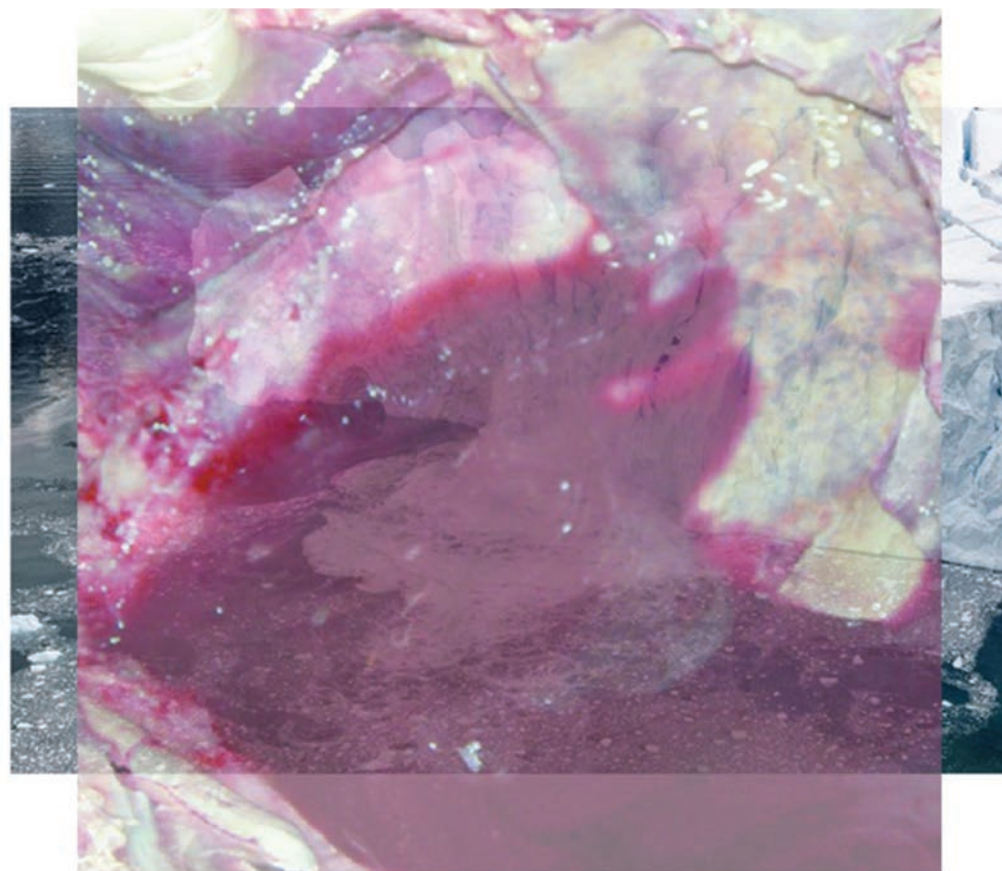


***THE HEART WANTS
WHAT IT WANTS***



XANTHE SCOUT

YOU WANT



more than the underbelly of it



A BIG THING



there is the oral cavity of it



YOUR OWN THING



I am searching for the heart

CONTENTS

Have you ever tried sleeping with a broken heart?

*I didn't mean to break your heart
(I didn't mean to break your heart)
I'm so so so sorry,
I'm so so so sorry
I didn't mean to break you
B-b-b-b-break it, baby
Look, baby
I'm a heartbreaker
I'm a heartbreaker*

4

You're da one I dream about all day-ay-ay

11

Could you be, could you be, could you be loved?

*I want to know what love is (I wanna know)
I want you to show me (I wanna feel)*

14

*And then she asks, "Do you feel alright?"
And I say, "Yes, I feel wonderful tonight."*

18

And your face, what is it about you?

