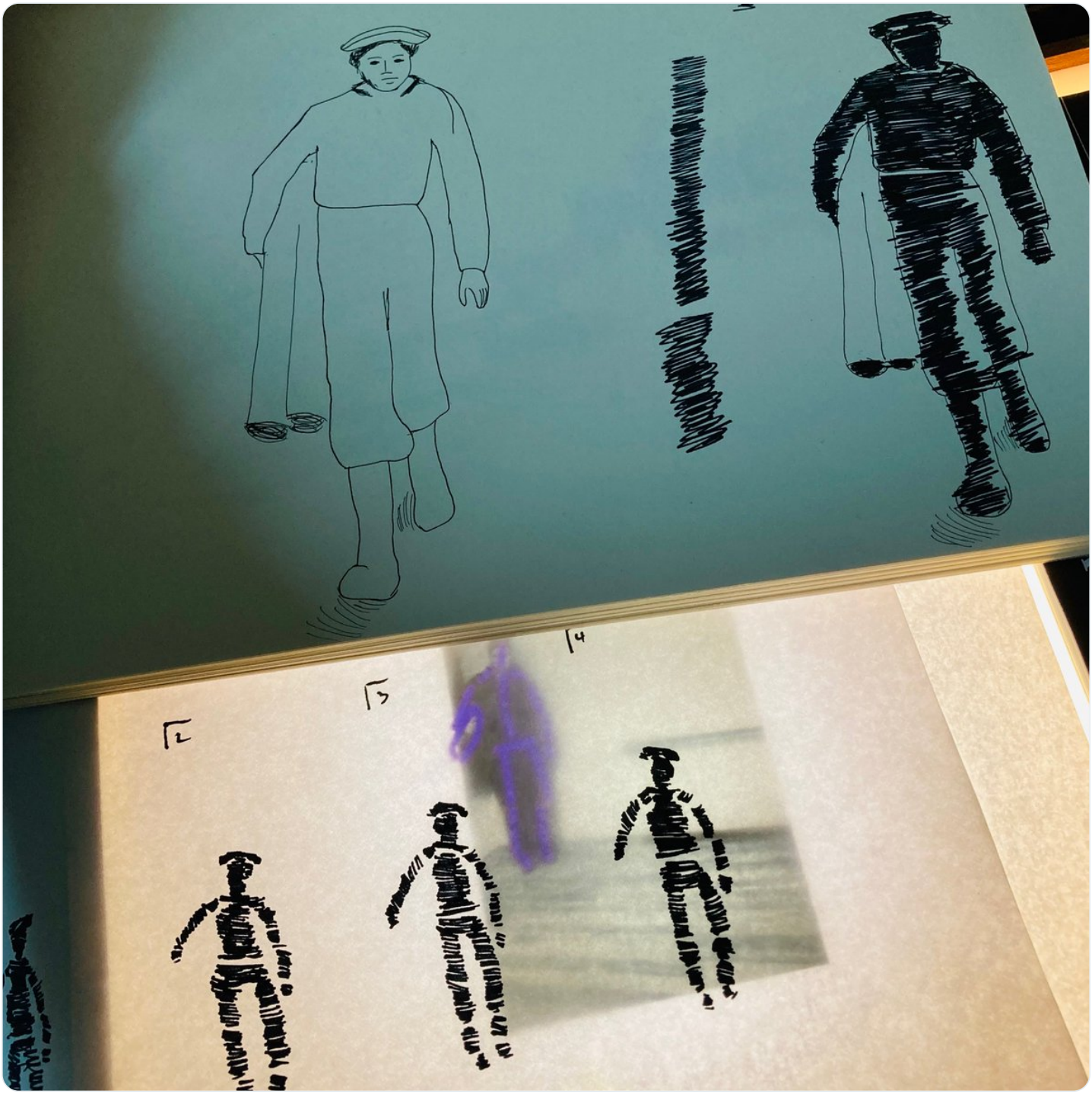






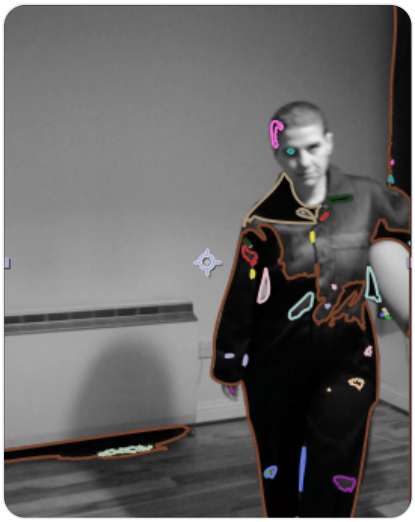


Not a bad direction. Some work reminding to myself who I am in terms of practice. It’s tough but necessary.



Gotta love(?) After Effects*.

*I'm still doing the manual direction, this is testing towards the possible next step.



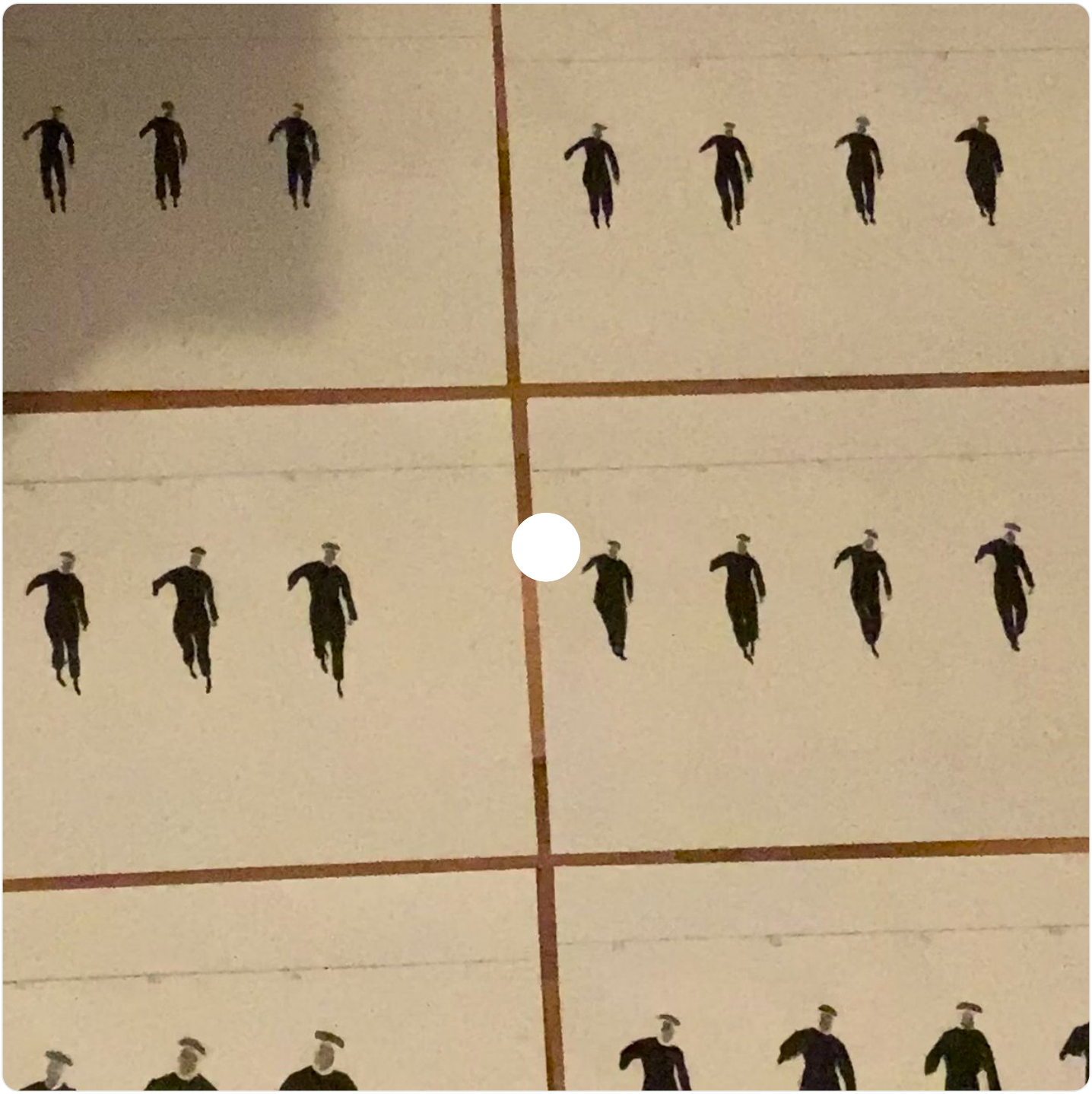
Using a cute inkwell for my diluted ink certainly upgrades the studio experience.





