



*Doin my part to lighten the load*

full correspondence

nathaniel stern

# PROPOSAL

## DOIN' MY PART TO LIGHTEN THE LOAD

For my *Jozi and the (M)other City commission*, I propose that arts critic Sean O'Toole, editor of Art South Africa, give up any use of electricity for 24 hours – direct or indirect. In the dark hours of the evening, I offer O'Toole a group of South African workers – car or security guards, house painters, and/or tile-layers that are solicited on the street – to assist him as needed in his personal space; each will be armed with a hand-crank generator and small light bulb. The final art installation will consist of the vestiges of the performance: edited texts/letters between myself and O'Toole, documentation photos and the plastic generators and bulbs.

*Doin' my part to lighten the load* begins with my sending this precise text to Carine Zaayman, the exhibition curator. With her approval, it goes on to O'Toole, and the art work continues as an expressed relationship between its performers. I'm interested in highlighting, unpacking, playing with and antagonizing the layers of hierarchy between real people with varying degrees of symbolic capital, financial influence and sociopolitical authority, within a specifically South African context. What does it mean for an artist to ask so much of a critic? What kinds of relationships will emerge between us, between O'Toole and his hired hands, between each of them as they get tired or their generators break, between the group as a whole and the photographer present? What kind of dialogue – spoken or unspoken – does this work instigate in post-Apartheid South Africa; against the backdrop of contemporary art; in relation to the failing electrical grid and the politics of electricity at large; as a scenario put forward by an American-born South African artist currently living in Europe? If O'Toole declines participation at the outset or we must reach some form of compromise to move forward, the work remains a discussion about privilege, security and interpersonal relationships, but may be performed in a completely different way. Here, in our ongoing correspondence, what is brought to the fore about South Africans' real and perceived a priori relational structures?

While perhaps not as antagonistic as offering heroin to a group of women in exchange for permission to tattoo their backs with a black line (*160 cm Line Tattooed on 4 People, El Gallo Arte Contemporáneo. Salamanca, Spain, Santiago Sierra, December 2000*) or asking five hundred volunteers with shovels to literally move a mountain (*When Faith Moves Mountains, Francis Alys, 2002*), *Doin' my part to lighten the load* initiates several levels of somewhat playful, subversively political and potentially discordant relationships. It intervenes in the complex and dynamic connections between contemporary South Africans by pointing to, and disrupting, extant power structures. I don't know or suggest any particular outcome other than some interesting dialogue, and a work of art in a gallery.



*Hand-Crank Low  
Voltage Generator*  
10 purchased/found objects

part of *Doin' my part to  
lighten the load*

(actual generators will be part of the final  
installation and available for use)

## CORRESPONDENCE

### **SUBJECT: JOBURG AND THE (M)OTHER CITY: A PROPOSAL FOR SEAN O'TOOLE**

5/15/2008 4:53:02 AM

FROM: Nathaniel Stern  
TO: Sean O'Toole

Hi Sean.

Nathaniel Stern here. I hope this email finds you well.

As you probably know, I'm one of the commissioned artists for Carine Zaayman's *Joburg and the (M)other City* exhibition - and I know you are one of her commissioned writers. For my art work, I've proposed a collaboration of a sort, with, well, you. I was hoping you'd be willing to take a look at the [attached document](#) and start a dialogue with me. I'm open to negotiation around the ways this performance might take place, and see a lot of value in the kinds of relationships that might emerge and/or be interrogated through it and our discussion.

In your response please let me know of your preferred email address and be aware that, with your approval, I may publish excerpts and/or full texts from our correspondence online or as part of the work at the exhibition.

Looking forward to hearing from you soon. Warmly,  
nathaniel

<http://nathanielstern.com>

### **SUBJECT: JOBURG & THAT OTHER PLACE**

5/22/2008 4:53:34 AM

FROM: Sean O'Toole  
TO: Nathaniel Stern

Dear Nathaniel,

Thanks for your email. Apologies for the delay in replying, I've just returned to Joburg from Cape Town where I put the June issue of Art SA to bed.

I am not sure if your project is premised on me giving permission or not, but sure. It sounds like fun. I like Santiago Sierra's work. Three things. First, I am all over the show for the next few months so I'd need to pin an exact date from you. Just to give you an idea of my schedule: Durban (May 25 - 31), London/Berlin (June 19 - July 3), Cape Town (July 15 - 30), Japan (August 1 - 25). Second, where - in which city - do you propose that this electricity strike take place? Third, who are these South African workers you mention? What sort of vetting process will you use in selecting them? Remote control via the net? I work from home, which I do not generally offer as a public space. I would need to have some assurance about the bona fides of the people you propose entering my home. South Africa being what it is, security is always a concern. Still on your selection, if they can sing this would be a plus. I routinely listen to music while working so it would be nice to have some continuity.

Regards,  
Sean

### **SUBJECT: THE CANDIDATES WILL BE FULLY VETTED**

5/23/2008 4:57:51 AM

FROM: Nathaniel Stern  
TO: Sean O'Toole

Dear Sean:

It's no bother that you've been a little delayed in your response - especially since you are keen to oblige. The work was premised on your participation on some level, even if that meant only a conversation online and some workers downstairs and outside of your flat for an evening (in that case, I was hoping you'd at least be willing to bring them a few Cokes). That being said, I think this discussion around our vetting process, and documentation of the actual day and evening in your flat, will make for a far stronger piece. Admittedly, I had no idea what to expect in your response; your willingness and good humour were the most I could hope for.

In answer to questions 1 and 2, while the piece must happen in South Africa, I'm all too happy to see it through in either Joburg or Cape Town, so that gives us early June or pretty much any time in July. I'm happy to accommodate your schedule, and which works better for you, so long as we have time to vet, and preferably so that we can include some of the images and texts in the catalogue.

With regards to the vetting process and your safety, I think the tensions between the realities of South Africa and our individual politics are an important part of the work that can be partly played out precisely here. I, too, am nervous about putting you in such a position, and so am open to the possibilities of interviews, bringing in a friend or several or more (including the photographer) for your protection (but only the photographer can use electricity, and only on his camera), and/or - and I think this is probably where we will wind up - recommendations from people in the area that have hired workers in the past. I'm also open for discussion as to the nature of "worker" and/or the relationships that lead to such recommendations. It might be best for you and I to agree on a third party local in whichever city, who I'd pay a small fee from the commission to follow through on this kind of organization for vetting, etc. He or she would have to answer to both of us.

