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NO GRAPHIC DESIGN WILL CONTAIN YOU

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE OF MASTERS OF
FINE ARTS AT VIRGINIA COMMONWEALTH UNIVERSITY.

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VIRGINIA COMMONWEALTH UNIVERSITY
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THESIS COMMITTEE:

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NAT PYPER, EXTERNAL ADVISOR

let this book serve as an archive of my
tender uncoiling; a thesis in that the work
has begun, though no problems will be
solved here.

for all the angels on my bedpost:

nicole killian; Lauren Thorson; Nat Pyper;
Nontsikelelo Mutiti; eileen rae walsh; James
Payne; Wes Taylor; Andrew Walsh Lister;
Emily Sara; Roy McElvey; mariah barden
jones; Aidan Quinlan; HH Hiaasen; Raúl
Aguilar; Marcela Borquez; Sarah Parker;
Allee Bradford; Cassiel Archdeacon; Charlie
Chapless; Victoria Milko;

for Julietta Singh, for their guiding light
of language and by whom this book is
singularly inspired

and for Jeremy, the Sovereign Angel, first
of his name, winged gawd of my Divine
Imaginary.

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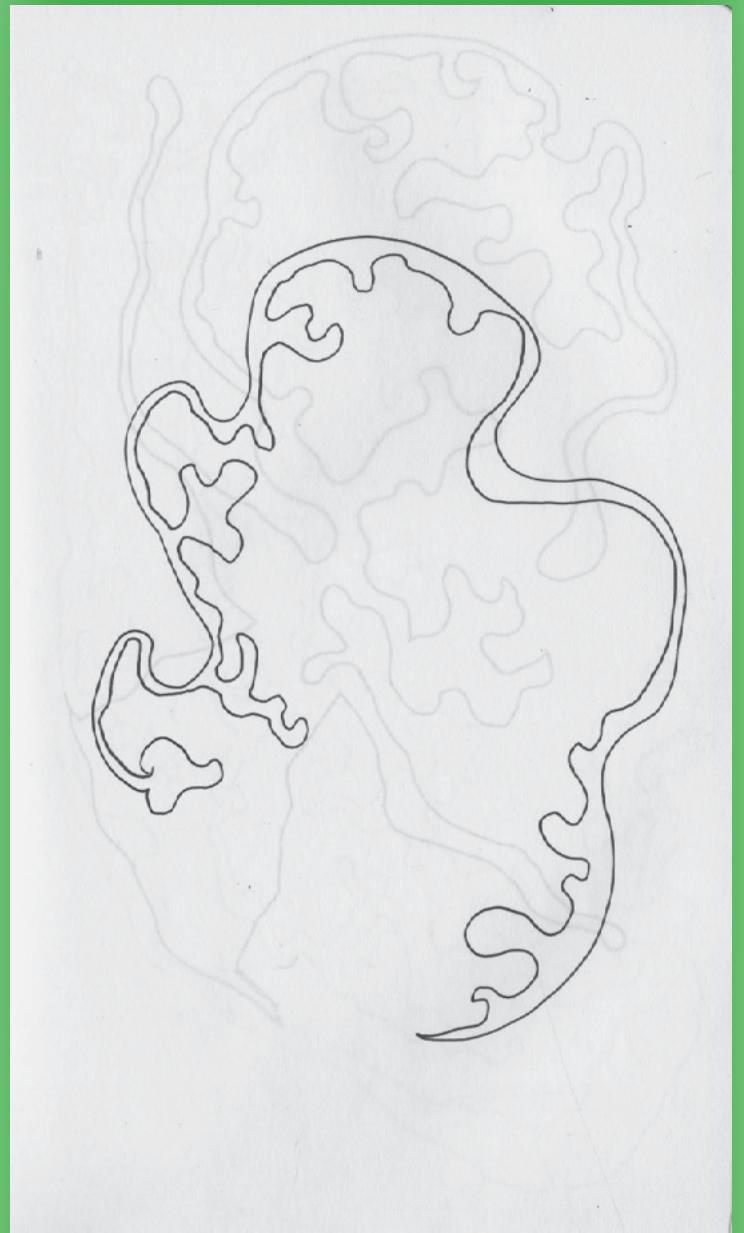
my language is the greatest promise i break.
my language is trembling at the surface with
the tension of potential spill. my language is
looking for some new opening. my language
is an incision. my language is sick.¹ my
language is blood-letting. my language is
suturing. my language is fucking itself. my
language is vagabonding. my language
is uncountryping.² my language is a series
of concentric failures. my language is the
fruit that fell from the tree. my language is
rotting.

