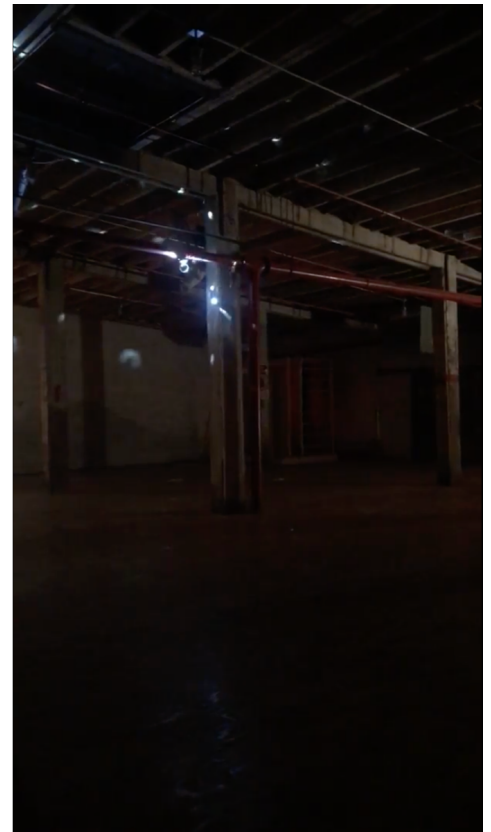




dear friend of yf,

4114 miles between our furthest points,
Seattle to Bogotá. New York. LA. Makes
sense, we've been circling against the
clock, countering binary systems within
and without, and what else is a
palindrome but a loop? Across time and
space, the stories emerge as fragments,
living in/within those 5 seconds of a
loop. They emerge



spiritual snapshot of space
[click image to view video]

as conversations,

"i'm not procrastinating. i'm
simmering."

"what's my emotional language?"

"lean into the boring. highlight the
mundane."

"my body is never neutral."

as dream images,

dream: bit a tongue off. no remorse. i
felt i had a right to do it.

dream: Rocks



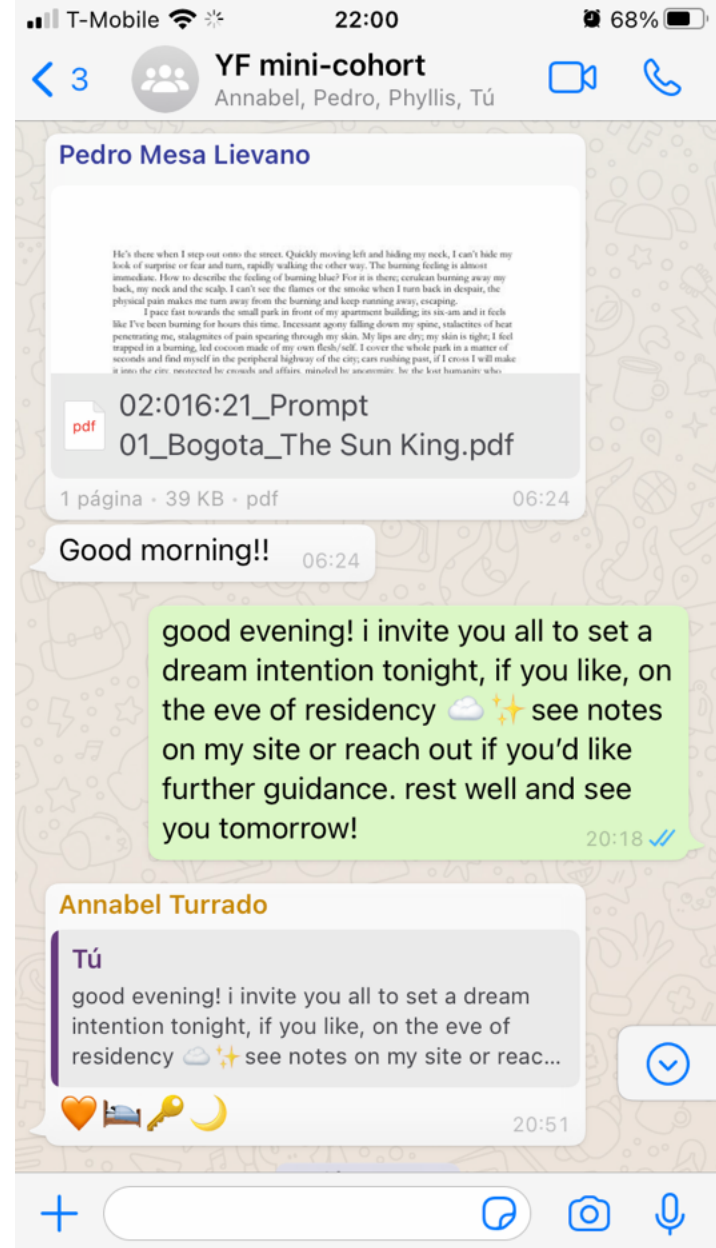
[click image to view video]