Today I had scheduled to work with the magic lantern films, but I've been trying to move homes for about 3 months and nothing is where it's meant to be, so I'm expanding an animation test, doing backups, and update posts (because I know you're SO curious).

Here's my ink layer.



That's after they were scanned in etc. There's also a marker layer and other footage and work will be mixed in.

Everything is still WIP but maybe I'm finally finding a way to connect the bits. Later in February, something genuinely cool will happen so I'm giving this a push now.



Hopefully I'll also move, so I'll have space and storage to work in a better home studio setup. Those films are somewhere here!

I noticed I crossed the 1 year marker on this project, progress was made, and actual outcomes might happen from all this WIPs soon!



Ohhhhh I have to work on backgrounds. Yes, that's actually a better was to spend this evening.

First mixed bg: some by hand, some digital. Then a first try at placing the character in. I've 7 scenes to make, with another stage to the animation I've only tested separately.







Finally time to revisit this:

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Moran B
@batinzedesert · **Follow**

Replying to @batinzedesert

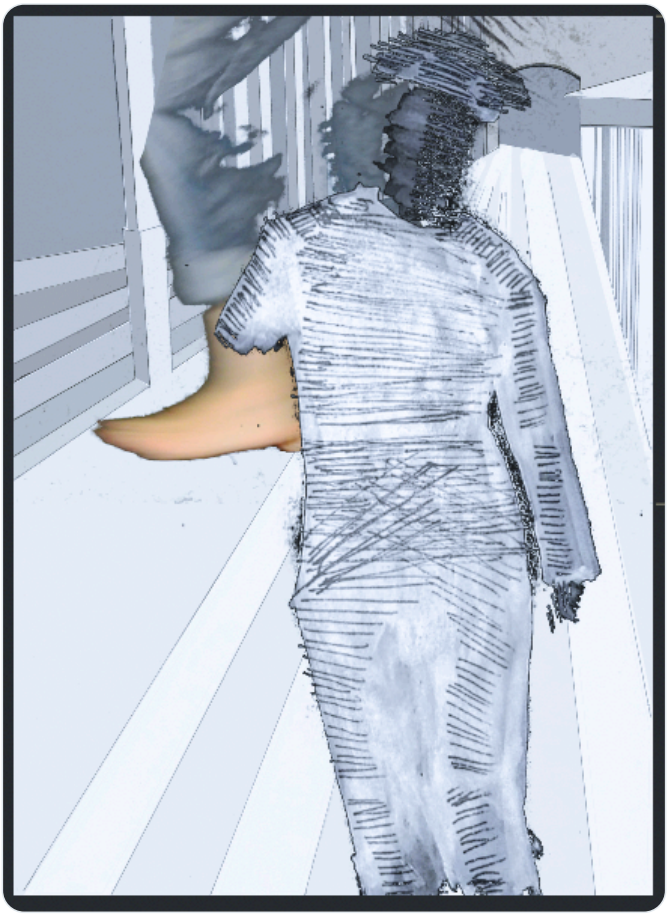
So I'm experimenting with materials and methods that allow me to animate, but with each moment leaving an imprint on the rest of the action. I'm not quite there but it's a very interesting journey.

12:32 PM · Aug 12, 2021

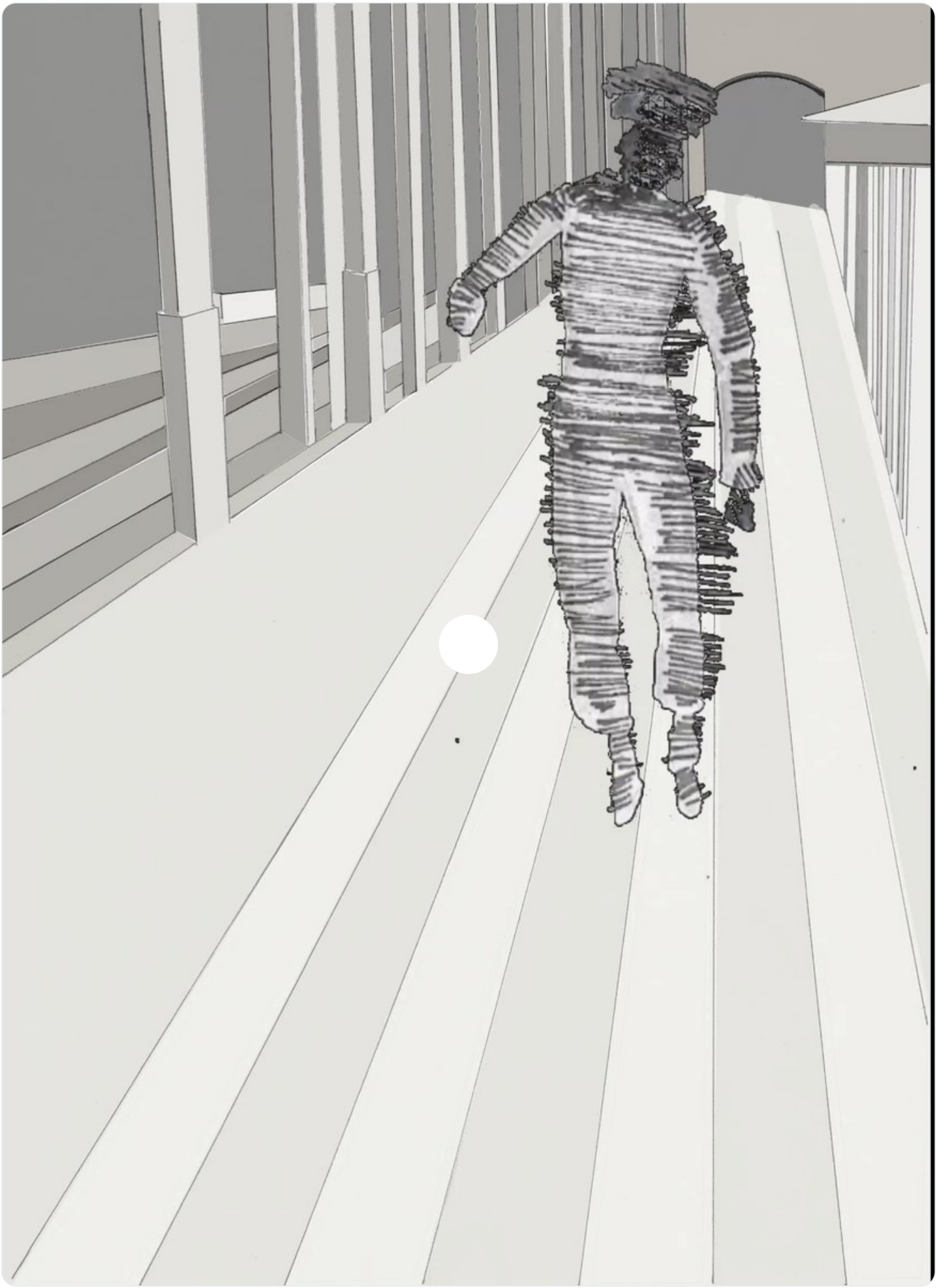
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And re-read the research in this thread, to understand how to best deal with this image 🤔.



