NEW YORK CITY TRANS ORAL HISTORY PROJECT

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INTERVIEW TRANSCRIPT

SON KIT

Interviewer: Sebastián Castro Niculescu

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Transcribed by Faith Lao (volunteer)

NYC TOHP Interview Transcript #113

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Sebastian Castro Niculescu: Hello, my name is Sebastian Castro Niculescu and I will be having a conversation with Son Kit for the New York City Trans Oral History Project in collaboration with the New York Public Library's Community Oral History Project. This is an Oral History Project centered on the experiences of trans identifying people. It is July 23rd, 2018 and this is being recorded at the New York public library offices in Midtown, Manhattan. Hey Kit.

Son Kit: Hey

Niculescu: [laughter] How are you doing?

Kit: Pretty good, how're you?

Niculescu: Pretty good. Uhm. tsk. So maybe we could just get started by asking where do you call home? Or where do you consider yourself to be from?

Kit: Yeah, Uhm I was born and raised in Los Angeles and yeah I was there until I was 18 and then I moved to the East coast for college and I been here since.

[laughter]

Niculescu: Mmmkay uhm so, what was early childhood in Los Angeles like?

Kit: Uhm it was super interesting. I grew up in KoreaTown uhm in LA (Los Angeles) which is, I think it's the largest KoreaTown in the U.S. If like—I don't know, probably by population but probably also by just size of the zoning area. Uhm, so you know I went to public elementary school where it was like 85% Korean kids, even though it was just cause it was just in the district. And then it was like I went—my family is in education. So I went to like a preschool that my aunt started, starting when I was two and a half. Uhm and then just like kind of— [laughter] and when the after school ended, because elementary school ends at like I don't know two...whenever school ended, [laughter] I would go to after school programs ran by my aunts and uncles. It was like very much growing up like within the Koreatowns like educational community and like immigrant community...

Niculescu:Uhm, do you know how it got to be that your family was kind of deeply involved in the educational community?

Kit: I don't know exactly how it started...cause I feel like the origin story starts with my oldest aunt who made the preschool in 1989. Uhm. And, actually my mom runs that school now and it's one of the oldest running preschools in Koreatown at the moment. And yeah I—my aunt is
just like a bunch of stuff. She is an incredible formally trained artists and like, you know, just beautiful replicas of masterworks of works of oil. Uhm, but I think it's just the product of her not really having like a—a thing. [laughter] like a—an occupation, so to speak. Uhm. And so I think she just saw like a lack in the community of really tough Korean-style education for children—tiny children [laughter] uhm so she made it herself. So you know, it's like you learn how to read and write at two and a half. As soon as you start there's like piano lessons that you can add on, on top of the curriculum. There's ballet, there's tae kwon do, there's like Spanish language, Korean language, English language. And like...these are toddlers [laughter] so [laughter] uh yeah it was one of those. And then I think everybody just kind of used her foot hold to get into other aspects of education.

Niculescu: okay, uhm yeah. So what was your experience of what you describe as like that kind of tough Korean education?

Kit: Tsk, Uhh. Hard to say cause it was just so normal? To me. But at the same time it was like, I was like a very good student. Like, you know I was very good at test taking and [laughter] just, you know, following instructions and all that so. It was like a partially—like I didn't need the afterschool program, so to speak, but then they always kind of kept everybody in the program. Sometimes maybe two grade levels above the public school expected levels. Uhm, so it was just kind of like this thing that you did for four hours after you got out of school because your parents didn't have time for you [laughter] And that's just like—yeah but that just kinda cemented that “model minority” sort of thing. You know, like, I was a kid so there was like small rebellions. Like, I didn't want to be in this afterschool class where I had to write a story or something [laughter] so I would just be like “I want to practice typing, can I go type my story?” [laughter] And then I would just go into where the computers were and just play tetris. Cause there was like, no supervision in there. [laughter] But yeah it was one of those...

Niculescu: Okay, uhm, and so maybe then like...so you went to these kind of like...these preschool programs in the community and so did you enter public school after that?

Kit: Yeah, so it was like I was—I started off super young in the preschool programs and then at—when kindergarten rolled around, uhm I went to public kindergarten but then uhm LAUSD (Los Angeles Unified School District) kindergartens had like two shifts? So to speak. I think there was like a 7 am until like 11:30 am kindergarten class. And then there was one that was like noon til like three, I don't exactly know what the afternoon one was cause I went to the morning one. I would get picked up from the morning one and then go to the preschool kindergarten and then do the rest of the day until 6 pm [laughter]. Uhm yeah, and then when that program ended it I went to the same elementary, public elementary preschool. Uhm and classes let out at 2:30 or whenever classes let out, I don't remember. And then the after school
bus would come and pick up a bunch of us and take us to the after school where we would be there til six [laughter] so it was like doing both until I think sixth grade. Yeah...

**Niculescu:** okay...uhm. And yeah, what were you most interested in school or outside of school? Or like, what kind of child were you?

**Kit:** Uhm, I didn't really have a personality 'til I was like thirteen [laughter] I actually uhm, I had a cousin—I have a cousin (Grace) who is the same age as me and we grew up super close. We went to all of these schools together. Uhm, like we lived together at one point, we had Chicken Pox together, all that stuff. And she is—has a super loud personality [laughter] and was like a very bossy child. And uhh, so she would just kind of—you know we would just play anything, do anything and she would pick the role that she wanted and then assign me something [laughter] and then I would just be like “ehh okay, yeah, cool. That’s fine” [laughter]. And just kind of go with it. So it's like...I'm trying to think of things that I was interested in. I read a lot. I know that I read a lot and I really liked historical fiction...but other than that I just have like, vague memories of like playing Power Rangers [laughter] or like digging around in my grandma's backyard area...actually her backyard was really cool cause she had a bunch of—she had a pomegranate tree, a persimmon tree, and stuff that I completely took for granted—joojoobees. Yeah stuff that I just don't know where to get anymore [laughter] I was just like “yeah cool, this is just something that's readily available to me” [laughter] uhhmm yeah...

