

# Portfolio

# ÅKE SJÖBERG

Introduction. (this winter19/20)

This project started with me taking some photos of my TV. Some guys where fishing crabs, and it was all really "masculine. I printed some of these photos, and put them on the wall in my studio. At the same time I was reading a book called: "the Masculine Mystique", and at a crit class in my studio I tried to put the see images of masculine fishermen in connection with Jackson Pollock as forms of cultural propaganda promoting certain types of masculinity, after masculinity had experienced "crises".

At that point I was not able to articulate it as well as now, and the project was criticized for trying to do too much. What I do agree with regarding that criticism is that there was not enough connections between the two examples. What I do not agree with is that it brought in too much, I think the connections started to become more clear as I brought in more examples. And I decided to make 5 chapters, that were somewhere in-between an artist-book, a research report and a fanzine from the 1980s, filled with collages and cut out text.



Åke Sjöberg 2020. *Hyperreal collage of frontier masculinity 5*. Collage 30 x 21 cm

In English the subtitles read from left to right: "Right now it seems to have gone pretty bad.", "They can't keep up, they're unfit and old."

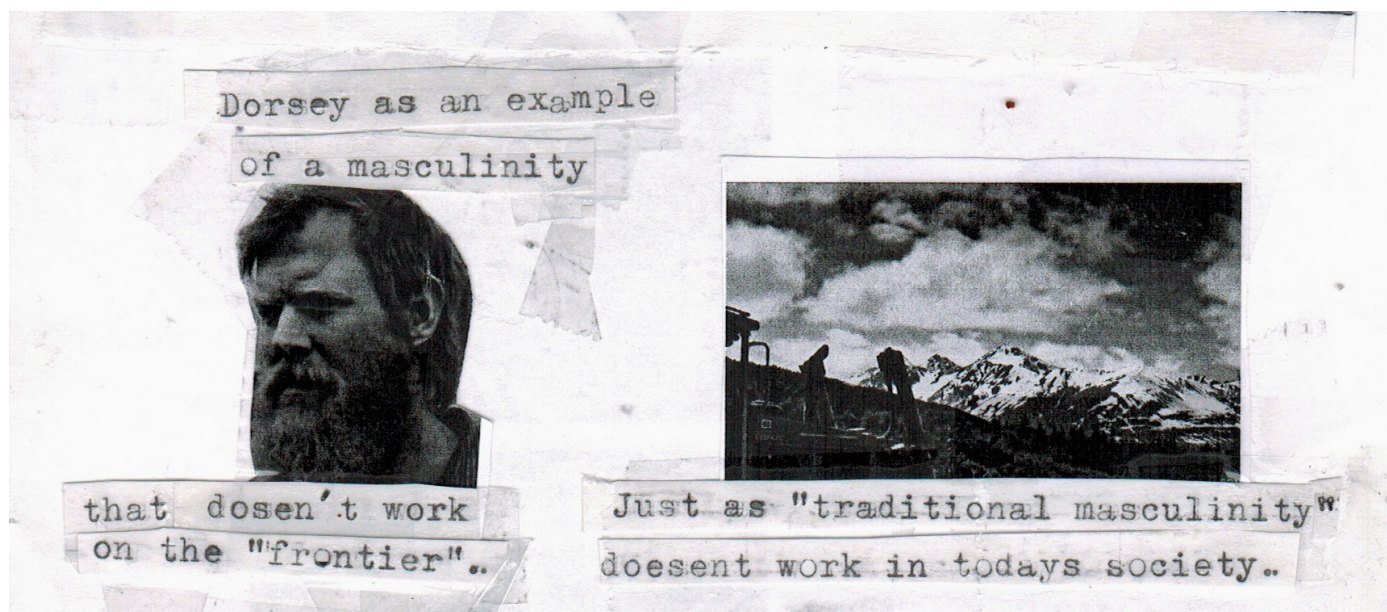
Parker Schnabel, John Wayne, and a *Gold rush* cameraman usually busy filming Parker and other gold miners. All three presented against a theatre backdrop of an American prairie, strait out of the masculine homosocial heterotopia of the wild west frontier.



## BULLET POINT LIST OF COVID 19 VIRAL-IMPACT

The project was originally called: *Five chapters*. But because I was given extra time to work . I'm now stuck with ten chapters in a project called *Five chapters*.

