

# SOFTENING THE LINES: THE DECOLONIAL TURN OF THE *BLACK PANTHER* NEWSPAPER

Lisa Marie Sneijder

In the 1960-70s, the United States of America was caught in a dichotomy where countercultural movements fighting for emancipation were attacked by an establishment terrified of change. The political and social climate was tense with nationwide anti-war protests against the Vietnam and Cambodian wars, which were often met with heavily armed forces — even resulting in the death of several Kent State University students — and the murders of Civil Rights activists such as Malcolm X, Martin Luther King Jr., and Ruben Salazar. At this junction of public unrest and violent law enforcement, Huey P. Newton and Bobby Seale founded the Black Panther Party for Self-Defense (BPP) in 1966.

The party was established to protect the Black community against cruelty and abuse by the police in Oakland, California.<sup>1</sup> In one year, the party evolved from preventing police attacks by patrolling the streets, to publishing their manifesto the *Ten-Point Platform and Program*.<sup>2</sup> These ten points entailed a demand for equal rights, housing, employment, and education opportunities, an end to police oppression, the right to a fair trial, the liberation of Black men in prisons, and, most importantly, justice and peace for the Black community.<sup>3</sup> Alongside these political demands and in the absence of clear progress on each of them, the BPP set up around sixty 'Survival Programs' to help struggling Black families. To summarize a few: the Free Breakfast program for children, the Free Clothing and Free Food programs, free shuttle buses for the elderly, free health clinics researching sickle cell anaemia, and liberation schools.<sup>4</sup> In 1972, the manifesto was updated to represent this shift towards community work, and at the same time the adapted manifesto broadened its scope from Black people to 'Black and oppressed people,' including women, queer people, and all people of colour.<sup>5</sup>

The BPP's work stands in stark contrast to their portrayal in the mainstream media following FBI Director J. Edgar Hoover's statement in 1969 that the BPP was "the greatest threat to the internal security of the country."<sup>6</sup> The media capitalised on Hoover's fear mongering by embarking on a smear campaign against the Panthers, portraying them as "a motley crew of

<sup>1</sup> In this article I will base my use of the terminology 'Black' or 'African-American' on the analysis of Keith Mayes, an associate professor of African American and African studies at the University of Minnesota, as the dictionary definitions are not adequate enough in expressing the cultural nuance. As Mayes states, the term 'African-American' is too limiting for the 2019 U.S. population. 'Black' as a capitalised noun refers to a community, which as stated by Mayes, covers a broader part of the U.S. society. The current discourse about the use of the correct racial terminology is in continuous development making it of utmost importance to use the most up to date phrasing. His definitions are confirmed by the National Association of Black Journalists; Jeffrey O. G. Ogbar, *Black Power: Radical Politics and African American Identity* (Baltimore: Johns Hopkins University Press, 2013), 69, 82, 85; Adrienne Broaddus, "African American or Black: Which term should you use?," *Kare 11*, February 12, 2019, <https://www.kare11.com/article/news/local/breaking-the-news/african-american-or-black-which-term-should-you-use/89-0364644d-3896-4e8b-91b1-7c28c039353f>; "NABJ Style Guide A," National Association of Black Journalists, accessed May 20, 2022, <https://www.nabj.org/page/styleguideA>.

<sup>2</sup> Ogbar, *Black Power*, 85, 90.

<sup>3</sup> Bobby Seale and Huey P. Newton, *Ten-Point Platform and Program* (Oakland, California: The Black Panther Party, 1966).

<sup>4</sup> St. Clair Bourne, "An Artist for the People: An Interview with Emory Douglas," in *Black Panther: The Revolutionary Art of Emory Douglas*, Seale, B. and Sam Durant (New York: Rizzoli International Publications, 2013), 202; Ogbar, *Black Power*, 85, 90.

<sup>5</sup> Colette Gaiter, "What Revolution Looks Like: The Work of Black Panther Artist Emory Douglas" in *Black Panther: The Revolutionary Art of Emory Douglas*, Seale, B. and Sam Durant, (New York: Rizzoli International Publications, 2013), 104.