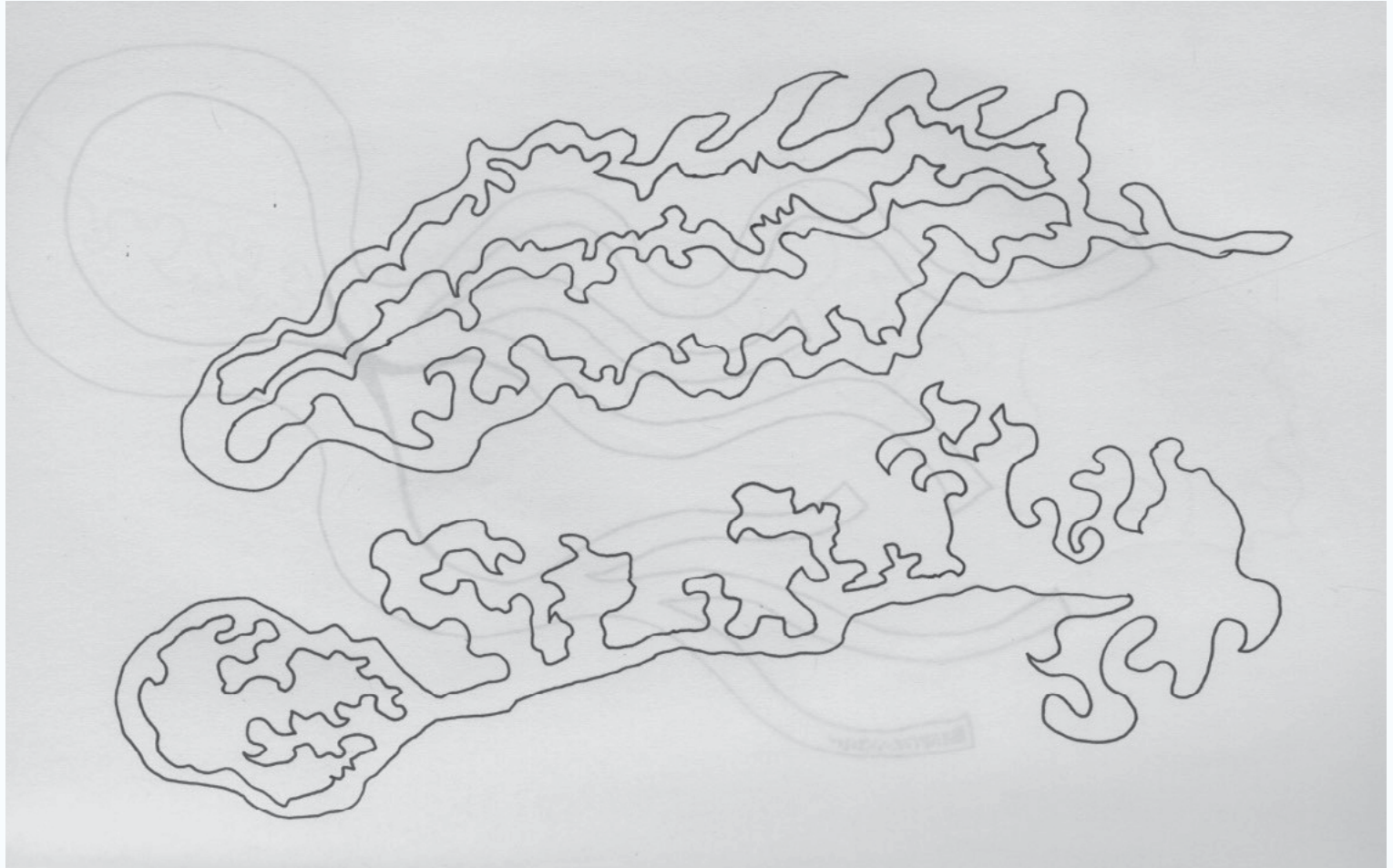
1. "A Call for Complaint: For Plague Speech, For Sick Speech," Anonymous, 2020. https://pad.riseup.net/p/A_Call_for_Complaint%2C_for_Sick_Speech-keep

2. *Starlings*, Lisa Robertson, Krupskaya Books, 2017.

intricacy foregrounds entanglement, embarrassment, complexity, and mental intrigue. Com- plication and com- plicity suggests the logic of pleats and folds. Intricacy is about chiaroscuro and shadowplay, insight through lucid reflection, not through blinding illumination. Intricacy involves mental intrigue; it is about the process of plotting without a single masterplot, about the pleasure of narrativity without an overarching narrative.