**Niculescu:**Okay. And so, you said that you...reflecting back you don’t feel like you had a personality until you were like thirteen. So like when do you feel like you first started to become a person? [laughter]

**Kit:** Uhm, that was—I went to— so I ended up going to a Catholic school for—a Catholic all girls school for sixth grade. Cause LAUSD public school ends at fifth grade and then the public elementary schools are sixth through eighth but then with my district my parents didn’t want me to go to the middle school that most of the kids from my elementary school went to because they were like “oh, it's dangerous” like whatever, most of my friends went there but they (Kit's parents) were pretty adamant about not sending me to the public schools. So they had me go to Immaculate Heart all girls Catholic school, where two of my cousins were attending at the time. Uhm and the...private school—there's a circuit of really elite private schools in L.A. There’s like six of them or something, you know where all the celebrities send their kids. Uhm but all those start at seventh grade, so there’s already that class discrepancy where the private elementary schools actually go through sixth grade so you can have a seamless transition. But the public elementary schools stop at fifth. So there was that thing. So they're just like “yeah go to Immaculate Heart for sixth grade. You're going to apply to all of these other schools for seventh grade, if you get in you're going to get switched to these private schools and if you
don't you'll keep going to Immaculate Heart." I was like “Okay”. And when I got to Immaculate Heart that was—my cousin Grace did the exact same thing. [laughter] And we got placed in separate homerooms for our first year and that was the first time that I didn’t—that I would be spending the entire day without hanging out with Grace. And so I was just kind of like a drift. I didn’t know how to make friends without her making friends for me [laughter] I didn't really know how to do anything. I also was like...growing up, you know, everybody in elementary school was going through their “tomboy” phase, so to speak. And I hadn't grown out of that and it was like, I was in a catholic all girl school and so the uniforms were a certain way. And I was just refusing to wear the skirts and so I would go get the really uncomfortable pants that—and was like the only person wearing them and it was just kind of like—I wasn't really sure how I wanted to present myself or interact with people and make myself available to do that. Uhm I also—this was also the first time that I was in an environment that was predominantly not Korean [laughter] So there was a lot of stuff that was happening. I remember I managed to make one friend who was also like— oh I guess she also wore pants. So it was like great! We’re just going to be friends who wear pants together. And she was White and she invited me over to her house one time and that was the first time I had ever been inside a White person's house. And I was just really, really shocked that I was walking inside with my shoes on. I—the only things that I could do were like take cues from TV shows, I was just like “pass the peas?” [laughter] I don't really know, like how people-like, uhm So yeah that was kind of like a barrier to becoming closer friends, I think. It was just like yeah, this persons cool but I legitimately have no understanding of how to interact with you or like your mom or you know just, anything. She was also really into all these...what is it...Blink 182, or link biscuit...I don't know [laughter] no, Good Charlotte! She was really into Good Charlotte and I was just like I don't know, I don’t really listen to this. I was really into rap at the time [laughter] So there was just like a lot of stuff happening where I didn’t know what to do. So I think through that friction, maybe I started developing or having an idea of the person that I wanted to be which I made a bunch of really awkward choices. But [laughter] yeah, so that was probably where I started my personality and then in seventh grade I ended up going to one of the private schools. I did get into a boujee private school, another all girl school. And uhm... somebody got me into Anime very quickly, very early on and that ruined the rest of my life [laughter] yeah...

**Niculescu:** So awkward choices, what were some of them?

**Kit:** ...It was like...Oh man, yeah [laughter] I'm about to get into some really embarrassing stuff here....It's like I remember like I said, I was really into rap. I mean thinking back on it I've been thinking a lot about this in the last like...five to eight years when I first was introduced to the idea of anti-blackness. And like figuring out how to be like a yellow person, in terms of the racial stratification in the U.S, but I was thinking a lot about me being a kid and I was like how— I don’t remember how I got into rap. I think I got into rap with Eminem [laughter] but then it
just— which was like, once again, bad choice! But like—but then it turned into this whole thing where...you know I was trying to sag my pants or like wear durags, and I just had no contexts whatsoever of how to be myself when I couldn’t relate to white people. Uhm, and so the narratives presented to me were like “if you can’t be white people... then there’s black people” [laughter] It’s like, that’s what I had available to me [laughter] And yeah, I remember having this conversation with Grace in the back seat of the car, in some mall parking lot where she was like “if you weren’t Korean, like what would you be?” And I was like “Probably— probably black” And she was like “What!? Really?! I’d be white” [laughter] And we’re like nine or something [laughter] Yeah so that was probably like one of my more awkward choices. Just trying to...do that [laughter] for a couple years. And then I got into—getting into Anime was just like a whole other thing where I’m just like “I guess I’m just gonna cosplay forever” [laughter] but like in real life. And...yeah—Oh and around then I was like getting super heavy into church because that was what Korean-Americans do. So there was that element of it [laughter] Yeah...it was very not [inaudible] all around. I wish there was some way to pull up photos because I feel like that would really cement what I’m trying to get across [laughter].

Niculescu: You can feel free to send them [laughter] if you’re still willing [laughter]

Kit: Oh my God [laughter]

Niculescu: Uhm, okay. So I think what’s interesting about what you’re talking about is that you’re kind of between all of these different institutional schemas, of both race and gender. So I’m wondering—and like navigating them as someone who maybe doesn’t have a clear path between all of them and so I’m wondering, you talk about really getting into the Catholic church, going to an all girl school and then kind of like—at least from an outside perspective, what is seen as like gender disciplining within that space and I’m wondering about how that was happening for you.

Kit: Yeah...so actually it was a Protestant church—a Korean Protestant church, it was like a whole thing. But yeah, going to an all girl school—it wasn’t something that I was consciously aware of. Like nobody—I didn’t have any trouble with it. And because I was simultaneously getting into church at the same time I—it didn’t even cross my mind that I could be queer in any way. That was just like not a possibility, especially because I was attracted to men; cis men. So it was like, for me, as long as I have that I didn’t have to think about anything else [laughter] And so...that with the whole church thing and just being like “Oh, yeah I’m just a tomboy” “I am a sixteen year old tomboy!” [laughter] And like you know, it just continued. There was some—it wasn’t that my peers weren’t as necessarily gender policing me within this uniform environment, it was actually an interesting interaction as I stayed in this—cause it was like a six year all boujee private school. And Uhm... it was....I don’t really know how to explain but
something kind of weird happened towards the end of my time there which was maybe around senior year...I would never call myself “popular” but for some reason I had developed some sort of clout that I just didn’t understand. Like my friends would come meet up with me for lunch and they would be like “we spent all of English class talking about you” [laughter] And it’s like a class taught by a teacher that I’d never had. Or like...we’re having our grade meetings where each class—my class had about 96 students, so 96 students in a room and if I wanted to say something I could just raise my hand and I would be given the opportunity to speak and it was like that was kind of weird. And I think it...to me it felt [laughter] like this weird thing where maybe I was the closest thing to a dude that was available at a time where anybody who had a boyfriend, whenever he would come to campus to sign in. Everyone was like “Oh my god did you see that there’s a dude on campus” “there’s a guy on campus” [laughter] And it was just a very strange thing to not be negatively alienated but to know that something was going on that I was not actively trying to do or participate in or be...this is of course my own speculation about this interaction. But it was definitely—I did stick out. There are photos of me from junior year where we had this junior-senior rivalry thing where the seniors and juniors would all get their own class shirts and like the themes of what they were doing was supposed to play off of each other or something. We were supposed to prank each other but then something happened the year above us, where they damaged some peoples cars so they didn’t let us do any pranks. And so in junior year I think our theme was something like princessy or whatever I don’t remember. I just know that our shirts were hot pink and everybody, except for me seemed to have been wearing tiaras and mini skirts along with the pink shirts. And me being myself I refused to do that, participate in that element of it so there are photos of me wearing the pink shirt but I went to a party city and I bought like a pimp costume [laughter]. It was like a money print jacket with like a red velvet fedora and just like...laying on my side in front of all my friends who are posing in their tiaras and I was just like the person that I decided that I was going to brand myself as, in my tiny ass school. [laughter] So yeah...I think...I forget what the initial question was [laughter] that got me here but yeah...that was kind of the experience of being like, a queer person that didn’t have that vocabulary to consider themselves [laughter] to be queer. Yeah, looking back I’m just like “wow, I was gay as fuck” [laughter] uhm, yeah...or queer and trans and that language.

