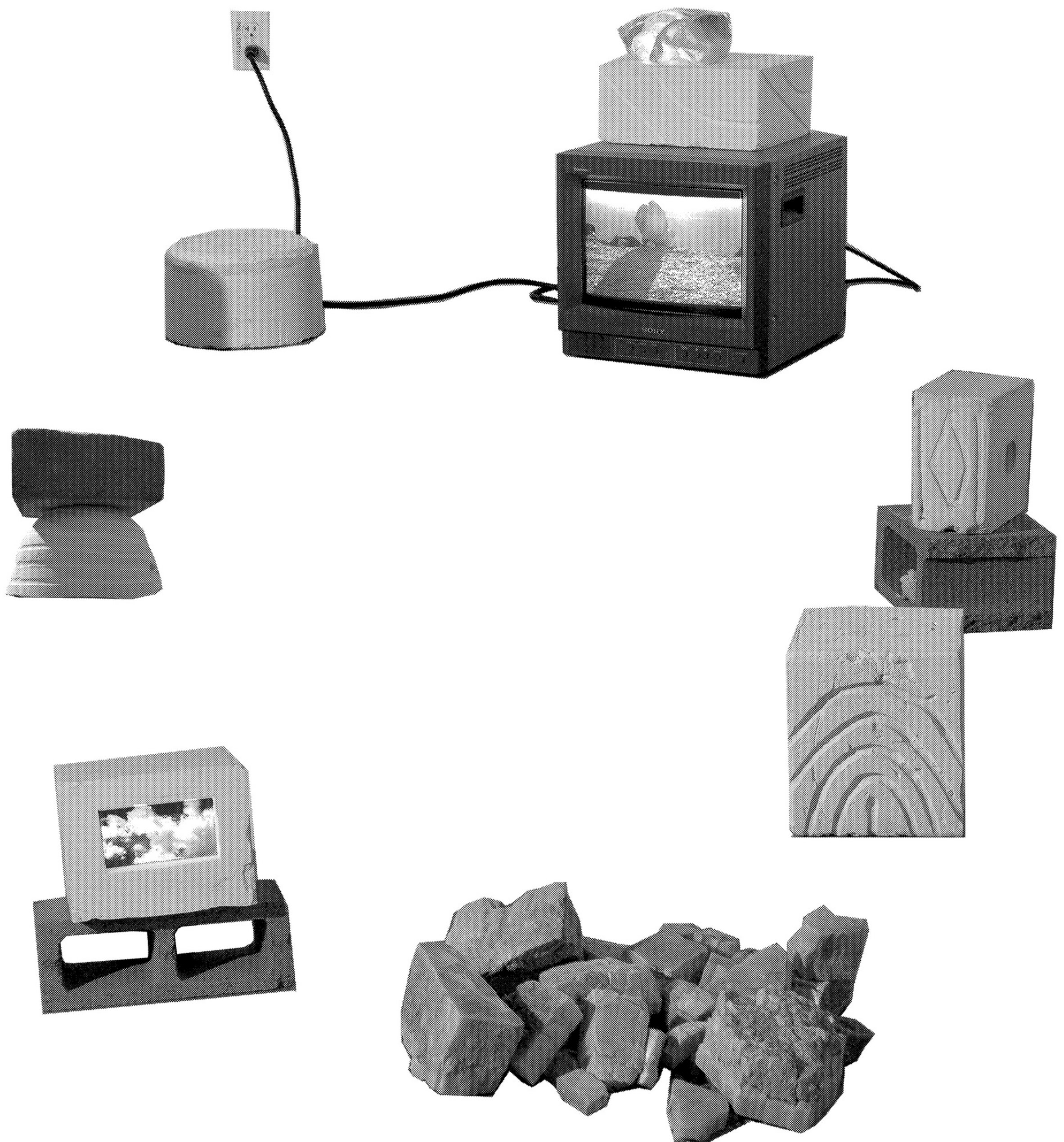
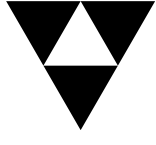


THE RACKET | 78





THE RACKET

Hey.