1. One of the ways I would have made the inquiry public was to sit in a sofa in Göteborgs Konsthall and talk to people in person, share my researcher and continue it by asking them about their knowledge and experience that relates to my Inquiry.
  2. Another way I had intended to make my inquiry known in the public sphere was to record a podcast, with invited guests, in the sofa. This has not been possible.
  3. Thirdly I had intended of making posters by enlarging pages from my booklets and put on the walls in konsthallen together with some framed collage originals.
  4. Dis-embodiment.  
I think a lot about my body and it's emotional response to all other bodies around it. What Covid19 and ZOOM(TM) have done to human interaction I believe to to disembody it.
- 



Section of page 6 in booklet 7. "Jimmy Dorsey's unwanted masculinity" .  
[https://asjoberg.files.wordpress.com/2020/05/06doresy\\_compressed.pdf](https://asjoberg.files.wordpress.com/2020/05/06doresy_compressed.pdf)

Av de sjukdomar som angriper mannen  
så är den sociala sjukdom som

patriarkatet .


utgör  
den  
mest  
livshotande.

Ändå använder de flesta män inte ordet  
"patriarkat"

till vardags.

De flesta män tänker aldrig på patriarkatet

- vad det betyder,  
hur det skapas och  
upprätthålls.



Många män skulle inte kunna  
stava ordet eller uttala det korrekt. Ordet  
"patriarkat" finns helt enkelt inte i deras  
tankevärld.

Män som har hört och  
känner till ordet  
förknippar det troligen  
med feminism,  
och avvisar det  
därför som irrelevant  
för dem  
själva.

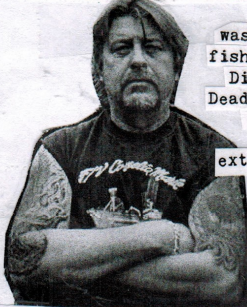
Pages 4 and 5 from my booklet: "Att förstå Patriarkatet/ understanding the Patriarchy"  
text from bell hooks: "Men Masculinity and Love" (2004) images, Manga-video Silver Fang



As MSNBC's De-Ann Welker points out:

[The producers] are trying to make the show's "characters" into a new version of hard-living, do-as-they-please rock stars. It might seem like a stretch to compare an aging [crab fisherman] to a rock star, but watch the show and then take a look at the Rolling Stones. Their ways of life are sort of eerily similar: They've chosen careers that allow them to live the lives they enjoy without being tied down by normal social mores.

Phillip Charles Harris (December 19, 1956 - February 9, 2010)



was an American captain and part owner of the crab fishing vessel Cornelia Marie, which is featured on Discovery Channel's documentary reality TV series Deadliest Catch. He suffered a massive stroke while offloading C. opilio crab in port at Saint Paul Island, Alaska, on January 29, 2010. Despite extreme improvements in his condition, Harris died on February 9, 2010 at the age of 53, while suffering a intracranial hemorrhage in the hospital.

With the death of Captain Harris, viewers see a very possible end result of living the lifestyle exalted by the masculine hegemony.