**Niculescu:** So, what was that kind of experience or that kind of development of that vocabulary?

**Kit:** Uhm, yeah so I actually didn’t start really thinking about my gender. I spent a lot of tie wondering about my sexuality once I got to college and then I decided that I was going to stop doing the church thing. And then that gave me—and then I got into actually an acapella group [laughter] when I was trying to make new friends. And pretty much everybody in that group was some type of queer. [laughter] And I remember just like, at the first party where they like
picked me up at midnight to like sing me into the group or whatever and we’re all just like drunk and talking and I was outside smoking cigarettes with two of them. And they were you know, they were just talking and then talking about their sexuality and then turned to me and was like “what about you?” And I was just like Uh I have not thought about that, I have not allowed myself to think about that or anything like that. And I was like “well I Guess I could be into girls?” [laughter] and they’re like “Oh yeah LOL me too, everybody can” [laughter] So, having those friends over the course of college was like really helpful in me thinking specifically about my sexuality and just kind of working through that but then because I was so focused on figuring that out and like you know, being like “Oh my God maybe I’m bisexual Oh wait, but bisexual? There's more than two genders!” [laughter] Like that's the wrong term for me. I’m going to use the term ‘bisexual’ as I’m attracted to my own and other genders. And then I was just like this is too much and I hate this [laughter] And then also being like “am I really queer?” “Am I doing this for validation for my queer friends?” All this stuff and so that kind of overshadowed any thoughts that I had regarding gender especially because I was dressing much more fem for the first time in my life in college...between like the end of Freshman year and the end of sophomore year. And so I was just like “yeah this feels fine” and so yeah, that was kind of distracting. But towards the end of college I was thinking kind of actively about just the...the...like how I actually wanted or felt comfortable presenting as. Especially because like my entire life I grew up with all the bathroom and changing room anxiety’s, I had short hair all the way through college, my voice has always been like this I'm not on HRT (Hormone Replacement Therapy). And so it’s like this thing that I’ve always kind of lived with and I’ve normalized but then I was thinking again about now that I was more fem, that I didn't have to think so much about that but then it also like, it never left me; those anxieties never left me and so I ended up thinking a lot about like, do I feel valid now the way that I’m presenting? Do I— does this feel right in the way that it makes sense for me? Is it because I’m expecting to have all these fears and anxieties that this doesn't sit right with me or is it because of something else? And then I always think back to— I remember when I was twelve and going to that Catholic school for that year. I remember just walking through the softball field one day and I don’t know what I was thinking about that I ended up there but it’s like...I remember thinking that I was so fucked up, it must be because I ate my male twin in the womb and I have an imbalance of testosterone [laughter] And like things like that kept recurring to me. Like those moments where I was just trying to revert it back to some problem of biology and then also at the same time I was on Tumblr. This was Tumblr in like 2010-ish. 2010-2012 when like—I was on Tumblr before that too but I thought it was just a place where people posted pictures of meadows [laughter] and so I was doing that. And then I realized—I worked at an anime convention at some point and there people used to ask me for my dvnr (image hardware-based system) at the conventions and then they started asking me for my Tumblr and I was like “Wait a second, what?” Like, I have a Tumblr but like there's pictures of meadows in it [laughter] And then there was this whole life fandom community that I didn’t know about so I got into that
and then there was a lot of intersection between the fandom community and then like social justice. Interestingly…I mean not so interestingly if you read—if you get into the fandom theories of it, it makes total sense. But to me it was very much like “oh this is like a place I didn't expect to find these conversations” I was actually getting called out a lot cause I was doing a lot of stuff that was super anti-black or like...fucked up in all these ways. I just didn't know. And so that was kind of the emipstist for me to start researching and like having more terminology and like figuring out how these things apply to me. The ideas of gender queerness or non binary and how trans identity works was not hand fed to me by Tumblr but definitely I got pointed in the right direction [laughter] by just being part of the supernatural fandom [laughter] yeah and so that was kind of where, maybe in 2012 it was like when I was actively thinking about how these terms fit. I always think of it like a coat that you buy because you think you like it but you don't think you could wear it out yet, was how I felt about it. And so it's just kind of sitting in my closet, waiting for the day that I feel confident enough to put it on. And that's how I felt about the word ‘gender queer’ specifically. And then I put it on shortly after I graduated and then pretty soon I had ‘non binary’ hanging in the closet and then [laughter] and then I was like “okay that's the one!” and then eventually that was—then eventually I had ‘trans’ hanging in that closet and that—just trying on these terms when they feel right was kind of how I built up to just being like “yeah, this is fine.” I can also chose to change how I identify whenever. But it’s nice to be able to grow into things.

**Niculescu:** So...okay so Tumblr and trying on the terms around like 2012. So you were finishing college at that point?

**Kit:** Yeah, I graduated in 2013. Yeah that was towards junior year-ish of college.

**Niculescu:** Which college, what major, what kind of standard? [laughter]

**Kit:** [laughter] Yeah, I was at Brown University double majoring in Visual Art and Literary Arts. Yeah...

**Niculescu:** Uhm and so—okay so I want to back track a bit and maybe...talk about fandom and how that was a kind of community or space that you entered into and how you first got into it and what the dynamics of that was.