dream: lesbian soap opera.

as arbitrary archives,

a playlist + one not on Spotify.

Whatsapp screenshots.



A reading list.

IG Live + IG Stories.

and circular equations.

counterclockwise = ancestral movement

gaze = censoring

erasure = BITCH FACE

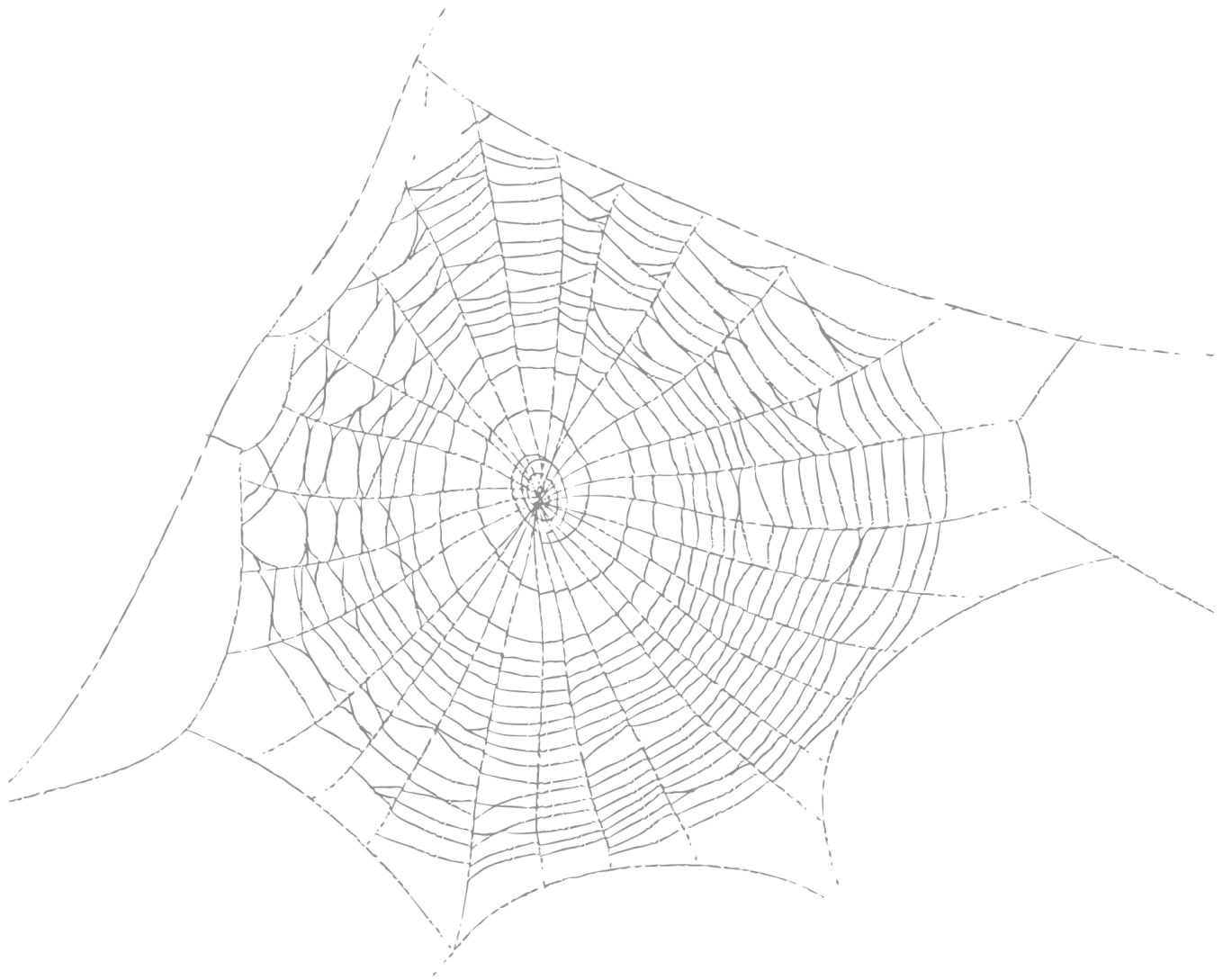
spider = weaver

recurring dream = loop

The commute is part of the journey,
thank you for witnessing ours.