<sup>6</sup> Michael E. Staub, "Black Panthers, New Journalism, and the Rewriting of the Sixties," *Representations* 57 (1997): 57-59.

unstable, paranoid black juvenile delinquents" or, "folk devils" to instill a moral panic amongst white American society.<sup>7</sup>

To counter this narrative, the BPP set up their own means of communication: the newspaper called the *Black Panther Black Community News Service* (*Black Panther*) which was a (bi-)weekly printed newspaper published between 1967-1982.<sup>8</sup> Aside from public speaking events, it was the party's primary way of communicating about the Black U.S. liberation movement, their Survival Programs, think pieces on their political ideology, local news, and international news from other liberation movements.<sup>9</sup> This publication is a unique visualisation of the party's often dangerous work and tireless dedication to creating a better life and future for the Black community in the U.S., even at the cost of their lives. Despite their printshop suffering from continuous raids and destruction by the U.S. police force to stop its production, at the height of the newspaper's circulation, between 1970-71, 139,000 to 400,000 copies were printed and distributed (internationally) per week.<sup>10</sup> The publication became a crucial Black alternative to the white mainstream press.<sup>11</sup>

As BPP founder Newton expressed that "the community was the activist kind, but not necessarily the reading kind," each newspaper featured page-wide illustrations on the front and back-page detailing the news inside.<sup>12</sup> The illustrations created by the newspaper's Art Director — the party's Minister of Culture and Revolutionary Artist Emory Douglas — were called Revolutionary Art and visualised the struggles and violent interactions the Black community faced daily.<sup>13</sup>

In this article, two front and back covers from 1970-71 are analysed to illustrate the turning point in the party's ideology. As Douglas explains, "my art was a reflection of the politics of the party, so when the party changed to community action so did my art, from pigs to kids."<sup>14</sup> In this quote, Douglas references his portrayal of police officers as pigs which used to fill the newspaper in the early days. The turning point will be examined through a decolonial lens with theories from author, feminist and social activist bell hooks, anti-colonial philosopher Frantz Fanon, and semiotician Walter Mignolo, to understand how this shift is visualised and communicated through the newspaper's art and how it challenged the status quo within and outside the party.<sup>15</sup>

What differentiated the BPP from other organisations is their distinctive visual language and bold iconography with its fearless message of social justice. It aimed to

<sup>7</sup> Staub, "Black Panthers, New Journalism, and the Rewriting of the Sixties," 57.

<sup>8</sup> Gaiter, "What Revolution Looks Like," 95.

<sup>9</sup> Mary Duncan, "Emory Douglas and the Art of the Black Panther Party," *Spectrum: A Journal on Black Men* 5, no. 1 (2016): 119.

<sup>10</sup> San Francisco Public Library, "Black Panther Graphic Artist Emory Douglas at the San Francisco Public Library," uploaded on 22 October 2017 by San Francisco Public Library, video, 2:15:46, <https://www.youtube.com/watch?v=14rtW69Gqys>; Gaiter, "What Revolution Looks Like," 96, 98; Duncan, "Emory Douglas and the Art," 119; The precise number of weekly publications is unknown. Seale and Douglas estimate the number was around 400,000 copies per week contradicting the Federal Investigation Bureau's estimation of around 139,000 copies per week.

<sup>11</sup> Duncan, "Emory Douglas and the Art," 119; Gaiter, "What Revolution Looks Like," 96.

<sup>12</sup> Bourne, "An Artist for the People," 200.

<sup>13</sup> Emory Douglas, "Position Paper #1 on Revolutionary Art," *The Black Panther Community News Service* 11, no. 3 (May 1968): 20.

<sup>14</sup> Erika Doss, "Revolutionary Art Is a Tool for Liberation: Emory Douglas and Protest Aesthetics at the Black Panther," *New Political Science* 21, no. 2 (1999): 258.

<sup>15</sup> bell hooks does not capitalise her name.





