

Issue #5

# E-MAIL-MAGAZINE



# E-MAIL MAGAZINE ISSUE #5 BLACK LOVE

This issue is dedicated to Black Womxn.

My name is **Nathaly Charria**, guest editor for E-MAIL MAGAZINE. I'm a creative director, producer, and curator who focuses on experiential work and digital content. As a first-generation immigrant living in the United States, I've faced my share of systemic oppression and racism. However, nothing compares to the generational trauma of what it means to be Black in America. In my professional life, I use my identity as a superpower and encourage BIPOC creatives to do the same.

**ISSUE #5: Black Love** is a celebration of power and expression that explores love as a catalyst for resilience and creativity. In the following pages, we highlight the BIPOC Womxn + allies we are inspired by and their contributions to the global conversation surrounding Black Lives Matter.

Dance artist, choreographer and wellness guru **Catherine Kirk** graces our cover with a performance piece and personal essay surrounding Black Love. Based in NYC, she is a dancer for the distinguished A.I.M dance company and a certified yoga instructor that combines healing with movement. During the height of the Covid-19 quarantine, Catherine launched her yoga classes via Zoom to assist her community through this global shift.

**Megane Quashi aka Megatronic** is a musician, activist and entrepreneur hailing from London. In this interview, we speak about her role at the intersection of music and activism. From developing a feminist DJ platform in the Middle East to launching a live streamed music festival, Megane shares her insight into the heart of resilience and creativity. She curated a [Black Love playlist](#) to enjoy while reading this issue.

With memories of fútbol on the tele and spices in the kitchen, **Rilka Noel** shares a poem and 35mm photo series inspired by growing up in a Haitian-American home. As a first-generation immigrant and graduate of the University of Notre Dame College of Arts and Letters, she is a driving force behind KITH's e-commerce and a creative powerhouse that expresses herself through photography, graphic design, and poetry.

Being an ally is about solidarity, education, and contributing to systemic change. Our founder, Joel Thomas, chats with designer, illustrator, and activist **Ajsa Zdravkovic** about the role of allies in creative fields. They discuss the concept of dismantling systemic oppression as a personal journey, which she describes as a constant individual learning and unlearning coupled with the responsibility of integrating this awareness with action into our work.

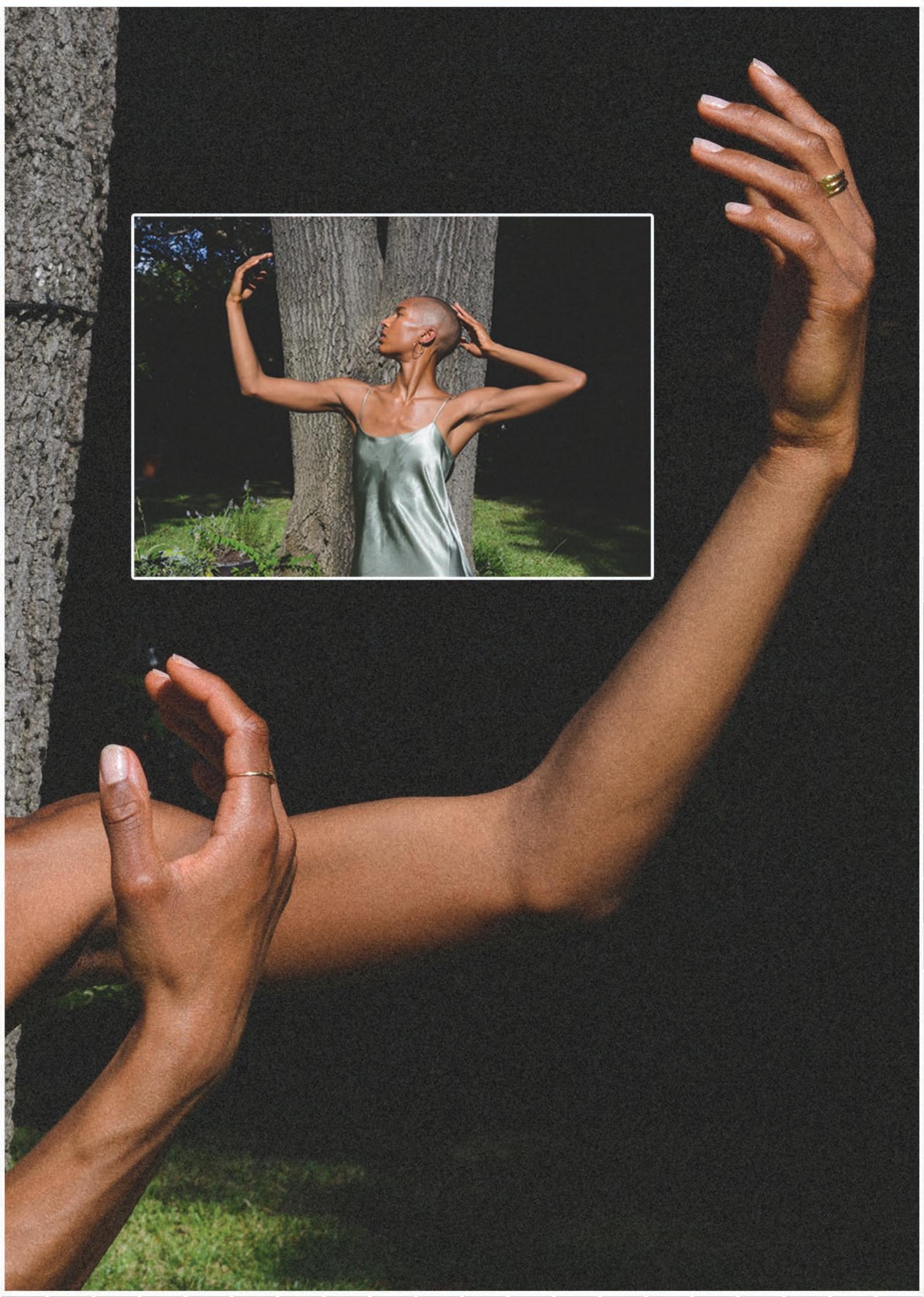
In honor of E-MAIL MAGAZINE's Kiwi roots and queer DNA, we feature **Misty Frequency**. As a Takatāpui (a Māori person who identifies as LGBTQIA+), non-binary activist and artist, Misty Frequency's aronga (purpose) revolves around celebrating and uplifting indigenous people, non-binary, trans, femmes and those who are neurodivergent (ADHD, autism spectrum, etc). This story gives us an inside view into the underground world of Māori drag culture.