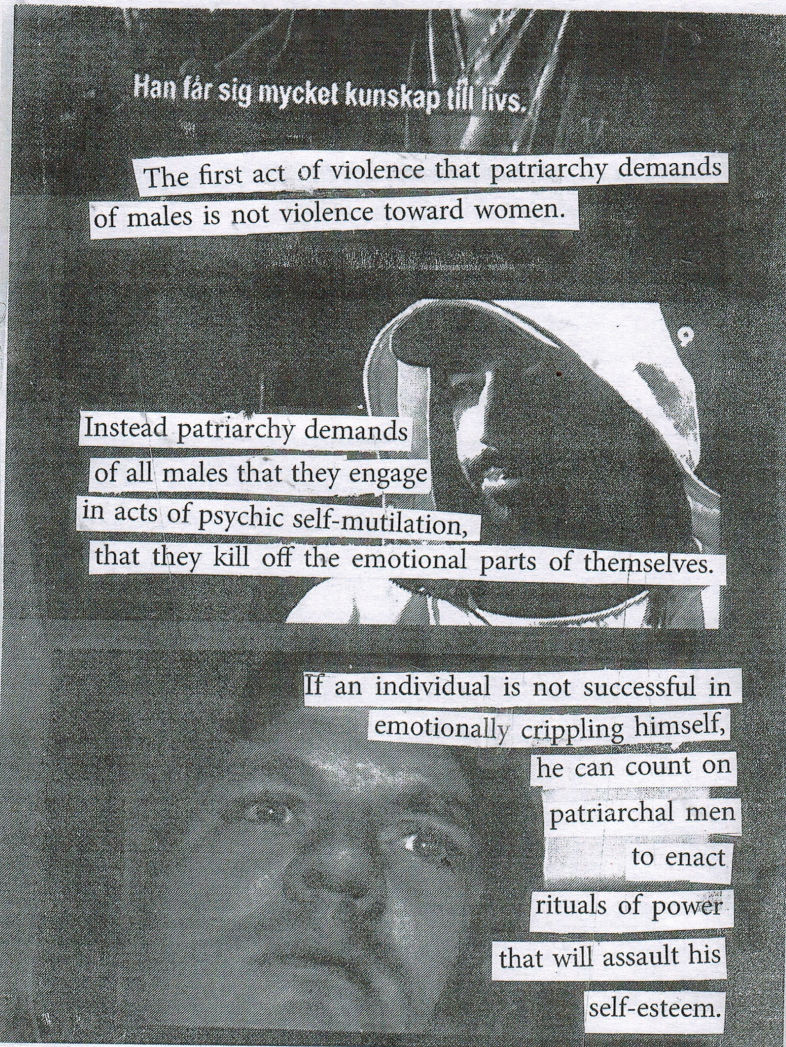
Harris admitted to engaging in a great deal of unhealthy and risky behaviors throughout his life. The stroke was most likely directly related to the blood clots he had suffered from and received treatment for two years prior. Harris had received a great number of injuries over the years due to his experience on crab boats.<sup>82</sup> His lifestyle undoubtedly contributed to his early demise.

Page 7 from my booklet: "deadliest catch 1"



4 Collage page 25 (W) from my booklet: "The Great Recession and masculinity crisis vs Todd and Jack Hoffman."





Han får sig mycket kunskap till livs.

The first act of violence that patriarchy demands of males is not violence toward women.

Instead patriarchy demands of all males that they engage in acts of psychic self-mutilation, that they kill off the emotional parts of themselves.

If an individual is not successful in emotionally crippling himself, he can count on patriarchal men to enact rituals of power that will assault his self-esteem.

hooks

14

Collage from page 14, in my booklet: "Deadliest catch 1", page 14. Text from bell hooks book "Men Masculinity and Love."



När min bror blev rasande, när han inte fick sin leksak, fick han lära sig att: (han som pojke i ett patriarkalt hushåll) var hans förmåga att uttrycka raseri något bra,

men att han var tvungen att lära sig när och var han kunde släppa loss sin ilska.

Det var inte bra för honom att använda sitt raseri för att motsätta sig sina föräldrars vilja.



När han växte upp fick han lära sig att raseri var tillåtet om han använde det och våld för att skydda sitt hem, sin familj och sitt land.

Section from my booklet "förstå Patriarkatet" page 9 and 10. My own translation of bell hooks' text understanding Patriarchy. The text describe hokks' brothers experience of using violence that was not good if it was against his parents but might be good if used to defend his family/ country.



## Inquiry Statement

In this Inquiry I investigate how archetypes of masculinity have been created and if we might say that they today are used as a form of propaganda against equality. From five perspectives, in five 'chapters' I try to show how different masculinities have been cultivated for certain reasons in history, such as colonial expansion, or industrial production. I want to learn, and share, contribute to consciousness-raising, by showing how archetypes like the 'frontiersman' were created and are reused time and time again. I want to destabilize the belief that these archetypes are examples of old, 'real' or 'genuine' masculinities.

Contemporary reality TV-series *Gold Rush*, displays a frontier masculine archetype. This I think is part of a pattern of reusing masculinities that have been used and developed in very problematic correlations. What processes and structures are behind the propagandic reuse of these masculine archetypes today? How can I show that they are not suitable in today's society and that they become toxic, both inward and outward.

## Methods

- Researching, reading and learning by compiling booklets; printing, cutting and taping, adding images, thoughts, translate, transcribe and read out loud.
- Writing on paper, on laptop, and on an old typewriter.
- Cutting and collaging. Photocopying, enlarging A5 booklets to A3 posters
- Record a podcast, reading the booklets, with guests, and discussing.