While the initial proposal called for around 6 workers, this was always flexible. I'm happy to have the aforementioned manager look into 1 or 2 musicians (acoustic or a cappella, of course) to join the crew and/or replace others. As promised, there will also be 10 Hand Crank Generators with bulbs at the ready, which I've already purchased.

Once you let me know a date/city that works best for you, and any thoughts you have on the vetting process, we can start thinking about the SA-side 'manager' and photographer.

Looking forward. Warmly,  
nathaniel

<http://nathanielstern.com>

## **SUBJECT: PEOPLE, BODIES AND SECURITY**

**6/06/2008 4:57:47 AM**

FROM: Nathaniel Stern

TO: Sean O'Toole

Hi Sean:

I'm resending the below, from 23 May, just in case you had not received it at your other email address, and because I'd like to potentially get started on the vetting process for our "workers", should you still be keen to participate in the project. There are also still some interesting discussions to be had.

After thinking about it some more, if it were up to me, I'd say let's do this in Johannesburg, and - assuming they are available and willing, and you approve - use Brendan Copestake as our manager, perhaps Christo Doherty as the photographer (unless you have ideas you'd be more comfortable with on either front). We can negotiate whether or not Brendan will be present on the evening, and Christo certainly would be; I hope these people/bodies would add to your sense of security - they'd add to mine....

We could shoot for early July? Let me know your thoughts. Warmly,

nathaniel

<http://nathanielstern.com>

## **SUBJECT: RE: PEOPLE, BODIES AND SECURITY**

**6/10/2008 4:54:23 AM**

FROM: Sean O'Toole  
TO: Nathaniel Stern

Hi Nathaniel,

Thanks for the reminder. I would suggest we plan it for during the week July 7 - 11. Ideally, I would suggest we aim for the Wednesday or Thursday.

I terms of logistics, what's the deal once they - everyone - enter my space? Do I have to cater food? How many bodies exactly will be crammed in my space? What exactly am I supposed to do when these people are in my flat? Can I watch TV? Or does the electricity get switched off? I am not comfortable with someone in my room while I sleep, not do I fancy a slumber party in my lounge where I have to sit up all night entertaining. Bearing in mind that it is winter, is a gas heater permissible? Lots of questions.

Cheers,  
Sean

## **SUBJECT: TAKING THE HEAT**

**6/11/2008 4:57:26 AM**

FROM: Nathaniel Stern  
TO: Sean O'Toole, Brendan Copestake

Dear Sean:

Thanks again for agreeing to take part in the work. I imagine that while the idea for "Doin' my part to lighten the load" is itself fun and interesting, the realities of organization, safety and what we are all comfortable with might make for a tense evening. Or might not; I'm curious to see what unfolds. But, as mentioned before, I think questions like the ones you ask, and our negotiations before the event, are a large part of the art work. I've cc'ed Brendan Copestake, who has already agreed to take on management of the project in Johannesburg; he will be finding the "workers" to assist you, hiring a photographer for documentation, and otherwise catering to our needs on both ends. I've answered some of your questions below. Everything is negotiable, as long as it's in writing, so that it can become part of the art.

*Thanks for the reminder. I would suggest we plan it for during the week July 7 - 11. Ideally, I would suggest we aim for the Wednesday or Thursday.*

Excellent. I'll leave this up to you and Brendan (and Brendan will take care of organizing everyone/everything else). A month from now gives us ample time to organize, but also allows us to write up any thoughts and take care of the photos, etc, before the catalogue goes to print. It would be great if you or Brendan or both of you could write a few things about the evening afterwards, although this is not a requirement....

*I terms of logistics, what's the deal once they - everyone - enter my space? Do I have to cater food? How many bodies exactly will be crammed in my space? What exactly am I supposed to do when these people are in my flat?*

These are good questions, and mostly up to you. I had imagined 6 workers, plus a photographer, and now Brendan. Given your request, two of these will be musicians, and the remaining four will likely be using hand crank generators to provide the necessary light for the rest of you. I warn you that these bulbs are small and it can get tiring (and sometimes the gears break). There may be some switching off between the workers, and I will provide 10 generators in case some fail after a while. I can also pay for food (perhaps pizzas and sodas? do you have a request?). If you want this to be a party, it can be. If you have work to do, sit and write. If you just want to read, that's ok, too. If you

decide it's all too much for you, you can just go to sleep.... Some of this we can negotiate beforehand (like if you want more or less people in your flat, their time of arrival, etc), but most of the work will emerge from what we don't know or expect that night. Maybe you will kick just one or two out as you realize what you do or don't need. Maybe you'll all listen to live music in the dark, or have a political argument about the New South Africa. Perhaps - and in all likelihood - it will be a relatively banal evening, and I find some beauty in that thought as well.

*Can I watch TV? Or does the electricity get switched off?*

The main idea is that you give up electricity for 24 hours - whether direct or indirect - with the exception of what is provided by the "workers." So TV is out. If you really want or need certain things (such as this, or your phone - though I prefer not), I'd not be opposed to getting a bigger/better generator, but then I'd like the power to still be provided by hand and by a worker. This is out of the scope of the project I initially envisioned, but like I said, everything is negotiable. Brendan has begun some research into generators such as this already, so let me know your thoughts....

I'm still wondering whether or not to have the photographer follow you for the full day or just the evening, given that you will be without electricity for all of it.

*I am not comfortable with someone in my room while I sleep, not do I fancy a slumber party in my lounge where I have to sit up all night entertaining.*

Fair enough. We are talking 24 hours without electricity, so I'd recommend you start in the morning. Since the workers are only there to assist you, and there will be natural light during the day, they'll only be needed later that evening (though Brendan and the photographer may join you sooner). When you decide to go to sleep, you can kick them out, and when the day starts fresh the next morning - once 24 hours have passed - you are welcome to your power. Again, I believe that if you decide to hit the sack at 8 PM and ask everyone to leave, that's an important part of the work.

*Bearing in mind that it is winter, is a gas heater permissible? Lots of questions.*

That's a good one. The deal was electricity, so the gas heater is permissible. This will also unwittingly provide some light, but I imagine that fact might make for some interesting spatial negotiations and photographs...

What do you think of all this, Sean? Do you have any more questions? Things you want to negotiate? Recommendations or preferences with regards to workers or the photographer? Brendan, can you start making plans for dates, looking for recommended workers, finding a photographer? Your logistical and creative thoughts are welcome, too, of course.