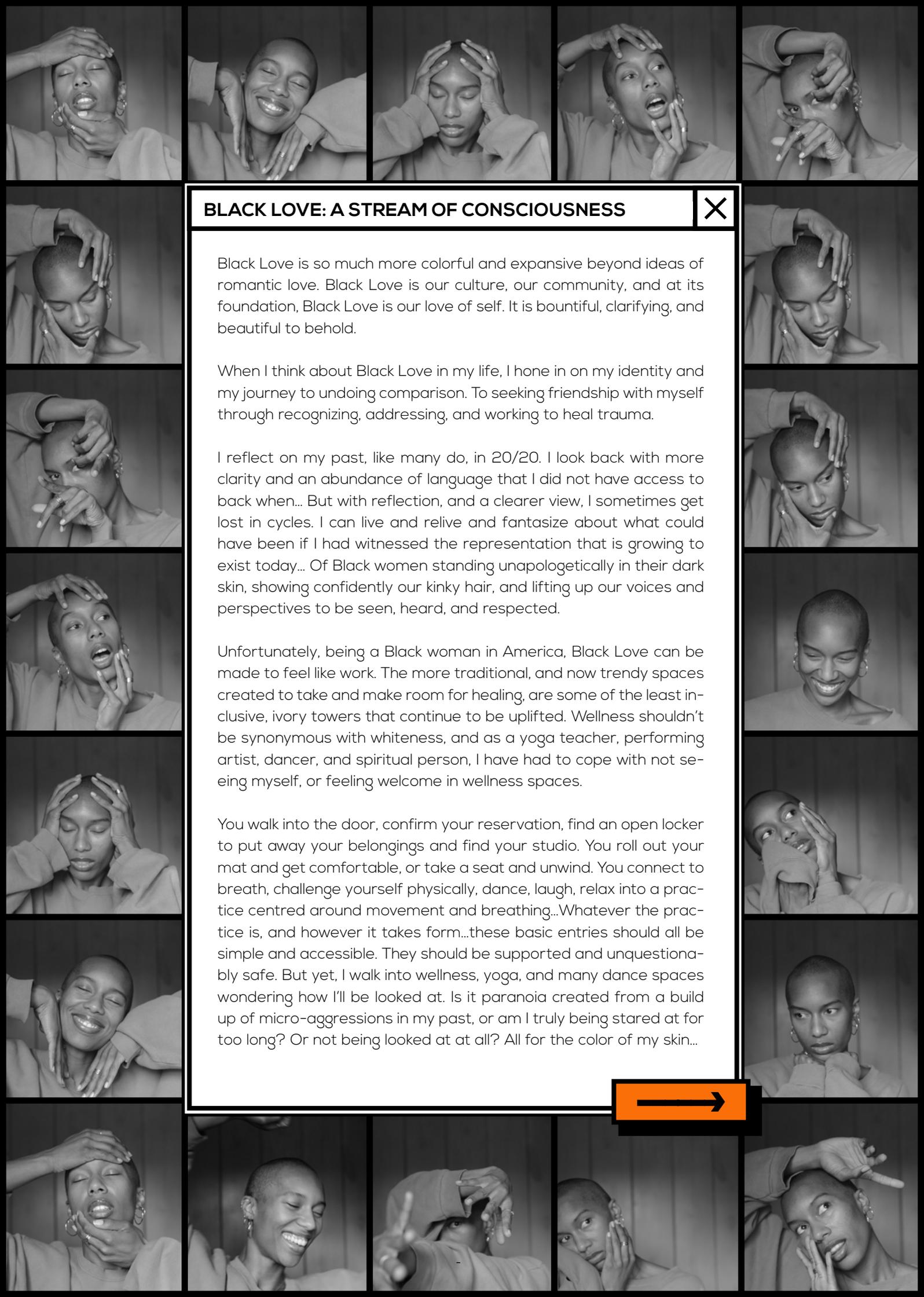
We hope you enjoy this issue.

Love & Solidarity,

Nathaly Charria







## BLACK LOVE: A STREAM OF CONSCIOUSNESS



Black Love is so much more colorful and expansive beyond ideas of romantic love. Black Love is our culture, our community, and at its foundation, Black Love is our love of self. It is bountiful, clarifying, and beautiful to behold.

When I think about Black Love in my life, I hone in on my identity and my journey to undoing comparison. To seeking friendship with myself through recognizing, addressing, and working to heal trauma.

I reflect on my past, like many do, in 20/20. I look back with more clarity and an abundance of language that I did not have access to back when... But with reflection, and a clearer view, I sometimes get lost in cycles. I can live and relive and fantasize about what could have been if I had witnessed the representation that is growing to exist today... Of Black women standing unapologetically in their dark skin, showing confidently our kinky hair, and lifting up our voices and perspectives to be seen, heard, and respected.

Unfortunately, being a Black woman in America, Black Love can be made to feel like work. The more traditional, and now trendy spaces created to take and make room for healing, are some of the least inclusive, ivory towers that continue to be uplifted. Wellness shouldn't be synonymous with whiteness, and as a yoga teacher, performing artist, dancer, and spiritual person, I have had to cope with not seeing myself, or feeling welcome in wellness spaces.

You walk into the door, confirm your reservation, find an open locker to put away your belongings and find your studio. You roll out your mat and get comfortable, or take a seat and unwind. You connect to breath, challenge yourself physically, dance, laugh, relax into a practice centred around movement and breathing...Whatever the practice is, and however it takes form...these basic entries should all be simple and accessible. They should be supported and unquestionably safe. But yet, I walk into wellness, yoga, and many dance spaces wondering how I'll be looked at. Is it paranoia created from a build up of micro-aggressions in my past, or am I truly being stared at for too long? Or not being looked at at all? All for the color of my skin...