Finally enough progress to move on to the next scene, I think. Thought about where they would belong and how that influences where I belong.



In preparation for my trip to Bulgaria, I read a bit about Elias Canetti, a Bulgaria-born writer.

This is relevant to thinking about "to whom/where do we belong" as a function an ethnical identification. It's Hebrew so it's mostly a bookmark for myself:

https://www.nli.org.il/he/newspapers/hadashot/1985/01/25/01/page/46?&e=-------he-20--1--img-txIN%7ctxTI----------1

Learning these characters with my hands takes a really long time.

Anyway, I'm on my way to Bulgaria for the first time ever, to shoot some video, experience Baba Marta day, and talk to people in a couple of places.

Nervous and excited equally.



The purpose of this trip, in a sense, is to internally mediate the imagined/folkloric perceived Bulgaria, that forms part of my ethnic identity, with the actual place.

Practicing intentional observation as I walk around the city.




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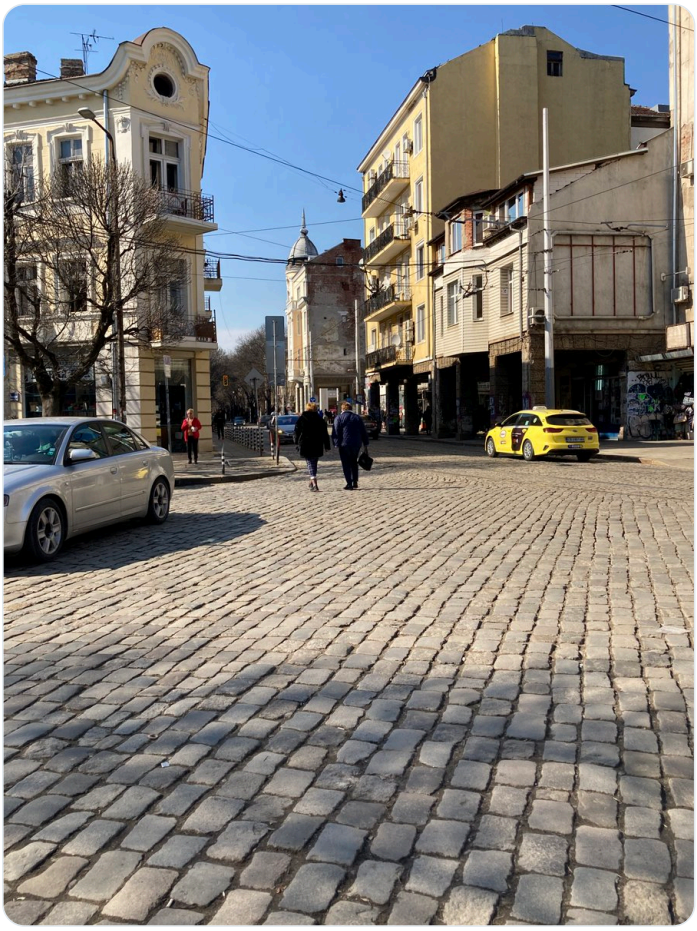








OK I think I matched these two, got some good video footage. Apologies for repeating the same images, but this is what my trip (and this thread) is for.