The first issue of The Racket Journal didn't include any art. It was a bunch of poetry, an essay and maybe, if I remember correctly, a half-hearted attempt at a Letter From The Editor. There wasn't much of a reason why I wasn't including any art, just that in my head (which can lean a touch purist on occasion) this was a journal of writing, and that's what it was going to include.

For a slew of reasons, this was dumb.

The biggest being that the act of curating, sourcing and collaborating with artists has become one of my favorite parts of publishing The Racket Journal. There's something innately enjoyable about finding art that not only fits my specific taste but also works within the overarching tone of what we're trying to do in each issue.

It's become such an integral part of The Racket Journal that this issue in your digital hands is now our second-aptly named-Art Issue. The whole thing, sans two wonderful pieces of poetry that fit too perfectly into the tone and thematic landscape of the issue to not include them, is art all chosen by the wonderfully talented artist and curator, Anna Rotty.

It's a wonderful issue with a beautiful thematic through line that has not only bolstered my love of collaboration even more, but has shown me just how much can be said through a well-ordered collection of amazing artwork when done so by someone as talented as Rotty.

You're in for a treat.

But before get there, a few words from Anna Rotty.

- N

THE RACKET

I used to “be in” a “band” called Rest, where my friend and I would play instruments we didn’t know how to play in the garage alone. It served as a way to pause within the constructs of productivity and creativity. We would compliment each other constantly, impressing each other with every sound we made. The expectation was low. No one else ever heard our music. One time, we listened to a recording of it together and were mortified. Mouths gaping with a smile, shouting “that’s not what we sound like”!

Circulating my Instagram stories this weekend was a quote by author Bonnie Tsui. She reminds us, “To do the work, we need to rest, to read, to reconnect. It is the invisible labor that makes creative life possible”.

As time seems to slip into the cracks between everyday responsibilities, and productivity funnels into a cavity requiring constant feeding, I find myself looking at images that show us markers of time.

The artists in this issue of The Racket Journal here expand and reflect on the absurdity of it all. We are reminded that oysters take time to grow. To capture breath within a ring of light. To escape into an internal space, the color we see when looking at the sun with our eyes closed. I have a deep appreciation for these artists, both in the imagery they make, and in their practices. The processes they embody are often painstaking. The sun bleaches an image into existence. An idea is constructed as a photographic scene, and printed as a gelatin silver print. Things are made in the dark. The long road is taken for a reason. Labor looks like love.

With this work I remember to laugh at myself and the constructs built to track our worth. I am reminded to lay by the lake with friends and listen to music. What a gift it is to sit and watch the sun move a shadow around a rock.

Anna Rotty, Guest Editor

The Racket stands against
police brutality, racism and violence
perpetuated towards BIPOC
communities in all forms.

ART! ART! ART!

SOUTHERN EXPOSURE

donate here

CREATIVE GROWTH

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BLACK LIVES MATTER

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THE RACKET : QUARANTINE JOURNAL, Vol. 5, NO. 78

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It's art.



WE HAVE A PATREON

We aren't in this for the money.

But there are costs in doing what we do.

Any help with those costs (and with the costs of future endeavors) would be greatly appreciated.

If not, we get it and we still appreciate you.

THANK YOU TO THESE FOLKS

MATTHEW CARNEY
CATHY & JOHN SANDERS
HALLIE YOUNG
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CASEY BENNETT
LILIAN CAYLEE
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ANGIE MCDONALD
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HAPPY TIME (ONION SKINS)
MEGGAN GOULD
2022