## BLACK LOVE: A STREAM OF CONSCIOUSNESS



While I have been turned off from the Wellness industry, I've always prioritized and been interested in self-care practices. I've been thrifty and creative with how I can sustain and experiment within my spirituality to restore. Yoga and meditation have changed my relationship with self. My dedication and practice sneak their ways into my psyche long after I've left my practice. And it is sneaky in all the right ways! I find myself to be more patient with myself and more aware...Black folks deserve to heal, to not feel unsafe and unwanted in the spaces that claim they will provide much needed release and awakening.

I practice, teach, photograph, dance, and exist not only with intentions to heal and love myself more, but to spread my Blackness far and wide. To show myself in progress, in confidence, in fear, in love, in all the complexities that I am. And to share the ways in which Black folks can release stress and work past our ancestral traumas to thrive and live freely and compassionately.

**CATHERINE KIRK**



# BLACK LOVE

## MEGANE QUASHIE



Megane Quashie aka Megatronic is a renaissance woman at the intersection of music and feminism. We met the summer of 2016 at a Black Lives Matter demonstration at Geffen Contemporary at MOCA in Downtown Los Angeles and have been friends ever since. Following the death of Philando Castile and Alton Sterling, the program created a space for community healing and solidarity. Today, four years later we continue to demand systemic change. Megane embeds identity and activism into every aspect of her work, from her personal music projects to DJ mixes and entrepreneurial endeavors, and she constantly inspires me.

**Nathaly Charria (NC):** We love the mix you made for this issue of E-MAIL MAGAZINE! Can you please share a little bit about the playlist and your inspiration?

**Megane Quashi (MQ):** Thank you very much, the inspiration behind the mix was to try and remember the struggles that are constantly stressed and projected within the Black body and state of mind. Our experiences are propelled through our creativity, our words, our music, our bodies. We are forever explaining that we are not comfortable with the way the world has been shaped for us. To understand **Black Love** you must understand how deep these issues go.

**NC:** You certainly have a way with music and communicate this depth in your mix. How does your identity and the different regions where you create influence your work?

**MQ:** I have a very hands on approach to life, as I believe that we talk too much and don't actually like to get our hands dirty. So I just like to do things and trust myself, sometimes I surprise myself, but often I surprise others. I think my identity is very visible in my work. If I had to choose a way to describe it I would say "transparency is key". I try to look at the world with no judgement and involve myself within the fabric of the people I work with, as everyone has a story, a struggle different to yours.

**NC:** You described yourself as being in a constant state of activism, and I agree it's not something that can be turned on or off, can you please elaborate on how you approach activism in daily life?

**MQ:** As a POC, the world was handed to me as a small child with so many injustices, and continues to constantly present more. With age, you are much more perceptible to noticing the slight ripple that has an effect on the bigger waves of the ocean. My day starts with working on the directions of the small ripples, the things that I can have some control over. As a woman - as a Black woman - it's part of my beauty to express my pride by creating historical paths for the future.



# BLACK LOVE

## MEGANE QUASHIE



**NC:** I admire how much community means to you and the way that you have managed to keep us all engaged during the height of Covid-19. Was your music festival Ultraviolet Live something that came out of quarantine? Where do you see the future of entertainment and live streaming?

**MQ:** Community is everything, one of my favourite African proverbs is “it takes a village to raise a child”. That means that an entire community of people must interact with children for those children to experience and grow in a safe and healthy environment. I think this doesn’t just stand for children, I believe this lesson is still very relevant even as an adult, as this is a never-ending experience. I think at the beginning, Covid19 most definitely displayed that as a nation we are all in this together.

Everyone has lost some level of freedom during this 6-month saga and it continues. Ultraviolet was originally a concept created by my FFS partner Nour Zaghoul for something we had planned earlier that year but we never got to execute. We live together, so brainstorming ideas and concepts is a process that is very regular between us. We knew we wanted to make something creative, beautiful, fun but mainly to keep us connected with the world. Once the concept was developed, we put together the rest of the team - Creative Designer, Ajsa Zdravkovic and Strategist & Programming Manager, Aly Noweir. At this moment, we knew that Ultraviolet would be our way of keeping our creative community alive within us and the people we have shared the experience with to date. We have hosted over 75 artists, creators, educators, DJs and musicians from all over the world with the unified message of ‘No hate, No waste, low cost festival’.

**We are building a village around a global audience.**

**NC:** You’ve started Femxle First Sessions as a community for womxn in the entertainment industry, specifically music in the Middle East. Can you tell us more about Femxle First Sessions and how that came about and what’s next for the project?

**MQ:** Actually the concept around Femxle First Sessions was to create a bridge between womxn of different social seeding and cultural backgrounds. The original concept was to work on new ways to create better communication with womxn through sharing our experiences in a setting that was draped around an artistic backdrop. As we are often taught from a very young age to develop opinions of each other based on appearances, our earlier events were always in a dark room allowing people to experience the night with no judgement. Even, more than most times, experiences are similar in terms of treatment within the world on a larger scale. Our platform is designed to celebrate all womxn whatever their industry, whatever their backgrounds.

**Our message is to create unity, equality and raise awareness.**

**NC:** Let’s touch on your role as a mentor. What advice would you give to aspiring creatives?

**MQ:** The mentoring role is something close to my heart, as I feel like I really didn’t have anyone to guide me through my career in the early stages. My advice to aspiring creatives is to find a mentor, learning from someone else’s experiences. It’s a very valuable lesson and might save you so much time and help tackle feelings of uncertainty.

**NC:** Lastly, what does Black Love and pride mean to you?

**MQ:** Black Love is strong, it’s tough, it’s beautiful, it is made from the scars and lessons from our ancestors. It’s resilient, it’s bold, it’s unique, it’s joyful, it’s defined, it’s intelligent, it’s diligent, it’s motherly, it’s fatherly, it’s colourful.

**Black Love is full of Pride.**

# Sixty Eight Ten Carlyle Crossing



## **Discombobulated memories.**

Tiring.

I'm not sure what else to make of them besides dysfunction.  
Absorbing a legacy of trauma.

## **A steady brass orchestra on repeat.**

Muffled booming clanging and jaded laughing during  
phone conversations.

Kompa music, sucking teeth, loud soccer games on  
the television.

She touches my eyebrow with a light stroke.

## **When I was a kid they made me believe love wasn't real and now I'm in therapy.**

I taste hot rice and salted cod fish and burnt onions.  
Not much goes into cooking meals for people who  
don't appreciate them.

You spend the majority of your day preparing it.