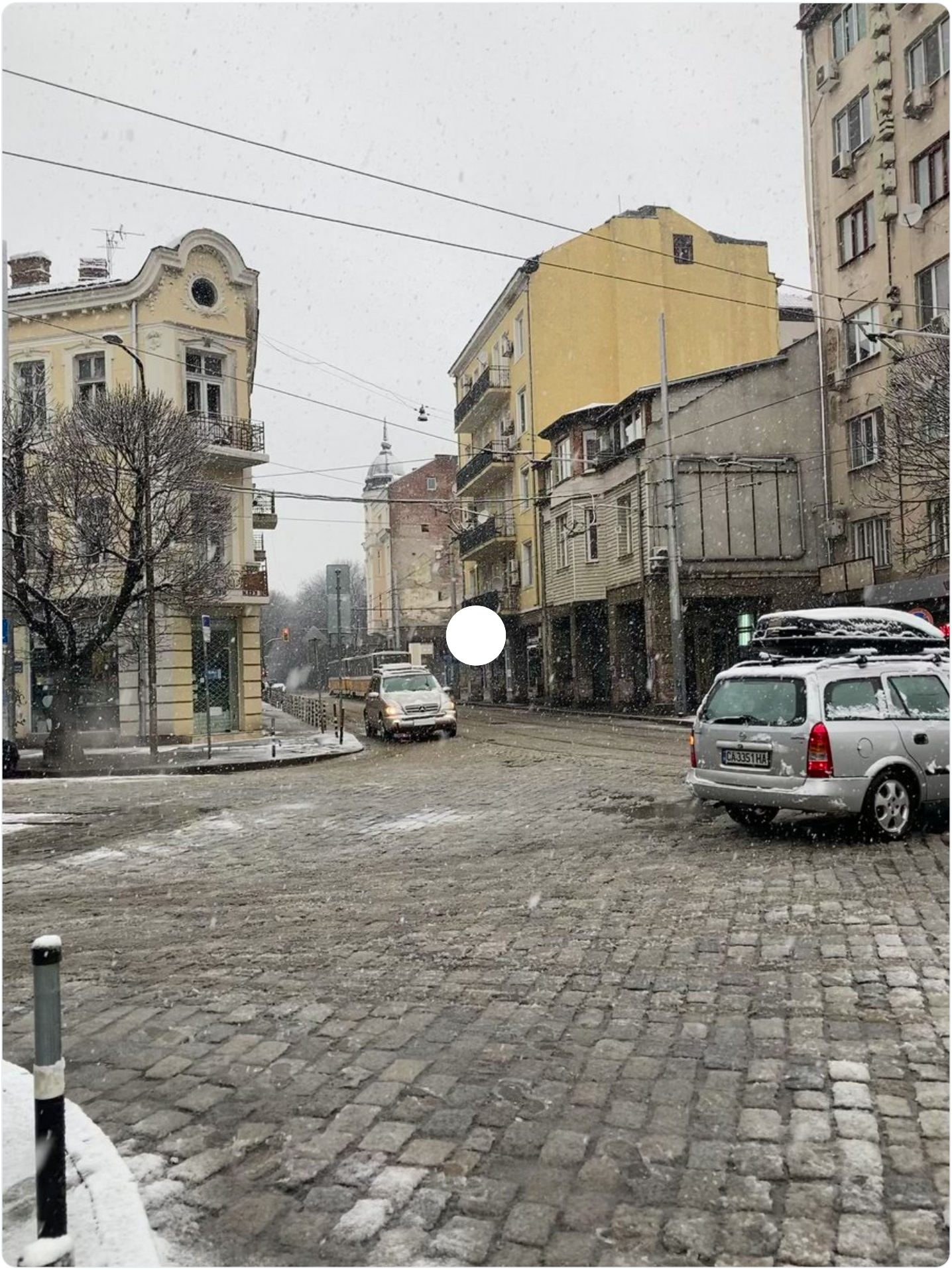






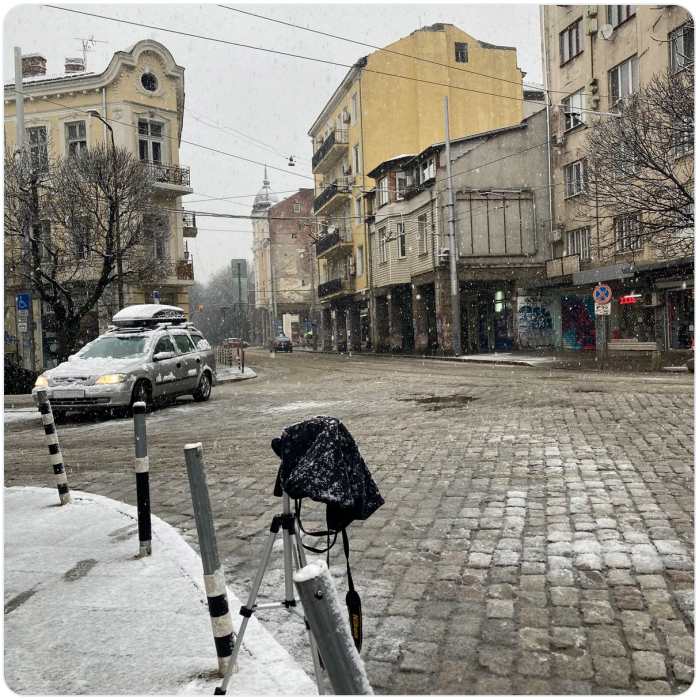
Tomorrow I'm hoping to get to Vitosha Park for some more footage and some digging with my new baby trowel.

So I (obvs) didn't go digging my feet into a park in the snow, but I did go back to locations to reshoot in the snow. Pretty cool.



Had to get creative to protect the camera, haven't yet had the courage to check if any of the material is any good.





Unroll available on Thread Reader



This will be cool.



Happy out and since the temps are more than zero (how appropriate) I'll venture to the park.



It wasn't above zero, but it was a good and physically challenging work day. No frost bites, happily.



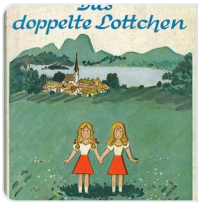




New studio, not 100% ready yet so not quite back to practice but looking at other aspects of practice and processing some thoughts.

Looked at this in the context of the term of Homeland from the diaspora research, and in the context of "folkloric places":
books.google.ie/books?id=FYJAE…

In the same context, I read through "The Double Lotte" by Erich Kästner, trying to think about the twins' negotiation of the "real told" imagined place, and the "real encountered" place. Both are real.



Lisa and Lottie – Wikipedia

https://en.wikipedia.org/wiki/Lottie_and_Lisa

The childrens book is a bit more relevant for my interests than the "atlas", as the atlas does not include any places whose names are real.

How does the "real told" knowledge of an ethnical/diasporic/folkloric place influence the individual's view of their place in the world?

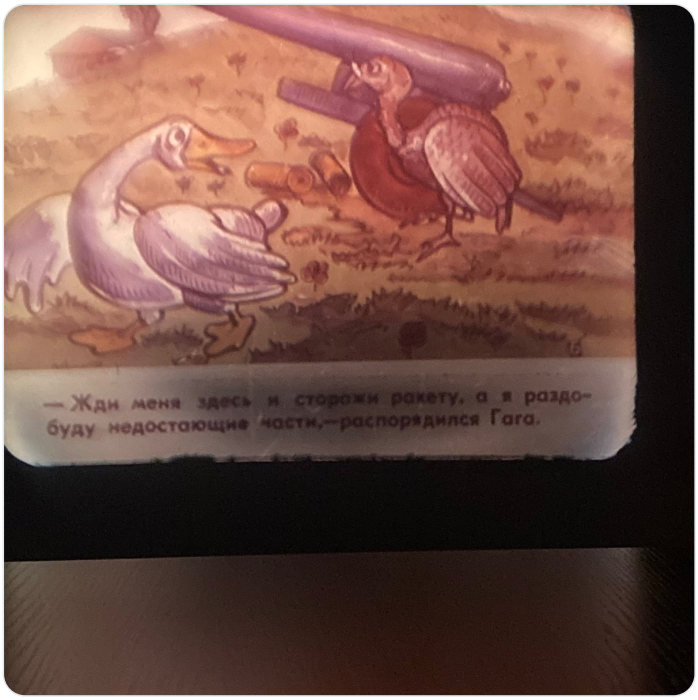
And just throwing the term "Paris Syndrome" in here, since someone mentioned it to me the other day and it's not exactly relevant but perhaps is something good not to forget.

It's also really strange.

I've tomorrow's reading lined up with less poetic and more directly "about this" content. Easing in.

Labelling my magic lantern films, this one looks like the goose version of A Trip To The Moon?









I… really don’t know. 👹







Some sort of folklore tale with maybe a wedding? There’s deities and someone goes into a sack.

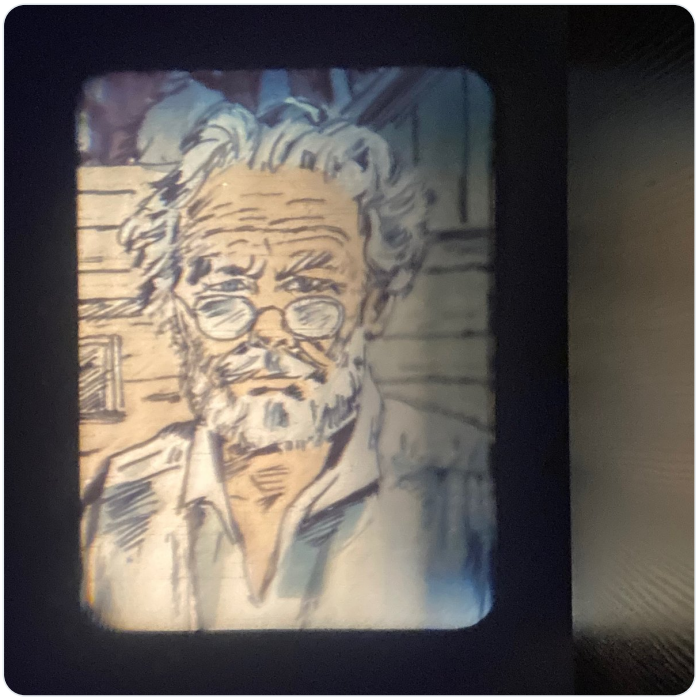

Чуб долго морщил и брякался, раздумывая, на что бы решиться.
Он бы и остался, если бы был один, но обоим не так скучно и страшно
идти темною ночью, да и не хотелось-таки показаться перед


По выходе отца своего она долго еще приняживалась и жеманилась и не могла налюбоваться собою. „Что людям вздумалось
рассказывать, будто я хороша? Дрянь люди, я совсем не хороша... Нет,
хороша! Ах, как хороша! Чудо! Какую радость принесу я тому, кого




Черт крался потихоньку к месяцу и уже протянул было руку
схватить его, но вдруг отдернул ее назад, как бы обжегшись.
Забежал с другой стороны, снова отскочил и отдернул руку. Вдруг
сметка обхватил руками месяц, прижал к груди, поскорее спрятал
в мешок и побежал домой.