Warmly,  
nathaniel

<http://nathanielstern.com>

## **SUBJECT: RE: TAKING THE HEAT**

**6/11/2008 4:54:56 AM**

FROM: Brendan Copestake  
TO: Sean O'Toole, Nathaniel Stern

Hi guys

Some concerns from a technical and logistical side of things.

Date:

Day activities and itinerary: Work day or lesiure. Best if we new so we could plan for the absence of elec?

Preperations: what devices will Sean need to survive a winters day without electricity.

How does he make tea, coffee, prepare breakfast, get to work.etc

How will he work.. laptop or note pad.

Can he use a telephone/cell phone/email or will he have to communicate via someone else. Eg his assistant.

Can he use his geyser to shower in the morning. It uses electricity to heat up. If not, how does he heat the water to shower.

When its dark, how does sean go to the bathroom and prepare for bed?

Can he use candles.

Electricity Boundaries: What are the boundaries to using electricity. Eg. If a gas heater were to be used, to ignite the heater one would have to use matches and not the auto start that uses kinetic electricity?(spark). Can cars be used? they use electricity to start the engine, use elec for their indicators lights, etc. So can Sean be a passenger of a car, thereby using electricity indirectly.

Unavoidable boundaries: What are the unavoidable boundaries that Sean will come in contact with. Eg having to walk down a well lit corridor or by being that passenger in the car, which uses electricity to drive and navigate(traffic lights).

Can food/beverages be prepared by someone else using an electric stove?

Expectations for the day: what are the expectations going to be and what are the expected outcomes.

Documentation Process : at what point do we begin to document the process.

From when Sean wakes up in the morning till he goes to bed?

Who documents it, how do they document it?

Assistants : who are the assistants and how are they managed. What are their roles. Do they Sing for radio and act for tv?

How theatrical should they be?

If sean goes to the bathroom at night and needs a light, what happens. Do we use a candle or an assistant?

bren

## **SUBJECT: LOGISTICS FOR THE ILLOGICAL**

**6/12/2008 4:56:20 AM**

FROM: Nathaniel Stern

TO: Sean O'Toole, Brendan Copestake

Hi Brendan, Sean.

Glad to have you both thinking this through. I'm going to try and address some of these questions below, but I want to reiterate again that much of this is negotiable both beforehand and, where absolutely necessary, on the day as needed (in this case, it - and the discussion / justification - should be noted as part of the archived work); the below are merely my preferences. 'my part' (a nice shorthand we can use for the work) is not meant to be easy, of course, but this is more about the relationships that emerge between all parties - including our workers, and what we need ask of them - than it is about being a hard ass. That being said, if it's not antagonistic at all, then little of interest CAN emerge...

*Day activities and itinerary: Work day or lesiure. Best if we new so we could plan for the absence of elec?*

Completely up to Sean. Sean?

*How does he make tea, coffee, prepare breakfast, get to work.etc*

I prefer he prepare food the day before - ice coffee anyone?

*How will he work.. laptop or note pad.*

I prefer note pad, if he is indeed working. It could also just wind up being an electricity holiday....

*Can he use a telephone/cell phone/email or will he have to communicate via someone else. Eg his assistant.*

I prefer none of this - no communication other than in person.

*Can he use his geyser to shower in the morning. It uses electricity to heat up. If not, how does he heat the water to shower.*

I prefer he not shower for 24 hours.

*When its dark, how does sean go to the bathroom and prepare for bed? Can he use candles.*

I prefer he do this in the dark or with the hand cranks generators for light. I suppose he could cheat by bringing the heater in with him for light. (Be sure to snap of photo or three!)

*Electricity Boundaries: What are the boundaries to using electricity. Eg. If a gas heater were to be used, to ignite the heater one would have to use matches and not the auto start that uses kinetic electricity?(spark).*

Good question. Yeh, let's go with the lighter or match - nice photo op!

*Can cars be used? they use electricy to start the engine, use elec for their indicators lights, etc. So can Sean be a passenger of a car, thereby using electricity indirectly.*

I prefer not. If he needs to get somewhere he can't walk or bike ride to, let's try to limit both how many round trips he is allowed to take for the day, and the kind of transport - can he bus it? Take a non-metered taxi? Use one of our workers as a driver (I guess in this case it might be you-as-worker, Brendan). What's slightly less than reasonable here, which is what I guess I'm shooting for in most cases?

*Unavoidable boundaries: What are the unavoidable boundaries that Sean will come in contact with. Eg having to walk down a well lit corridor or by being that passenger in the car, which uses electricy to drive and navigate(traffic lights).*

This all depends on what Sean does for the day. Perhaps we can think about making this part of the work. Sean, how would you feel about simply listing/noting every "unavoidable" encounter with electricity you face within our time span? Or perhaps just relating them to Brendan, who can make the list, and we'll include it with the photos....

*Can food/beverages be prepared by someone else using an electric stove?*

Again, this is negotiable; but other than the pizzas (or whatever) I send over, I'd prefer him to brown bag it from food prepared the day before.

*Expectations for the day: what are the expection going to be and what are the expected outcomes.*

We don't know what will emerge from the day, and although I'd love it if Sean could write something afterwards, I think he's doing enough here, and so would understand if he doesn't have the time or energy. As of now, what I expect from you, Brendan, is (and this may change over time)

1. Between 15 and 50 hi quality digital photos, with titles of what they are, documenting various parts of the day. Mostly these should relate to the antagonistic situation and the

relationships that come out of it (and the evening will likely highlight this most). You and I can discuss some photo ideas offline, as this is the most important part (I write more on this below, as well).

2. A write up of negotiations around Sean's needs that happened on the day (in digital format - although this can be a scan of scrap paper).
3. A list of "unavoidable encounters" with electricity (as above, digital format or scan).
4. In addition to emailing me or uploading all of the above. we will need to arrange for you to ship what is left of the hand-crank generators to Carine in Cape Town, as they will make up part of the installation.