Then serving it.

Then cleaning it up.

Only to come downstairs at 2:00 PM, freshly woken  
up from a 12 hour sleep, to realize that you are  
clinically depressed and the smell of

**Kellogg's® Raisin Bran Crunch®** and a hot  
cup of **Café Bustelo®**

**really won't do much for you anymore.**

**Rilka Noel**



photos by Rilka Noel

# Ajsa Zdravković on allyship in design and other creative fields.

From Joel\_T to Ajsa\_Zdravković



[28:08:20] Joel\_T You're doing design work for artists of colour. What's your approach when it comes to that?

[28:08:20] Ajsa\_Zdravković I wanted to make sure that I was the soundboard, that I was somebody who literally would just amplify what people have to say and their work. My voice in this is not important unless I'm doing my own personal content.

[28:08:20] Joel\_T Your work as a designer is obviously still filtered through your own lens. What's your process in ensuring you're filtering it through in the right way?

[28:08:20] Ajsa\_Zdravković I think it's doing a lot of research on the topic matter. If the theme is fatphobia, it's doing a lot of research on the origins of fatphobia, and the racial origins of it, and actually digging in much deeper than just, you know, it's not "this is just another job I'm going to do," and just getting it out of the way. If a techno DJ comes to me, I'm going to do some research on the origins of techno, because we all know that the roots are Black. There's a lot to learn and there's a lot to be aware of, and it's super important to be aware of that when you start working with somebody.

[28:08:20] Joel\_T And when you're seeing people who aren't doing much research, where would you recommend they start?

[28:08:20] Ajsa\_Zdravković I'm the curious type who will always go for the more difficult position to be placed in, from the very beginning. And I do notice people are creating extremely palatable and digestible content when to be really honest with you, a lot of things are not supposed to be digestible and are not supposed to be palatable. I feel like as a graphic designer, you can make things look pretty, and that's great because it will attract a person's eye, but you've also got to give them something much deeper. A lot of the content I'm seeing right now is just one quote from a book and I'm like well maybe that's not the exact quote that the author would have wanted to have posted on social media. Maybe there's something deeper that you can teach about this book through the content that you're making. The book is out there to be read, so what else can you bring to the table?

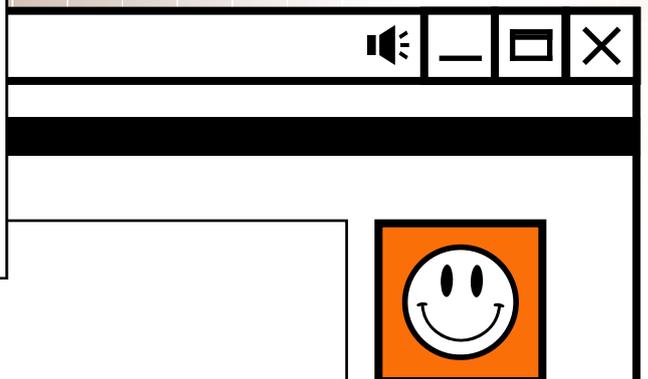
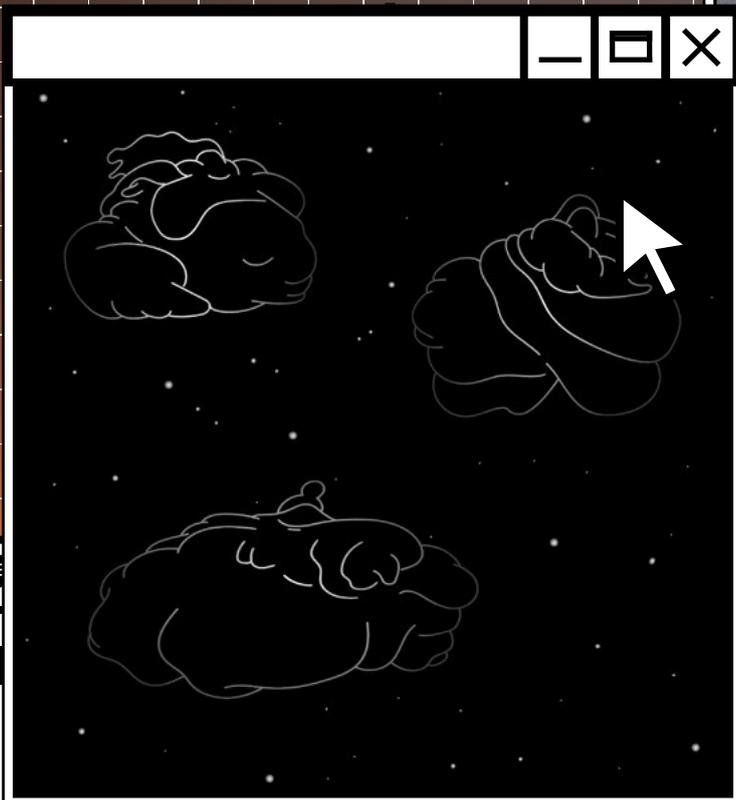
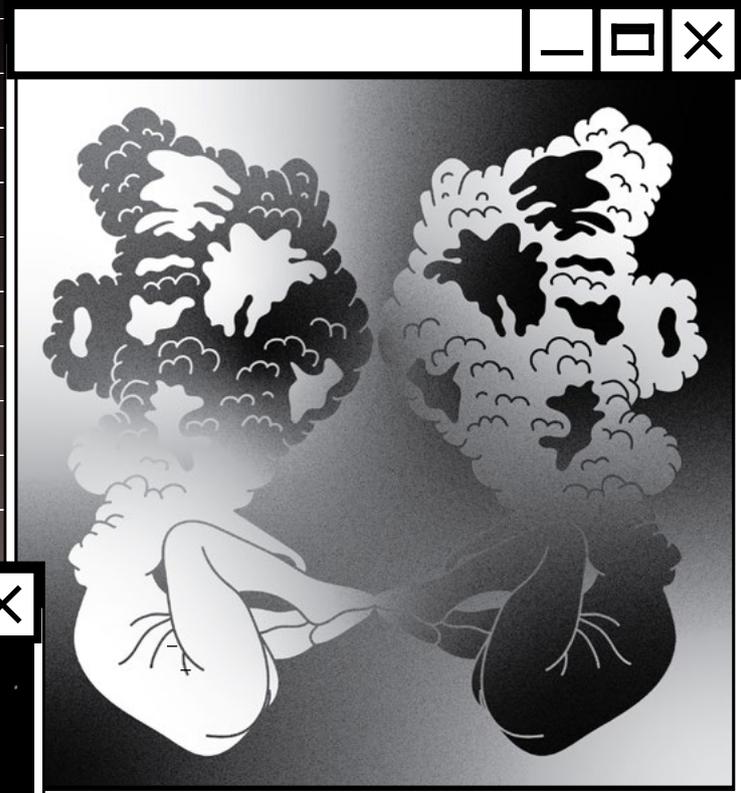
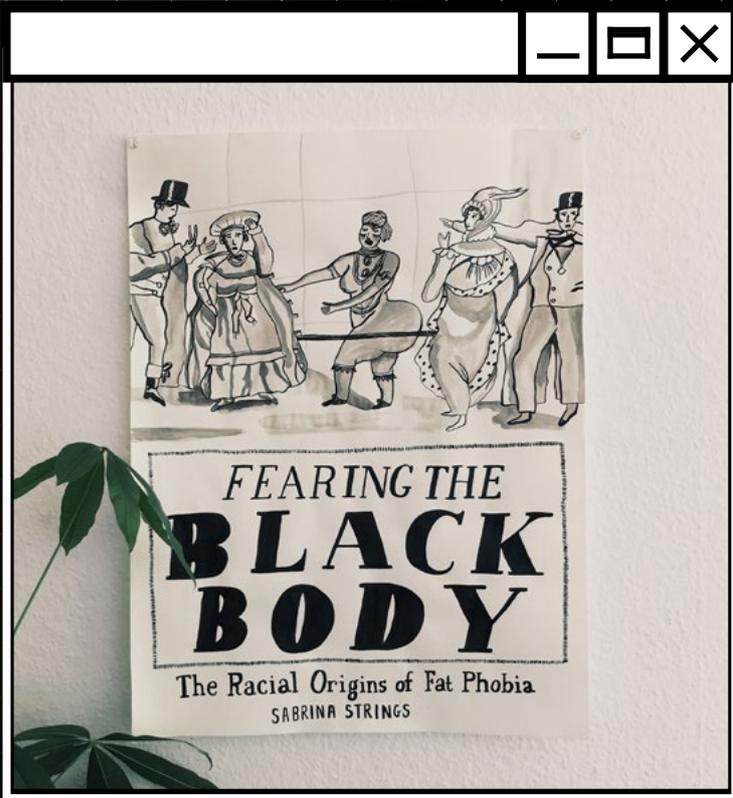
[28:08:20] Joel\_T Is there a particular list of resources that you're utilizing, or are you just diving deep and doing as much research as possible?