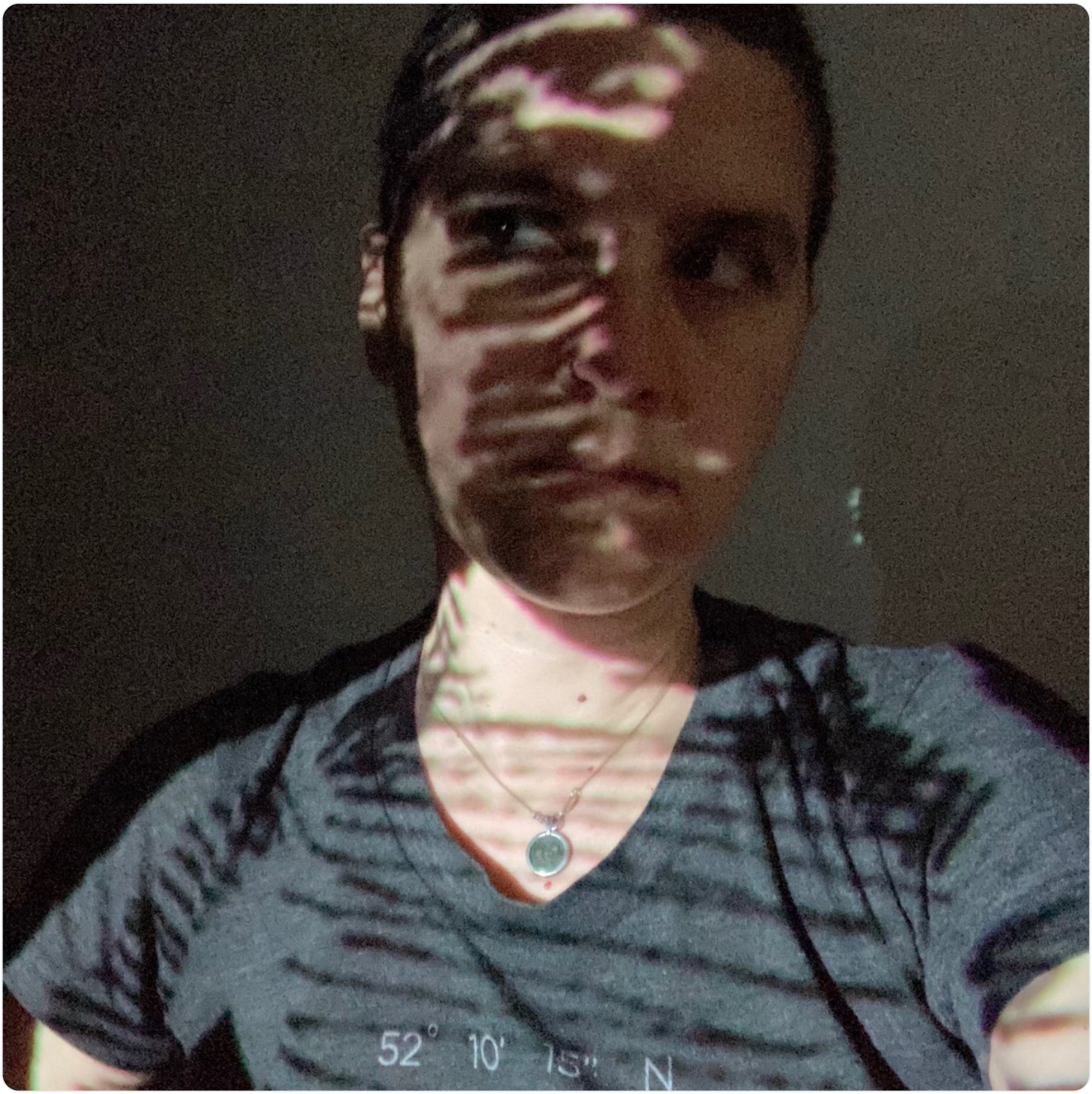




Haven’t sketched out a storyboard in many years. It’s not really how I work but I’ll pinpoint some general anchors to help me focus.

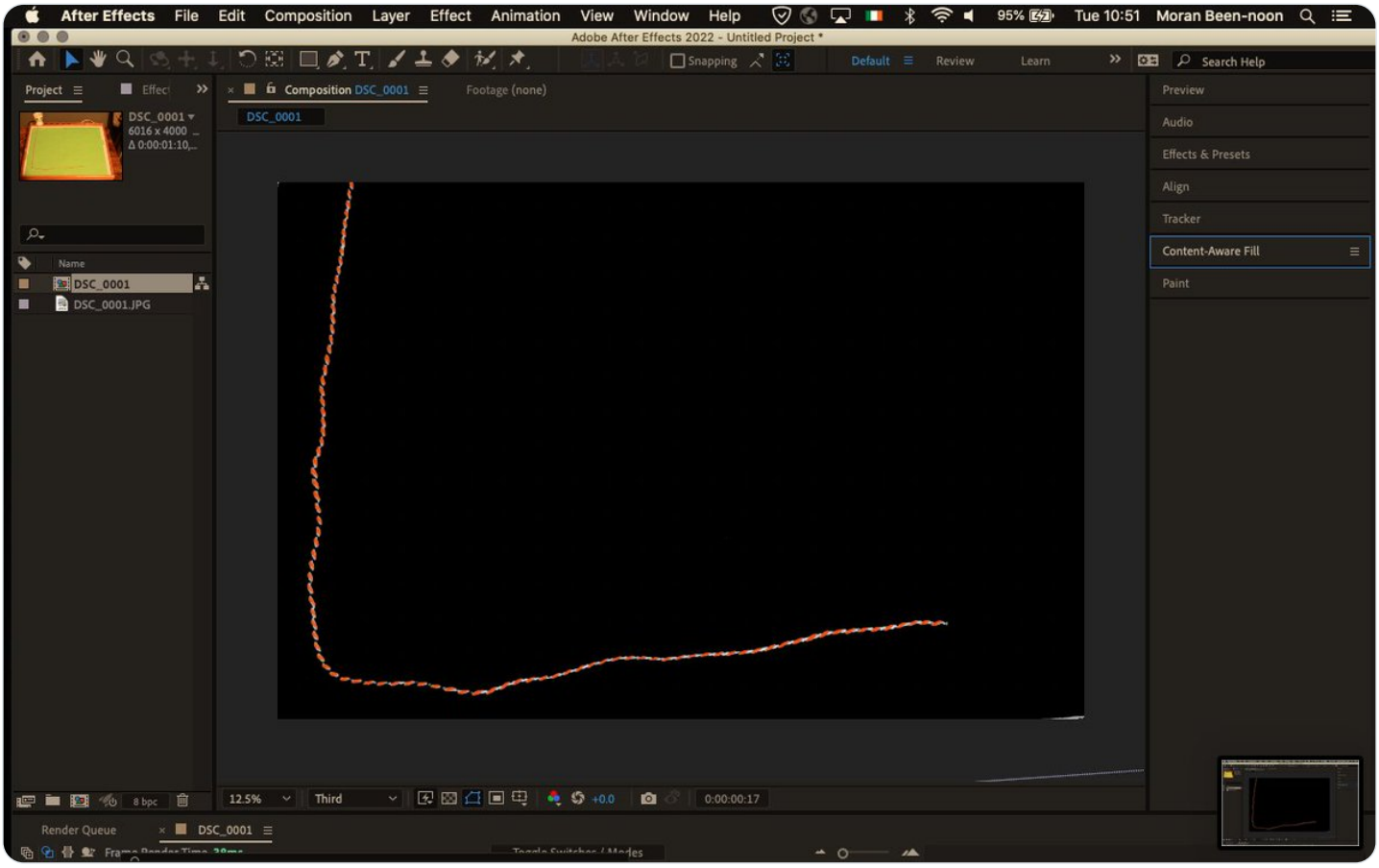
After a week and a bit with everything I try failing (both technically and otherwise), a test for a potentially impossible to actually do idea didn’t totally fail.