SVETLANA BOYM

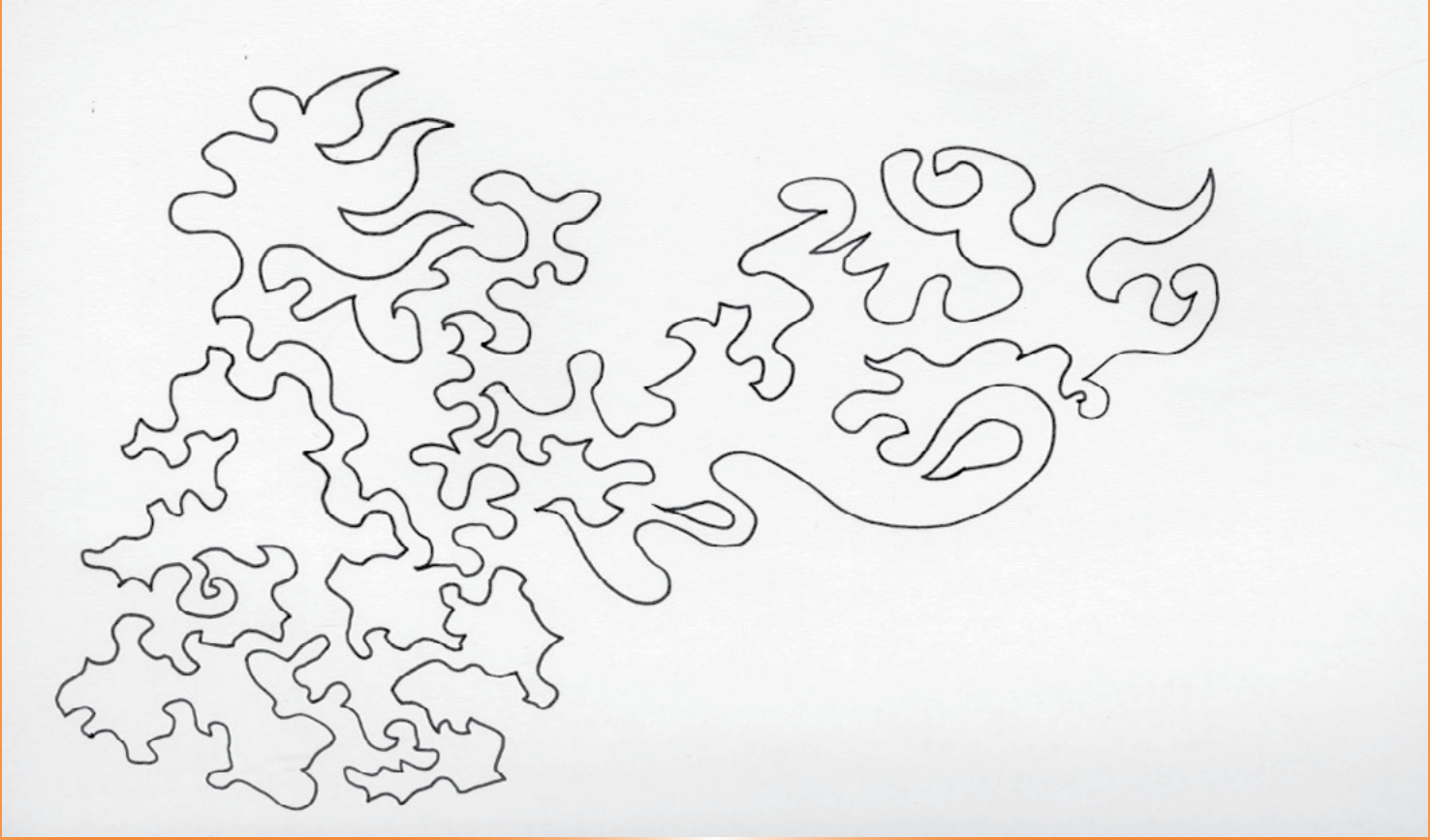


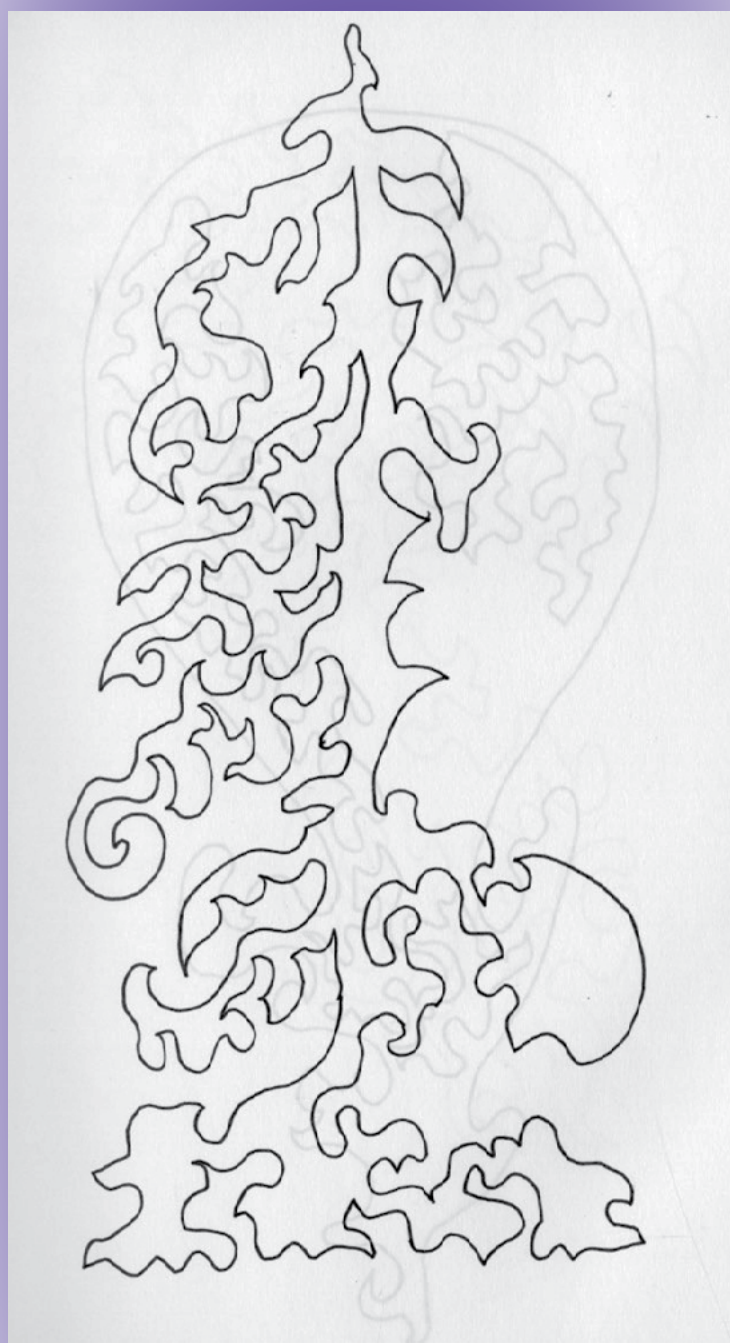












IN THE
EVENING
IT'S SO HARD
TO TELL
WHO'S GOING
TO LOVE YOU
THE BEST



i don't know how to begin conversations anymore; i don't think anyone really enjoys pleasantries, anyway. i wish there was a way for me to start a conversation that felt like putting my hand on your hand, or my arm around your waist, or like tucking your hair behind your ear. i guess these gestures are a bit romantic, though i find them deeply comforting. maybe i'm most comfortable when i'm romancing you, even if we aren't in love.

i've been feeling a deep chasm between the language i have and the language i need this past year or so. what does it mean to 'make meaning,' or even to synthesize when you're in the middle of a catatonic fog, generally living in a permanent state of coping, attempting to care for yourself while living with mental illness during an isolating pandemic, as well as unravelling and examining yourself during an uprising?

i guess, to arrive at the language i need, i have to start by talking. i have no questions; no concrete desires. i just need to begin with an opening and see what forms there.

In German, the word for 'care' is *sorge*, which also means concern and worry. [In Jules-Bastien LePage's *Jeanne D'Arc*], we can see that *sorge* is what [Joan of Arc] probably feels as she hears the heavenly voices calling her. ...She just cares, and is in a *state of surge*. In this sense, care could be understood as an attitude to life in general, the stance of being caring, of not being indifferent. Philosophically, this is how Heidegger develops the notion of *sorge* in *Being and Time*. In fact, he proposes that *sorge*, is *the* existential sentiment, par excellence. What puts you in the state of surge, is a moment of calling, when you receive the calling of being... What reveals itself as the moment of calling is a question: what am I going to do with my life?