I still believe she was my twin

26

Take me, make me

34

*My body needs a hero
Come and save me
Something says you know how to save me
Make me come alive
Come on and turn me on
I'm too young to die
come on and turn me on*

42

*I'm a heartbreaker
You're a heartbreaker
You're a heart
I-I-I-I'm a.. (A Heart)
I-i-I-I'm a...*



***"I didn't mean to break your heart)
I'm so so so sorry
I'm so so so sorry
I didn't mean to break you
B-b-b-b-break it, baby
Look, baby
I'm a heartbreaker"***³

My work is about wanting, pink and love.

I was interested in the making and consumption of love material mediated through technology. I was influenced by romantic language – to melt, to be half of a whole, destiny, lovemaking – and romantic imagery such as the kiss, the love song, the relationship TikTok, romantic self-help articles and quizzes and the colour pink. Overwhelmingly it is love material marketed to girls, that we associate pink with romance and girlhood.

I have worked in assemblage to produce this body of work, entangling sensory and non-sensory source material, taking pleasure in a studio practice that is playful and led by material experimentation. Using materials that are sticky and sweet and appeal to the orifices of the body – often consumable – I work in the tension between preservation and stability. I have used food colouring, vanilla essence, icing sugar, glucose, rice paper, drafting film, scrim, polyester satin, bleach, wax, resin and tissue paper.

At the beginning of the year, I felt a loss of seeing and feeling things in delight. I wanted to want, and I wanted to love. I wanted to find pink: shimmering, erotic, bright, pleasure-full, excessive, the stuff of romance and wanting.

The cultural production of love sets up a binary of love composed of self and other. The 'other' is some other body, an object of desire.

You are displaced and othered, and you look to resonate, to reverb within a place, your place. You want to be big and you want to be romantic. You want to love and you want to be loved.

***"You da one that I dream
about all day-ay-ay,"***⁴

In turning myself out to seek pink within my disillusionment – to seek out and seek through love material – I wanted to be the object of my own desire. I desired the other within me, destined to be forever pink.

***"I'm a heartbreaker
You're a heartbreaker
You're a heart
I-I-I-I'm a... (A heart)
I-I-I-I'm a..."***

[A heart]

*"Could you be,
could you be,
could you be
loved?"⁶*

Congratulations You Two!!

I painted #anniversary posts on Facebook and Twitter in food colouring and printed this series of monotypes on tissue paper.

I sourced posts that emphasised relationship language like 'my other half', 'my only one' and 'forever' to isolate an image of enmeshment, merging and completeness of a performative and produced love¹. This is love that has won and it is what should be desired. The anniversary post is its especial celebration of this love.

Tissue paper was intended to evoke confetti at weddings. Confetti is an object inscribed with meaning and difficult to separate from its context - it is thrown in a communal celebration of the successful union of lovers. Confetti is performative of a cultural desire for this love and for a cultural involvement in this love. It is fragile, often pink, or white and lives and lasts at the wedding solely - recognisable only in its fleeting celebration, enlivened in One act alone.

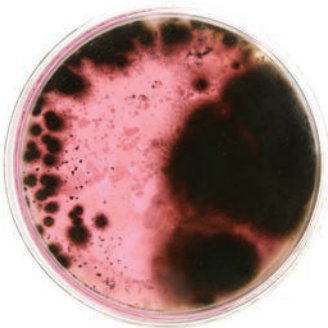
The internet archive is ever lasting. Yet once printed these images lose their capacity to mark, recall, show and be desired. In the tight press the celebration is discharged. Food colouring weakens the fragile tissue paper. The lovers become unrecognisable, bleeding to colourful marks. In the tight press, there is un-doing and un-becoming, the materials in tension with the image reveal a destined weakening.





[Congratulations You Two!! (monotype series). Food colouring on tissue paper.]

Swapping Spit



[Swapping Spit (series),, saliva(s), jelly agar,
12x 8cm glass petri dish.]