## Theoretical reference points

Most important for me is to a wide understanding. The masculinity theories I use are from R.W. Connell's books *Masculinities*(2005) and *The Men and the boys*(2001), and Susan Faludi's *Stiffed*(1999), and bell hooks' *Men Masculinity and Love*(2004). I don't have enough space here to describe theories used in each chapter and chapter 2 will serve as an example: Hyperreal Gold: Frontier Masculinity in reality-TV-series *Gold Rush*. Baudrillard's concept of 'Hyperreal maps' applied it on masculinity, as layers in a gender collage. In the TV-gold-rush the archetype of the 'frontiersman' is very present through references to mythic Klondike gold-rush of the 19th century.

**My methodology** is about learning and sharing: Through translating, transcribing and bringing things together. **I use text a lot. And paper. And xerox-machine.** And voice synthesis, as a dyslexic person I'm constantly forced to bring texts back and forth between writing and speech. And as I tested multiple methods of doing this I have also started playing with the tools. Like using screenshots of subtitled video as collage material. And put text-material from different origins beside each other. Collage as a methodology, as situationist methodology as peer-DIY-learning fanzine history and punk-culture, steal, cut and share. In chapter three, a text-mashup including: a transcribed radio-interview with a cameraman, an academic paper on human relation to nature and a gender studies paper all describing the tv series *the Deadliest Catch*. I want my booklets to be **crash-courses in the theories**, this 'leveling', as an activist method of sharing knowledge, to create equality.

This project will be **made public** in four ways.

1. Five booklets in sofa-area in Konsthall.
2. A podcast, with a collective reading and discussion. In sofa-area, a series of podcast-episodes will be recorded and published.
3. For archiving and public access I use my website [asjoberg.wordpress.com/e-p-e-pod/](http://asjoberg.wordpress.com/e-p-e-pod/), podcasts, pdf booklets, texts and images related to inquiry.
4. Collages and posters generated in the booklet creation, displayed in Konsthall. The inquiry reaches out to a specific public with the invited podcast guests. Guests will be podcasters, researchers, journalists and activists working with questions of masculinity and equality.

See the booklet hyperreal gold where I introduce hyper'reality, and hyper-real maps.

## Ethics

Working with people is always sensitive and in hosting a podcast for people to share, to discuss and to collect personal stories and to make them publicly accessible. In hosting people through vulnerable situations, you must be considerate, open and flexible, and respect people's needs, wills and problems. To create a situation where no one will be able to regret what they said in the public conversations that constitute the podcast might get too complicated, and I believe striving for a mutual trust is more important.

Additional information about the yellow, underlined sections.



Here is a list of all the ten booklets that look like Fanzines, a short description of each booklet and a link to online PDF