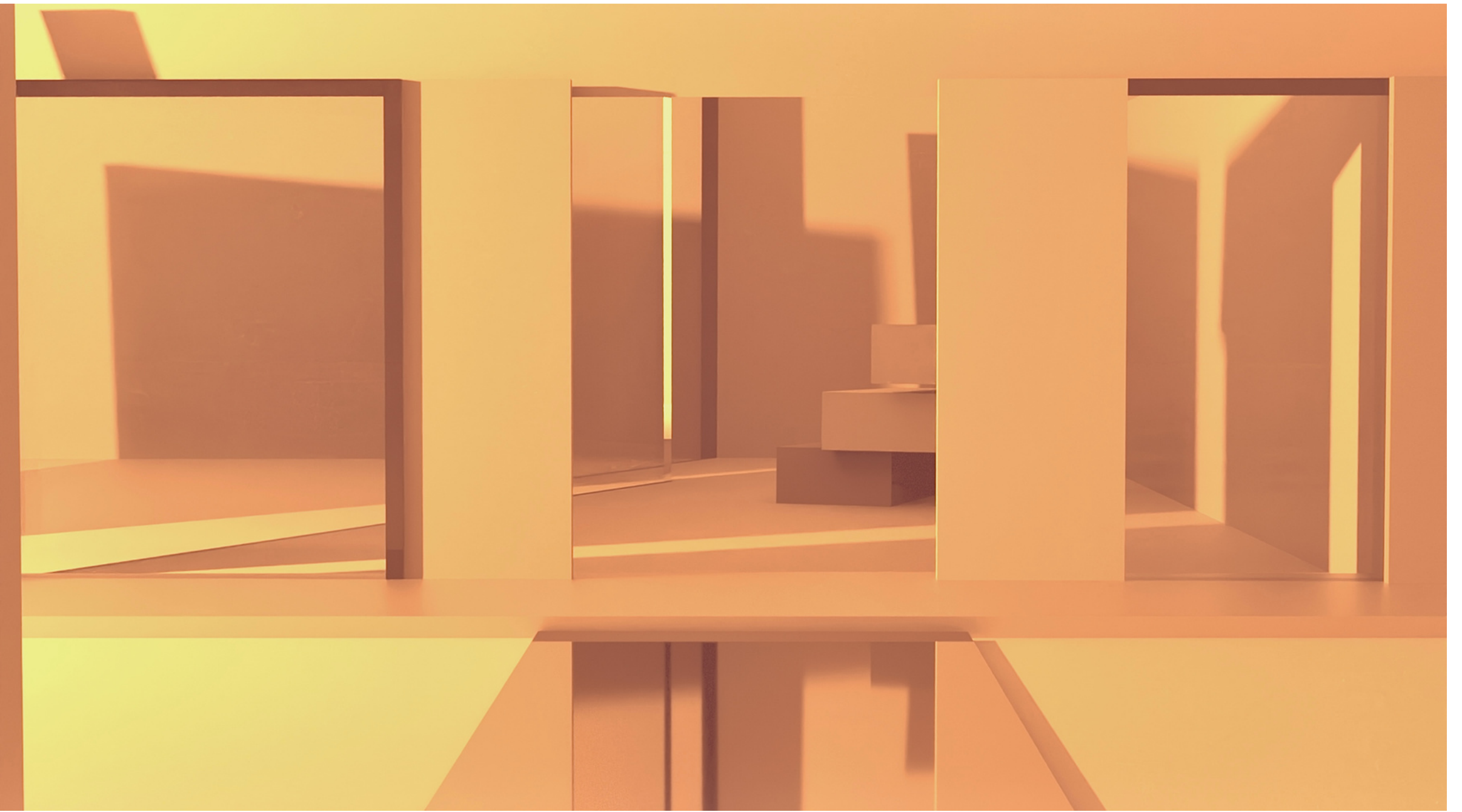


SIGHTING #1
ZOË GLEITSMAN
2022





SUNDIAL
RORY HAMOVIT
2021





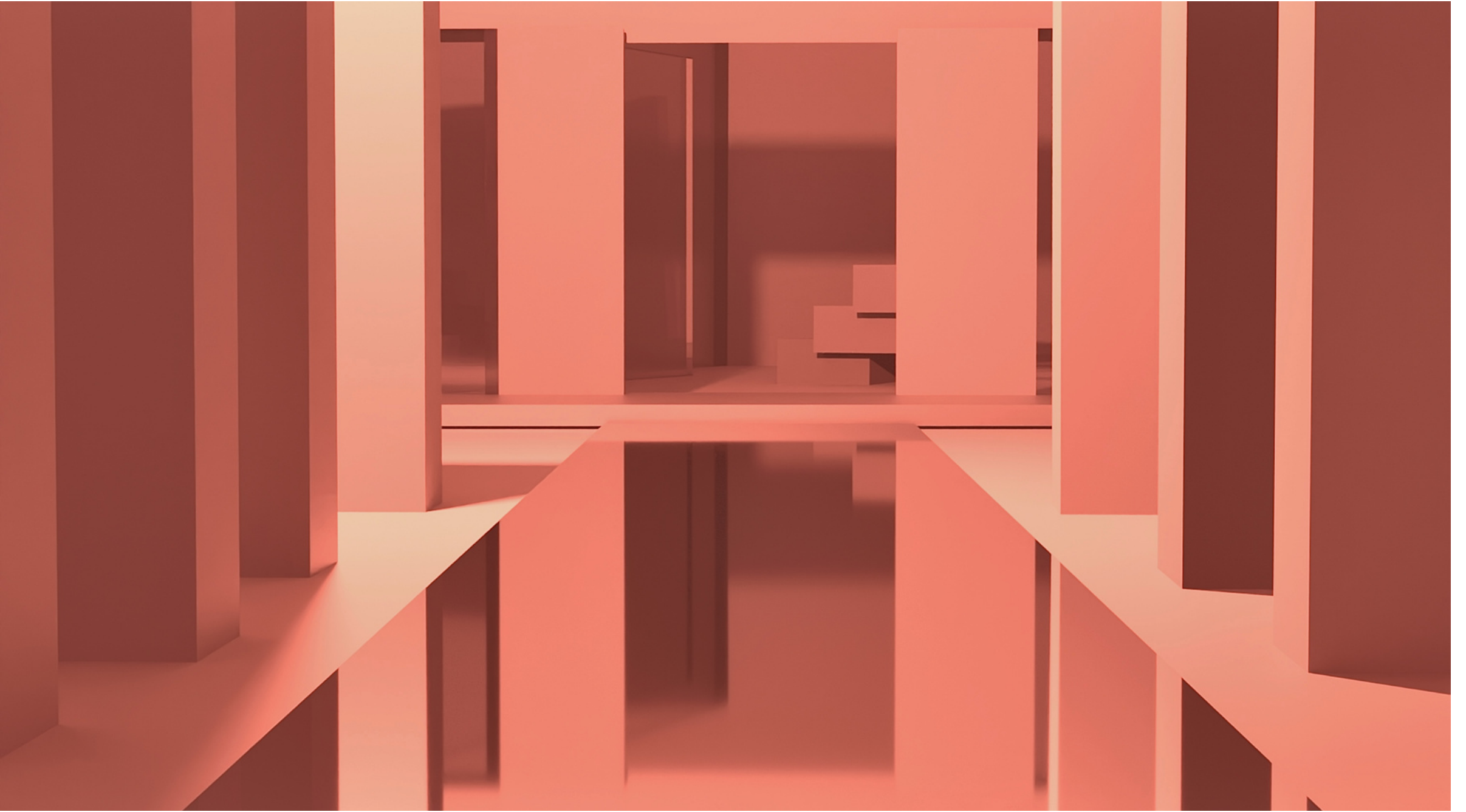


BOUGAINVILLEA, OR HOW MY FATHER SHOWED GENERATIONAL LOVE
NICHOLAS VALDÉS
2022



TO TELL YOU TOMORROW
THAT I LOVE YOU
WOULD BE TOO LATE

NICHOLAS VALDÉS
2023