**Kit:** Yeah, Uhm so when I got—when I was introduced to anime at age 13 and immediately took to it I was- I spent the first couple years just being super, super just into it. I was trying to learn how to draw anime style and all of this stuff and I was into one particular series; which is really, really bad anime. I would not recommend it to anybody [laughter] but that was the first series that I was introduced to so I was very much into it. It was called “Weiβ Kreuz” about like four
super androgynous assassin pretty boys who work in a flower shop by day. And uhm so you know I was like trying to learn it and I was trying to learn more about the story and just getting super into it and this was like 2003-ish. 2003/2004 so I still had—was that D-ILA (TV technology)? No this was after D-ILA but it was like early days of the internet where everything was like geocities and angelfire and tripod websites. And I was, you know, trying to find more information about the show, find more images, find all the stuff. And then I ended up on what I didn't know was fan fiction. I just thought it was like stories or like novels or whatever, that were published around the show. I thought it was official material [laughter] I was like “wow awesome!” And so I just started reading a bunch of them and you know, I didn't know any of the...the terminologies around it or whatever so I found myself reading one day and uhh...and in the middle of it I was like “wait a second” and then I back tracked and then I read it through again and I was like “Holy shit this is sex” [laughter] not only is it sex, it's two guys having sex. And I think that was the first time that I was ever introduced to the idea of gay sex. Like “gayness” [laughter] And then just totally—just being like this kid that's just like “yeah, that's fine” [laughter] not only is that fine, I think I'm into it [laughter] And then that's kind of like-and then that became my huge secret. Like I knew that was completely tied into this deep sense of shame especially with my family being so christian and not only was it sex I remember my—when my brother was going through puberty and then my dad—at this point I'm 16 or 17 and then my dad confronts me one day and he's like “what sites have you been going to?” and I'm like “oh no he's found out” [laughter] and then it turns out that my brother just didn't know how to use ‘private browsing’ and so he filled our family computer with pop ups and I'm just like “why, first of all why did you think it was me watching this straight porn?” [laughter] But yeah, so that became this huge dirty secret for me, the fact that I was really into fandom gay erotica. And then because of that I was trying to act like I wasn't really into anime. I was trying to distance myself from that and distance myself from my friends who were like super fandom nerds. And that kind of carried over until for some reason whenever—I feel like it's so recent but maybe it was in college where it totally became a cool thing to be into anime and I was like “you have not seen what I've seen” [laughter] was kind of the thing. So like yeah fandom was kind of my first introduction to queer anything. And I think it was for a lot of people. People I have talked to in fandom or who are very active in fandom have often times talked about it that way— as being like yeah it was these online spaces where like the first time that people got to see and craft narratives around queerness or around things that actually reflected the way they wanted to be in the world. uhm I personally don't attribute that much to fandom because I think that there's a lot of super toxic shit that happens in fandom narratives but I do think that it's true that it's like a very...queer ummm friendly space to be and just because you're already taking licensed material and like putting your own spin on it and so like why not make everybody gay? [laughter] Like why not? Uhm and then that kind of “why not” becomes like an...okay thing. Like this is okay here, this could be okay elsewhere sort of thing. Yeah...
Niculescu: And so...fandom for you is happening online mostly on Tumblr? Or?

Kit: Yeah, so mostly on Tumblr. I wasn't really super active in fandom. It was definitely for the portion of my life where I was pretending like I wasn't apart of it. I would just kind of- looking at the content but wasn't really doing much beyond that. I did some fanart...actually I did a lot of fanart [laughter] but I wasn't really posting it super a lot of places. Uhm and then yeah, when Tumblr came around and I realized Tumblr had a fandom community I somehow—at that point I kind of left anime fandoms and then kind of was...I was drawing a lot for X-Men First Class the movie [laughter] I think that was the majority of stuff that I was selling at that particular anime convention once again cause there's a lot of crossover between the fandom communities. So I ended getting into the Tumblr fandom through like live action fandoms and yeah...so it was mostly through Tumblr that I was like super active, that I was super active for a couple of years...and then I had to leave cause it was stressful and I hated it. [laughter] I hope people don't think I'm dead, I just like stopped posting [laughter]

Niculescu: [laughter] That would be like and interesting thing like go back and see

Kit: Yeah, it's still all up there. That's the thing, like I never take down things that I put up on the internet. Uhm it's just all kind of there for people—like it's a personal rule that I have. Even on Facebook I don't untag myself. Uhm it's just like yeah my digital footprint is there for people to find it. I just don't think I need to be—like yes there's like a ton of things I'm embarrassed about but I don't think I have to be like ashamed of everything and especially the stuff that I should be ashamed about I want to leave up because I hate when people are like "I'm reformed now and I'm a better person and I'm just going to delete all evidence that I was ever shitty" I think it's helpful to show that you can be shitty [laughter] and also learn...

Niculescu: Yeah and that's something that like...is kind of like a possibility of an internet archive but it is at the same time something that is—that allows for curations of how everyone does it.

Kit: yeah

Niculescu: Okay so then...fanart... what did that look like?

Kit:....What did that look like? [laughter] Uhm, what do you mean? [laughter]

Niculescu: Like what—so you mentioned like X-Men. So I mean just like materials. What were you drawing mostly and what did that kind of like become? You said you were selling at the anime convention. It's like, were those prints or?
**Kit:** So yeah, at conventions I sold prints. Uhm I definitely—this has a lot to do with what I was saying about distancing myself from fandom where I was just like “I'm doing this convention to make money, I don't actually care” And so I ended up drawing a bunch—like I would do market research uhm figuring out which fandoms were popular, like what kind of compositions got like the most shares and like what colors, what themes, and those sort of things. Just kind of emulate that in my style and that's kind of—so like the stuff that I do for conventions feels a little outside of my participation of fandom for some reason. Even though that's like the most public way of doing it but like on my actual blogs it was—I mean I also got to a point towards the end where I was doing it like a business and uhm it did keep me afloat, a lot of the times I would take commissions and things but like the...my content was—I made a lot of comics, not like full comics but like short... yeah just like...humorous ones. Uhm I did a lot of like one off...like sketches, sketch pages. A lot of stuff around pairings that were popular in the fandom or that I particularly liked. And then sometimes I would sit down and do like whole composition that could be a print but wasn't intended to be, where I was pulling from designs, poster designs and illustrations and all that stuff. So it like ran the gamut, mostly it was wish fulfillment for me or practicing techniques or uhm, yeah things like that. I did do some longer comics occasionally— Oh, I actually did a lot of alternate universe stuff. Which is when you take the source material and of course fandom is like doing what you want in it but then there's like the fandom stuff that takes place in the universe that the source material and then there's the alternate universe which is just, you place it anywhere else. So like it can be a contemporary show but you could like make it an alternate universe where you put the characters in like the far future in space or things like that. So that's why I made a lot of like alternate storylines and had a lot of fun figuring out how the characters and who they are and what they do translate over into this alternate world or timeline or whatever. Uhm and those really caught on with a lot of people who were into it or who were just into the universe themselves with the help of already being attached to the character. Uhm yeah....

**Niculescu:** Okay. And then so knowing that now you consider yourself like an artist and a curator. Like, was that something that of kind of led into the current position as an artist? Or do you see that as a different trajectory?