The desire to study love, to make love material, or to generate love is best exemplified in this work. I swabbed saliva from the mouth between cheek and gum of pairs of lovers. The surfaces between the lovers and I were sanitized and the petri dish and agar were also treated extremely sanitarily. The swabbed saliva of each pair of lovers was traced on to the jelly agar, the petri dish sealed and place in a warm dark place, anonymously labelled. As bacteria grew, it changed colour, size, texture and shape. Some ecologies were fluffy, others dotted colourfully.

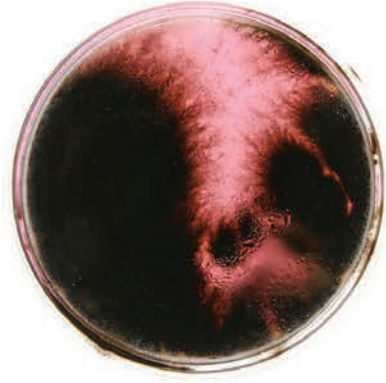
Saliva is actually meant to be transparent, it should not mould or turn dark. The interior world of the petri dish was contaminated by my dirty hands or the unclean mouths of lovers.

Abjectly, boundaries between inside and out were crossed and entangled. In the exhibition space the petri dishes were displayed on a lightbox which accidentally heated them to the point that they became pungent, steamed softly and developed condensation that obscured view.



[Timothée Chalamet and Lily Rose Depp kiss]

*"I want to know what love is (I wanna know)
I want you to show me (I wanna feel)"⁸*





And then she ask, "Do you feel alright?"

And I say, "Yes, I feel wonderful tonight." ⁹

Alongside these petri dish ecologies, I formatted a series of questionnaires that each lover answered separately. The questionnaire was made up from cosmopolitans, BuzzFeed quizzes and other online resources asking the reader how well they know their lover, or their feelings about their lover. In the exhibition each pair of lovers' answers were overlayed, so that there was a single questionnaire response per pair.

With the help of tech-savvy friend, I placed these love quizzes in a language AI called GPT3. GPT3 contextualized six sets of questions and tried to identify a pattern. It continued the list using this identified pattern and created six sets of questions. Initially these questions may appear normal, yet often on closer inspection they are uncanny.

Lovers' answers enmeshed, obscured, and revealed their partner's articulations. Visually each exhibited questionnaire with answers became its own language, a love language – highlights, italics, bold, the distance between text, the fade acted expressively. AI served to language the desiring to come together in these texts, to become-with their lover¹⁰. They revealed a material illustration of coming-together, a moment of visual tension between you-me expanse and intimacy.

Love Language

[illegible]

		you? How did it happen and what happened afterwards?		
		23. What do you like most about your partner (physical or otherwise)?		I am learning to love my pants
		11. When did you last have a really good laugh? By your self or with your partner?		Peacefully in the sea
		12. If you could change anything about yourself, what would it be?		like my innate positivity. I like that I love nature because it feels good for me. I like being tall and wrapping people up in hugs. I wish I could work ethic
		13. Share a personal problem and ask your partner's advice on how to solve it. Or handle it. Also ask your partner to reflect on how they would deal with the problem if they were in your shoes.		cartwheel and play the drums. I'm not working rhythmically. I wish I could be a party once
		14. Your house, containing everything you own catches fire. After saving your loved ones and pets, you have time to safely make a final dash to save any one item.		At a party once it feels good for me. I like being tall and wrapping people up in hugs. I wish I could work ethic
		15. If you could choose the way you die, how would you die? Why?		Peacefully, in my sleep
		16. Tell your partner what makes them special to you.		Was upset by something that wasn't a big deal. I would be taller
		17. If you knew that in one year you would die, what would you do to make the most of your time?		stressed and looking for someone to take it out on
		18. How close do you feel to your father?		No, but maybe swim/hike
		19. If you could choose the way you die, how would you die? Why?		Yes, more. Okay
		20. What, if anything, is too serious to be joked about?		Very well be my whole family, a few close friends and some strangers who walk in. Maybe my dog too.
		21. When did you last cry and why?		I cried on Sunday night when I watched Survivor. It was probably people I know
		22. When did you last cry and why?		Today, stress and overwhelmed/sad
		23. What do you like most about yourself in general (physical or otherwise)?		My creative skills and interests (good with my hands) and my brain
		24. Which talent do u wish u had (if any)?		I wish I loved running
		25. What do you like most about your partner (physical or otherwise)?		
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		100. What do you like most about your partner (physical or otherwise)?		