Welcome to the Transformation Emporium

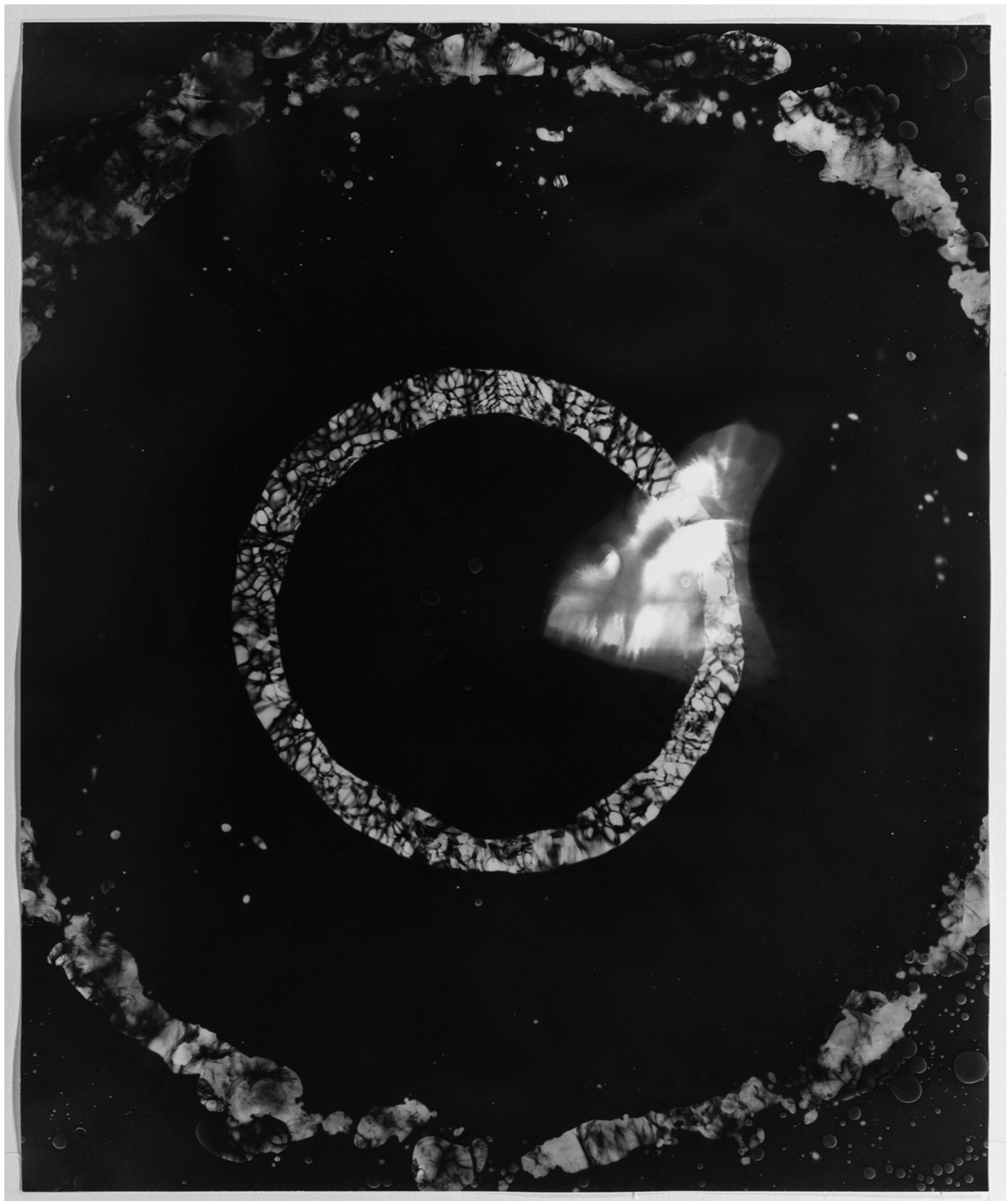
MARINA HOPE WILSON

The distance between who you are
and who you want to be can
be erased by quantum thinking
and turmeric. The healing power
of asparagus. Certain crystal
vibrations. This pyramid
contains ancient wisdom,
if only you buy in.

See, the trouble with you is
the inflammation in you. The
fear in you. The warped
bleeding in you. The magnetic
fields in you. The mercury
in you. The hive mind
in you. The sheep
in you. The poverty
in your mind is the
trouble with you.
It begins and ends
with you. Your
simple human
frailty.