[28:08:20] Ajsa\_Zdravković I feel like we all, regardless of skin colour, have some form of marginalization that is rooted in our identity, past or present, and I feel like we all have the responsibility to dig deeper into that marginalization and that can lead you to researching and learning so much more. For example, I'm queer, so digging into the history of Stonewall leads you to know that Black trans women were at the forefront, that they were fighting for their right to be a part of the queer community and still are. You go down these rabbit holes and you land on a blog that's written by a woman who's 65 years old who was there that day but she's not being spoken about, she's very under the radar, and you find this blog, and you get in touch with her on twitter and you have a conversation with her. I feel like everyone should have this kind of empathy, compassion and curiosity to do that work, especially if that relates to your identity as well. I feel like a lot of people are just staying on a very surface level and it's a shame. It's a shame for them and it's unfair to the people that want their stories to be heard.

A A | a B | 😊



# Ajsa Zdravkovic on allyship in design and other creative fields.





# Ajsa Zdravkovic on allyship in design and other creative fields.

From Joel\_T to Ajsa\_Zdravkovic



[28:08:20] Joel\_T Are there any artists of colour you've found through your research on queerness or body positivity that have inspired you and pushed your work in new directions?

[28:08:20] Ajsa\_Zdravkovic I love figurative painting when it comes to pushing my work in new directions because it helps me to better understand myself and my body and the bodies of others. I am really fond of Kerry James Marshall, who's work challenges the marginalization of African-Americans and is rooted in Black folk art. Titus Kaphar, Cassi Namoda, Jonathan Lyndon Chase, KaCey Kal and Kezia Harell are all wonderful artists to keep an eye on too. Being a white artist, I think it's so vital to be aware of and appreciate art that has been or is being created outside of the definition of whiteness and privilege.

[28:08:20] Joel\_T If you were going to start building a tool kit for other white allies doing creative work, what would you put in it?

[28:08:20] Ajsa\_Zdravkovic I think it has to start with you being absolutely willing to unlearn certain things because you were taught that you were probably not racist as a child, and you sort of disregarded it because you were taught to not see colour. I mean, I grew up in the 90's and I was actively taught to not see colour. But the whole point is to see colour. Start with that, especially if you're around my age. Dig into your own identity and see if you can learn from people who have common points and are people of colour, indigenous, or black.

Don't make everything so digestible. If you look at Instagram, which is just one platform, Black people are communicating things very densely and I think we need to keep that up. It goes into every industry - a movie trailer or a fashion film has to be only 15 seconds because otherwise people just get bored. That's something we need to change.

[28:08:20] Joel\_T Why does that need to change?

[28:08:20] Ajsa\_Zdravkovic It needs to change because I feel like we've lost all respect for any form of process that goes into anything. If you ask a kid, now, who watches a Pixar movie, they will be like "Oh yeah, that was a cool movie" and then forget about it. But do you know the intricacies that went into making that movie? Do you know the animators? The director? The person who is in charge of only creating the reflections on the animated water? I feel like things are really taken at face value and we're just not digging deep enough, and just not taking the time.

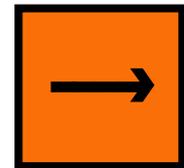
I personally feel like these past few months and the situation with Covid potentially helped me for some reason because it has given me more time. That's obviously not the case for everyone. Sometimes we say we don't have time - we do have time. We spend hours a day watching stuff on Netflix that we could spend reading a book, or doing some research. It's an active decision we need to make to push things forward.



A A | a B | 😊



Empty text input box.