1.Hyperreal gold: and maps of masculinity <a href="https://asjoberg.files.wordpress.com/2020/05/07-hyper-real-gold-levels-bra_compressed.pdf">https://asjoberg.files.wordpress.com/2020/05/07-hyper-real-gold-levels-bra_compressed.pdf</a>			
Content	Research topic	Theory	Findings
Video stills with Swedish subtitles from a "behind the scenes" episode of <i>Gold rush</i> . And a "crash- course" -text describing Jean Baudrillard's concept of 'Hyper-reality'. Layer upon layers of images, maps of masculinity are collaged together.	What are the different layers of reality and how do we as viewers of TV-series such as <i>Gold rush</i> relate to them when we create our masculine identities.	Jean Baudrillard's concept of 'Hyper-reality', and Hyper-real maps. Baudrillard <i>Simulacra and Simulation</i> (1981)	The construction of individual masculine identity today operates at multiple levels. Part of it is created in interaction with images of other men performing masculinity rituals. Such as in the TV-series <i>Gold rush</i> .
2.Deadliest catch 1: the sons of Ernst Hemingway <a href="https://asjoberg.files.wordpress.com/2020/05/05catch1_compressed.pdf">https://asjoberg.files.wordpress.com/2020/05/05catch1_compressed.pdf</a>			
Collage of image and texts relating to the Discovery channel reality TV-series <i>The deadliest catch</i> , and how this show relates to masculinity.	An initial charting of the visual language and the narration used in the TV-series <i>The Deadliest catch</i> , and the certain kinds of masculinities this portrays. And charting research being done on the series.	Reality Television: P. Buchanan 2014 -----Cowboys of the High Seas: Lisa A. Kirby 2013	<i>Deadliest catch</i> reuse the a narrative of frontiersmen going out on the deadly frontier to grab the spoils of it, and thereby promote and glorify frontier masculinity, and imperialist patriarchal extraction of the earth.
3.E.P.E.-zine (Expanded, productive, exhibitionary zine) <a href="https://asjoberg.files.wordpress.com/2020/05/04_epezine_compressed.pdf">https://asjoberg.files.wordpress.com/2020/05/04_epezine_compressed.pdf</a>			
Structured like a (maga-/fan-) zine with articles including: (1.)MASCULINITY CRISIS AND FEMINIST BACKLASHES: a text mash-up (2.) MAPS OF MASCULINITY. Crusoe, John Wayne, and the masculine frontier. (3.) the CRAB-boat, the patriarchal frontier and the Heterotopic fantasy of "real" masculinity (4.) FISH STORIES: CAPTAIN "WILD" BILL WICHROWSKI from <i>Deadliest catch</i> .	In what ways can the format of the (maga-/fan-) zine be used to structure and make public of artistic research material ?  What historical role does Robinson Crusoe play, as a map of masculinity?  What are there connections between masculinity portrayals in cowboy comics and <i>Deadliest catch</i> ?	Faludi <i>Backlash</i> (1991)  Foucault <i>Of Other Spaces: Utopias and Heterotopias</i> (1967) <a href="http://web.mit.edu/allanmc/www/foucault1.pdf">http://web.mit.edu/allanmc/www/foucault1.pdf</a>  <i>The Fortress of American Solitude</i> S.Thomson (2009)  <i>Men Masculinity and Love</i> Bell Hooks (2004)	<i>Crusoe</i> (1719)- <i>Huckleberry Finn</i> (1884)- <i>Spaghetti Western</i> (1960s) the mythic west and the north American continent as a deserted island. <i>Gold rush</i> (2009-) <i>Deadliest catch</i> (2006-)And the masculinity that lives on this island with one riffle over each shoulder.
4.Vestern masculinity: real men are like cowboys, or are cowboys like REAL MEN? <a href="https://asjoberg.files.wordpress.com/2020/05/02_vestern_compressed.pdf">https://asjoberg.files.wordpress.com/2020/05/02_vestern_compressed.pdf</a>			
Wild west masculinity, or frontier masculinity. Buffalo bill, Kit Carson and Daniel Boone, were heroes of the "mythical west". Using material from 1970s and 80s cowboy comic books based on 19th century dime-novels. I try to undress the frontiersman and reveal him as a deliberate construction.	How can the "mythical west" (partly created simultaneously as the historical west) be compared with today's reality-TV-series? in their impact on archetypes of masculinity.	The "frontier myth" and the "mythic west".	In the 1800s and today frontier masculinity, produced and recorded in rural areas are brought to the cities and portrait as desirable archetypes. The creation of these archetypes are made combining reality and fiction.



## 5.Att förstå patriarkatet /understanding the patriarchy.

[https://asjoberg.files.wordpress.com/2020/05/13-att-fc3b6rst-patriarkatet-genom-silver-fang\\_compressed.pdf](https://asjoberg.files.wordpress.com/2020/05/13-att-fc3b6rst-patriarkatet-genom-silver-fang_compressed.pdf)

Content	Research topic	Theory	Findings
<p>Transcribed podcast where, <i>Understanding patriarchy</i> by bell hooks is read aloud by me and 12 years old Elias. A section about Hooks experience of being beaten by her father is discussed in relation to a video clips of patriarchal violence used against a puppy to make it a "real" hunting dog, from the manga-video-series <i>Silver fang</i>.</p>	<p>How can we understand more about how patriarchy functions through children's books, comics and films, in promoting certain forms of masculinity?</p> <p>What can men gain from learning about how patriarchy and how it functions? This in order to create tools to work against patriarchal rituals, ways of thinking and of performing, patterns that create and reinforce toxic masculinities?</p>	<p>Hooks (2004)</p>	<p>Hooks introduce a form of feminism based on Love. A de-patriarchal understanding that women and men suffer under patriarchy (butmen gain more from it). Men suffering under patriarchy can work together to change this system that oppress them by making their masculin identity toxic. Toxic in the way that it prevent them from feeling love, and communion, that is partly based on ones ability to showing vulnerability and through mutual empathy supporting each-other.</p>