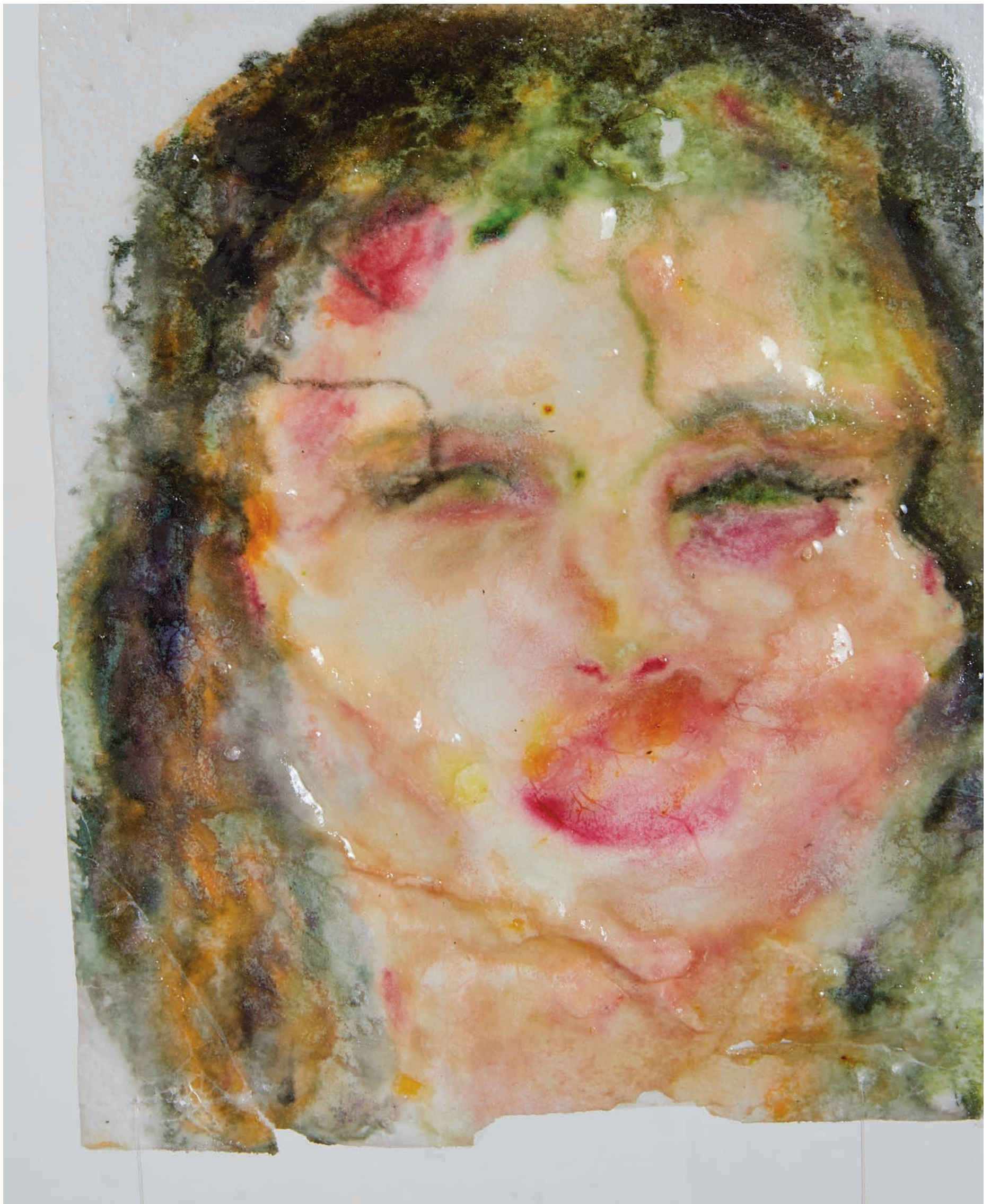
**MATCH
MAKING**



MATCH MAKING







"And your face what is it about you?"¹¹

"I still believe she was my twin"¹²



[Match Making (series), food colouring, icing sugar and vanilla essence on rice paper on draft film. Encased in resin.]