*Documentation Process : at what point do we begin to document the process. From when Sean wakes up in the morning till he goes to bed? Who documents it, how do they document it?*

This is up for negotiation. I obviously can't afford a photographer for a full day on my budget, so perhaps we do a few shoots based on the schedule we come up with? The photographer should mostly document interactions with materials and people surrounding Sean, but they are welcome to pose a few portraits and group photos should they choose. Much of this seems obvious to me, and I do leave some artistic license to your and the photographer's hands, but, for example, I'd say we MUST get an image (or more) of all the workers holding the generators like guns (that aesthetic is why I chose them), one or more of them eating in Sean's home, one or more of the musical performance - it seems to me that most things relating to the questions asked by you and Sean in our last mails would make for great images. Eventually, I will narrow them down to less than 2 dozen, perhaps as few as 10, that stand out as representative of the event, and as an interesting narrative art work, together, and in their own right.

*Assistants : who are the assistants and how are they managed. What are their roles. Do they Sing for radio and act for tv? How theatrical should they be?*

I think the "worker" label is up for debate, but in the last mails Sean and I agreed that these should probably come based on recommendation, and they will answer to you (and you will make calls based on these negotiations, as well as discussions with Sean on the day). The workers could be gardeners, tilers, beekeepers, car guards, maids, waiters - people who would do it for a small fee and that we can trust (whatever that means). Musicians that perform for radio and TV might be out of our budget, but I'm open here. Perhaps Joao would want to do it and/or also knows someone else who would also be keen to participate in something like this? Someone in the music department at Wits? Musicians who play restaurants or do open mic nights?

*If sean goes to the bathroom at night and needs a light, what happens. Do we use a candle or an assistant?*

I answered this with a preference above.

I'd be keen to get both of your thoughts - especially yours Sean, if you are not prepared for any of this - on these ideas. And if there are any other questions, or more negotiations, let's get on it and try to nail them down in the next two weeks, so that we can solidify the event and get our participants (workers and musicians) on board.

Warmly,  
nathaniel

<http://nathanielstern.com>

**SUBJECT: WHAT A LOAD**

6/19/2008 4:58:40 AM

FROM: Nathaniel Stern  
TO: Sean O'Toole, Brendan Copestake

Hello gentleman.

For now I'd like to assume that we've agreed on all the rules and outcomes put forward in our recent mailings, and that any other requirements and decisions will unravel and be dealt with in the 3 or so weeks we have before the "event." I'd like Brendan to begin courting our workers, musicians and photographer, and so given Sean's preferences, let's go with either the 9th or 10th of July - whichever is better for said hires.

Bren, since you will be following Sean for most of the day, perhaps you can take some photos then, and do whatever driving we finally agree on (if absolutely necessary), and then the others need only be present for the evening. I've not yet contacted anyone from my end - so you have freedom in who you want to work with - but I'm happy to break the ice with Christo and/or João, as discussed, should you want me to. The choice here is yours. Please let me know, and also keep in touch about any progress around dates and hires, or anything else for that matter. For example, have you received the generators yet? They should be there any time now, if they are not already....

Sean, do let us know if your dates have changed, if you have any new needs or thoughts with regards to our last few mails.

Warmly,  
nathaniel

<http://nathanielstern.com>

## **SUBJECT: OVERDUE**

**6/25/2008 4:55:24 AM**

FROM: Sean O'Toole  
TO: Brendan Copestake, Nathaniel Stern

Dear Nathaniel and Brendan,  
I have gone through all the existing correspondence. Here then my thoughts.

*Nathaniel: We could shoot for early July?*

I suggest the project take place on Friday, July 11, starting 8pm.

*Nathaniel: I'm still wondering whether or not to have the photographer follow you for the full day or just the evening, given that you will be without electricity for all of it.*

*Brendan: Documentation Process : at what point do we begin to document the process. From when Sean wakes up in the morning till he goes to bed? Who documents it, how do they document it?*

This may sound belligerent but I am not interested in engaging with some fly on the wall photographer (with or without a university degree) shadowing me in- or outside my flat. As it is, this seems like an unnecessarily pretentious add-on to the project. I have two digital cameras and would prefer, actually insist, that the photographs be made by the various 'workers' participating in the project. This strategy, I believe, is better suited to the intimacy of the encounter your project is forcing. This is a non-negotiable stipulation.

*Brendan: Day activities and itinerary: Work day or lesiure. Best if we new so we could plan for the absence of elec?*

I intend to continue working, perhaps editing printed drafts of reviews and feature articles from the forthcoming issue of Art SA. I may also work on a short story for the catalogue Carine is producing.

*Brendan: what devices will Sean need to survive a winters day without electricity.*

The apartment is north-facing and quite balmy throughout the day; it is only at night that things will get tricky.

*Brendan: How does he make tea, coffee, prepare breakfast, get to work.etc*

I work from home. As I understand it, the project is about abstaining from electrified and/or automated work so we will have to survive on water, cold-drinks, dry- and pre-packaged foods and the like. Presumably, if I leave my apartment during the day, we will have to walk up and down all 16 floors?

*How will he work.. laptop or note pad. Can he use a telephone/cell phone/email or will he have to communicate via someone else. Eg his assistant. Can he use his geyser to shower in the morning. It uses electricity to heat up. If not, how does he heat the water to shower. When its dark, how does sean go to the bathroom and prepare for bed? Can he use candles. Electricity Boundaries: What are the boundaries to using electricity. Eg. If a gas heater were to be used, to ignite the heater one would have to use matches and not the auto start that uses kinetic electricity?(spark). Can cars be used? they use electricity to start the engine, use elec for their indicators lights, etc. So can Sean be a passenger of a car, thereby using electricity indirectly. Unavoidable boundaries: What are the unavoidable boundaries that Sean will come in contact with. Eg having to walk down a well lit corridor or by being that passenger in the car, which uses electricity to drive and navigate(traffic lights). Can food/beverages be prepared by someone else using an electric stove?*

All these questions need some clarification. As originally proposed by Natahniel, I am to "give up any use of electricity for 24 hours – direct or indirect". If I may, I think the issue here is whether we are artificially trying to simulate a blackout, or attempt something more substantial: a sort of Art Strike (ala Stewart Home, if far less extreme), or improvised Do Nothing Day (I think of Adbusters' Buy Nothing Day campaign as a parallel example). In your original proposal, Nathaniel, you mentioned that the project is contextually informed by to "the failing electrical grid and the politics of electricity at large". My question: does the project require absolute abstention, or are you merely trying to simulate - and by extension, document - someone's improvisation around an obstacle (scarce electricity). I suspect it is not the latter. Contextually, it bears mentioning that I have three laptops, which are generally all charged up to cater for the eventuality of a power failure in the city. I generally manage to get four to six hours worth of work out of this. I also use a 3G ISP, meaning I am alone even when the power is down. The geyser provides warm water for about 24 hours after it is switched off. The landline works even when the electricity grid is down, as to my cellphone, for a period.