## 6.The Great Recession and Masculinity crisis vs Todd and Jack Hoffman.

[https://asjoberg.files.wordpress.com/2020/05/01-masculinity-crisis-vs-hoffmans\\_compressed.pdf](https://asjoberg.files.wordpress.com/2020/05/01-masculinity-crisis-vs-hoffmans_compressed.pdf)

<p>In this booklet, I look at the very first episode of <i>Gold rush</i>, and how it is framed relating to the great recession in 2008. A Group of unemployed men, lead by Todd and Jack Hoffman, decides to "ball up, and go out into the frontier" and dig for gold. A specific case study of how "real" masculinity relates to blue-collar- and rural- or even frontier-masculinity. In the end, the booklet even turns itself into a cowboy and Indian comic-book to show one way how masculine archetypes are 'given' to young boys.</p>	<p>What understanding can be gained of the great recession's connection to contemporary masculinity crisis, by viewing the first episode of <i>Gold rush</i> next to text about the frontier myth?</p>	<p>R. W. Connell's "frontier-masculinity" its development in symbiosis with colonial expansion. Connell(2005), (2001).</p> <p>Susan Faludi's description "Masculinity Crisis" as economic crisis and unemployment after 1990s industrial downscaling. <i>Stiffed</i>(1999)</p>	<p>There is a framing in this episode, that masculinity crisis caused by economic recession and unemployment, depriving these men of their breadwinner masculinity and "work-place based masculinity", should be solved by reinventing the American dream through the frontier masculinity. And the great masculine archetype of the man "being a real man" instead of getting a feminine coded job in the city. "These men have risked it all to ..." live a fantasy, and this fantasy is created by and shown on Discovery Channel. Who greatly profit on this kind of fantasy being feed to men in "Masculinity crisis".</p>
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## 7.Jimmy Dorsey's unwanted masculinity

[https://asjoberg.files.wordpress.com/2020/05/06doresey\\_compressed.pdf](https://asjoberg.files.wordpress.com/2020/05/06doresey_compressed.pdf)

<p>A visual investigation of <i>Gold rush's</i> Jimmy Dorsey, a white-collar, "Hipster-hunk" dropped into the Alaska wilderness. Including a 'close reading' of all the scenes he appears in the show.</p> <p>In addition another perspective is added by including discussions about him, his masculinity and the shows authenticity from YouTube comments of video-clips featuring him.</p>	<p>How was Jimmy Dorsey's masculinity portrayed, in the first 6 episodes of <i>Gold rush</i>?</p> <p>In what way does this affect the viewers preference in masculinities?</p> <p>How can the concept <u>Hyper-reality</u> be used to understand the authenticity in reality TV-shows?</p>	<p>R.W. Connell's theory of the "Hegemonic masculinity" and its relation to other masculinity forms. Connell <i>Masculinities</i> (2005)</p>	<p>The use of the concept hyper-reality can add to the understanding of question of authenticity in reality tv can be understood. Where something can be 'for real', directed and edited at the same time.</p> <p>The perspective we view something from is of great importance. Through the tv or through actually being in the situations being filmed for reality tv. Dorsey's masculinity was portrayed as a counterweight to feature the frontier-masculinity of the other participants as more desirable. (Hegemonic in the wilderness) but confused with "real" and also promoted in the city.</p>
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## 8.The deadliest catch 2: maintain the appearance of authenticity

[https://asjoberg.files.wordpress.com/2020/05/09catch2\\_compressed.pdf](https://asjoberg.files.wordpress.com/2020/05/09catch2_compressed.pdf)

Content	Research topic	Theory	Findings
Text collage. After the first booklet about reality TV-series <i>The deadliest catch</i> that scratched the surface, I wanted to dive down deeper into the deadly cold depth and investigate this series. A collection of text material analysing, discussing or commenting on <i>The deadliest catch</i> TV-series.	Who can text-mashup/text-collage be used as a method to (un)structure material gathered in background research? In order to get an understanding of it.	Literature study.	As a method of “engaging with the material” inspired by artistic tools it is a pedagogical tool that could be a complement to other ways of researching and learning, especially for people who have difficulties using other traditional ways of working with text.