I used an AI archive/site called Artbreeder to select faces and breed them, from two (or more) faces, four new faces became, an AI generation. I painted from these.

I was drawn to work with faces. The face is a placeholder for love, a petri dish if you will, something we hold up to look through, a place we shall spit and grow in. We love so desperately another's face. It is so well known, so worn and familiar. Like our own, but better. We wish it was ours, to be the one you love.

To come together is also to become another and to come apart¹³. It is about growing up and out. 'Love generation' became a means to language scientific and productive qualities in multiple articulations of self.

I worked on rice paper on draft film with food colouring, *vanilla* essence and icing. The rice paper becomes sticky when wet and tears easily, but it dries brittle and fragile. Because they are edible, consumption and digestion are imbedded into their surfaces. As well as their dilapidated regurgitation¹⁴.

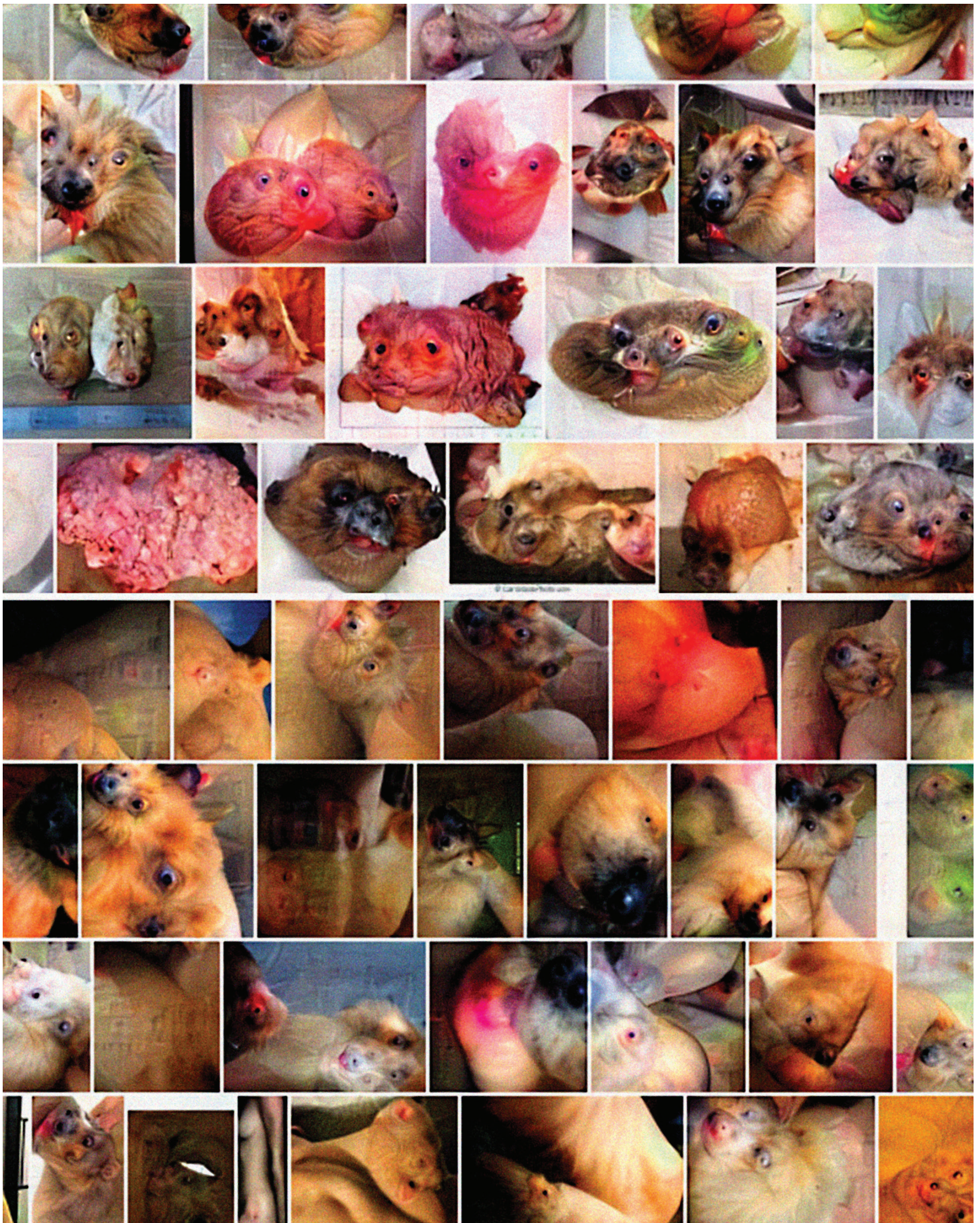


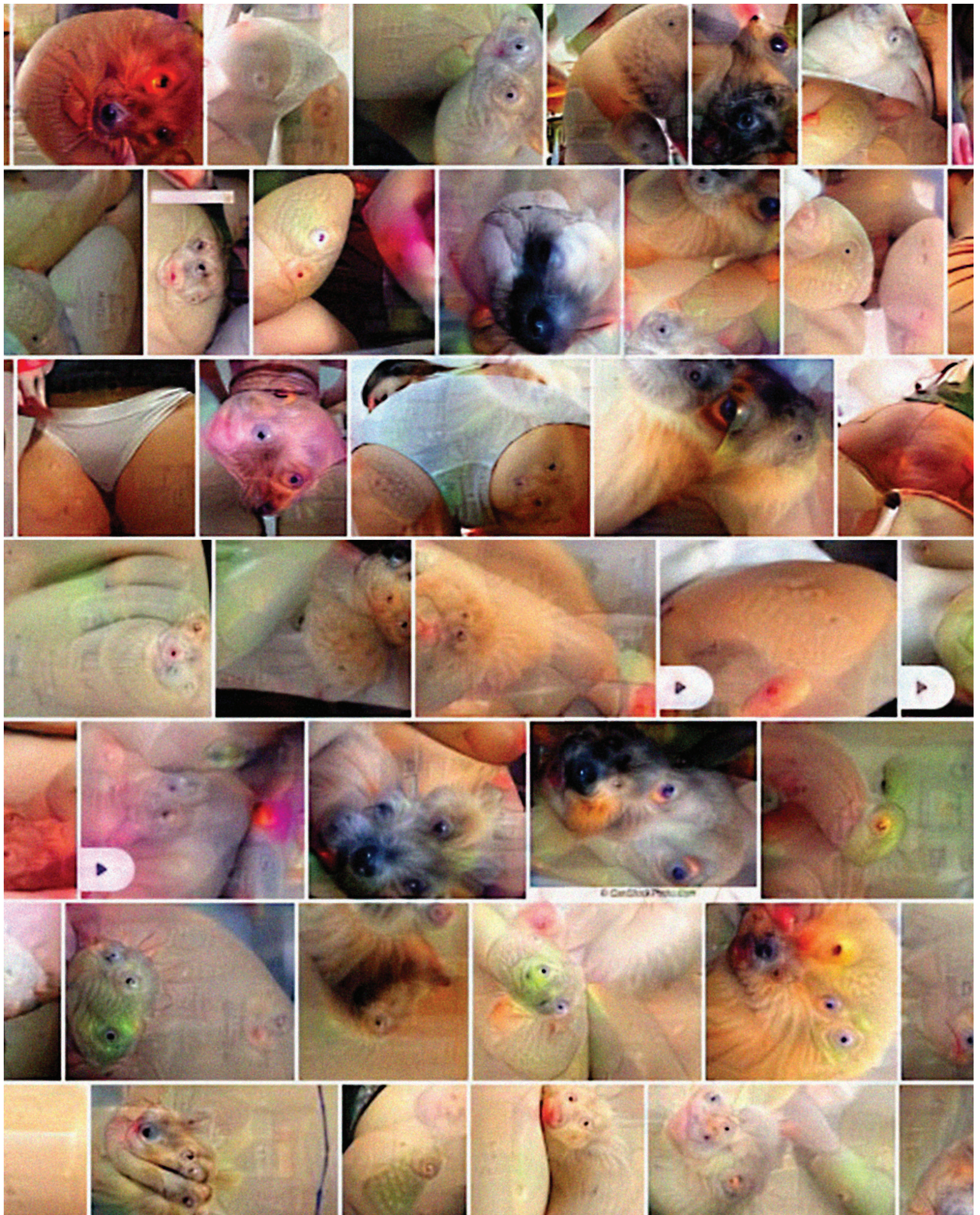






[Untitled, digital collage.]







*“Take me
make me”* ¹⁵

The Dressing Rooms



For these paintings I accumulated source material through taking an Instagram filtered picture of my body and then reverse image searching it on Google. ‘Reverse image search’ uses the algorithm to find and language similar visual patterns. The resulting images I painted from.

The process of taking a selfie and of uploading a selfie require a complex technological meditation of subjectivity and objectivity¹⁶. The filtered selfie is a glitch, a rupture, a technological whirr between perceived, experienced and desired self. Most often the Instagram filter is used to make one more desirable and consumable - to make skin glow, eyes sparkle.

Technology has great accidental potential¹⁷. I wanted to trigger unexpected errors. I used the instagram filter to disturb desire and a placed subjectivity. Leaning into the glitch's ability to produce new and unexpected spaces¹⁸ and filtering my body to be less recognisable.

The images I painted from intra-act with my own body. I fragment and see myself in others. The bodies spilled and leaked into my subjectivity, together glitching me as other and therefore a differently materialised body – a cosmic body – which entangled, brought otherness close and found pink¹⁹.

I have painted with food colouring, mercurochrome and gentian violet, edible glitter, bleach, glucose and rice paper on five two metre poly satin canvases. The poly satin bounces lightly when painted on. The glucose must be massaged on to the canvas, unless watered down in which case it runs. I painted canvases on the floor and upright to vary dripping and bleeding.