*Assistants : who are the assistants and how are they managed. What are their roles. Do they Sing for radio and act for tv? How theatrical should they be?*

Is it necessary, given the intimacy of the setting, to have six assistants? My sense is that you are tendering this number so that it becomes an obstacle, nothing more. Typically, I work alone on any given day. To suddenly have seven bodies - Brendan plus six labourers - in the flat trying to somehow generate work for themselves seems a bit pointless. Two, at most three, seems a more agreeable/sensible number. It may also help the project get past the initial awkwardness of people sitting around, staring at one another, waiting for something to happen.

*If sean goes to the bathroom at night and needs a light, what happens. Do we use a candle or an assistant?*

I can pee and poop in the dark just fine. Candles for the evening would be a bonus.

Thanks,  
Sean

**SUBJECT: RE: OVERDUE**

**6/25/2008 4:55:39 AM**

FROM: Brendan Copestake  
TO: Sean O'Toole, Nathaniel Stern

Okay cool. Thanks for clarifying those issues. Do you have any suggestions of people/labourours that you would like to use and feel comfortable with. b

**SUBJECT: BELLIGERENCE IS WELCOME HERE**

**6/26/2008 3:03:48 AM**

FROM: Nathaniel Stern  
TO: Sean O'Toole, Brendan Copestake

Hello all.

Sean, thanks so much for the mail. This kind of dialogue / critique / negotiating is precisely the "work" of "the work."

It's meaty.

I address some of your questions and statements below - sometimes out of order, for the sake of clarity.

*Sean: I suggest the project take place on Friday, July 11, starting 8pm.*

Great. I'm assuming the daytime beforehand will be without electricity, rather than after. Let me know if it's, rather, the reverse. Also, it may be worthwhile to look into exactly what time the sun sets in case an earlier time is appropriate for the workers to arrive. Would it be OK if Brendan was there and/or checked in with you from time to time during the day, to see if you needed anything, maybe snap a few pics or ask how it's going, for reference in the documentation later?

*Sean: This may sound belligerent but I am not interested in engaging with some fly on the wall photographer (with or without a university degree) shadowing me in- or outside my flat. As it is, this seems like an unnecessarily pretentious add-on to the project. I have two digital cameras and would prefer, actually insist, that the photographs be made by the various 'workers' participating in the project. This strategy, I believe, is better suited to the intimacy of the encounter your project is forcing. This is a non-negotiable stipulation.*

Belligerence is welcome here, especially yours.

It's fair to place me within the long line of pretentious add-on-ers who think good documentation is both necessary and integral to performance- or event-based interventions (or installation, for that matter). That being said, I completely agree with your non-negotiable stipulation / insistence with regards to the intimate setting and premise of the project, and welcome your offer of digital cameras for the workers.

*Sean: All these questions need some clarification. As originally proposed by Natahniel, I am to "give up any use of electricity for 24 hours – direct or indirect". If I may, I think the issue here is whether we are artificially trying to simulate a blackout, or attempt something more substantial: a sort of Art Strike (ala Stewart Home, if far less extreme), or improvised Do Nothing Day (I think of Adbusters' Buy Nothing Day campaign as a parallel example). In your original proposal, Nathaniel, you mentioned that the project is contextually informed by to "the failing electrical grid and the politics of electricity at*

*large". My question: does the project require absolute abstention, or are you merely trying to simulate - and by extension, document - someone's improvisation around an obstacle (scarce electricity). I suspect it is not the latter.*

I'm glad you bring this up, as it's important both practically and conceptually. I really like your reference points for the project, and appreciate the clarifying questions.

"Doin' my part" is absolutely informed by a specifically South African context: the electrical grid, your role as critic-at-large, the cheap labour we can solicit on the street, etc. The core of the work, however, is the "somewhat playful, subversively political and potentially discordant relationships" that are instigated, developed, unpacked, etc. with regards to hierarchical power structures within that context.

The "work" is what comes out of (not an exhaustive list): my insecurities around how much I can ask of you, your safety, your criticism as person / arts writer / South African, your sometimes humour sometimes worry sometimes role as thinker extraordinaire, Brendan's pragmatism and ideas, and what will likely be seen as futility and ridiculousness by the workers we hire. It is not without wonderfully amusing irony, for example, that loadshedding has actually been suspended just prior to this event, rendering "simulation or strike" somewhat moot.

These issues are where statements like "slightly less than reasonable" come from on my part. There's a tension between what I desire as artist (both in the work and in your approval) and what I am trying to ask for from you. There are similarly idiosyncratic tensions that will come from the coupling of you and Brendan, you and the workers, Brendan and the workers, etc. This is good....

Now that I see your full commitment, yes, let's give it all up. But, for clarity's sake, the provocations here are interpersonal and societal in terms of "symbolic capital, financial influence and sociopolitical authority" and informed by the broader South African context, rather than being "about" the electricity per se. "Doin' my part" is, rather, "about" these negotiations, which I would not call "obstacles" in the everyday sense of the word; they are, moreover, a microcosm and saturation of the realities of South African labour- and art world-relations (among other things)....

*Sean: we will have to survive on water, cold-drinks, dry- and pre-packaged foods and the like. Presumably, if I leave my apartment during the day, we will have to walk up and down all 16 floors?*

Now that the above is established, great, do it this way.

*Sean: Contextually, it bears mentioning that I have three laptops, which are generally all charged up to cater for the eventuality of a power failure in the city. I generally manage to get four to six hours worth of work out of this. I also use a 3G ISP, meaning I am alone even when the power is down. The geyser provides warm water for about 24 hours after it is switched off. The landline works even when the electricity grid is down, as to my cellphone, for a period.*

As above, no, you can't have any of these. My new found assertiveness feels good. (Streeeeetch, yaaaaawn.)

*Sean: I can pee and poop in the dark just fine. Candles for the evening would be a bonus.*

A man of many talents. Let's leave candles out of it, too, then.