## 9.The deadliest catch 3

[https://asjoberg.files.wordpress.com/2020/05/08catch3\\_compressed.pdf](https://asjoberg.files.wordpress.com/2020/05/08catch3_compressed.pdf)

A third look at the CRAB-FISHERMEN. As a final chapter in the trilogy about <i>The deadliest catch</i> , it offers some results, final thoughts and additional material. Furthermore it offers more leads on what to look at next.	How can Naomi Klein’s book <i>‘The shock doctrine’</i> help us understand the way mechanisms active in the patriarchal white supremacist imperialist capitalism? Especially in relation between crisis in economy and certain forms of masculinity (and femininity) being promoted. How can this shock/propaganda be related to Susan Faludi’s description of feminist Backlashes?	Texts from the book MASCULINITY IN CONTEMPORARY QUALITY TELEVISION: Re-masculinisation  “Heterotopia” Foucault(1967).  Faludi(1991)	The waves of feminism are related to the propaganda-like backlashes following the ‘masculinity crisis’ following economic / environmental / pandemic disasters. But in what way needs to be research further.
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## 10.One Piece Masculinity

<https://asjoberg.files.wordpress.com/2020/05/one-piece-masculinity.pdf>

content	research topic	theory	result
A Swedish text booklet containing a method of talking to young boys about masculinity informed by a lecture of sociologist Michael Kimmel. A critical reading and reflecting on chapter 1 of manga-comic <i>One piece</i> , and also related to reading and discussing the chapter in the my podcast <a href="#">Epepod1-Elias-one-piece</a> . (click link). (Swedish podcast)	What can I learn from a 12 year old boy about the different forms of masculinity active in contemporary manga-comics?  Can there be similarities found between these and the dime-novels of the late 19th century (and late 20th century comic-book adaptation of these), that helped create the mythic wild west?  In what way has the (comic)book, targeting young boys changed, and has this changed the way they teach these boys how to grow up to be men?	A lesson plan for teacher to talk to about masculinity from New York Times <a href="https://www.nytimes.com/2018/04/12/learning/lesson-plans/boys-to-men-teaching-and-learning-about-masculinity-in-an-age-of-change.html">https://www.nytimes.com/2018/04/12/learning/lesson-plans/boys-to-men-teaching-and-learning-about-masculinity-in-an-age-of-change.html</a>	In my conversation with Elias my understanding about the masculinity ideal is in <i>One Piece</i> is widened. When I read chapter 1 I see Ruffy showing a violent form of patriarchal masculinity, but Elias informs me that it is only in the first chapter when Ruffy is 10, and doesn't have any real life experience. In Chapter 2 the story jumps ten years and Ruffy is 20 years old and start learning about the real world.



The function of the Logbooks, as part of my method is expanded on at page 12

<b>Logbooks, journal based learning as method</b>		
<b>Instagram as archive: charting post using the hashtag #maskulinitet</b> <a href="https://asjoberg.files.wordpress.com/2020/05/04-swedish-instagram-posts-using-hashtag-maskulinitet_compressed.pdf">https://asjoberg.files.wordpress.com/2020/05/04-swedish-instagram-posts-using-hashtag-maskulinitet_compressed.pdf</a>		
<u>Purpose of book</u>	<u>Content</u>	<u>What has this book help me achieve?</u>
Finding people using the Swedish word for masculinity in Instagram posts in order to find guests who are working with questioning masculinities in Sweden. Such as activists, politicians or researchers, that I could get in contact with and invite to talk to me in the E.P.E.Podcast.	Printed Instagram posts.	Structure my search for people and organisations, that use Instagram as a platform to spread their thoughts or work having to do with masculinity.
<b>Charting the pod-o-sphere: Swedish podcasts about masculinity</b> <a href="https://asjoberg.files.wordpress.com/2020/05/03-swedish-podcasts-about-masculinity_compressed.pdf">https://asjoberg.files.wordpress.com/2020/05/03-swedish-podcasts-about-masculinity_compressed.pdf</a>		
Finding Swedish podcast talking about masculinity. In order to, listen and learn about masculinity, and about podcasts as a medium. To find interesting projects working with masculinity questions. And Finally to find interesting people to invite to my E.P.E.Podcast.	Printed and collaged visual and text material websites of podcasts talking about masculinity.	Find Swedish projects and people working with masculinity and get to know more about their work. To chart these people and their contact information.
<b>Dialogues with podcasts: letters never to be sent</b> <a href="https://asjoberg.files.wordpress.com/2020/05/02-dialog-with-podcasts-letters-never-to-be-sent_compressed.pdf">https://asjoberg.files.wordpress.com/2020/05/02-dialog-with-podcasts-letters-never-to-be-sent_compressed.pdf</a>		
Gather and compile knowledge from podcast-conversations into written form. Think and reflect, formulate questions and observations about that.	My notes from listening to Swedish podcasts about masculinity. And the questions I wanted to as them and the conversations I imagined having with them. How I wanted them to expand on certain things. Or how their stories made me think of things I had read.	My imaginary conversations made me prepared to get in contact with the real people talking in the podcasts and ask them questions that showed them, that I was well informed about their practice.
<b>Communication-LogBook for the E.P.E.Podcast</b> <a href="https://asjoberg.files.wordpress.com/2020/05/01-epepodcast-communication_compressed.pdf">https://asjoberg.files.wordpress.com/2020/05/01-epepodcast-communication_compressed.pdf</a>		
Log all external communication such as getting in contact with and inviting guests. Also booking of times then they can come. If they prefer to meet online or have a physical meeting. If there is anything else we would like to do share information about or plan together.	Emails and other messages. Drawings that process and mirror visual material from other log-books.	Breaking down the process of finding and getting in contact with people into smaller steps, and doing one small step at the time. In order to overcome my social anxiety about contacting people. And to contact them in a thought through and organized way.