— Rana San
YFVI Co-curator

ANNABEL TURRADO

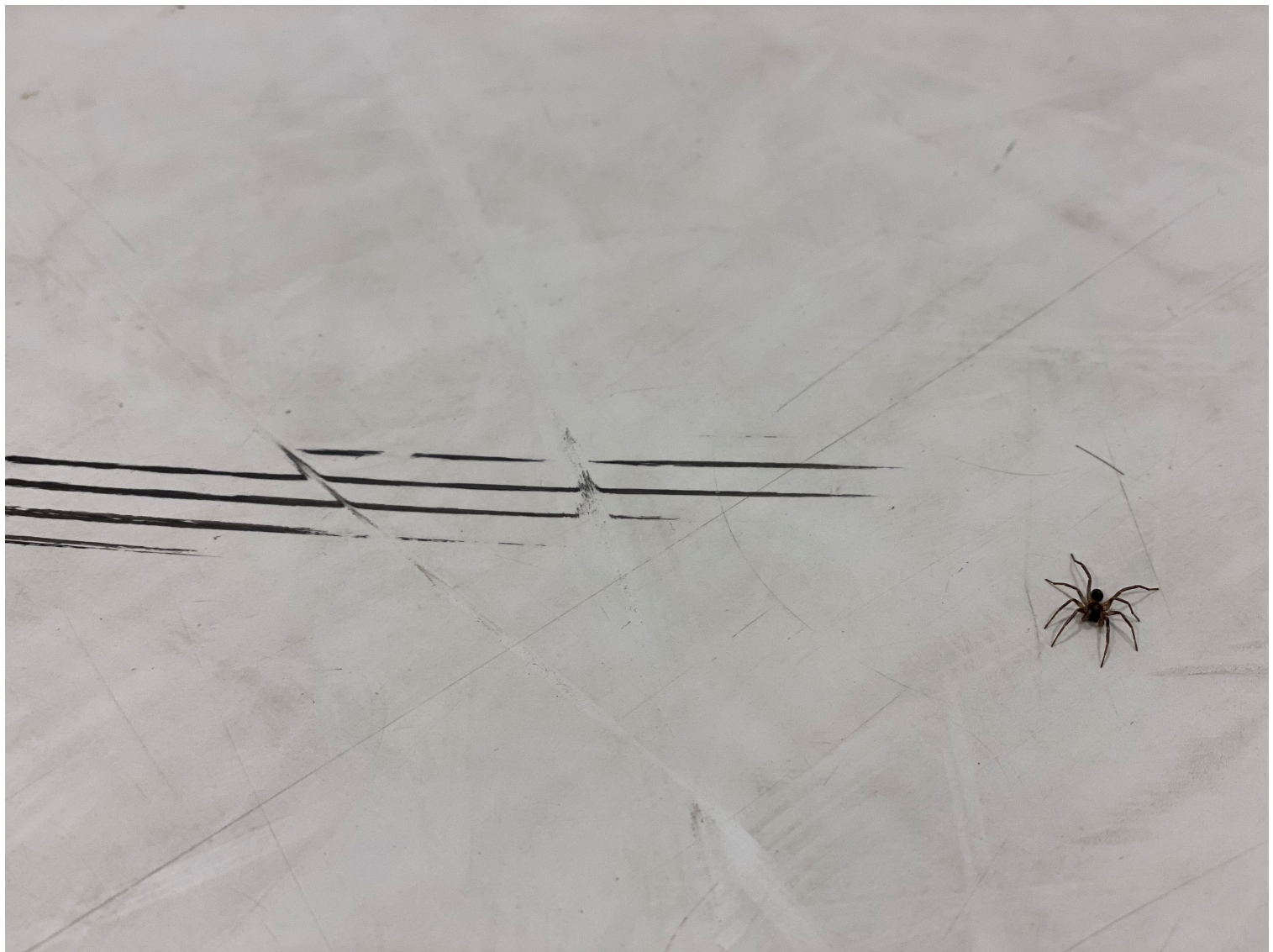


--weaving
the past,
present
and future
now left to untangle
the dream--



Untitled

[click image to view video]



an interaction with a spider

I step on red
water, and I realize
it's my blood.

I've got fruits on sticks
hanging from my hip.
I've got friends
in my dreams. And

you've got me lost,
standing in the blue shadows
of the apartment.

This island isn't empty,
we're not the only ones.

I've got my memories written
down on the margins
of my book,
the one

I brought with me.

I've got a little yellow pad
where I jot down dreams,
sterile ambitions
drained out,
and I've got nightmares that I
hang upside down.

I am one
of the children
from out of town.

From out of town
by Pedro Mesa

listen to...

From out of town



Junngle Lattice

Water Risin'

[click image to view video]



As if shouting. As if shouting down the long hall. Lilac light makes pink walls. Profound early mornings, as if shouting. “Blackwater at Blytheville, back up all around, Backwater at Blytheville, done took Joiner town, it was fifty families and children come to sink and drown”. He’d always wanted to live in the mythical south; Twain’s bayou, Stokes strings. Mississippi had started as a beautiful word, first read, then counted on during games and finally the holder of a place. The South, located north. Filled with night lights, bright lights, lights right in the damp air that pressed on the soft earth. A corner of moist earth is all I need; he’d sing to himself. The air had been risin’ up at their friend’s door, the man next said to his women folk, ‘Lord, we’d better go’. He could hear “Oh Lord, Lord Lord!” the air risin’ up at his door.

continue reading...



Motherhood

[click image to view video]

PHYLLIS AKINYI

listen to...