*Sean: Is it necessary, given the intimacy of the setting, to have six assistants? My sense is that you are tendering this number so that it becomes an obstacle, nothing more. Typically, I work alone on any given day. To suddenly have seven bodies - Brendan plus six labourers - in the flat trying to somehow generate work for themselves seems a bit pointless. Two, at most three, seems a more agreeable/sensible number. It may also help the project get past the initial awkwardness of people sitting around, staring at one*

*another, waiting for something to happen.*

I'll first say that I don't mind awkwardness here. I don't mind sitting about. It's not uncommon in South Africa to have our hired hands do just that, to engage in various oddities and awkward situations betwixt and as our interactions. I again would point to the idea of a microcosm of real, rather than simply imputed for the case of this art work, obstacles within the South African context.

That being said, this is indeed negotiable.

However, if one or two are meant to provide music, another one or two with lights (the generators don't provide much light, and can also be exhausting), and we now rely on them or Brendan or you to take photos, I doubt very much that 2 workers would be enough. I think it depends on what you plan on doing after dark, what the talents are of our workers, and what they are willing to do in tandem (for example, sing above their noisy generator cranking whilst being photographed). Here, I'll allow pragmatism to rule in our negotiations. Let's give specific tasks to our individual workers as we find them, and then stop hiring them when we feel all is covered. If we miss something, you will have to cope.

I'm happy to discuss any of the above further. Thanks again for your participation and criticism. Warmly,

nathaniel

<http://nathanielstern.com>

## **SUBJECT: 9 DAYS AND COUNTING**

**7/02/2008 1:16:31 AM**

FROM: Nathaniel Stern

TO: Brendan Copestake

Hi Brendan:

9 days til our event. Are there any glaring questions? Do you need anything from me right now? Please let me know what I can do from my side or as things progress (or don't) on your end. Best,

nathaniel

<http://nathanielstern.com>

## **SUBJECT: RE: 9 DAYS AND COUNTING**

**7/02/2008 2:52:12 AM**

FROM: Brendan Copestake

TO: Nathaniel Stern

Hi,

Am going to make contact with sean and meet up with him to go through it all.

Will let you know if there are any questions after that.

b

## **SUBJECT: RE: 11 JULY**

**7/04/2008 5:09:29 AM**

FROM: Brendan Copestake

TO: Nathaniel Stern, Sean O'Toole

Hi Sean and Nathaniel

As per yesterday's meeting

The schedule for the day is:

Morning coffee and breakfast – ill bring a gas hob to hook up to your gas bottle and some croissants

Meetings at Wits and Braamfontein.

Work at home

Evening drinks and food with some friends.

Throughout the day, the process will be documented and photographed by myself and Sean.

Ill organise two “workers” for the evening.

I don't have a camera, but in your previous emails you mentioned the use of yours.

Nathaniel, please let me know what the budget is for:

Food

Workers

Regards

Bren

## **SUBJECT: LIKE ANY OTHER DAY**

**7/04/2008 5:12:21 AM**

FROM: Nathaniel Stern

TO: Brendan Copestake, Sean O'Toole

Hello gentleman.

This sounds like any other day in Joburg.

Perfect.

It seems you've decided against music for the evening. In that case I imagine that Rxxxx should be well more than adequate for both food and workers. If you need as much as Rxxxx, that's fine. If you spend less, great - I'll have some left for printing, etc.

Let me know if you have any other needs. I'll have my mobile on all day if you need to reach me at any time, and it'd be great if we can do a follow-up mail and/or chat, Bren.

Anything you want to write is more than welcome as well, Sean - encouraged, in fact.

I'm really pleased with how everything is going.

Warmly,

nathaniel

<http://nathanielstern.com>

## **SUBJECT: RE: LIKE ANY OTHER DAY**

**7/04/2008 11:36:28 AM**

FROM: Brendan Copestake

TO: Nathaniel Stern, Sean O'Toole

Okay cool.

I have found two artists that will be willing to participate.

They also rap...so they can sing for us.

Ill confrim their availability but htey seem quite keen.

b

## **SUBJECT: ANOTHER CLARIFICATION**

**7/04/2008 1:44:40 AM**

FROM: Nathaniel Stern  
TO: Brendan Copestake, Sean O'Toole

Hello Gentleman.

Brendan, would these two artists fit the description "South African workers - car or security guards, house painters, and/or tile-layers that are solicited on the street"? In other words, is that how they make their money: as labourers? If not, I'd prefer we go with two that do.

I initially said these workers could be solicited through recommendation (I still hold to this), and actually found it interesting in your email yesterday that - like life generally in South Africa, despite all its idiosyncrasies and lacks - this was going to be like any other day, even ending with a party.

But to hire two artists that don't fit the above definition strays a little too far from said idiosyncrasies, from the South African context that is the backdrop of the piece. It would be missing one of the key elements in the "microcosm and saturation" I wrote about last week: the cheap labour and awkward situation. Artists who actually want to be a part of this (even if they are paid) don't fit the bill.

The reason I said "Perfect" in my last mail was because I was fascinated that what is unfolding after all our negotiations, sans electricity, with said "labourers" and in a relatively antagonistic relationship on many levels, is a party not unlike one Rirkrit Tiravanija might set up. Like everywhere else, we South Africans do our thing. Maybe we even do it better. Despite all its shit, we have a good time in Joburg; we make friends and have interesting discussions and find meaning communally, just like all those Relational Aesthetes over yonder in the 303 Gallery in New York did back in 1992. I don't think any of us imagined that is where we'd wind up based on the proposal I put forward.

If "Doin' my part" is just a bunch of artists having a party planned ahead of time, however, then it mimics this kind of piece too closely; the party is not despite the situation (whether micro or macro), it's because of it. Perhaps this might be true in either case of workers or artists. But I prefer this not be one of the things I compromise on, and that these two hired hands fit the above description. It would be much truer to the piece's concept as a distinctly South African provocation.

I'm happy to hear either of your thoughts on this. Warmly,  
nathaniel

<http://nathanielstern.com>

## **SUBJECT: RE: ANOTHER CLARIFICATION**

**7/07/2008 6:53:14 AM**

FROM: Brendan Copestake  
TO: Nathaniel Stern, Sean O'Toole

Dear Nathaniel

In my excitement I may have been a bit hasty in my explanation. What I meant to say is that I have found two participants for Friday night. One of them happens to work at the Trinity Session doing odd chores for them, painting the walls, hanging art..etc. I dont know the other..but he is a friend of the Trinity Session minimum wage employee. I gave him the title artist as he comes from a kind of art background and will therefore understand what you are trying to achieve. They also rap..thereby i called them artists for rap is a kind of art.