JAN VERVOERT

today someone told me they felt like my work was beyond language. i'm not sure where this leaves me. i suppose i can offer my words as clues; as me, romancing my own unravelling; as me, wrapping my arms around myself, hooking my fingertips onto my shoulder blades, rocking back and forth, slowly, until i feel less alone; as me, dedicating myself to the future arrival of a different spirit.¹

some were at the edge of language so couldn't live. some were at the core of language so couldn't live either. what if we forget about language, move into the natural history of the idea of guts? guts or rosewater, very similar. rosewater or rime. uncountryping by means of rosewater. to make a natural history of rosewater, penetrate borders

LISA ROBERTSON

1. "Personal Support: How to Care?" Jan Verwoert; *Support Structures*, Céline Condorelli. Sternberg Press, 2009.

EXCERPTS:

Left: *Starlings*, Lisa Robertson, Krupskaya Books, 2017.

Right: See footnote 1.

IMAGE:

Foxfire (film), 1996. Dir. Annette Haywood-Carter; The Samuel Goldwyn Company.

writing the waiting body...

i have not been able to write much lately because i've lost the capacity to think beyond sexual terms.¹ in the midst of this pandemic my desires remain disembodied in the form of sexting with strangers on Tinder. from behind our screens we wrap our legs around each other with language, building a cocoon for our language with our spit. i haven't felt like writing because this cocoon is the only place my language works. in this cocoon my language is threshold; perfectly fulfilled [in its unfulfillment]; perfectly contained in its desire for desires. but what of my body, then?

BRAT
MODE
GOD
MODE

in some ways my private desire spaces are the only places i really feel real, in These Times. it's not a mysterious connection—moving through scarcity, chasing lust. dreaming up imaginary worlds of deep physical and even spiritual fulfillment with people i've never met or otherwise hardly know. one person i was seeing for awhile used to call our text exchanges our Sunny Room; they'd found a picture of a room filled with sunlight and said this was where they imagined we were as we texted. i remember thinking it was almost political, what we were doing; building this little horny utopia together. i think i just desperately needed to believe in something—or at least, something else.

i think that maybe some small part of me died last year. maybe my desire spaces, my Sunny Rooms, are where i bury her. or maybe they are where i resurrect her to some new life. or maybe this is simply where i sit and wait. but what of my body, then?

the only thing i embody now is waiting.

the vessel

dreaming my body...

as conduit
as shell;
as vessel;
as angel;
as morsel;
as tar and ash;
as feather;
as bone;

as basement; as bedroom; as sharp corner;
as Divine presence; as object; as
content; as solace; as death; as
blood; as mucus;

as juice;

as spit; as tears; as cringe; as holes; as
receptacle; as gash; as
socket; as engraved;
as bruised; as
altar;

as decay; as breath

I enter into a dead end. There all
possibilities are exhausted; the "possible"
slips away and the impossible prevails.
To face the impossible—exorbitant,
indubitable—when nothing is possible any
longer is in my eyes to have an experience
of the divine; it is analogous to a torment.

GEORGES BATAILLE

i used to see a lot of ghosts in my twenties. quite a few of my friends died during that time, and now that i am able to reflect on it, i think i had this sense or awareness of what it means for death to simply always be close by, and thus so was whatever comes after it. for about five or six years i felt like i was passing time between death and grief rituals; getting phone call after phone call. when i was nineteen, i was sitting crossings for a dear friend who had died suddenly. before i entered the room to be with her, my friend's mother told me to mind my thoughts, as the spirits reap the thoughts of the living like corn. i still remember the way she moved her arms; her reaping gesture. my hauntings began then.

when people ask me about my hauntings, i usually explain the way it looks when you stare at a lightbulb for a second or two before you turn it off. the glow that's left behind. i can't tell you about my hauntings now because to explain it is to rationalize it and i have no interest in doing that beyond my meager lightbulb theory. but there is a little feeling i get when i see bugs crawl along my wall in a certain way in my bedroom, or that one time that i went to visit my grandmother and a host of vultures materialized to mate and shit all over her front yard for hours. i'm not sure if i believe haunting is about death, or about life, or about something else entirely. all i know is that there are people who get it, and people who don't. that's really all there is.

i am thirty three now; i haven't seen any ghosts in a while.