NIGHT SWIMMING (2022021008)
SHAO-FENG HSU
2022



NIGHT SWIMMING (2022100309)
SHAO-FENG HSU
2022

Fairyland

T. S. LEONARD

an old friend is a bullet
train straight to your past
spread out on a woven rainbow

throw in the dirt we found
a half-sun spot in between
the mirror lake and Fairyland

if they could see us now
they being us but back then
all our old parts on shuffle

OJ and champagne Oakland
Wednesday midday all hazy
32 and 35 and 33 we sang

Mary J. Blige and we survived
Florida Georgia Kansas our bodies
playlists perfectly sequenced and shared

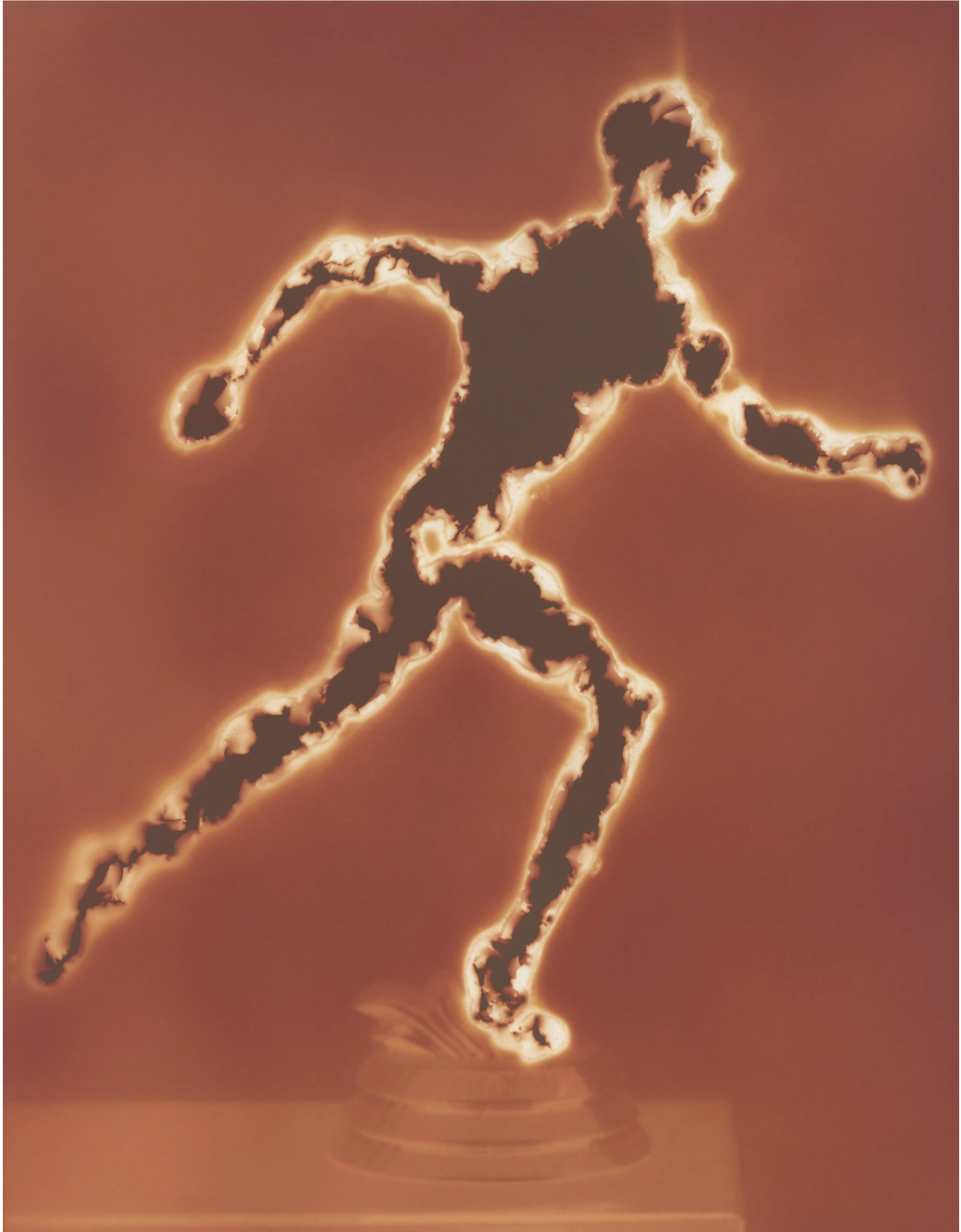
messy goat cheese and bullshit
since the whole ass last pandemic
we have moved we keep moving

back from the sun a bit we laugh
who we were before we met
who we were on the internet

who is going to remember all of this
walking back to the car we are belting
“Real Love” when a stranger joins in

