

DISRUPT



CHANTELLE MITCHELL • DIEGO RAMÍREZ • IZABELA PLUTA • JOSEPHINE MEAD
STELLA N'DJOKU & JULIA ANASTASIA PELOSI-THORPE • KARL HALLIDAY
MOLLY STEPHENSON • NAZLI BAHMANI • ŠEJLA KAMERIĆ

Heart of Hearts was founded in Naarm and Nipaluna, Australia, on the traditional land of the Wurundjeri people of the Kulin Nation and the palawa people.

We pay our respects to their elders - past, present and emerging – and acknowledge them as the custodians of the land and the rich stories embedded in place.

Find recommendations for Indigenous literature [here](#) and links to support First Nations Australians [here](#).

Sappho was known
for her love poetry.
Will you remember
me for mine?

JOSEPHINE MEAD

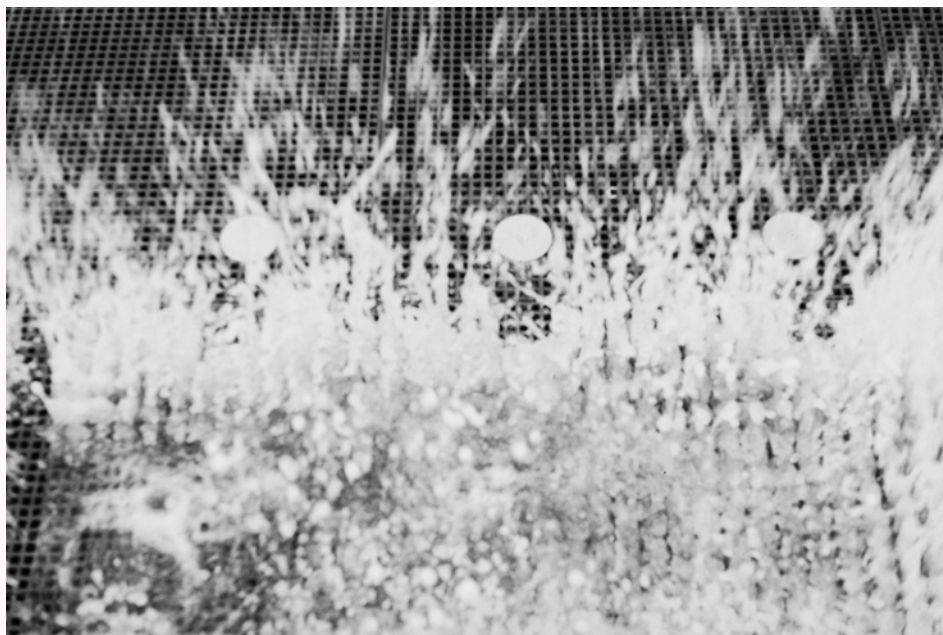


I am disrupted, yet I remain calmer than ever,
albeit in between moments of quiet concern.

Born 620 BC, Sappho wrote lyrics of love poetry. Did she feel the need to reconfigure herself like me? The tender comfort that occurs when minds meet – the heartache through disjuncture when they miss beat. Miscommunication gives way to acts of future understanding. **TO REMIND ONESELF TO SIT WITHIN DISCOMFORT.**

A performance can be defined as the execution or accomplishment of work. Every single relationship is an experiment – **TO TRY OR TO TEST IT.** Am I capable of further acts of division or rest? To be in delicious turmoil and then thrown adrift through acts of transmission. She likened disruption to displacement—to walk onto uneven ground, to be compelled to leave another; to attempt to turn around. My commitment to learning never falters. Being cradled in arms draws in relief. I am learning and slipping, but believe me, I am choosing to be here.