My concern with hiring "labourers of the street" is that they are exactly labourers off the street. I am aware of what you are trying to do for your project, but i find it a bit awkward to have some guys with little understanding of what is trying to be achieved, cranking generators to provide light to some privileged people. If i were one of those labourers, that would upset me, unless i was down and out and really needed the money. So i opted for the choice of using people who would better understand the relationship you are trying to create or not create.

If you like I will happily source other people.

Kind Regards  
Bren

**SUBJECT: SO BE IT**

**7/7/2008 7:01:27 AM**

FROM: Nathaniel Stern  
TO: Brendan Copestake, Sean O'Toole

Hi Brendan, Sean.

Thanks for that clarification. I understand what you mean, Brendan. And although part of the project is precisely the antagonism you speak of - the workers being upset and not understanding what we are doing - I think what you ask for is not a compromise at all: these artists do indeed fit my initial description as "workers," especially when you take into account my allowance for recommendations. What's wrong with minimum wage labourers who also appreciate projects like these and their goals? These kinds of hires are self-perpetuating workarounds that are often applied in South Africa anyhow, no? So be it.

In fact, as I think this through, perhaps a tangential benefit to this last discussion - and our working with these artists - is a gesture towards opening up the category of "artist" in South Africa more generally. The label itself, like "workers," negotiates around a constant set of antagonistic relationships across a vast cross-section of socioeconomic lines. I can't help but think of conceptual artist Simon Gush (now at the HISK in Belgium) and his constant references to himself as labourer when he worked as an exhibition hanger at the JAG and various other spaces. Granted, he already did this from a somewhat privileged position, but the relationships that emerged from his job helped leverage new possibilities for Simon; perhaps we can hope for the same with our artist workers. I'd like to include their names as artists on the project; thanks for bringing them into the fold, Brendan. In the end, it may be the biggest contribution "Dion' my part" as a whole has to offer.

I'm looking forward to hearing about the day, seeing pics and getting any responses either of you, or they, have. I imagine, as per my last mail, it will be fairly banal. But no less performative and interesting, just as these exchanges have been.

nathaniel

<http://nathanielstern.com>

**SUBJECT: RE: SO BE IT**

**7/7/2008 8:54:25 AM**

FROM: Brendan Copestake  
TO: Nathaniel Stern, Sean O'Toole

cool

**SUBJECT: CHANGE OF PLAN**

**7/10/2008 2:37:47 PM**

FROM: Sean O'Toole  
TO: Nathaniel Stern, Brendan Copestake

Hi guys,

Since I don't have to work tomorrow, why the heck should I have to wake up early? This epiphany came to me this afternoon. So, I've decided to go out late tonight and have some fun with a friend, then sleep in. Brendan, come by at around 10.30am. You are welcome to come at 8am and verify that I'm sleeping.

To condense: sleep seems the most productive – if not provocative – way of declaring that I'm not working.  
Cheers,  
Sean

**SUBJECT: RE: CHANGE OF PLAN**

**7/10/2008 2:38:58 PM**

FROM: Nathaniel Stern  
TO: Sean O'Toole, Brendan Copestake

Way to lighten your load.  
nathaniel  
<http://nathanielstern.com>

**SUBJECT: ORIGIN STORIES, UNFOLDING RELATIONSHIPS, AND A BIT OF CASH ON THE SIDE**

**7/14/2008 10:47:14 AM**

FROM: Nathaniel Stern  
TO: Sean O'Toole, Brendan Copestake

Hi Sean, Brendan:  
I wanted to thank you both for participation in "Doin' my part". Brendan has sent me the photos and your notes via post, Sean, and they should get here in a little under two weeks. He's also briefed me on the day, sent a long a few of his faves via lo-res email (you can imagine that I've already constructed some amazing narratives in my head) and it sounds like it was really fun and wonderfully interesting; I wish I was there. I'd be curious to hear about your experiences, especially the conversations and stories shared, if you've the time and inclination. I'm still figuring out how to re-present the relationships that unfolded, and how they will hopefully continue to unfold (I'd love to see some public attention paid to Lungi Konghisa coming out of this, for example), in installation form, in the catalogue, and online - especially given space constraints in the two former media. Any suggestions or texts toward that end are more than welcome, and would be treated as part of the project. I think of what we've done up to and including Friday's event as a huge success, and hope that its archival art (or other) objects, and the public's engagement with them, can now carry it on in the spirit of what has happened thus far.  
Brendan mentioned that you visited Wits about the new Neil Goedhals Gallery during the day? As a thank you, I'd like to make a humble donation to that project in your name. If you have another preference in this regard, please let me know in the next few days, and I'd be more than happy to oblige.  
Thank you again. I'm thrilled with the continuing work. Warmly,  
nathaniel  
<http://nathanielstern.com>

**SUBJECT: SEAN O'TOOLE**

**7/18/2008 6:48:30 AM**

FROM: Brendan Copestake  
TO: Nathaniel Stern

Hi  
I left my note book at Sean O'Toole's so I am going to go from memory.  
Electricity use was unavoidable in these instances.

- 1: I had to call Sean up on the security intercom to gain access to the building.
- 2: to exit and enter the building we had to swipe his security card.
- 3: he involuntarily looked at a computer at WITS.
- 4: He gained entrance through WITS using a turnstile that used electricity.
- 5: He used a traffic light to cross the street on the walk to and from WITS.
- 6: he had to use his digital camera to take photos of art works. A flash was used where necessary. Where insufficient, the art work was taken outside for natural lighting (the lighting inside the building was poor)
- 7: Sean used his mobile phone to retrieve information.
- 8: We had to use the intercom to gain access to the WSOA
- 9: Coffee was brewed at WITS using electricity
- 10: Corridors inside WITS were lit using fluorescent light bulbs.

Electricity consumption was avoided in the following circumstances.

- 1: use of elevators and escalators – we took the stairs instead. Sean lives on the 16th floor of the building.
- 2: For lunch we found a restaurant that cooked on gas.
- 3: for pizza we found a wood fired pizzeria
- 4: I limited the use of flash photography
- 5: tea and coffee was using a gas hob (brought in especially for the project)
- 6: a gas heater was used to warm the house.
- 7: a notepad rather than laptop was used to work on.
- 8: hand held electric generators were used to produce light (although somewhat unsuccessful at producing light, they made for great photos)
- 9: Candles were used to create some light
- 10: Long life milk was purchased

The evening started out with me going out to buy some wood fired pizza's and to pick up Lungi and Steven.