Click the blue text-links to go to online pdf on each Logbook



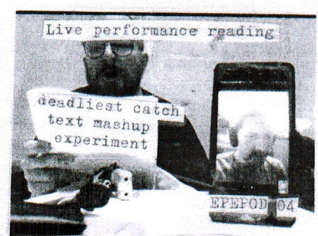












Experiment.  
Live recorded reading  
and discussion. Galleri  
18 Mars 2020 Entré



You don't need to read this text, it's just an illustration of word in the air

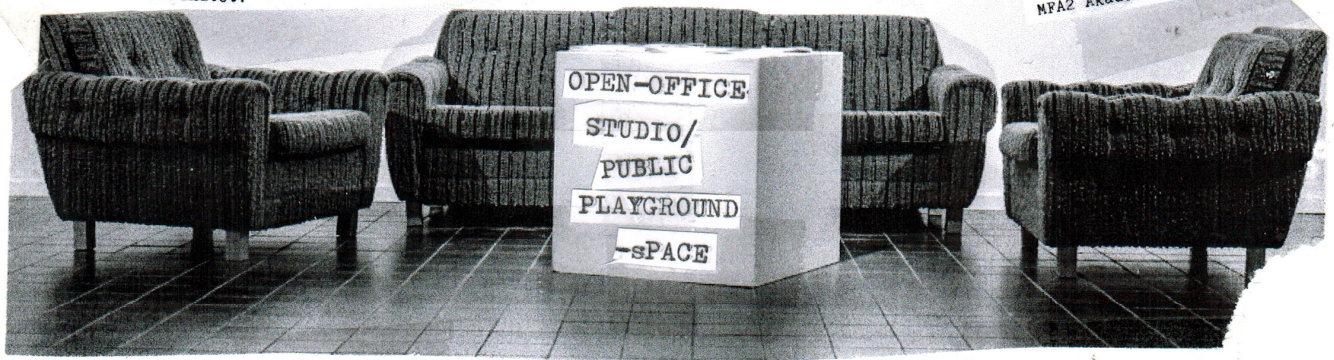
Hej jag följer ditt arbete kring maskulinitet på bland annat Instagram. Nu undrar jag om du skulle vilja vara med i min Podd och berätta om ditt arbete och delta i ett samtal och hjälpa mig förstå mer. EPE-Podden är en del av mitt examensprojekt i frikost på Akademin Valand och kommer spelas i samband med våran utställning i

Den extra publicitet som Göteborgs Konsthall kan erbjuda kommer hjälpa oss nå ut till en stor publik för att sprida det viktiga arbetet att prata om maskulinitet. Göteborgs Konsthall 4-26 april.

Varje avsnitt har en eller två gäster via Skype eller på plats i soffan i Göteborgs Konsthall och varar 30-60 minuter

Upplägget för varje avsnitt är att gästerna får presentera sig och sitt arbete och få några följd frågor. Sedan sker en gemensam högläsning från någon av de texter jag tagit fram för projektet med eller någon text gästerna har förberett, följt av diskussion.

Jag skulle bli jätteglad om du vilje delta. Med vänliga hälsningar Ake Sjöberg MFA2 Akademin Valand



Ake sjöberg

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