TO REMAIN VULNERABLE. The Greek term pneuma translates literally to breath. The pneuma is a fluid that encompasses speech. Sound turns to substance and silence quickens heartbeat. Use of the voice is one of the first steps towards seeking a bond of intimacy with another. Language carries power. Still, words can go unspoken; phrases - misinterpreted; conversations - internalized. I am working out ways to encourage your speech and to do the same with mine. Our voices must be released. I will aid acts of vocal disruption. Speaking to seek out modes of understanding. We are in the midst of a pandemic and are evermore aware of breathing. (It is often the acts we take for granted that have the most power). I need to build reserves of oxygen in my bunkers. I am attempting to catch one's breath. Breath can be caught within moments of surprise and amidst waves of pleasure. To open the body up to be better. I will soften the world through the power of my lungs. Lean into the sound of the letter. Touch me gently. Change my breathing. **MAKE ME COME.**



To be borrowed, read and dishevelled; to fold an ear to the edge of sound; to spin up content for consumption; to express modes of historic fact; to disquiet the ear to hear the picture; to silence through spiral, polyrhythmia; to continue with corresponding sounds; TO OPEN UP AND TO BE READ BY EACH OTHER.

I found two rosellas in love on a tree branch. They were a sign to keep moving forward. I am reaching the limits of my powers. WHEN A CHANGE OF TEXTURE IS A CHANGE OF COUNTRY. The mouth is a tool for kissing, eating and purging. The eyes are a tool for crying, seeing and feeling (they are drier than before). Wet places mark modes of convalescence and tears will remain ever-present.

Images are endless, as is love-making. To be disrupted from the bounds of the image. To be disrupted from the bounds of the self. To move into a different level of emotional output. You are increasing and I am decreasing. We are on a sliding scale, adding and subtracting. Seeking scenes of balance. To be held all night, my body sweating. This new bone structure is different to what came before and I am in modes of adjustment. There is a fixed stillness that is good for me, yet my heart stutters frequently. I am searching for marks of punctuation to slow things down. I am attempting to ground the image. LOVE WILL NEVER LEAVE THE BODY.

To recalibrate towards acts of openness. I am reconfiguring and I am more closed than I remembered. THE DOORS HOLD ONTO MEMORY. Disrupt me, slow and tenderly. Breathe me in. To remind oneself that the image is worthy. To take disappointment off the table. I am listening - collectively - to the world's possibilities. Many are slipping. Silenced voices are gaining momentum. She told me my dreams are all possible. There are difficulties with listening and articulation from different angles. To have profoundly tender, passionate affection. To enamour the paper with the imprint of sound. To see myself as worthy. Setting challenges that override me. I am blanketed in lethargy. Time is moving at an unfamiliar speed. You are changing things and I am not used to being settled.

I am folded into pocket and then stretched onto wall. I have needed stillness for a while. You are turning my page and laying me down. I fear you are marking me for revision. To be grateful, yet uncertain. To move to the edge of sound. Film processing will fix the image. I am waiting for prints to dry. Sappho is known for her love poetry. Will you remember me for mine?

To experience accompanying sound
work follow QR code or listen [here](#):



Contributors

CHANTELLE MITCHELL is a writer and researcher. Her practice leverages fragmentary and archival approaches, addressing structure and place in ecological frames. She works with experimental non-fiction as coordinator for the SEVENTH Gallery Emerging Writers Program and as editor for Free Association. Chantelle has written for The Lifted Brow, Plumwood Mountain Journal for Ecopoetry, and Marrickville Pause, as well as presenting at the Australian Centre for Contemporary Art, Bus Projects, Sawtooth ARI, ANU and the University of Canberra.

DIEGO RAMÍREZ is an artist, writer and arts worker. Originally from the city of Guadalajara, Mexico, he currently resides in Naarm/Melbourne. His practice employs a variety of mediums to unpack representations of otherness from the perspective of a Mexican subject. Ramirez belongs to a generation of young artists, writers and curators that came to the fore by questioning the language of diaspora and identity art, concurrent with the art world's increased and often performative awareness of 'representation'. He contributes to this trite dialogue with a historical interest on the gaze, stereotypes and monsters in a racialised discourse. He sets himself apart from his peers by engaging with supernatural semantics, such as vampirism, magical colonialism, post-Catholicism, and eschatology. While he works with different mediums, his exhibitions tend to combine found material with new content to re-evaluate popular media.