**Kit:** I tried to keep them as separate as possible [laughter] for the longest time [laughter] as separate as possible. I was so mad when people—when pinterest came around [laughter] and people would repost my stuff from Tumblr and bless them, they were trying to do good by me and credit the artist, which people always should do, but I wish they would—they were crediting with my name. Like my actual name. Which I don't know how they got it because I was really trying to keep that under wraps on Tumblr so people wouldn't associate it with me, like in a professional capacity but then they found it and it's just like GREAT that's my name,
right there on the Pinterest under that supernatural comic [laughter] and like it would pop up when people Googled me. Like maybe more so than my Fine Art so to speak. Uhm yeah so I was trying to keep that as separate as possible [laughter] I did not think of them as overlap whatsoever. I was continuously trying to quit fandom [laughter] and just like not have that be apart of my brand whatsoever. And it’s—me being able to talk about this right now is—I’ve come a very, very long way. [laughter] And decided that this is just a funny thing that’s just apart of the person that I am and even though I’m like “why am I the way that I am” [laughter] So yeah, being like an artist and a curator, that was kind of like—I got into Art, like Art capital ‘A’ in high school. Uhm...probably it might actually—back then it might of had something to do with me being into anime but I really don’t think so because I was actively trying to hide my anime influences in art class. Always try to abstract, always try to figure out ways to like make...whatever I was doing have an air of WhiteBox [laughter] rather than Tumblr [laughter] and yeah. So that was something that almost developed completely sideways of it. I was doing editorial illustrations for the school newspaper and then I got to college. And the first couple of projects that I did in Foundations class uhm, I actually started in Advance Studio Foundation which was like you have to submit a portfolio and instead of like...it—basically the difference was that your products were more like concept based rather than execution based cause they just assumed that you don't need to know how to shade—that you don't need to be taught how to shade even though I would’ve appreciated to be taught how to shade [laughter] So it’s like for the first couple of months I responded using illustrative stuff like paintings that were similar to what I’ve been doing in high school and then our third project was we had to make a Joseph Cornell box and...that was like my first foray into 3D...like...and non-figurative 3D. So it wasn’t like— I’m not making a chatske box with clay or whatever. It's—I decided for some reason, as my first 3D project, to make a telephone booth out of wood [laughter] like 7 feet tall, like full—you know, you can sit in it and all that and...God yeah I...and yeah I guess that was like me just jumping into I’m going to do Art, capital 'A', conceptual Art like whatever that's going to be and this is completely separate from me worrying about doing anime because I was not building boxes like this [laughter] I was drawing anime. And then that became like it's own trajectory where I started working predominantly in 3D, in sculptures, and in installation. Uhm and...it was to the point—Oh and then I started integrating—I was really into the new aesthetic when that was like a thing for like the hottest of seconds.

Niculescu: The new aesthetic?

Kit: Oh yeah it was like a movement, so to speak, in 20...11? Around then— around 2011 I want to say. I might be getting the dates wrong, I could’ve started earlier but yeah it was a very, very short lived thing which got shoehorned into what is now known as “post-internet art”, I think. But the new aesthetic was like a bunch of artist making work and writing about the internet...as it existed at the time...and so I got really into that and thinking about digital art and like
gif (graphic interchange format) as art and memes as art and you know I had like this whole show in college where I had just made sculptures of memes that were popular at the time. Like I made a functional Nyan Cat sculpture based on that video like...you know there was like a “deal with it” sunglasses that were like interactive, all this stuff and yeah, so I did that and then...so yeah it was like sculptures, digital, internet-y stuff uhm...I remember we had a Bob Ross painting party with my thesis class towards—like right around graduation and uhm...we held up our paintings and two of my friends who were like... wood sculpture people with me. One of them turns to me [laughter] and he just goes “you can paint?” [laughter] like “you know how to paint? I've never seen you paint before” [laughter] and I was like “it's because I hadn't” like I did not paint between the first couple of paintings that I did when I got into college and that Bob Ross painting at the end. [laughter] I was just like I can't do anything 2D cause like...it'll look like anime [laughter] yeah and then I got over it. I got to New York and I've actually made a piece or two doing anime body pillows and things and actual illustrations—Oh I've done several pieces of actual illustrations which I've shied away from for fear of being “too anime”. Now that anime is popping up every fucking where, especially by white people, it's so annoying. I figured I might as well just go for it [laughter] and try to figure out a way to integrate it. So yeah that's kind of how I got into being a capital 'A' Artist. With the curator thing, it was a little bit by accident uhm I hadn't been curating seriously. My roommate Jaret Ki and I, we rent our apartment as a place called Bow House, two words not like a German school [laughter] cause ‘bow’ is like a term of affection that my friends used for each other. We started Bow House kind of as a joke but it was because Jaret got into making visual art after they moved to New York so they had not—they were previously in theater and so it was like a new thing for them and they needed like...both of us needed motivation to make work without school and figure out how to share it with people. And so we created the Bow House show. Which was once every six months, we just put up a show in our apartment. It could be works in progress, it just had to be new and the rule state that, you know Jaret and I always had to have work in it...and eventually we started like inviting other people to show work and that became like a curatorial thing but it wasn't like heavy duty curating until 2016...when I—when my friend Natty, who was working at Mixed Greens Gallery in Chelsea at the time, asked me if I wanted to—Oh so this was 2015, late 2015. She asked me if I wanted to co-curate a show with her, like help her submit a proposal... to Spring Break Art Fair, to curate a booth. And so I was like “yeah, cool, chill, let's do it” uhm and she had asked me because uhm...it was going to be a good division of labor, so to speak, because I was helping her out with press releases and I do a lot of like language related stuff. I forget that my second major is in Literary Arts but I did get trained to write at some point [laughter] And so yeah, that was going to be the division of labor. She was totally cool with doing logistics and all that stuff but she needed help writing the proposal and doing that sort of thing. And so I was like great yeah I'd love to do this. And so we ended up getting accepted and that was like my first experience really curating like having to think about how the show works together, how the pieces look in the room, what the narrative we were trying
to craft is, how to do justice to the artists own ideas and of other pieces and how they interact with the other ones in the show, doing studio visits with the purpose of figuring out how we're going to work things in installations, when we're installing them and like all of this stuff. It was a complete crash course, I was really glad to have somebody who [laughter] had professional gallery experience. Uhm yeah and so that was like a thing that we did together and then after that I was just like great that was a really great way to have a conversation. To put artists that I am interested in, in conversation with each other uhm…it's basically the fastest way to do it you know [laughter] and that's good for everybody involved. So yeah that's kind of how I got started in curating, and then I was also working with Codify at the time. Codify Art is one of the collectives that I’m apart of, we’re based in Brooklyn, we’re all QT POC (Queer Trans people of color) artists and curators ourselves and we exist to kind of create, showcase, and produce work by artist of color particularly Queer and Trans women and artists of color. And Codify started in 20...15, I should get this right. There was kind of a big start at the beginning so I don't know when we decided our official start date is. But we had been doing primarily theater centric stuff before hand and so after I did Spring Break with Natty and also with Jaret, who's also apart of Codify, getting more into visual art. We kind of shifted gears a little bit to do more visual art related stuff and so there was more opportunities to help curate exhibitions through Codify. So it was just like a matter of keeping tabs on artists that I like, thinking about the show concepts that I want to explore, thinking about the conversations that I really wanted to see out in the world and facilitating that…and yeah that's just kind of become like a thing that I've been doing consistently; curating [laughter] Uhm yeah...