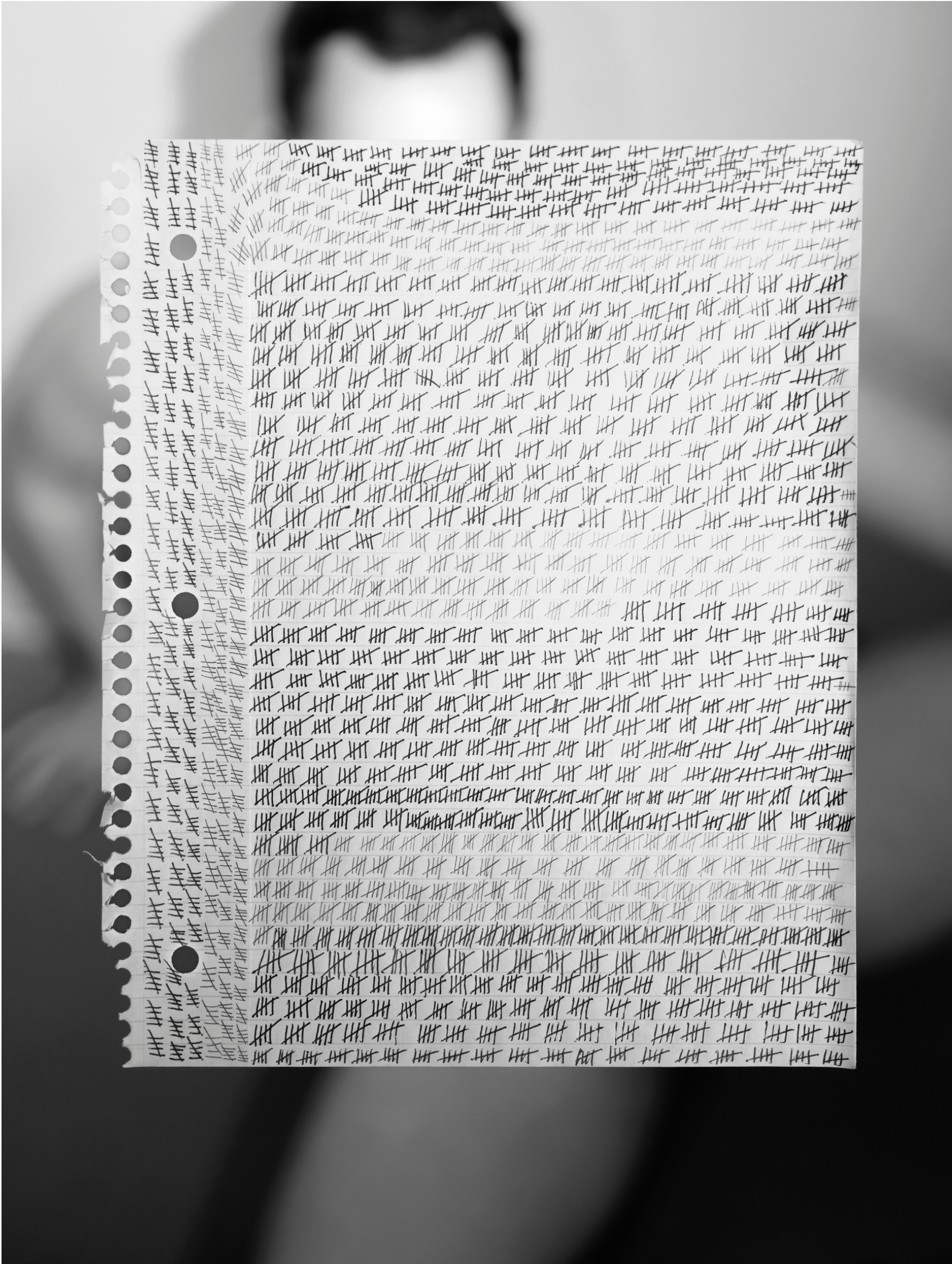
a notes app joke a triptych photo
strip a wig reveal and we search on
next track next era next shape another one