IZABELA PLUTA is a Polish-born, Australian artist who works with photography as a way of interpreting and re-conceptualising the function that images have in the present. In 2019, Pluta was commissioned by the Art Gallery of New South Wales to create a significant new work, *Apparent Distance*, for *The National 2019: new Australian art*. In 2018 she presented new work at The Australian Centre for Photography, Sydney and was a finalist in the MAMA Foundation National Photography Award. Her first European solo exhibition, *Variable depth, shallow water*, is planned to take place in 2021 at Spazju Kreattiv, Malta's National Centre for Creativity. Pluta has undertaken residencies at Durmu Arts Aboriginal Corporation, Peppimenarti and International Art Space (IASKA) Kellerberrin, as well as International residencies in Tokyo, Barcelona, Paris, Belfast and Beijing. Izabela is represented by Gallery Sally Dan-Cuthbert, Sydney.

JAXON WATERHOUSE is an early-career researcher and writer in WA. He dropped out of a PhD to spend his days looking for lizards in the desert.

JOSEPHINE MEAD is a visual artist and writer based in Naarm. She works through photography, sculpture, installation and writing to explore personal notions of support. Her recent work has positioned female family members as support-structures, considered the body as a site of discursive practice, explored notions of deep listening, and examined the temporal and sonic nature of writing and photography. Josephine has exhibited widely in solo and group exhibitions in Australia and abroad.

JULIA ANASTASIA PELOSI-THORPE translates into English and into XML (TEI). Her translations of Italian and Latin poetry are published/forthcoming in the Journal of Italian Translation, the Griffith Review, Asymptote, the Los Angeles Review, Oberon Poetry, the Australian Multilingual Writing Project, and more. She can be found at @jpelosithorpe.

KARL HALLIDAY is a Belfast-born photographer, curator and writer living and working in Naarm/Melbourne. Karl's work has been exhibited nationally, and he has independently curated exhibitions and publications in Naarm and Boorloo. Karl is currently a research assistant at PHOTO International Festival of Photography and an executive member of the board at BLINDSIDE.

MOLLY STEPHENSON is an artist, writer and curator living and working on Wurundjeri country. Molly has exhibited with SEVENTH Gallery, BlackCat Gallery and Buxton Contemporary, with upcoming shows at Alternating Current Art Space and Intermission Gallery. In 2019, Molly completed a BFA at the Victorian College of the Arts and is currently undertaking her BFA (Honours) at Monash University in 2020. She is the Creator and Co-Curator of the online exhibition Quivering in Quarantine, and was a recipient of the National Gallery Victoria Women's Associate Award, as well as the John Vickery Scholarship with the Victorian College of the Arts to further aid the development of her practise.

NAZLI BAHMANI is sometimes a journalist and writer looking to slowly understand a mystifying world. Having moved to Melbourne after a brief interlude in the pits of the legal profession, all she knows is that she does not enjoy baking.

RACHEL CIEŚLA is a curator whose practice leverages site-orientated and socially engaged approaches, to address questions of memory, place and identity within contemporary art. Rachel is currently the Associate Curator, at the Art Gallery of Western Australia.

ŠEJLA KAMERIĆ was born in Sarajevo, Bosnia and Herzegovina. She has received widespread acclaim for her poignant intimacy and social commentary. Based on her own experiences, memories and dreams, her work takes us to global spaces of displacement and discrimination. The sadness and beauty, the hope and pain that emerge are part of the stories we share. The weight of her themes stands in powerful contrast to her particular aesthetic and choice of delicate materials.

STELLA N'DJOKU is a Swiss poet, journalist, and educator of Italian and Congolese heritage. Poems from her first collection, *Il tempo di una cometa* (Ensemble, 2019), have been published in online journals and in the anthology *Abitare la parola: Poeti nati negli anni Novanta* (Ladolfi, 2019). Currently completing a Master's in Religious Philosophy, she has worked for the Italian-language public broadcasting organisation RSI, organised cultural events in Switzerland, and directs the Swiss-Italian project Dialogue en Route.

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Editors

Rachel Ciesla
Jaxon Waterhouse

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Alexandra Drabsch
[@alexdrabsch](#)

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