## Riot or Uprising?

Historical and linguistic teachings from the Stonewall Inn.

**POWER  
TO THE  
PEOPLE**

@ajsaajsaajsa

The terminology that we use shapes how historical events are perceived; from the way they came to happen to why they **matter**.



The continued erasure of the Black trans narrative and the view of Stonewall as a disconnected moment of white gay revolt, has allowed only traces of the wider context of white supremacy, class oppression, criminalization of sex work and transphobia to be brought to light.

@ajsaajsaajsa

The distance between words like



reflects narrative conflicts that have surrounded Stonewall over the years, due to whitewashing and erasure of Black trans history.

@ajsaajsaajsa

Deciding what to call the acts of resistance at Stonewall and others throughout history is more than a matter of semantics; it has become a deeply political act.

**COME OUT!!**

@ajsaajsaajsa

We must acknowledge the unique nature of The Stonewall Inn. This club was not just a place to dance, and was **more than just a queer gathering spot**.

The Stonewall operated as a sort of Community Centre for Black, Indigenous and queer youth of colour rendered homeless by familial, institutional and racial rejection, who had taken refuge in New York City in hopes of finding a place where they could exist freely.

**BLACK POWER  
WOMEN POWER  
GAY POWER**

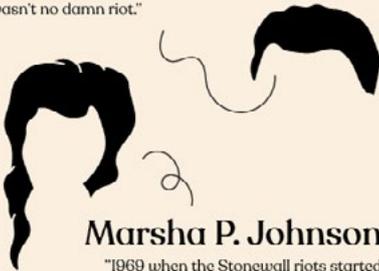


@ajsaajsaajsa

Who were the members of the BIPOC | Black, Indigenous & People of Colour Queer & Trans Community at Stonewall on the night of June 28<sup>th</sup> 1969?

## Stormé DeLarverie

"It was a rebellion, it was an uprising, it was a civil rights disobedience, it wasn't no damn riot."



**Marsha P. Johnson**

"1969 when the Stonewall riots started, that's when I started my little rioting."

@ajsaajsaajsa

## Miss Major Griffin-Gracy

"So by the time Stonewall happened, I feel as if things had just gotten to a point of this shit has to stop now, the buck stops here. In every major city, the police just come, hit us with their nightstick, and people file out, go home. And this is one of those nights that it just wasn't going to happen."



and **Street Transvestites Action Revolutionaries**

Sylvia Rivera, Bubbles Rose Marie, Andorra, Bebe Scarpinato, Bambi L'Amour, Miss Pixie and Marsha P. Johnson.

@ajsaajsaajsa

A riot is an upheaval, a violent rampage, a disturbance of peace. The police started the riot on the night of the 28<sup>th</sup> of June 1969.

An uprising is an act of resistance. Black trans and queer people initiated and lead the uprising. They safeguarded queer lives during and after the uprising.

Stonewall served as a catalyst for the gay rights movement in the United States and around the world.

**We owe the Black trans and queer community for the liberties we often mindlessly enjoy today.**

@ajsaajsaajsa

# Ajsa Zdravkovic on allyship in design and other creative fields.



From Joel\_T to Ajsa\_Zdravkovic

[28:08:20] Joel\_T Is there anything you'd like to add about the attention span mindset and what people can do to expand and learn more about the history of their craft?

[28:08:20] Ajsa\_Zdravkovic I think that's the process that needs to be done. It's not just about re-posting content. I mean it is, but if you're a graphic designer, you have a responsibility to amplify the research and what you're learning and unlearning. That's your responsibility right now. Telling people about how you're unlearning and what you're unlearning can guide them to do the same.

[28:08:20] Joel\_T Do you think there's something about the medium of graphic design that is particularly pressing to be doing this right now?

[28:08:20] Ajsa\_Zdravkovic Our job as designers is to communicate something visually. In other jobs, of course, that's what you're doing too - in photography or fashion and many others. I think in the creative industry as a whole - that's your responsibility right now. As graphic designers, you have the capability to make things visually appealing and to make things pop out more than others. You have that power, so you've got to use that talent that you have in order to communicate what you're unlearning and learning.

I'm a freelance graphic designer. Obviously there are going to be designers who work in a big corporation, or in a boutique agency. I think the designers who work in a big corporation need to also do a massive amount of work in terms of questioning the hiring process of people of colour, and sometimes they need to step down, even as freelance graphic designers. I recently had a proposition for a job and I said, "this is not suited for me, this is just not something I should be doing and I think you should approach somebody who has a background that's more related to the content you're asking for." I know times are difficult, financial situations are difficult, but you've got to actively step down from certain things and help amplify other voices.

[28:08:20] Joel\_T Is this something that happens often, for you - having opportunities that you need to turn down?

[28:08:20] Ajsa\_Zdravkovic It happens once in a while. But I feel like in general, there are a lot of opportunities that graphic designers take on when they're actually like "oh, I don't know After Effects" or something. Why don't you take this opportunity to learn it, and while you do learn it, recommend a Black graphic designer, or a graphic designer of colour to do the job, who is absolutely well suited to do it. I feel like there are always opportunities to turn down jobs, and a lot of us refrain from doing it because as freelancers, we're all trying to keep ourselves afloat, but put things in perspective, you know?

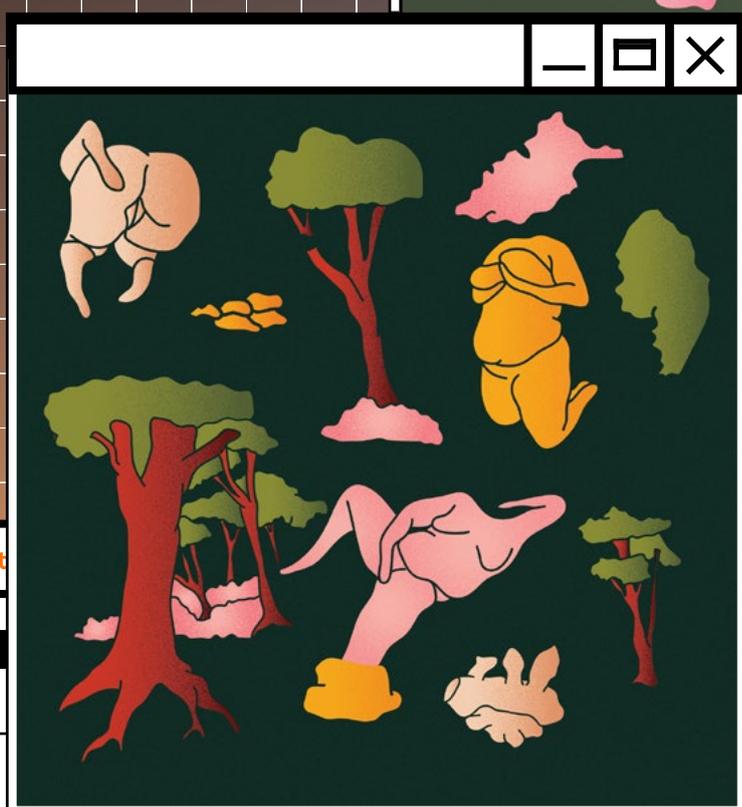
You'll notice when you find discomfort in any kind of job offer where you're like "Is this really suited for me? Maybe something else will come along that's more suitable for me?". Listen to yourself.