We arrived at just after 7 and left just before 9, Sean had by that time had enough of us as he had been nursing a migraine for most of the day.

As it was after 7 we were all really hungry and so we had pizza and beer first. Which was great as it allowed us to relax and get to know each other before we started the "entertainment" part of the day. Sean was very accommodating and interested in getting to know both of the helpers. Steven is studying graphic design and does beat box rapping on Friday nights in Pretoria. He gave us a private beat box session. He is really good.

Lungi works at DKW as an assistant printmaker to Jill Ross. It was very interesting on how honest he was with us all in telling his story of how he got there. He has been with DKW for the last 3 years slowly developing as a printmaker. He started off his relationship at DKW by washing cars during the day and living on the street at night. He once came into DKW asking for help as he had crushed his finger stealing manhole covers. A few days before Sean's 24 hour electricity fast, Lungi again crushed his finger, but this time in the press. He needed a few stitches and a band aid. He was very lucky. Now he is printing for artists like David Koalane.

After we got to know each other better and the ice was broken we got into photography mode and took snap shots of Sean trying to read by generator light. It was somewhat unsuccessful as the light produced is so inconsistent and dim. So we instead tried our hands at some inventive photography, which was quite fun. I think there are some really cool shots from that evening.

Then Steven started doing his beat box, I tried to get some video on my cell phone. The quality is not great but at least you can get a sense of it all. I guess it adds to the realness of the experience as we did not use any professional devices. Steven was pretty

good and Lungi quickly joined in with some of his own beats which they played off from the noise of the generators. Those gen sets truly did make a noise.

The evening was over, Sean sent us home. He went to bed with his migraine. I took Lungi and Steven to the taxi rank. They were both going onto Soweto to continue their night of entertainment. I went home to bed. I had a long day and needed to work the following Saturday morning.

Okay bye  
b

## **SUBJECT: REWIND**

**7/22/2008 6:52:33 AM**

FROM: Sean O'Toole  
TO: Nathaniel Stern

Hi Nathaniel,

It ended up being a race against the arc of the sun.

I woke up latish, well later than usual, around 9.30am, skipping the homemade coffee - electricity! - in favour of a pink grapefruit. Brendon came over sometime soon afterwards. After fiddling with his gas cooker, seeing if it worked (it did), we headed for Wits, on foot - which meant going down 16 flights of stairs. Some weeks before I made an appointment with Julia Charlton, curator of the Wits Art Galleries: I wanted to see and document work belonging to the late artist and iconoclast Neil Goedhals, this for a future issue of Art South Africa. Job done, Brendon and I headed off through Braamfontein to Narina Trogon, a newish restaurant on De Korte Street. I hadn't anticipated that I'd be eating a cooked lunch, which turned out to be deliciously rich peanut chicken, Zimbabwean style. Yum. So far, so easy, I thought. After a leisurely lunch, which is a rarity for me on a Friday, I headed home, which meant puffing up 16 flights of stairs. I think it was somewhere around this point, walking through my front door on a Friday afternoon with no electricity, that the restrictions of your project began to pointedly impose on my habits. I cleaned-up. I rearranged some books. I packed away the shoes scattered around my bed. I tried to write - disaster. I read a bit, perhaps not entirely without intent. (See my scribbled note written on the spur of the moment.) As the light outside began to thin, I found myself digging through my archive of slide photographs. It made me smile. Not so long ago, the scenes they documented - rural Japan, bridges in Middlesbrough, a church in Los Angeles, a 1999 campaign poster featuring Thabo Mbeki's face, Kerry - were familiar, near, things that you didn't need a photograph to remember. In the fading light of my flat, they suddenly appeared distant, curious, nostalgic. The sun set with me sitting on my couch, trying to read a magazine.

The night didn't last long.

Perhaps the strangest thing about the invitation of two strangers into my flat is the oddity of the exchange. We shook hands, engaged in stilted conversation ("You know The Roots!" stated a voice in the dark), ate dinner, laughed as we played with those daft toys you gave us to light the night, chatted some more ("I used to be what you call a street kid," another voice in the dark), laughed sincerely now, chatted a bit about nothing in particular. Then it was over.

Did I miss Friday night television, an expensive dinner at some or other eatery, a movie. Not really. Would I participate in a project like this again? I dunno, perhaps involuntarily, especially if Eskom intercedes. Then again, the way the night came to an early end wasn't all that different to how things unwound while I was in Cape Town earlier this year, when the grid failed and the lights went out. Bored by the dark, I went to bed. Ditto in Braamfontein.

And that's it, this mix of anecdote and recollection.

Cheers,  
Sean

**SUBJECT: THANK YOU AND RAP UP (PUN INTENDED)**

**7/25/2008 8:22:19 AM**

FROM: Nathaniel Stern  
TO: Sean O'Toole, Brendan Copestake

Dear Sean:

I want to first thank you for your participation in "Doin' my part to lighten the load". Given what the project asked of you, your negotiations, actions and writing have shown a generous blend of resilience and interest, criticism and critique, humour and humility. I couldn't have asked for more, and am very pleased with the project thus far (I still consider it ongoing on some level). As per my last mail, Brendan has been given a small sum to donate to the Wits Galleries in your name - please let us know if you prefer that money to go elsewhere.

What are / will be the outcomes of "Doin' my part"? I'm not entirely sure. I like that I may have: (indirectly) given you a migraine; temporarily confused power in the (art) world for you and myself, Brendan and Lungi and Steven; offered a small time-space for the two latter folks to tell their stories - and I do hope you or others might consider following up with them on their work; explicitly exposed some assumptions around who and what each of us is and how we navigate with and relate to others; implicitly done the same with regards to more general art world persona categories, as well as South African ones; and had some fun being daft and serious and engaged and playfully open-ended all at once. I'm very curious to see how viewers will respond to the project. Speaking of which, I don't yet know what the installation and catalogue pages will look like, but I hope that those who view it might carry on the 'work' on some level. The original proposal, full correspondence, and much of the documentation will soon be available online at <http://jamc.co.za> - hopefully for some time to come.

If you - or others who will eventually and inevitably read this - ever want to reach the two "artist / labourers" from 11 July, whether for personal or professional reasons, they are:

Lungi (Mlunglisi) Konghisa: printmaking assistant and labourer, 071 411 7788  
Steven Mabuela: designer, rapper and labourer, 079 272 4861

Warmly,  
nathaniel  
<http://nathanielstern.com>