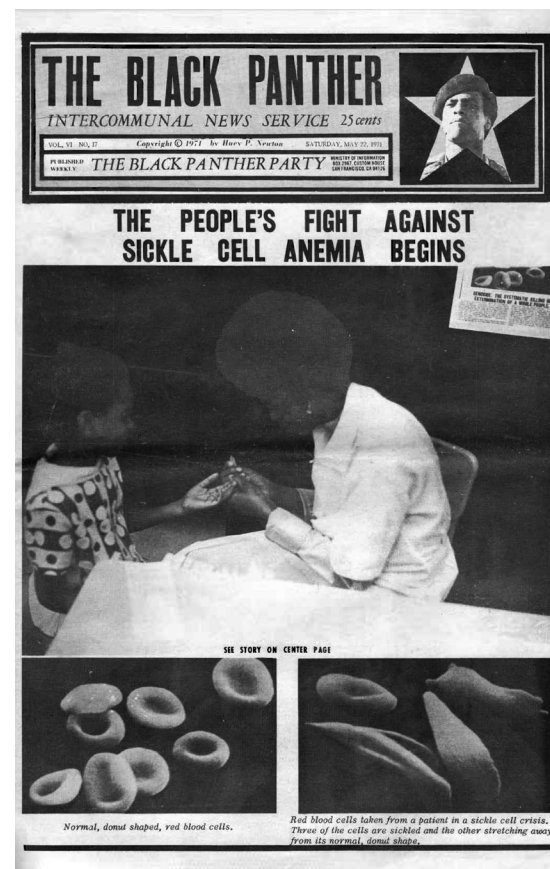
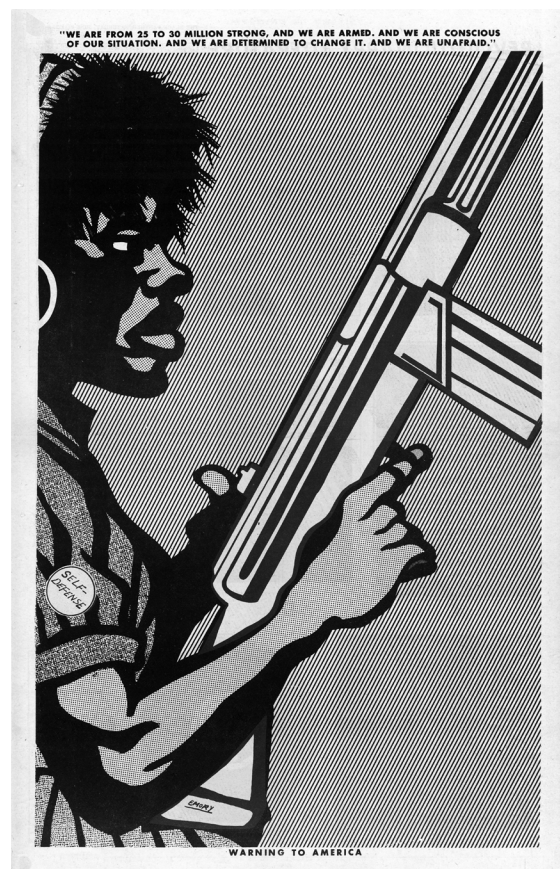


↑fig. 1 Front and back cover 'Police Brutality,' June 27, 1970, © 2022 Emory Douglas / Licensed by AFNYLAW.com.

be the voice of the people that were ignored and vilified in the mainstream media, while educating their readers on why one should fight for liberation by visualising the oppressed socioeconomic and political position of the Black community in American society. Their message and its shift were especially visible in their cover themes, as the need for self-defence is the most used cover theme of 1970, closely followed by the party's ideology and police brutality. This however, changed completely in 1971 where the most used cover theme is the Black community's socio-economic struggle and the incarcerated party members; the need for self-defence and the police brutality are rarely mentioned.<sup>16</sup>

This article's first example, illustrating the cover themes self-defence and police brutality, is portrayed in the front- and back-pages of the *Black Panther* newspaper, dated June 27, 1970. They showcase a photograph of a violent encounter with the police force opposed by an illustration of a female warrior. The black and white photograph is centred on the front page and features a young, wounded Black man seated next to his mother. The textual elements detail the mother and son's run-in with the police and the *Ten-Point Platform and Program's* seventh point: to end police brutality.

<sup>16</sup> Based on the analysis conducted in the author's master thesis *Bold Black Lines: The Decolonial Aesthetics of the Black Panther Black Community News Service*.



↑fig. 2 Front and back cover 'Sickle Cell Anemia,' May 22, 1971, © 2022 Emory Douglas / Licensed by AFNYLAW.com.