A A | a B | 😊



# Ajsa Zdravkovic on allyship in design and other creative fields.



From Joel\_T t

A A |

Speaker icon, minimize, maximize, close icons



# MISTY FREQUENCY

Ko Tuhirangi te maunga  
Ko Tūtae-kurī te awa  
Ko Tākitimu te waka  
Ko Mōtea te marae  
Ko Ngāti Hinepare ko Ngāti Māhu te hāpu  
Ko Ngāti Kahungunu te iwi  
No Napier ahau  
Ko Piripi Mackie/Misty Frequency tōku ingoa



# BY TARANAKI AH YOUNG-GRACE

Piripi Huirua-Mackie, AKA Misty Frequency, of Ngāti Kahungunu, Ngā Rauru, Kāi Tahu, and Ngāti Tūwharetoa, is a multidisciplinary, takatāpui (queer Māori) artist, known for their sense of style, staunch performance persona, and persistent support of all things tino rangatiratanga, including, but not at all limited to, LGBTQIA+ rights, indigenous land rights, and raising awareness about ADHD and Autism Spectrum Disorder. They are a queer icon across all the indie art scenes in Tamaki-Makaurau (Auckland), and a true embodiment of the sentiment “non-binary finery.” They also happen to be my best friend, so I am incredibly biased.

Piripi is so committed to their kaupapa of raising awareness and supporting takatāpui that they have rid their wardrobe of any clothes that aren't red, black or white (the colours of the Māori flag). This bold statement style inspired me to write a poem just over a year ago while we were camped out at Ihumātao, which I have put below because I think it sums up their vision, direction and impact on the people around them.

## TINO RANGATIRATANGA

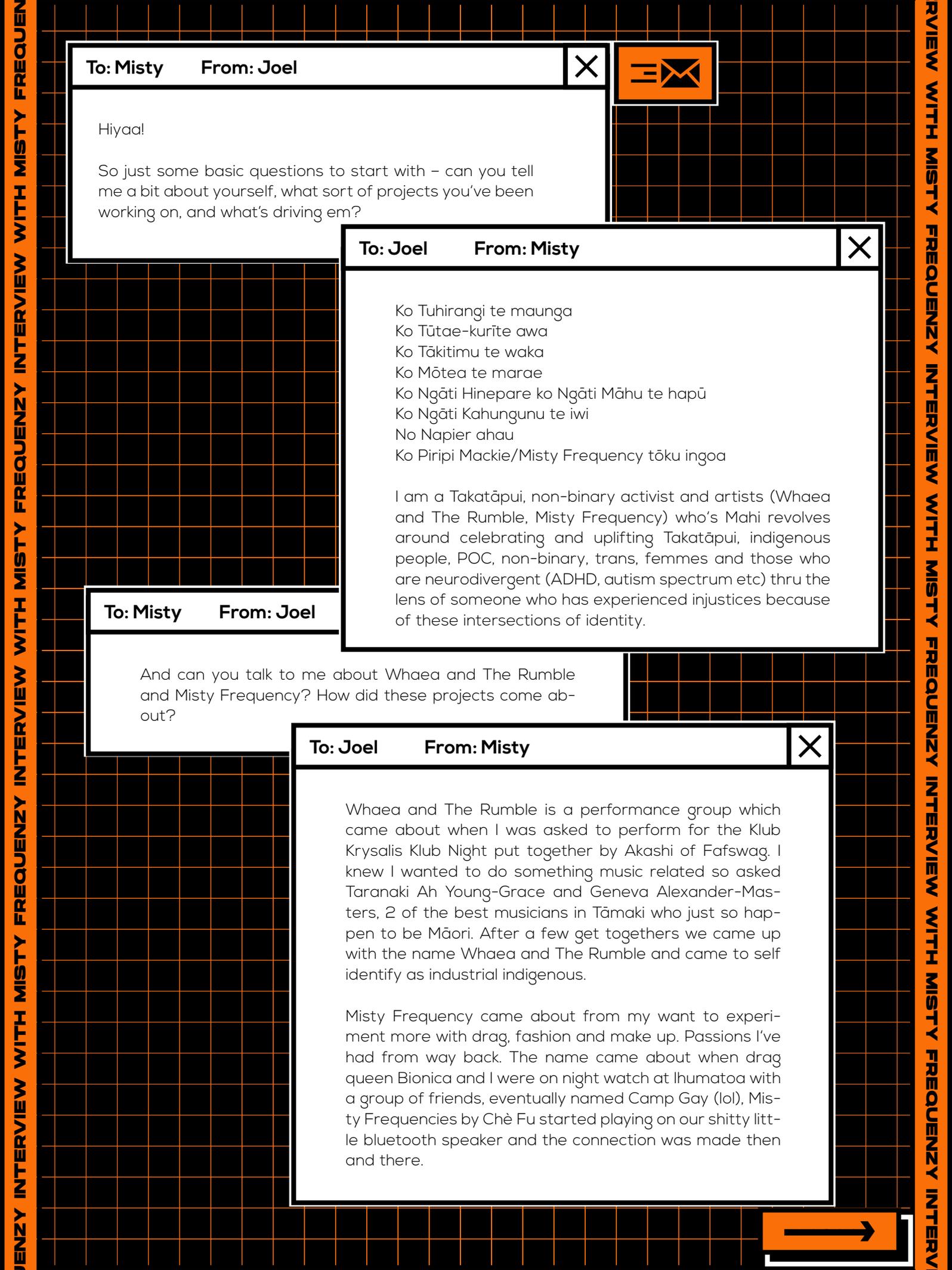
I wear red for my mother  
Papatūānuku  
Red for the Earth  
That birthed me and you  
Red for our fluid creation  
Red for the months of gestation  
Red for the blood of the stolen generations