A small frustrating win. I’ll take it.



Another minor (but important) attempt that I had finally got right. I know it doesn't make lots of sense like this but this frame is what I've been doing with my nights since Friday.

Mostly these two outcomes I just got are maybe a starting point, and hopefully back to sleeping.



Probably need better sleep to start on the next step, it's a bit much to understand right now.

https://automaticaddison.com/how-to-determine-what-torque-you-need-for-your-servo-motors/

Hopefully my brain will allow bridging ~14 years of not doing any of this, so that I can re-learn how to do this. Won't be as fun without @grecasaurus around.

http://robojax.com/node/1013

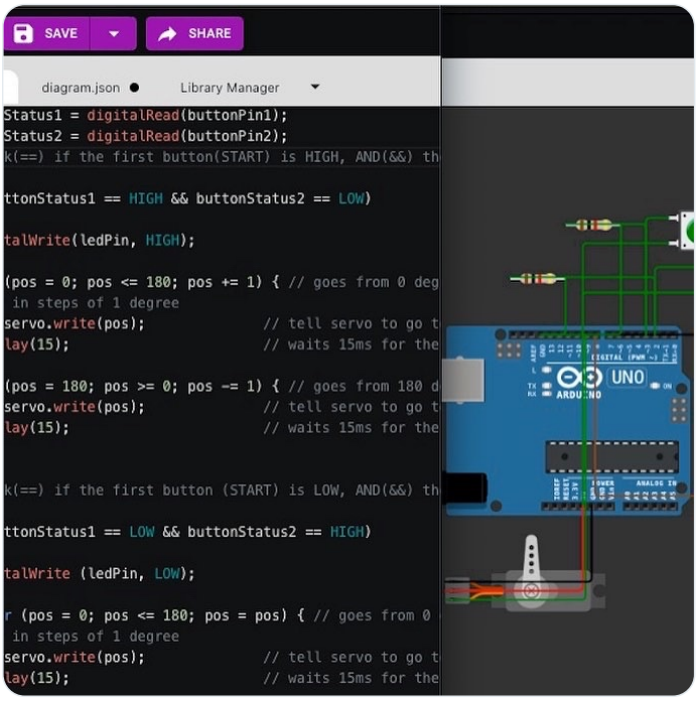
Busy and confusing in the studio*, but stuff will hopefully come out of this maybe.

I also made a mess, so that's
probably a good sign.

*it's all related to this thread, but still too confusing to splain.



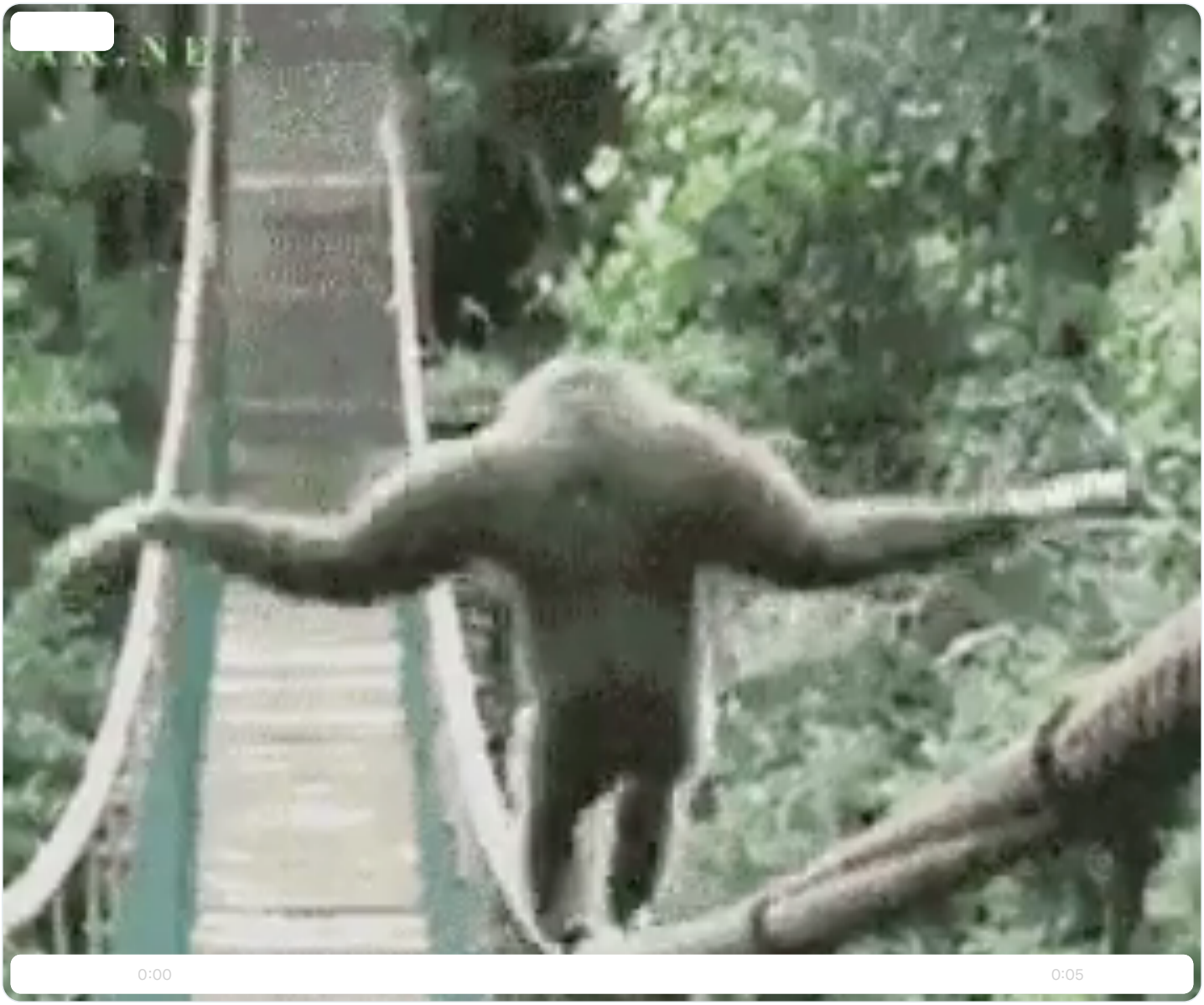




A little first sketch for a little first make was drawn on Saturday, and a 1st-draft-single-channel-no-audio-no-animation-no-stress video is being rendered for this project.

This is a good sign of getting over my art chokies.

Also - Shot Cut is not a bad option for free editor.