Niculescu: And so it strikes me that like the—especially the curating part comes about not prior to but like really in tandem with collaboration it seems like. And so like just how did you start to get into in arts community in New York? How did you and Jaret become friends?

Kit: Yeah so Jaret and I were actually—we went to college together. We were in that acapella group together [laughter] and Jaret is twins with John Ki. I was friends with John first because John was already in the acapella group when I joined and then Jaret eventually joined later. And so when I was—actually right after I had graduated I moved back to LA for a few months just cause I didn't know what I was doing with my life. Then I ended up getting an internship in New York at a publishing company and so I was like “alright time to move to new York”. I was talking with John and I was like “Oh, by the way I'm moving to New York” and he was like “Oh Jaret needs a roommate” and so we ended up getting a place together which was interesting because Jaret and I were friends in college but we weren't super close and then it just turned out to be an awesome thing that happened and now we don’t know how to live without each other [laughter] so thank god we’re both going to Grad school, at the same Grad school together and just picking up our house and moving it there [laughter] But yeah so getting into the arts community in New York was...I'm trying to think of how that happened [laughter] it happened
so organically it feels like...cause you know it's...I got to New York, a bunch of my friends were already here, a bunch of them were RISD (Rhode Island School of Design) graduates and so they all had their artist friends and everybody was kind of making work and so we all had our own like networks of people that we had known from school or like people that we knew through our jobs and then that turned into like inviting people to each others openings or parties and then like getting to meet these people and like developing relationships. And then also when I first got to the city, it's just like now I can't do this because I'm old and tired but like, it was just going out to openings and to parties and just talking to people everywhere and just seeing the work and if I thought it was interesting, striking up a conversation and just kind of keeping that going and then you know, the next time we meet it might be a casual thing and then they would've brought a friend and I would've brought a friend and it's like cool, now everybody knows each other and it just kind of like fans out from there. And so organizing exhibitions or doing things with Codify kind of became these flashpoints almost of where we got to consolidate the people that we had be cultivating, so to speak, in a casual capacity or on an individual capacity but we would have a more formal event that we'd do and then people would show up and it kind of ratchets up, we have a relationship now from just like oh we've run into each other in different venues. And so continuously putting out programing I think has been really helpful in maintaining and also growing a network of people in the Arts. And like it's also the—I feel like the QT POC community in Brooklyn is super small. Like I mean yes there's a ton of us but like everybody's only like two degrees of separation max. So it's like...you know, I'll meet somebody new and then we'll just be talking and then they'll mention somebody's name and just be like “wait do you mean this person?” [laughter] and being like “yeah, I don't know that person but I know somebody who knows that person” It just becomes this thing where you can just kind of like reify these connections through even the ones that aren't personally connected to you. It's nice...but definitely has a lot to do with just...going out and talking to people who are doing cool things, keeping tabs on people who are doing similar stuff. Like I remember I met a lot of people through Disclaimer Gallery when they were operating our Silent Barn because I really liked their mission and their programing. I thought that was a cool thing, same with Bofu or Yellow Jacket I—when they were first starting to do a bunch of programing I went to a couple of their events and then have kind of kept tabs on them and tried to show up...uhm and you see the same people and you see new people...yeah so showing up helps a lot [laughter]

Niculescu: Yeah, okay so...what is the kind of origin story that is Codify?

Kit: Codify was uhm...we got started cause we were all just friends in New York trying to make our own Art and the first time we came together was...one of our founding members Liz Morgan, she's no longer with the group, but she is a playwright. And so she had written a play and it got accepted into a festival I think and she needed help putting it up basically...and we
just had all the different skills she needed. Like she needed somebody to design a poster and John knew graphic design, she needed somebody to help with directing stuff and Jaret knew how to direct and at the time I was doing some Marketing internship or something and so I knew how to do analytics on social media [laughter] so you know we just kind of came together to help her put up her play and then when that happened we were like wait a second we have a bunch of skills collectively that we can put towards helping each other but also other queer and trans people of color to get their shit up because like there was—none of us could have done that by ourselves. Liz couldn’t have done it herself and like not one of us could have done the rest of the work for Liz on our own. So it was just like we knew that we worked together and then we filled out our different skill gaps. We complimented our skill gaps really well and so, yeah we were just like if we have it let’s be...like a support network or like a production group that really works to help people in our community like...put there shit out there cause so much of it has to do with access and it has to do with like—you know we all graduated from these elite fucking schools lets not just sit in our degrees if we actually have access to the people that the school gives us access to. If we have all these skills that we supposedly graduated with [laughter] let’s go, let’s go for it. Uhm and I think that's kind of—yeah that is how Codify started. It was out of leverage, what we had to...make it available to the people around us who need it...yeah. And of course Codify specializations kind of shift and move depending on what the interests of the individual members of the groups are. So like we've been super arts, like visual arts heavy in the past year and a half because the bulk of the group has been interested in visual arts but earlier on when more of us were involved in theater and doing theater things that was what we focused on. And so it kind of becomes like...figuring out along the way how to set up infrastructure so that we’re not neglecting the communities that we’ve made and these different disciplines as we move to create programing based on what we’re interested in investing our time in. I think it’s been super helpful there’s stuff that we were in dizziness for a second—we still are, we have an ongoing project called ‘Survival Library' that we put up with Pioneer Works, School of The Apocalypse and it’s kind of like this online... hub of QT POC feelings so to speak. Basically we proposed the project when...after the election when I was seeing a lot of resource documents going around like hard direct action resources. Like Google Docs and all this stuff...where to get hormones if you need it, where to get abortions, how to do direct organizing and all this stuff and I thought the resource packets were great. Especially as somebody who does Arts organizing, so to speak, which I think is super different from direct action. I don’t know how to do that kind of organizing and so that was very helpful to me. But seeing so many of those and like seeing that the reaction within the most marginalized communities was like “How do we literally give more of ourselves in order to continue existing” made us, Codify, think like where can people go to make sure they don’t feel isolated in like the emotional aspects of themselves. And so we wanted to create not an equivalent hub but like something similar to like a sheet of resources so to speak where people can just have works that talk about feelings as like a check against “gaslighting” so to speak.
Like “hey, people are also having feelings about this" and you can read it and relate to it and that's kind of like the project that we had going and so long story short that was like we were doing a whole bunch of Zine stuff and Zine fairs and getting invited to Zine fairs and so like maintaining connections with those people has been really interesting when we don’t really do Zine right now [laughter] like actively and so once again it turned into showing up to things like showing up to—like we may not have a lot to take to Zine fair but we'll show up and attend or do workshops or something...yeah.