1. crossings is a community ritual for a loved one who has recently crossed the threshold, or passed away, based on Rudolf Steiner's anthroposophical perspective on dying and death. similar to a shiva, the community gathers to take turns sitting with the body of their recently departed loved one, in order to ease their spirit's transition into the afterlife—a process which takes, according to Steiner, three full days.

my bile is haunting me; it lives in my rotting fatty tissue, which i cling to for warmth and salt.

a healer once told me that my intestines were full of death and shit. she told me she saw me in a vision, lying underwater in a shallow river; neither dying nor attempting at life. simply holding myself under. she looked into my body and found my guts full of decaying matter. spiritual remains of old wounds, of a child i never had. she asked what it could mean to me to release my grip; to let it all go. to let it crumble and break down and wash away.

but my fingers have atrophied. i know no such magical lever of acceptance. instead i hold my breath and salt my tongue; no death will exit there. i wade back into the river and wait for a new opening.

in the process of writing my body, in which i ritually gut myself and spill my insides, i've begun to wonder about my belly as the point of incision.

my belly is apparent; it protrudes. it is abundant; it is unbecoming. my belly is the site of my queerness; soft and discomfoting. fertile and full of the rot of many small deaths; bound by tar and ash.¹



1. Tar and ash were used in ancient Sumerian and Roman mortars for laying bricks. The word "mortar" comes from Latin mortarium, meaning crushed.

IMAGE: A sketch of Ophelia from Hamlet, which I made for a study of Shakespeare in high school.

Stuart Hall's and Jack Halberstam's concept of low theory can be used as a way of understanding a punk∞body as an error of presentation. They see low theory as a way of embracing failure as a counterintuitive form of resistance, a way to inhabit the refusal of mastery and success. It entails a willingness to fail and to lose one's way, in order to pursue difficult questions about complicity.

This allows us also to think about a punk∞body in relation to failure. It creates a disorganized path between seemingly opposing styles that have been set up to determine value, desire, and etiquette. It doesn't just try to fail, but it sets a new way of understanding failure as a form of success. It is messy in that it blurs the lines of merit to a point where evaluation is infinite or impossible. Punk gives us an example of how failure is an intentional practice, or as social theorist Jacques Attali calls it, a "formidable subversion"...

PUNK BODY∞PUNK FEELINGS

Led by the aesthetic and acoustic distortions of punk rock, which values the amateur and sloppy play as form of success, punk became a symbol of opposition and an assertion of power. It wears the messy as a badge of honor...Embracing aesthetic and behavioral fluidity, gender identity/presentation and sexuality become abstract from a normative understanding. This all blurs into a beautiful mess that I refer to as a punk∞body (miniscule intended). For our purposes, ∞ represents the acceptance of the limiting nature of language and acts as a visualization of the constantly shifting link between these two insufficient words. It also signifies an understanding of the infinitely unorientable and speculative nature of the ideas held within them.

CHRISTOPHER COREY ALLEN

pressing your tongue to a battery; metal, acid, charge. lithium. sweat dried on the skin. salmon eggs. sea urchin. pluto energy. Anemoia.



in search of a cold place to be

"We're all, first, alive. Then we're whatever else. When we die, something has changed. It's not really universal. Death's the only thing none of us have gone through. Who knows what it feels like to pass? To be gone? Some of us are very unlucky and have dealt with eons of grief. One person close to us dying lasts forever. Or multiple friends. Family. When that happens then we begin understanding the door."