It's not like I wasn't working on this project, but nothing was leading to happy or conclusive outcomes, just felt like infinite collecting bits of practice and decisions on a sort of flat plain. I also learned new software, which took a while.

Nice to feel a bit of progress.

Tried to record a few sentences in Bulgaria, through playing them in the headphones (a friend sent me a recording) and repeating "live".

Sound so funny, my voice is quite low in Bulgarian, surprising. A whole bit in the middle is Gibbelgarian but oh, well.



In *Bulgarian, of course.

Conclusions are that I need to re-record everything, in Bulgarian, English, and Hebrew, I somehow speak too fast?

Loving the little studio setup I have going for audio work, a perk of sharing a studio with a musician!



A totally different project but the problems are similar with my tools, particularly with animation. I can't figure out how to control brushes, or some new software, or an old skill. It's been extremely frustrating but won't quit.

Moran B
@batinzedesert · **Follow**

Replying to @batinzedesert

A month into the figuring and 2 weeks into experimenting with a decision, I'm giving up on the watercolours. I can't understand how to control them to create consistency, which is essential for (this) animation.

Tomorrow we start new!

8:47 PM · Aug 10, 2022

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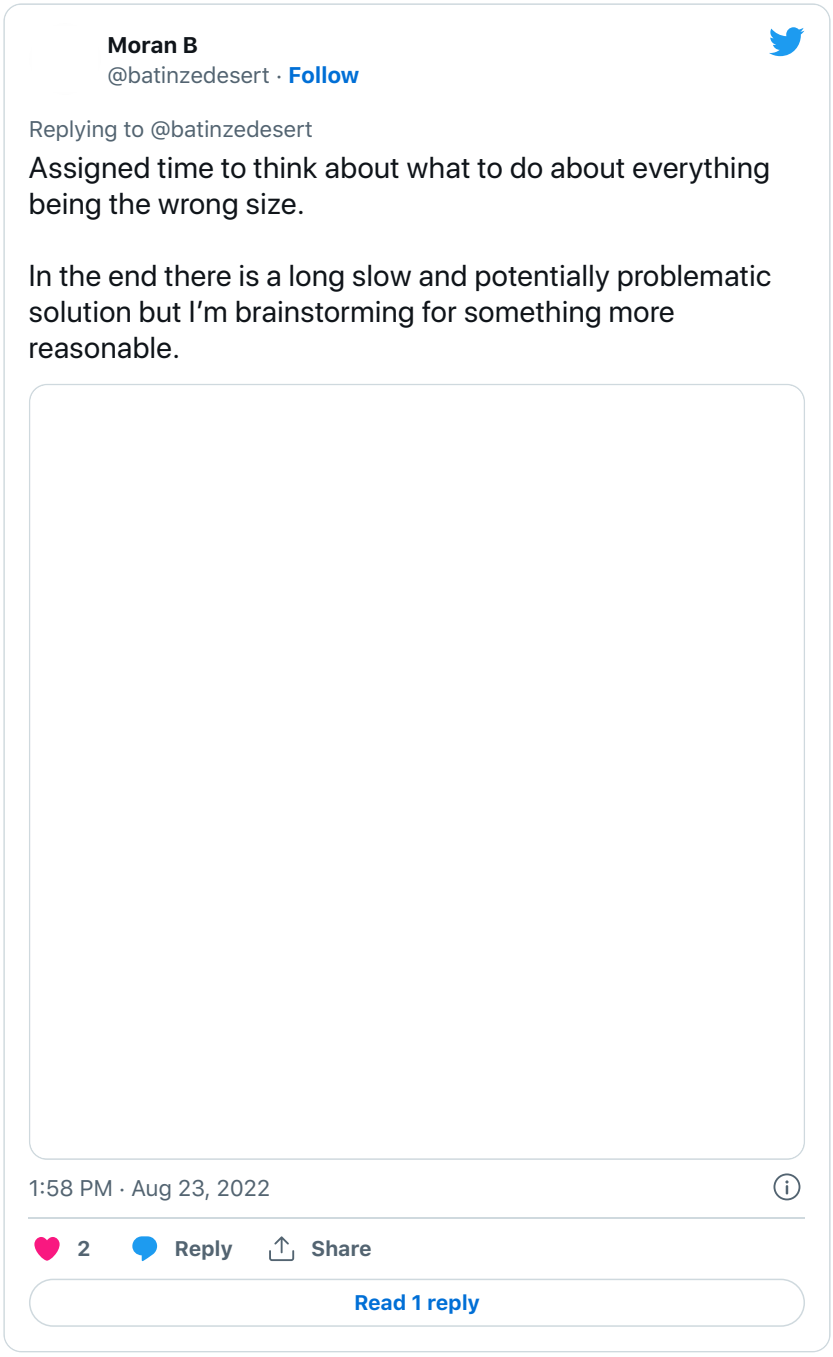
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Today's animation went ok, and reading was depressing, mostly about this:



Wandering Jew – Wikipedia
https://en.m.wikipedia.org/wiki/Wandering_Jew

Finally have some updates on various fronts of this project, but finding it hard to keep track. Meanwhile this:

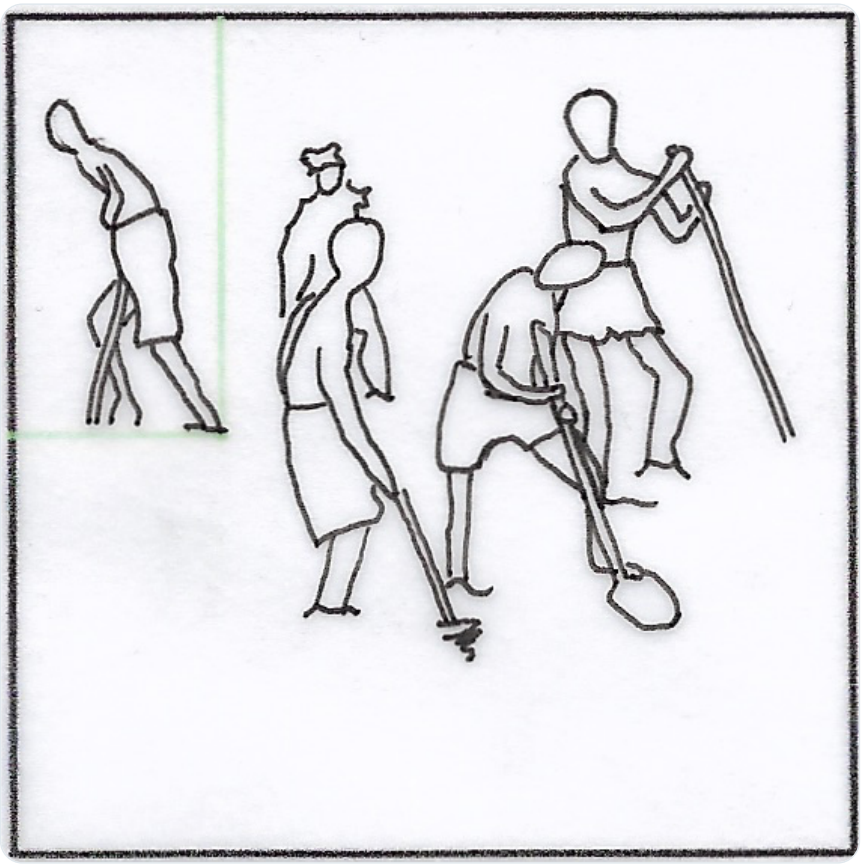


Weekend work brought apparent improvement. Hopefully enough progress today will allow to test it.