Niculescu: And so...this whole time your—how are you just supporting yourself financially in New York?

Kit: ...[sigh] every which way. Uhm I currently am working part time at Queer Art, which is a non profit organization that was founded to basically address the mentorship gap left by the aids crisis where young queer artists have lost essentially a generation of older established artists that could have helped them out. So there’s this like—Queer Art does several programs, they do a screen series at IFC center where they bring in a queer artists or trans artists to screen and to talk about a film that was integral to their identity. We also do a mentorship program that's like the Flagship program where it's a year long thing where people apply and they get paired one-on-one with a more established queer artist to develop a specific project over the course of the year. Uhm...and yeah so I work part-time as the Programs and Operations Assistant to that. So I just kind of do a bunch of stuff...we’re hiring [laughter] now for that position because I’m leaving to go to Grad school [laughter] So yeah I do that and then I also work part-time at Morcos Key studio, Brooklyn based design studio, doing like branding identity and strategy stuff and I work as a designer in residence which is a position that they have that I think is super interesting where it's uhm...they bring in like an emerging designer, especially one that may be working more interdisciplinary, so that they can get experience within a real studio environment, design studio environment. But also...you’re able to work on your own projects with the mentorship and the partners. So I think that's super interesting and it's paid—like a paid job so it's clutch. Yeah, so I do those two part-time jobs and I also work at Jane's Carousel in Dumbo [laughter] I don't work there regularly anymore but that was something that I was doing for a good junk of time before this year. Yeah I just pick up a shift here and there and so it’s just kind of cobbling together a living. I do some freelance work here and there. I used to design freelance design book covers a lot, that work has kind of dried up a lot because publishing is dying [laughter] yeah and...that’s—yeah I've had a lot of odd jobs, short term jobs, a lot of service industry stuff here and there...yeah.

Niculescu: Okay and so the carousel that's how you met Amber?

Kit: yeah, Mhm.
Niculescu: Okay. Uhm Amber is the person who connected the both of us a couple months ago.

Kit: Yeah

Niculescu: Uhm Amber Hawk Swanson (?) Yeah so...I guess I'm wondering now like where you see kind of like...okay first I want to ask how your kind of personal—not to isolate it from what you just described in terms of collaborations and curations but also what your kind of individual art practice development was like over that time too.

Kit: Yeah...uhm my individual art practice is super interesting cause I was not convinced that I was going to continue making art. After graduating from college in 2013 I just didn't know how to make things without a deadline. It was not self driven and I thought artist were just people who had this insatiable urge to create [laughter] like you know, I just thought that's what you needed to be an artist like you would just be making any way and I didn't have that. I was just like “wow, I really made the wrong choice in doing this.” Cause originally I went to school to become a lawyer and I was like “Dang, I should've become a lawyer cause if I don't care enough to stay being an artist I might as well capitalize my income potential” but like yeah. So it was—probably the reason why I'm still doing Art is the fact that I've landed within this Arts community in New York and like made Bow House with Jaret and have been apart of Codify and I think that's almost 100% to credit for the fact that I still make Art. Uhm but yeah so a couple of—where I'm currently at with my practice I spent a lot of time, by a lot of time I mean first couple of years that I was in New York, just making projects like one off stuff just trying to figure out what my Art looks like when I don't have an assignment...or I mean I was still doing my own thing in college but like the new aesthetic was dead, I didn't want to make meme art anymore [laughter] and so I was just like “I don't know what to make anymore!” and “I don't know what to talk about” and part of that had to do with—I really—I was refusing to make identity art. I just was like “I don't want to talk about my personal experience” and I was that way in my writing, I was in that way in my Art practice. I was like “I don't want to do that, that's not interesting to me, I don't want to do sappy, memoir-y shit” like I want to make “White man Art” [laughter] I want to talk about philosophy [laughter] and that was just such a road block. First of all I'm really bad at reading theory so I can't talk about philosophy. And like [laughter] you know I was just making some things here and there and it actually—it got to a point where like...I was seeing all of my friends...make some really excellent identity art and it's like I don't even want to call it “Identity Art” cause it's a fucked up termination for a lot of people but I'm using it as a shorthand here. But basically they were making Art about their own experiences and...it was in ways that were super compelling and in ways that I just didn't picture art about your own experiences. It had like a gravitas that I was not letting myself see in personal art, so
to speak...even though all art everywhere is just uhm...externalization of subjective interiority [laughter] uhm so yeah finally I was like “okay, okay I'll do it. I'll talk about being Korean. I'll talk about being queer [laughter] I'll talk about being a second gen. immigrant I'll do all of that.” And yeah... and so I started with—oh and I'll talk about...that I accidentally was into anime [laughter] so I think the first project that I did where—after doing that were three illustrations that had QR codes (black and white barcodes that can be scanned with phones) and there was like an English-Korean word play, it was American (?) as the actual subject and etc. and that was the first time that- that went up in Bow House show and that was the first time that I had shown my illustrations and called it Art like that. Starting from there I spent a lot of time kind of struggling once again, now as a new struggle because I was like what is the visual vocabulary that I want and what is the style that I want to use if I am going to talk about my personal experiences. Uhm and I had been using a lot of QR codes in the past once again because of how I worked with digital stuff and I wanted to move away from that cause nobody uses QR codes and like nobody was seeing the whole piece because nobody had a QR scanner. And so I was like let's just give that up and so what does my work look like now? And I spent a lot of time making throw-away pieces like shit that just doesn’t—that has like relics from when I was making weird kitchy meme art [laughter] uhm and trying to do this thing and it was bad. I like forgot about a whole bunch of it, I only remembered it recently when I was cataloging stuff and I was just like “I can delete that” [laughter] uhm yeah and then eventually I struck on...I was like “okay so what am I into? What do I actually enjoy?” Like what are the aesthetics, what are the ideas. And it was Science Fiction. That was—I was reading a bunch of Sci-Fi at the time and I also was having a lot of conversation regarding technical orientalism and about kind of the conflation of East Asian identity with technological progress and how that has a lot to do with like...you know foreignness and otherness and male fantasies of cyber punk jacking into things, etc. And so I ended up taking this Science Fiction take and thinking about food and how like...food as being a marker of the “other” and there's the whole micro-aggressions stories about growing up Asian where it's like your food has always been the strongest marker of the “other” as a kid because you can’t bring your lunch and open without somebody saying something. And so yeah, that's kind of how I got into doing Sci-Fi food related aesthetics with Korean MukBang footage. MukBang being like this South Korean phenomenon where people just livestream themselves eating absurd amounts of food. Yeah so that's kind of where that project started, it really took off when I went to Korea for the first time in 2016 and I just MukBanged myself for a couple of weeks and yeah that was a really amazing time but then when I got back it was a—it turned into this period of thinking about “okay, cool!” like I always thought if I went to Korea it would be chill. Like my Korean is not perfect but it's definitely not bad and I'm going to be in a majority Korean place, sweet! Like yeah this is going to be the place where I’m not foreign and then that was totally not the case, I was definitely foreign when I was in Korea. I didn't even have to open my mouth like it was just straight up being stared at in the streets like...just being asked questions all the time. Like I would be speaking in Korean and
I don't have an accent or anything and like people would still answer me in broken English. It was very interesting interactions uhm and- so yeah once I got back I was like great so I can't— I'm foreign here, I'm foreign there [laughter] where can I go? Like where should I go? And just in a fit of frustration I ended up Googling the exact midpoint between Seoul and LA and New York, and it's in the middle of the Pacific Ocean of course and I was like “Great so I guess that's where I have to go!” [laughter] And then that kind of launched what the whole of all the Art that I've been making. My own practice has just been like trying to answer the question of if that is where I have to be, to be home. How do I make a home there? And then it became this whole Sci-Fi thing of like, evolving for underwater survival and thinking about salvage and making materials that will last after Climate Change fucks things up. So like using Climate Change allegory to talk about this displacement and to talk about diaspora. And that's kind of been like the thing that I've been working on since 20—early 2016. Uhm just developing this world, developing the various timelines in it...