I wear black for a place before time  
I wear black for my father, the sky  
Black for the patience,  
The waiting  
Black for the quiet anticipating  
Black was the first, is the last thing  
Black will be forever lasting

White is what I wear for living  
For a life that I hope was worth giving  
White is for us, is for now, is for breathing  
White is a blank slate, the rest is believing  
Nestled between black father, red mother  
We dance by chance in a place like no other

Woven together with love through and through  
Remember them all by the curve of the koru  
You are not alone  
Red Earth Mother is your home  
Black Sky Father will never desert you





To: Misty From: Joel



Hiya!

So just some basic questions to start with – can you tell me a bit about yourself, what sort of projects you’ve been working on, and what’s driving em?

To: Joel From: Misty



Ko Tuhirangi te maunga  
Ko Tūtae-kurīte awa  
Ko Tākitimu te waka  
Ko Mōtea te marae  
Ko Ngāti Hinepare ko Ngāti Māhu te hapū  
Ko Ngāti Kahungunu te iwi  
No Napier ahau  
Ko Piripi Mackie/Misty Frequency tōku ingoa

I am a Takatāpui, non-binary activist and artists (Whaea and The Rumble, Misty Frequency) who’s Mahi revolves around celebrating and uplifting Takatāpui, indigenous people, POC, non-binary, trans, femmes and those who are neurodivergent (ADHD, autism spectrum etc) thru the lens of someone who has experienced injustices because of these intersections of identity.

To: Misty From: Joel

And can you talk to me about Whaea and The Rumble and Misty Frequency? How did these projects come about?

To: Joel From: Misty



Whaea and The Rumble is a performance group which came about when I was asked to perform for the Klub Krysalis Klub Night put together by Akashi of Fafswag. I knew I wanted to do something music related so asked Taranaki Ah Young-Grace and Geneva Alexander-Masters, 2 of the best musicians in Tāmaki who just so happen to be Māori. After a few get togethers we came up with the name Whaea and The Rumble and came to self identify as industrial indigenous.

Misty Frequency came about from my want to experiment more with drag, fashion and make up. Passions I’ve had from way back. The name came about when drag queen Bionica and I were on night watch at Ihumatoa with a group of friends, eventually named Camp Gay (lol), Misty Frequencies by Chè Fu started playing on our shitty little bluetooth speaker and the connection was made then and there.



**To: Misty**      **From: Joel**



Wonderful!! How did it feel to be asked by Akashi to perform? Had you done this before? Also, can you talk to me about the concept/genre of industrial indigenous and what it means to you?

The origins of Misty Frequency is so lovely! You mentioned you had passions with drag, fashion, and makeup – how did you decide to turn these passions into a project which uplifts indigenous people and POC, and what's the process behind doing this for you?

**To: Joel**      **From: Misty**



I was excited and terrified. The closest I had come to performing in my adult life was a few spoken word pieces I had done. But I've always fantasized about becoming a performance artist, so I made it happen. Industrial indigenous came about while we were coming up with our sound, industrial beats with te reo Māori lyrics. It's also a comment on being urban Māori and how that affects our points of view.

Everything I've done, creatively, I feel is a representation of my own identity. Realising the positive vibes that gave me, I made it my mission in life, personal and work life, to dedicate my talents to my community because without them, I wouldn't be able to do what I do.

Exist, resist, persist –  
Because I try to stand firmly in my mana, I want to inspire others to do the same

**To: Misty**      **From: Joel**

Did you study performance art or art at university? Or is it something you've taught yourself/learned from family and peers? And In what other ways in your personal and working life are you dedicating your talents to the community?

**To: Joel**      **From: Misty**



I studied for about 2 years, on and off but I soon realised it wasn't for me. Way too expensive and inaccessible just to say you have a BFA, a piece of paper. But in saying that, I did learn some things and made brief connections. It was good to be in a small community  
Yeah, I'm constantly learning from myself and my surroundings. I dunno, when I get excited I become committed, yknow.





**To: Misty From: Joel** [X]

Yeah, I definitely can relate to that! What connections did you make?  
Can you tell me some highlights of your projects so far?  
What are some exciting things you've done with them?  
Where do you want to take them in the future?

**To: Joel From: Misty** [X]

Mostly friends, it was nice being around other creatives. I can't think of specifics but I do know they all had one thing in common, and that's being able to practice Māori excellence. I just wanna keep honing my gifts for not only myself but those in my community.

**To: Misty From: Joel** [X]

Can you tell me more about your thoughts on the importance of community in creative fields?

And finally what's your perspective on the recent support for BLM? Do you think it's had an impact on the conversation regarding indigenous rights? Have you noticed any changes and how do you feel about it?

**To: Joel From: Misty** [X]

I think community is important in all aspects of life. To be able to support each other, build valuable relationships and connections and all that gives you a deeper sense of belonging which I feel can only benefit your practice.

It's great that the BLM has kinda blown up recently. The thing that worries me is not being able to keep up that momentum. Mostly from Pākehā/light-skinned people (I include myself in that demographic as I'm often confused as European), as we come from a position of privilege. I also think that the movement has put a spotlight on police brutality. Especially towards minority groups, including indigenous people.



# E-MAIL-MAGAZINE

Thank you for reading  
**E-MAIL MAGAZINE ISSUE #5: BLACK LOVE.**

This issue is available to you for free. However, we ask that in exchange for this issue you donate to:  
**[Black Visions Collective](#)**, an American non-profit organisation for Black liberation which also intersects with LGBTQ+ communities.

In this issue:

- [@natology](#)
- [@cat\\_kirk](#)
- [@megatronicuk](#)
- [@rilkanoel](#)
- [@ajsaajsaajsa](#)
- [@nahbo.is.here](#)
- [@misty\\_frequency\\_](#)