SAM REISS

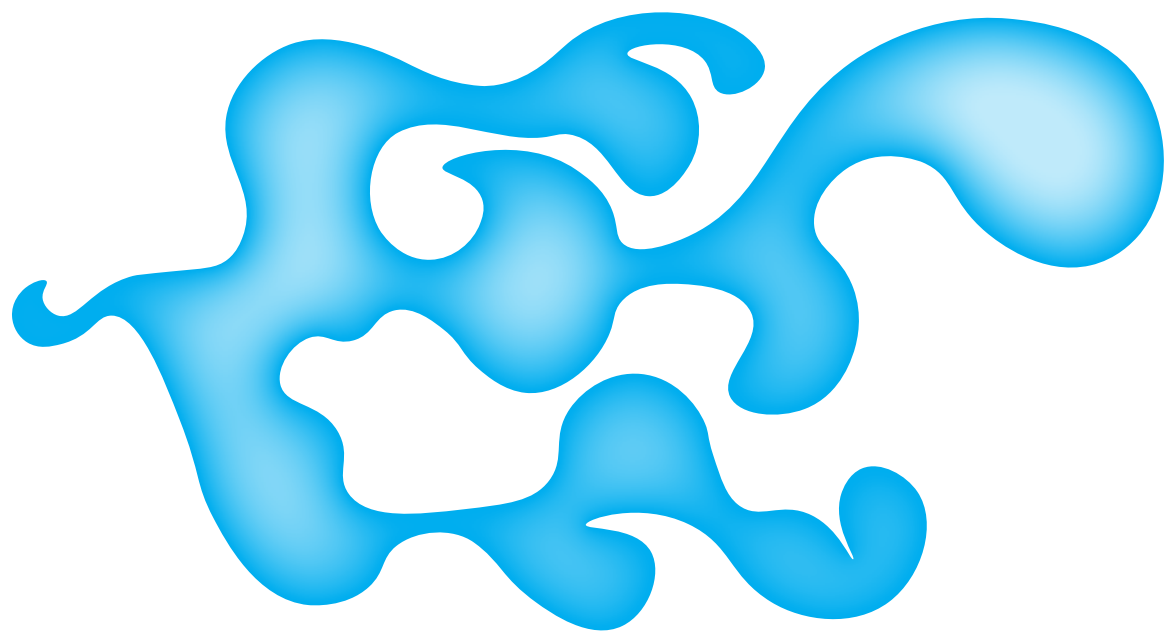
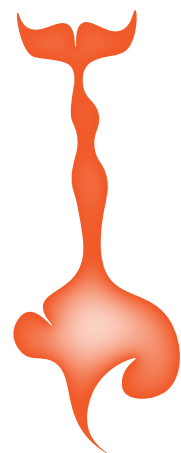
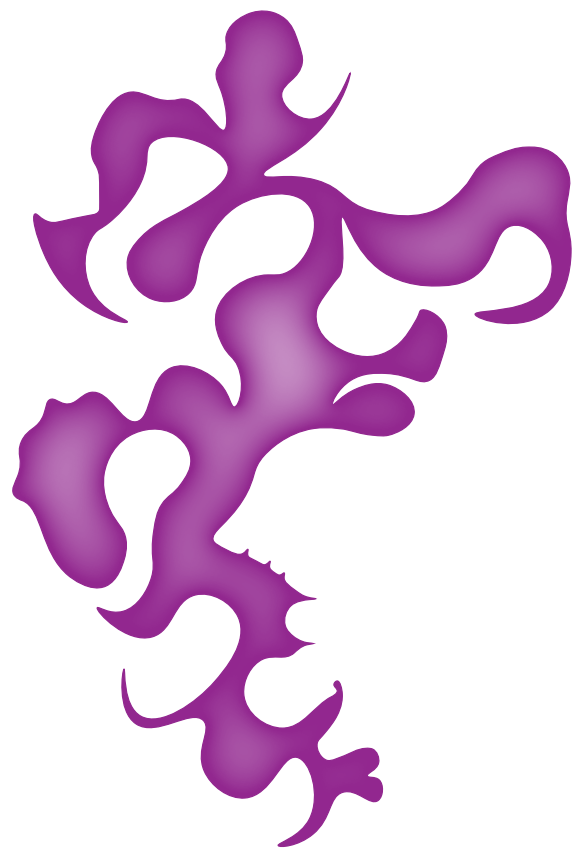
my memory used to be sharper—or at least, i always had a knack for remembering small moments. it occurred to me recently, after close to two decades of fairly heavy drinking, that i don't remember much anymore. in some ways it's a bit relieving; this sort of dark blur where my synapses used to fire. maybe i'll regret that later. for now i simply screenshot.

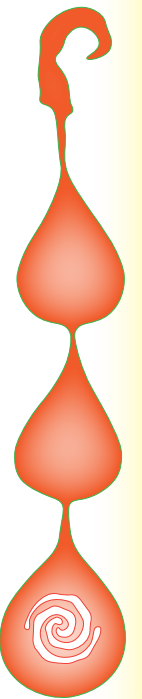
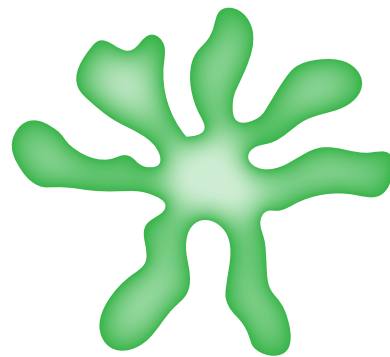
i have retained some moments, through the blur. i remember sitting in the kitchen with my mother, listening to the radio. we were listening to an interview with a nun-cum-scientist who was talking about darkness. the things that bloom in the dark; animals, in utero; the body of Jesus, in the tomb. perhaps these metaphors are fairly obvious now but as a child i felt comforted by the idea that darkness could be a balm.