As a response to the injustice narrated on the front-page, the back page showcases a determined warrior ready to fight back. The Black female fighter holds an AK-47 rifle and her stern gaze and natural hair are emphasised by thick black lines in a woodcut-like style. A quote above the illustration in a capitalised lettering reads: "We are from 25 to 30 million strong, and we are armed. And we are conscious of our situation. And we are determined to change it. And we are unafraid."<sup>17</sup> The message of self-defence is clear and is even more emphasised by the placement of a bright yellow colour on both pages; on the front-page it highlights the wounded boy while the back-page draws the attention to the rifle and self-defence button.

The covers are in dialogue with each other, the front page narrates the newsworthy problem and the back page is the party's response. This response however, has more semiotic layers than the warrior representing self-defence. It also shows a *woman* who is *equal* to her male counterparts and it prominently features a natural Afro hairstyle that challenges patriarchal and colonial beauty norms rooted in white supremacy. Through this illustration, the BPP aimed to tackle American society's

<sup>17</sup> Huey P. Newton (red.), Eldridge Cleaver (red.), Bobby Seale (red.), "Back Cover," *The Black Panther Community News Service* 4, no. 30 (June, 27, 1970): 24.





status-quo in gender equality and beauty norms.<sup>18</sup> The party's radical position on gender equality was a lot more progressive than any other Civil Rights or Black Power organisations. As BPP leader Seale stated in 1970, "much like racism, [...] people impacted by sexism want to be treated as humans."<sup>19</sup> It could thus be said that the page-wide illustration of the fearless female fighter who embraces her natural looks and is ready to stand up to police brutality, embodies the party's rhetoric.

Fast-forwarding one year, the style of the covers changed dramatically, as shown in the second example which focusses on the cover theme 'the Black community's socio-economic struggle.' The front and back pages from the May 22, 1971 *Black Panther* newspaper highlight the BPP's Survival Programs by employing the same structure where the front page narrates the problem in a news-like manner and the back page illustrates the party's response. The front page features three black and white photographs about how the "fight against sickle cell anemia begins," depicted through photographs of a Black nurse drawing blood from a Black child's finger and blood cells with and without the disease.<sup>20</sup> The party's response on the back page is translated to a page-wide illustration of a happy looking baby and a photographic collage from the Survival Programs showing smiling children eating breakfast, nurses caring for patients, and people holding groceries. The rather uplifting back page is summed up in a cursive handwritten quote, which is one of the BPP's main slogans: "All Power to the People."<sup>21</sup> The pages are again connected by a shared pink colour, which places emphasis on the people: the nurse and child on the front-page and the people in the collage on the back-page. The cursive handwriting and subtle thin ink strokes contrast the woodcut-like style and capitalised font of the previous illustration. These formal transformations from thick to thin lines and capitalised lettering to a cursive font are just two examples of how the party shifted their graphic style to match their political shift "from pigs to kids."<sup>22</sup>

By using the photographs from the Survival Programs on both pages, the covers give a face to the Black community and showcase how the BPP demanded a more equitable world by addressing urgent aspects of the oppression and deprivation they faced. The front page references the health clinics the party set up to trace and treat sickle cell anaemia as the disease had been neglected in mainstream research and treatment, solely for the fact that most of those affected were Black.<sup>23</sup> The party eventually opened up thirteen clinics throughout the country and like all Survival Programs, they were run on a voluntary basis.<sup>24</sup>

The smiling Black kids eating breakfast in the back page collage are part of the BPP's Free Breakfast

Program. As Panther Billy Brooks remembers, "we created programs to point out the contradictions that existed in society. Children were going to school hungry, so we started a Free Breakfast Program."<sup>25</sup> The first Free Breakfast Program in January 1969 in Oakland started with eleven children, and by the end of 1969 the program fed 20,000 children across 19 cities in the U.S.<sup>26</sup>

This turning point, however, is not only an aesthetic one. It bears a more layered decolonial meaning. The civil rights movement, followed by the Black Power movement of the 1960s-70s, revealed the ongoing colonial power structures embedded in American society. Exposing a racial divide which informed everything from government policy, to how the subjugated envisioned themselves, as writer and activist James Baldwin emphasised in 1965: "the most serious thing this does to the subjugated, is to destroy his sense of reality."<sup>27</sup>