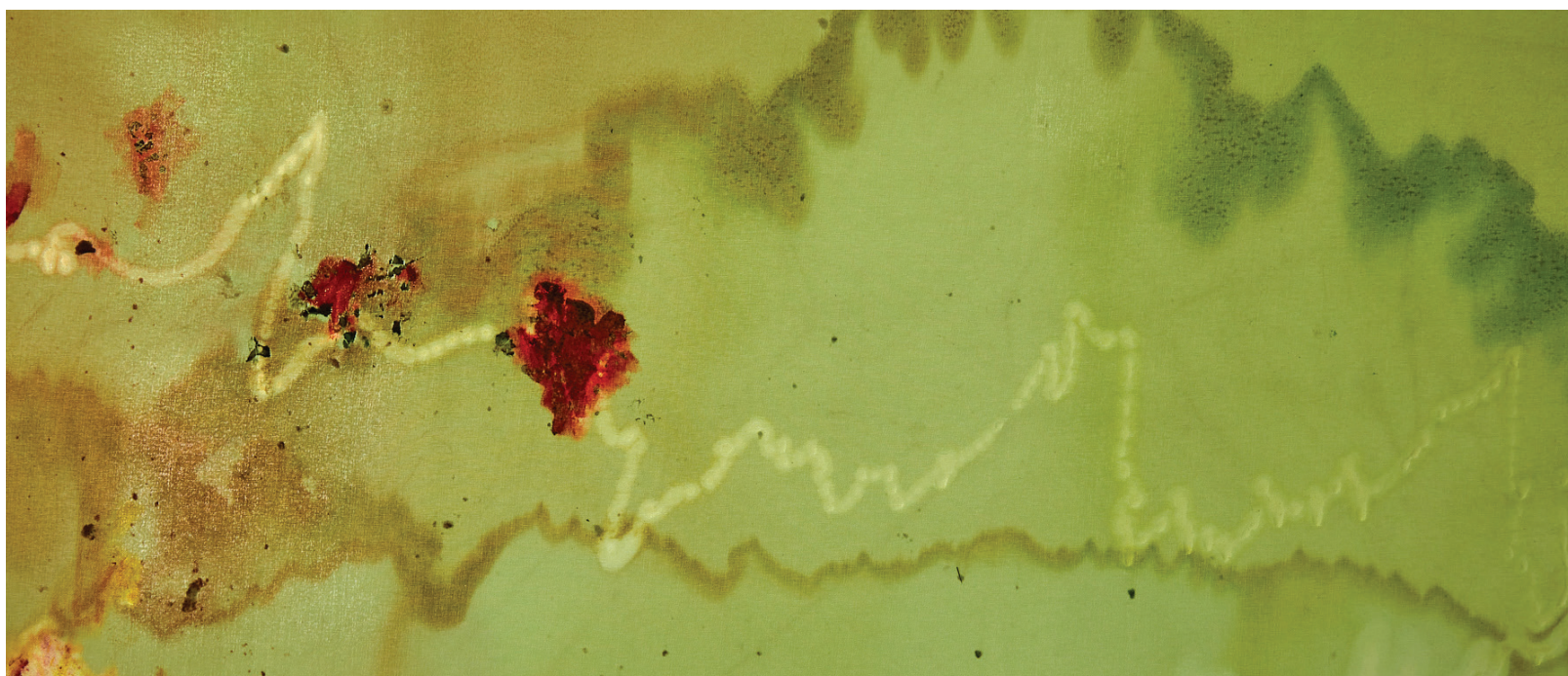
'The Dressing Rooms' refers to the interior space in which you get dressed with anticipation. The moments before material intra-action and the meeting between inside-outside²⁰.











On previous pages [Untitled I, II, III. Food colouring, glucose, rice paper, resin, bleach, wax on poly satin, 2.1x1.5m]

when you are at the end:

I decided to encapsulate in resin what was left. Resin serves to rupture, to freeze, to show what is precious, to show what is specimen and what is left. It stinks and is toxic, it is a waste.

The work would get stuck in the throat, if eaten - you might choke on it. In this way, these works will always be dilapidated regurgitations of love material. I choke up on romance and love. Whimsically I archive it, I can't quite let it decay. I mus

*"My body needs a hero
Come and save me
Something says you know how to
save me
Make me come alive
Come on and turn me on
I'm too young to die,"
Come on and turn me on"*²¹

[keep me, preserve me, save me]

CLASSIFIEDS

ANNOUNCEMENTS

"36 years of friendship
26 years of
togetherness
My yesterday My today
My tomorrow
#Anniversary"
Yolanda, Vredehoek

"She supports and
encourages me, laughs
and rolls her eyes at me,
holds and nurtures me,
raises children with me,
grows and changes with
me."
Arnie, Plumstead

WANTED

"The Gull of My
Dreams"

Big Girl loves BIRDS
and fishing.
Email:
fishyfly@hotmail.
co.uk

Music recommendations
You Give Love a Bad Name
Slippery When Wet
Bon Jovi
3:43

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*My brothers, Atticus and Joseph who are hilarious and great and helplessly
lovable.*

*My parents, Thelma and Martin who have always acknowledged the
inevitability of making things and who are ever delighted by the desire to make
things.*

EXPERT
LOST LOVER
100% guaranteed
074 040 7777
PENIS ENLARGMENT

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