Niculescu: Okay and so...with that kind of trajectory in your Art and also in curation, now that we're getting to the end of the interview uhm I'm wondering about your thoughts for where you are at now in terms of those practices and the decision to go back to Grad school, to go to Grad school.

Kit: Uhm the decision to go to Grad school was a very fraught one. Uhm basically I was not planning on going to Grad school or like applying to Grad school this cycle. I was planning on applying to Grad school this coming cycle and not for—I'm about to go to RISD for Graphic Design. I wanted to apply to the MIT (Massachusetts Institute of technology) program and Art Culture Technology for this upcoming cycle and that was kind of the plan and then I was working towards uhm...but then I ended up last September, so September 2017 right when applications for Grad school were opening. I ended up having this kind of awful phone conversation with my mom that ended with her being like “yeah well it would be nice if I had a child who could support me. There I said it” [laughter] And like you know, this has always been kind of in the back of my mind uhm my—you know my parents are immigrants, they're not wealthy. I went to college on a full-ride scholarship, I have [stutters] always struggled with my choice to not become a Lawyer, to study Art...because it was—it seemed very selfish in a lot of ways uhm...because I knew it wasn't economically viable. I knew I couldn't like ask for support from my parents and if anything I should be able to support them. And so it was like this whole thing. So I having this conversation with my mom I was like “you know what? You're right. I'm struggling, you're getting older. I can't go to Law school now.” [laughter] I think. I think I would die but I think I could do something that's a little more like economically viable. And so I was like let's—you know my heart wasn't in it though. I only applied to two programs like RISD and Yale, they're like the top programs in Graphic Design in the country and I'm just like “If I get in, I get in. If not then I'll just apply to MIT next year!” [laughter] so you know, it was very much
like that kind of attitude. [laughter] and then I ended up getting in so I was like “Oh no” [laughter] I’m excited, I am excited but it’s definitely like...my— the way that I convinced myself that it’s going to be fine is, I’m like “I’m going to trojan horse a Fine Art MFA (Master of Fine Arts) out of this program” like I’ll do all the requirements and I’ll do what I need to, to be able to be a graphic designer and market myself as one. And my goal is to work for some evil corporation and get paid a lot of money [laughter] so it’s like I'll study towards that but like any electives any extra time that I have I want to take classes of actual things that I want to learn. And I’m also hoping that studying graphic design will factor into my Art practice as well because I'm at a place in my Art practice—it actually, the timing actually worked out great because I am a little tired of the underwater world, that I’ve been building or that as a primary metaphor, and I have a couple of new research projects that I want to start on for my Art practice. One having to do with like the Korean High Speed Rail, Final Fantasy 10, and the Koreatown Plaza; which is like this 80’s mall in LA that's like beautiful mint, pink, gold colors on the inside with a fountain and I grew up basically in it and I learned recently that the rooftop was a...a shooting point during the LA Riots like Korean shop owners kind of used it as a look out and would shoot down into the streets and so I was like “I want to do this project that kind of ties all of these elements together” so that's going to be like a research project that’s going to take a couple years, at least. So it’s like everything that I make now, even the stuff that I'm working on now in the “underwater world” needs a publication is how I conceive of it. It's like there is a written and published component to everything that I'm making from now on and so yes studying design makes total sense cause it'll allow me to actually create this component of the work. I also use a lot of text from the videos that I use in my work and like knowing how to choose typefaces and how to set it so it's aesthetically pleasing is also something that I think would work so I'm convincing myself in all of these ways. Uhm...yeah so that is where I am moving forward. Uhm my friend—I was having a conversation with a friend of mine when I was really stressed out about doing this Grad—the decision to go to Grad school and to study graphic design—and she’s a painter and you know I was just like “I finally feel like my Art is taking off in New York and I feel like what if I pump the breaks and I can never—what if I’m just giving up on all of it?” And she was just like “well when are you done with school?” and I was like “I'll graduate when I'm 30!” and she's like “well then do Art after you're 30...” [laughter] I was like “Oh...” and she's like “yeah it's not like—you'll do it until you die right?” [laughter] and I was like “Right” [laughter] Uhm and so that's kind of what I'm telling myself now [laughter] cause there isn't a time limit for this thing(Art) cause I'm still doing it despite it not giving me anything financially because this is what I'm going to be doing in my time anyway. Which is how I originally conceived of an Artist and somehow I've landed there [laughter] so...

Niculescu: [laughter] That's, I think, a funny place to land

Kit: yeah [laughter]
Niculescu: But yeah, is there anything you feel like you missed? Or that you want to mention?

Kit: I feel like I spent way too much time talking about Fandom [laughter]

Niculescu: [laughter] I mean I think it’s interesting, it’s like a marker, a specific point. I mean it’s kind of like queer internet history that happened. But yeah I can see the kind of like...desire to keep a distinction. That totally makes sense.

Kit: Yeah, I think...[hand clap] that’s it for me. Yeah

Niculescu: Well thank you so much.

Kit: Thank, You.