In his book *Black Skin, White Masks* (1967), Frantz Fanon links the fractured sense of reality to seeing oneself as Black only in relation to the white man without any sense of self. That was because it did not match with the white supremacist worldview of the oppressor.<sup>28</sup> The colonised person is stripped of their identity to privilege the coloniser's status, which then becomes ingrained in their sense of self and subsequently becomes the dominant frame of reference throughout society. In his book *The Wretched of the Earth* (1963), Fanon draws this analysis to the creation of art: "The colonized intellectual, at the very moment when he undertakes a work of art, fails to realize he is using techniques and language borrowed from the occupier."<sup>29</sup> The internal conflict of seeing oneself through the eyes of the oppressor and simultaneously knowing one is oppressed, leads to a double consciousness in Fanon's view. This internal conflict can also be understood in terms of artistic expression where the oppressed artist uses the aesthetic language of the oppressor without understanding that this language is not their own.

To leave these colonial frames of reference in the self and throughout society behind, both in knowledge and being, one must 'delink' from them. Delinking, a concept first proposed by sociologist Anibal Quijano and subsequently used by Walter Dignolo, refers to actively undoing dominant ways of thinking, sensing, and understanding by disregarding modernity/coloniality as foundational to experiences and knowledges.<sup>30</sup> Thus, denouncing the white supremacist social, political, and economic hierarchy rooted in imperialism and colonialism that functions by oppressing, exploiting or eradicating any way of life, human or nature, other than the

<sup>25</sup> Kathy Chaney, "Fred Hampton remembered as 'focused, caring' visionary," *Chicago Sun Times*, December 4, 2019, <https://chicago.suntimes.com/2019/12/4/20994612/fred-hampton-mark-clark-black-panther-party-billy-che-brooks-edward-hanrahan-monroe-bobby-rush>.

<sup>26</sup> Ruth Gebreyesus, "One of the biggest, baddest things we did': Black Panthers' free breakfasts, 50 years on," *The Guardian*, October 18, 2019, <https://www.theguardian.com/us-news/2019/oct/17/black-panther-party-oakland-free-breakfast-50th-anniversary>.

<sup>27</sup> Aeon Video, "James Baldwin vs William F Buckley: A legendary debate from 1965," filmed on February 18, 1965 at University of Cambridge, Cambridge, UK, <https://www.youtube.com/watch?v=5Tek9h3a5wQ>.

<sup>28</sup> Frantz Fanon, *Black Skin, White Masks*, trans. by Charles Lam Markmann (London: Pluto Press, 1967 [1986]), 110.

<sup>29</sup> Frantz Fanon, *The Wretched of the Earth*, trans. Richard Philcox (Unknown: Diana Publishing, 1963), 160.

<sup>30</sup> Walter D. Mignolo, "DELINKING: The rhetoric of modernity, the logic of coloniality and the grammar of de-coloniality," *Cultural Studies* 21, No. 2-3 (2007): 498.



white Western being. bell hooks theorises a manner of delinking in her book *BLACK LOOKS* (1992) by 'loving Blackness.' She explains, "loving Blackness as political resistance transforms our ways of looking and being, and therefore creates the conditions necessary for us to move against the forces of domination and death, reclaiming Black life."<sup>31</sup> For hooks, it is a matter of unapologetically embracing one's Blackness to transgress the double consciousness.

Additionally, hooks proposes 'the oppositional gaze' because "there is a power in looking," especially the gaze of the oppressed looking at their oppressor to emphasise their otherwise negated agency.<sup>32</sup> The decolonial gaze challenges the relations of power as a way to change reality, whereby "....the power of the dominated to assert agency by claiming and cultivating 'awareness' politicizes 'looking' relations — one learns to look a certain way in order to resist."<sup>33</sup> The act of looking at the oppressor reclaims power by demanding change and liberation.

Thus, according to Mignolo, to decolonise the colonial framework — deeply embedded in modern society and subsequently in the way we see ourselves, as Fanon describes with the double consciousness — is to delink from modernist ways of thinking, sensing, and understanding. hooks proposes two ways of delinking; radically loving one's Blackness to counter the double consciousness, and offering an oppositional gaze that demands liberation and change. Ultimately, hooks urges agency on two levels: first the acceptance of the self which can result in defying the oppressive forces in society at large.