UNTITLED
NATHAN CORDOVA
2022





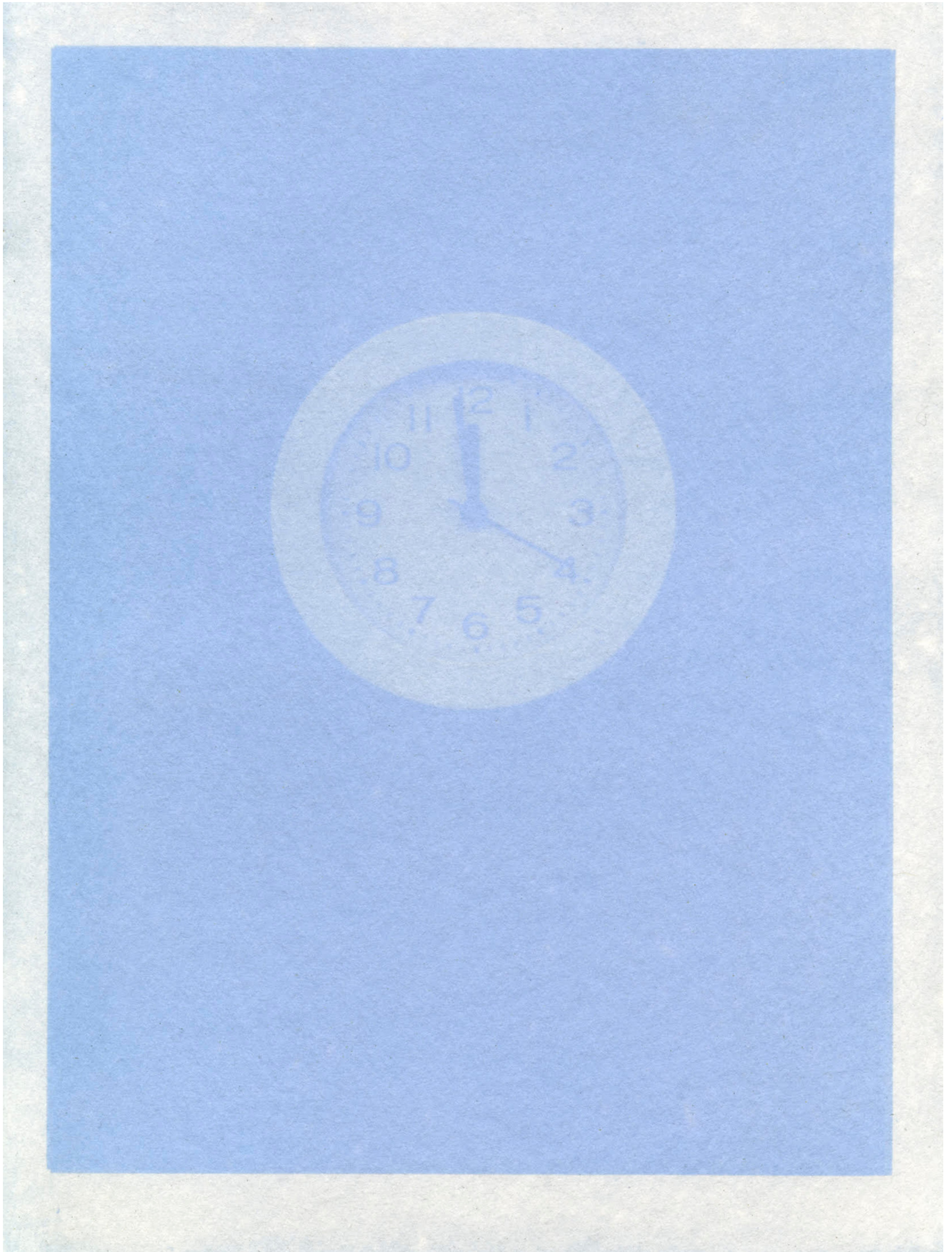


SIGHTING #2
ZOË GLEITSMAN
2023



UNTITLED
NATHAN CORDOVA
2022





DOOMSDAY CLOCK (MORNING GLORY)
MEGGAN GOULD
2022

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RORY HAMOVIT

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NICHOLAS VALDÉS

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