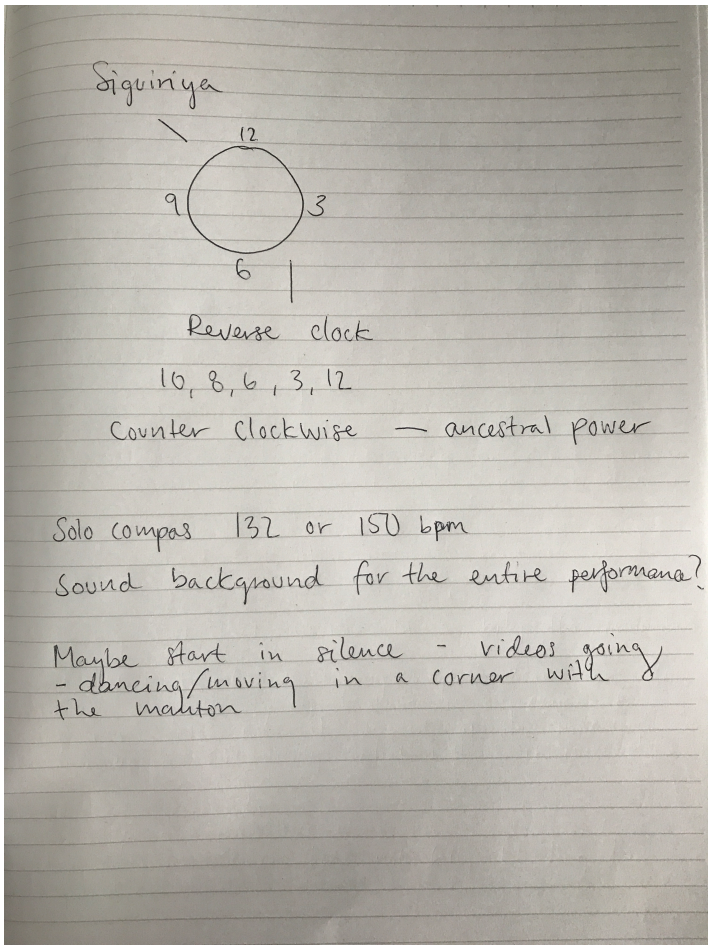
residency notes



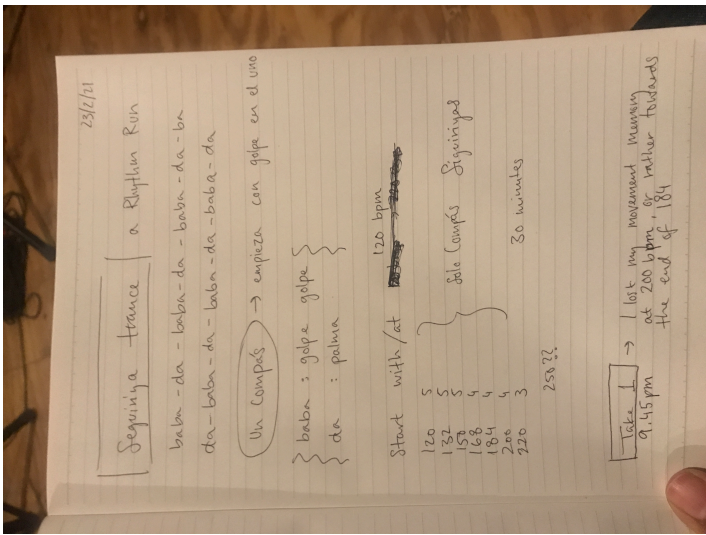
Wake Up
[click image to view video]



Siguiyiya Trance (excerpt)
[click image to view video]



clock compas



(in)tentions



Manton Martinete

[\[click image to view video\]](#)

Commute

[\[click image to view video\]](#)