Turning back to the two newspaper covers to understand the party's ideological shift in relation to Fanon's double consciousness, the 1970 cover visualises the strong focus on self-defence and police brutality in that year. It could be questioned if the message of the self-defence warrior who is using the same violent tactics as the oppressor (the police), is really delinking itself from the oppressor's way of thinking. Following Fanon's concept of the double consciousness, it is rather reproducing the same language as the oppressor in which violence is the only answer within the binary construction of the coloniser and the colonised. But, as Mignolo describes, in order to delink, one must step out of this duality.

This is precisely what happens in the visualisation of the *woman* who is equal and can bear the same responsibilities as the male Panthers (as in this example: a warrior on the front lines). By deconstructing patriarchal gender norms, this semiotic layer delinks through an oppositional gaze that is not afraid to look straight back and demand liberation of these societal constraints. The woodcut-like style underlines this opposition and call for liberation even more by employing a technique from traditional African art, which steps outside of Fanon's theorisation of the artist's double consciousness.<sup>34</sup> This style does not employ the language of the oppressor, it rather uses a language that is seeking to differentiate itself. Even though the woodcut-like style was appropriated by modernist artists, the style was an important technique in the development of

<sup>31</sup> bell hooks, *BLACK LOOKS: race and representation* (Boston, MA: South End Press, 1992), 20.

<sup>32</sup> hooks, *BLACK LOOKS*, 115, 116.

<sup>33</sup> hooks, *BLACK LOOKS*, 116.

<sup>34</sup> Morgan, *The Black Arts Movement and the Black Panther Party in American Visual Culture*, 217; Gaiter, "What Revolution Looks Like," 98.

'Black art' and aims to reference the African heritage rather than its Western modernist adaptation.

Douglas stated that his art [...] "flows from the people" and is a "tool for liberation" as he embraced the natural Black facial features and hair in his designs as part of the African heritage, and as a visualisation of the BPP's slogan "Black is Beautiful."<sup>35</sup> This emphasis and embrace of Black natural beauty can be interpreted as hooks' 'loving Blackness' that aims to delink from white colonial norms in order to reclaim Black life. In this back page, the BPP actively looks to decolonise gender roles and the portrayal of Black people.

The second set of covers from 1971 takes a different approach in formal style and turns its focus to the people of the Black community rather than focussing on responding to their oppressor's attacks. The front page looks to educate about sickle cell anaemia, while the back page informs on the various Survival Programs. Even though the tone is uplifting and informative rather than inciting, the photographic collage shows an honest representation of the lived reality of the Black community. This visualisation stimulates a matter of agency in a different way than meeting violence with violence as the previous covers, but focusses on the radical politics of care. Rather than creating 'icons' such as the female warrior and making violence against the Black community a headline, they focus on the work of the Black community and how the newspaper can serve them by educating on topics such as healthcare. The female warrior is actually to some extent always there, but now she is a nurse, or she serves breakfast. By redirecting their focus towards care, the BPP concentrated on the people who needed them most in a manner that offered an immediate benefit to their lives. It could then be argued that their approach of care might not even see itself through a double consciousness. This is because it steps outside of the modernist power structures by reclaiming Black life and as a way of delinking by unapologetically loving Blackness, as hooks would say.

It could thus be said that both *Black Panther* covers from 1970 and 1971 are printed oppositional gazes capturing the physical oppositional gaze of the party's hard labour and endless love to improve the lives of Black and oppressed communities. In the years that followed, the newspaper would keep up their work on radical care and continued to report on housing, education, employment, Survival Programs, and their transition towards electoral politics alongside more journalistic political articles. Each issue featured 'A Program for Survival' page detailing the nearly sixty social programs organised by the BPP for anyone in need.

Ultimately, two newspaper covers cannot fully showcase the depth and expansiveness of the BPP's socioeconomic work and the impact it had on the party's ideology and U.S. society. They do, however, give a snippet of how the party worked and how they

<sup>35</sup> Douglas, "Position Paper #1 on Revolutionary Art," 20; Colette Gaiter, "The Revolution Will Be Visualized: Black Panther Artist Emory Douglas" in *West of center: Art and the counterculture experiment in America, 1965–1977*, Auther, E. and A. Lerner (Minnesota: University of Minnesota Press, 2011), 241; Ogbar, *Black Power*, 116.





portrayed themselves. In just a short amount of time, between 1966-71, the party moved from focussing on self-defence and police brutality to the radical politics of care. The party's shift and decolonising process leans heavily on the broad scope of decolonial theory. In their first years as a party, the founders Newton and Seale modelled their practice on Fanon's theory where violence is a part of the decolonial process. As Fanon sees it, it is the only language the oppressor will understand. However, as is shown on the two covers, the party's approach became more varied to decolonise their practice and thinking as a way to step outside the modernist thinking of the coloniser and the colonised. This decolonising process is not a straightforward line and requires re-evaluating every step of the way to understand what is best practice at each time; for the BPP this was changing their approach "from pigs to kids."