Today's art mission is not to get frustrated at the zero work I got done so far. So far my computer is not doing it's job properly, and I've been doing my paid/non-profit jobs so feels like laziness.

A machine reboot and lunch should set me up for an afternoon+evening of work.

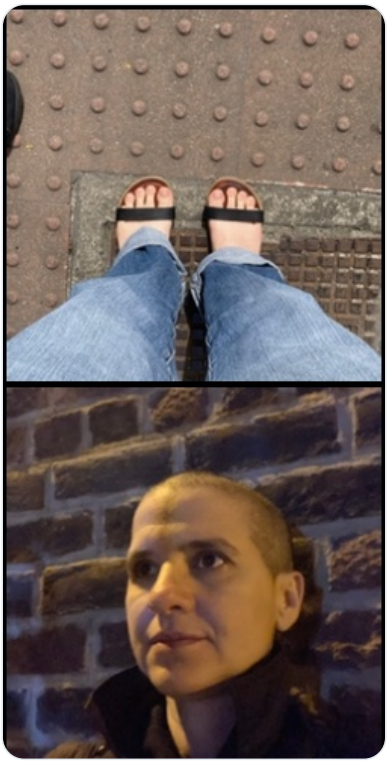


I finished this tiny loop this week, and it got edited into a video I'm working on.

This morning I somehow started to type thoughts which ended up in a terrible draft for what may become a text (700 words with 4 references that need elaborating). Odd. No new images today. Ideas.

An old image from a projection test that’s waiting for darker winter to be followed up.

It tries to draw some of the links in this project. Unclear if it’s technically possible but would be cool if I make it!



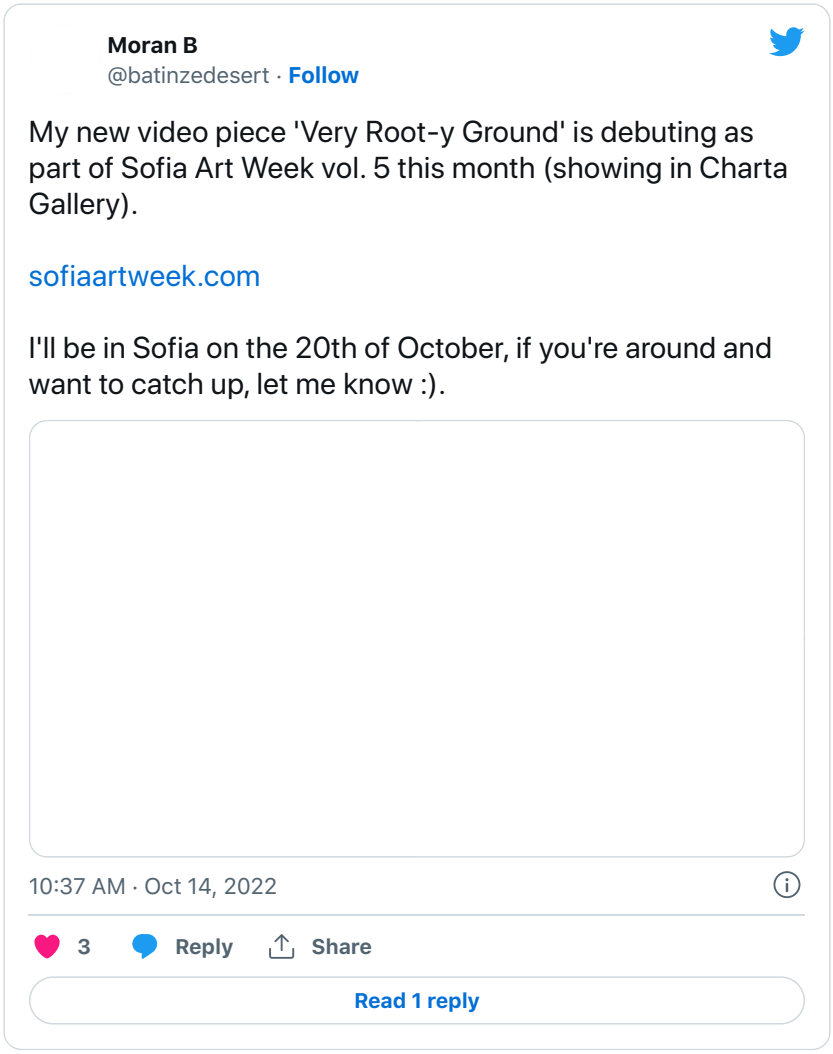
Working on a video piece that's bridging questions belonging with compound ethnic identity.

Sunday evening collaborating with Dave, who shares his studio with me and wrote original music for this (and many other) projects. Finishing touches on both our pieces and it's done!



This video is the first formal outcome of the work documented in this thread.

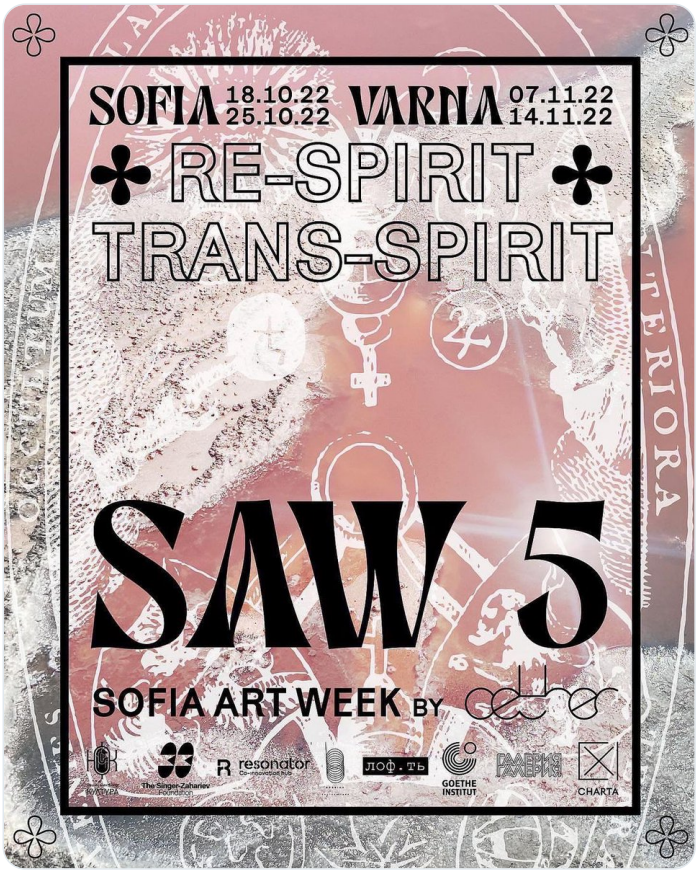
It represents a disorientation in the discourse and is my link between my long time questions about belonging, and those more recently raised about compound ethnicities.



Sofia Art Week 5 opens today! My new piece Very Root-y Ground will be showing at Charta Gallery in Sofia until the 25th, and at ReBonkers in Varna in November.

I'll be there on the 20th, hope to catch as much of what's on as possible in my very few hours.





Turns out the Charta Gallery opening is today, which is perfect because I get to go!

😊



Art is nice but I have my priorities straight.



A sneaky photo of people actually stopping to look at my artwork and listen to the great music written for it by Dave Murphy.

I'm very appreciative of Charta Gallery's considerate curation that allowed for the various audio and video share the gallery quite beautifully.



@mentions

unroll

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