

Eagles & Seagulls | Academic Feelings

Rosa Marie Frang:

Voiceover by Rosa:

Multi-layered voice by Rosa:

I'm going to do this recording in a one-take,
meaning I'm going to try to formulate myself without going back and editing it.
I'm going to try to formulate myself without writing it first, but just talking directly into my
telephone's Dictaphone.

And as I'm speaking, I'm not sure if you can hear the eagles right next to me
having some kind of Friday evening party going on?
Because it is early Friday evening,
and on the rooftop right next to me there's an eagle party,
which in all its absurdity is kind of well-placed for doing this recording.

Since I put out the first episodes,
there's been happening a lot.
I have had a quite steep learning process in
what it's like to say something into the world of art and academia,
and I've had quite a lot of anxiety.

It's pretty hardcore being more or less one person deciding on topics,
on who to invite, what to talk about, how to talk about it,
how to formulate the title of the episodes, the descriptions of the episodes,
how to prepare the people I invite, basically how to do everything
when it's all up to me and it's all my responsibility.

And in one way,
I feel like I've become more confident in putting things out into the world,
but at the same time,
I also feel like my anxieties have just grown bigger and bigger.

And right now, sitting here next to the eagle party...
it's not eagles, motherfucker!
It's seagulls!!!

See, there you go; my English,
and which brings me to the exact topic of what I want to share.

I basically just feel so extremely stupid all the time.

Welcome to Academic Feelings. My name is Rose Marie Frang. I'm a Danish
artist and documentarist. And what you're listening to right now, this
academic feelings podcast, is one of my artworks.

The podcast is created for a center called PASS, Center for Practice-Based Art Studies at the University of Copenhagen.

I don't know what the clinical definition of being stupid and not being stupid, and there's many types of intelligence and so on, but doing a podcast like this and talking with people who are so super well formulated just makes me crumble inside.

And on one hand, I am so excited and so happy and so thankful, grateful, for being able to meet up with the people I do recordings with, because I think they're fantastic people.

And at the same time, my feeling of being.. so not intelligent just goes totally bananas, because I have this thing in me of..

Because I grew up as dyslexic, I learned to read quite late, and I never ever managed to learn any grammar in any language, not even Danish. And I also grew up bilingual, so all the languages that I speak, I only speak...

Now they're really going at it!
Okay, the seagulls!

..So all the languages I speak, I'm just talking and hoping it goes well, whatever I'm saying.
And...
So...

So at the moment, I mostly just feel really, really stupid, and it's a really awful feeling to have, because I also feel sad, and I feel lonely, and I feel left out, and I feel not good enough, and I feel insufficient, and I feel caught inside of my head, and I can't go further...

So, I tried to write a creative, clever... thing, about why I wanted to publish some recordings of the research interviews, or pre-interviews that I do with the people I invite to have conversations with, and I just got lost in nervousness, and stressed out... and, I don't know, it seemed like everything I tried to say just sounded so ridiculous and banal, and I couldn't get it going, but I want to try and break this surface of perfectness.

I want to try and open up a space of some kind, or like a room of something other than what I'm usually presented with, and this is why I'm sitting here and talking into my telephone Dictaphone, because I want to let you know that I've decided to publish also the recordings that was not initially meant for publishing,

where I call people and do a very concrete research interview,
asking them what have they been working on,
why have they been working on this project,
this research project,
and what was it about,
what was the ups and what was the downs.

And also where I try to get a sense of who the person is,
what's close to their heart.
Yeah, so that's it...

A one-take recording right next to a seagull party,
not eagle unfortunately,
that would be a lot more interesting I think in many ways.
Not to say that seagulls are not interesting, I think they are.

Yeah...

Now they're really going at it. The seagulls.

So all the languages I speak I am just like I'm just talking and
hoping it goes well whatever I'm saying so I think in a setting like
this what I mean by being stupid is the ability to structure really
stupid and it's a really awful feeling to have because I also feel
sad and I feel lonely and I feel like I make an intro and a middle
and an ending and I feel not good enough to and I feel fast and
insufficient and I feel caught like to put words inside of my head
the thoughts you have and I can't go further and most often I
think I have this problem that I have this thing in me I get
insecure while I'm talking I grew up and then I start self-
censoring or I interrupt myself and then my brain goes and I try
to write like a creative clever thing.

Do you know the feeling of alienation? I often have this underlying feeling whenever I'm
encountered with things like books, films, news, podcasts, artworks.

Like there's a thin layer of transparent glass put in between me and the thing I'm supposed to
experience. Just like the plastic cover you glue on your phone to avoid it from breaking when
you drop it.

To avoid it from breaking when you drop it.

To avoid it from breaking when you drop it.

Transparent glass put in between me and the thing I'm supposed to experience.

To avoid it from breaking when you drop it.

I'm not sure, but I think I get this feeling whenever I sense some kind of internalized self-
censorship. When I sense this thing was not made as a thing in itself, but to please some
invisible systemic capitalistic career structure. Structures that also whisper in my ear, "If you
don't please the system, if you don't please the market, if you don't make an effort to try and
fit in by selling yourself as unique, if you don't manage to live up to the criteria's in the right

way, you will forever be doomed as a loser. Living isolated, poor and depressed". It's the values and low practical structures of how we're told to survive and make art in a capitalist society. Instrumentalizing every part of yourself and "We will give you a prize and many friends". As if what I'm presented with has been put through a niceness shield machine that makes everything strangely smooth, shielded and distant and safe. It's some smoothness that tries to convince me that all these things simply come into being from some kind of nature by law.

And God forbid if I question the context.

All the invisible work.
All the invisible work.
All the invisible work.

And God forbid if I question the context.
All the invisible work.

The thoughts and discussions behind the intention, decisions, the many interactions and coordination's behind the scene. Power games and the practical administrative work.
Failed experiments and ideas.
The invisible emotional labor and infrastructures of coolness, hierarchies and gatekeeping mechanisms.

The invisible emotional labor and infrastructures of coolness, hierarchies and gatekeeping mechanisms.

The deciding what is made, what is not, who gets a voice and who doesn't.
All the selling and pitching at meetings, through networks, fundings, applications and emails.
Emails.
Emails.
Emails.

The niceness shield machine hides all the devils in the many details.
Maybe this is why I so often feel alienated.
I feel like I'm most often only presented with the top.

The top.
The top.
Of a giant transparent glass.

Just like the plastic cover you glue on your phone.
To avoid it from breaking when you drop it.