So concludes the three weeks of **Phase 2 // Residency**

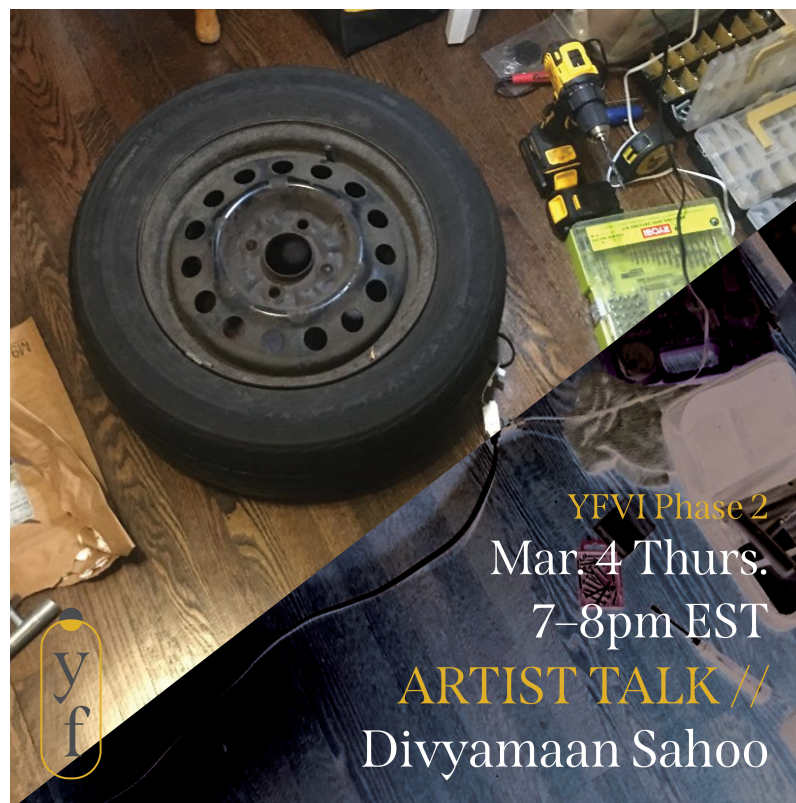
we hope you've enjoyed these windows into our artists' explorations of time and duration.

*Stay tuned for the upcoming **Phase 3 // IRL** and our exciting line up of guest speakers!*



upcoming

-- mark the date



Thursday, March 4th, at 7:00 pm EST with [Divyamaan Sahoo](#):

'The motivation/intent behind this project is to remember/piece together a dream — one that features my old beater car moving along on a long empty stretch at an ambiguous speed either 70 mph or at slow tempo, I cannot seem to remember which (the two are

indistinguishable in my memory); slowly, however, the car “explodes”, and its various parts expand outward. (dream unfinished)'

To RSVP for this virtual event, email us directly at yellowfishfestival@gmail.com, or:

Click here to RSVP



Sunday, March 7th, at 2:00 pm EST with [Phyllis Akinyi](#):

'Phyllis Akinyi (1987) is a Danish-Kenyan dancer, choreographer, performance artist, and anthropologist. While living in Spain, Akinyi mastered her skills as a flamenco dancer and worked hard to penetrate the closed flamenco spaces as one of very few black flamenco dancers worldwide, and the only one in Madrid during those years (2014-19). Frustrated by this, she started to investigate the African roots of flamenco and developed a hybrid of 'Afro-Flamenco'. This led her to start her own dance company 'Compañía Afromenco' with which she has created four works of various lengths, all orbiting around the African flamenco roots.

Akinyi has developed an artistic practice that investigates the 'betwixt and between', more

specifically; intersections between movement, culture and identity, and has developed a dance practice combining contemporary dance with folkloric traditions. Her choreographic focus is on the polycentric and polyrhythmic body in correlation with anthropological research of identities caught in cultural 'in between's'. She works with different media including live performance, video works and site specific works, and is in the planning phase of a major trilogy work on Spirituality, Memory and Cosmology, which will include different media, Diaspora identities, and decolonial aesthetics.'

To RSVP for this virtual event, email us directly at yellowfishfestival@gmail.com, or:

Click here to RSVP



Mending // by Annabel Turrado

you

-- an invitation to engage

Prompt One //

How do you explain the meaning of 'left' and 'right' to an extraterrestrial over a phone? You are in different parts of the universe, so that you are out of each other's observation range.

—from *Pedro Mesa*

Prompt Two //

Lie on the floor.

Take a moment to center yourself.

Then massage and warm your heart in a circular motion with your right hand.

Do it for 5 minutes.

—from *Annabel Turrado*

Leave some thoughts for our artists at yellowfishfestival@gmail.com

...



// image provided by Pedro Mesa



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