In the end, fighting for equality and improving the lives of the Black community and subsequently all oppressed peoples was their primary aim throughout. However, their work was suppressed by the racist and brutal FBI taskforce COINTELPRO who, in collaboration with local police, spread a misinformation campaign, blackmailed and threatened BPP members, entrapped party members and associates, placed informants within the organisation, raided BPP headquarters and homes around the U.S. and murdered Panthers and associates.<sup>36</sup> A lot of Panthers lost their lives or are still in prisons without any future prospect of being released, but their decolonial ideas live on. It is disheartening to see that while the BPP worked towards the right for radical care for oppressed peoples, they are remembered as Black juvenile delinquents running around with rifles based on the racist portrayal in the mainstream media at the time.<sup>37</sup> It has prevented them from being recognised for their decolonial work, but despite this the U.S. Congress still adopted the Free Breakfast Program and implemented it in schools throughout the country in 1975, and sickle cell anaemia was no longer ignored in medical research.<sup>38</sup> As Panther Billy X Jennings, "That's what a vanguard party does. We set examples for people to follow."<sup>39</sup> And, quite frankly, there are a lot of other examples from the BPP Survival Programs that are still desperately needed today and should be followed.

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<sup>36</sup>

Bourne, "An Artist for the People," 203, 205; Ogbar, *Black Power*, 199.

<sup>37</sup>

Bassett, "Beyond Berets," 1742-3.

<sup>38</sup>

"SBP Fact Sheet," U.S. Department of Agriculture, accessed May 20, 2022, <https://www.fns.usda.gov/sbp/sbp-fact-sheet>.

<sup>39</sup>

Gebreyesus, "One of the biggest, baddest things we did"; Bassett, "Beyond Berets," 1742-3.

## LOVE IS A DAILY PRACTICE

A conversation between Rosa de Graaf and Suzanne Weenink

In October 2019, Suzanne Weenink laid the finishing touches to her front door, soon to open to the public; a scrap piece of paper upon which she had written: "DAILY PRACTICE" (fig. 1). Tucked away on a quiet residential street in Rotterdam West, Suzanne founded Daily Practice as a non-profit art and practice space to explore connections between art, work, and life through meditation and exhibition-making. To date, this has unfolded through a series of invitations to artists to join her there, to give time and attention to new, perhaps tentative, developments within their artmaking.

Regarding herself as neither curator nor producer, Weenink aspires to the role of being "the best version of [her]self." When I asked her what that version is like, she explained it entails active listening, observation, patience, and self-love. Daily Practice, in this sense, is both a space and an intention: one that she hones not only through temporary presentations of art and life, but also through private rituals and communal gatherings, whether it is routinely sweeping the floor, or convening six-hour silent meditations to mark the shift from one season to the next.

My first encounter with Daily Practice and Suzanne, whose presence is synonymous with encountering the space, was in the spring of 2020 amidst a strict national lockdown in the Netherlands. On display was a text-based work by writer Moosje M. Goosen titled "On Wards (Dispatches from a hospital bed)." The exhibition, which gave room and occasion to an extraordinary period in Goosen's life — her lung transplant — remained on view until a time that she could safely visit the exhibition in person. It was this approach to something as mundane and customary as exhibition scheduling that first hinted to me that love played an important role in Suzanne's work.

What follows is a conversation piece between her and me, drawing on some of our exchanges to date that have to do with love, whether in the form of patience, trust, money, health, boredom, or friendship, amongst other things. To guide the conversation, I invited Suzanne to prepare a selection of elements that inform her perspective on love within her practice. These we discussed while sat side by side with our eyes closed on our



↑ fig. 1 A photograph of the front door of Daily Practice at Volmarijnstraat 57A, Rotterdam.