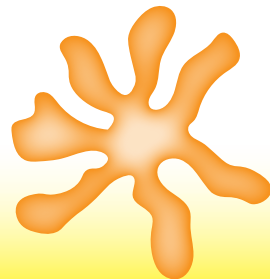
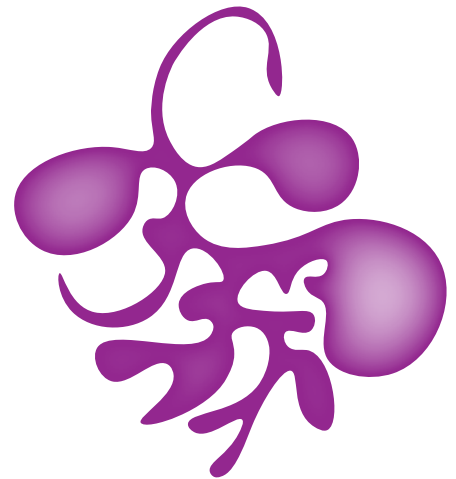
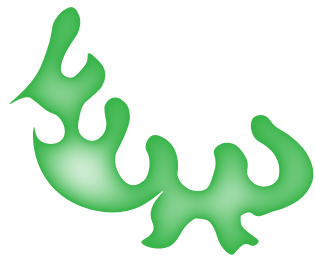
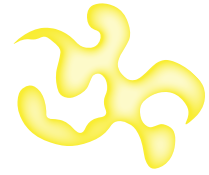
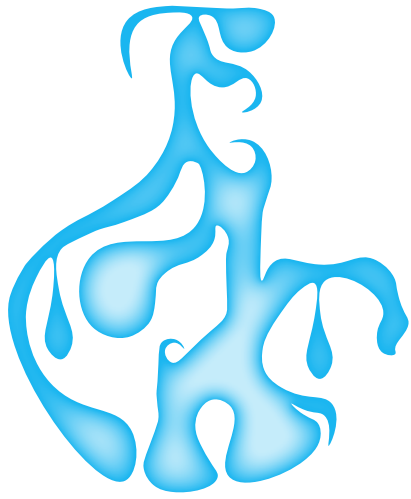
i remember sitting at my mother's kitchen table, desiring darkness.

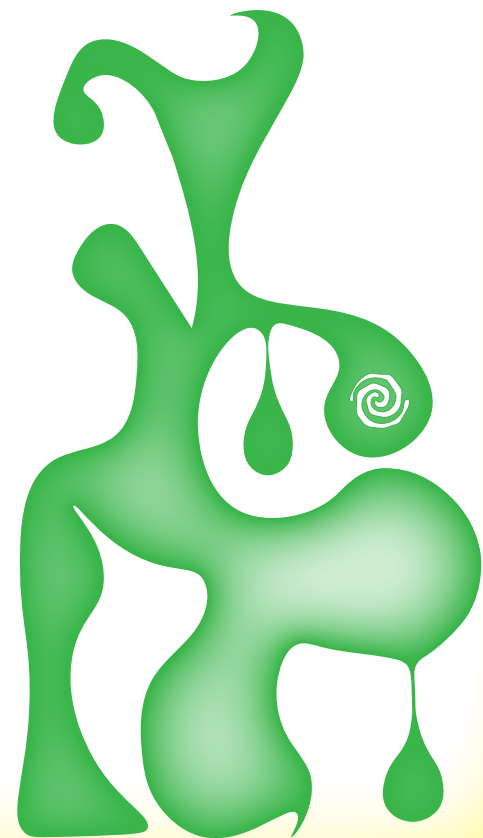
when i first really understood death as a finality, or at least that one day my life in this body would be over, i could not sleep. i lay up at night staring into the space of my dark room wondering about death. i remember feeling deeply sad. one night i got up and left my room to find my dad; that night he threw the I Ching for me for the first time—he never did again. i don't remember what the coins revealed to me. i remember that the title of the I Ching roughly translates to "Book of Changes." i remember that we talked about the universal balance of death. i'd never heard my dad talk like this before, and i haven't since.

DRAG
ME
OVER
THE
RAIN
BOW











“i dreamt we all had wings”

“i dreamt we all had wings” was conceived as a salon-as-critique via an evening Zoom session on March 19th, 2021. the following documentation includes the event invitation, as well as transcripts from both the chat and the automated closed-captioning provided by Zoom; save for a couple small adjustments, i have left the transcript largely untouched.



hi all

i am both excited and terrified to invite you to join me (and my intrepid committee, nicole, lauren, and nat) this friday at 6pm for
a gathering
a listening
a conversation
a time to reflect
a time to say hi to trends
in lieu of my 4th semester review + preparation for the MFA thesis show & corresponding book.

link: <https://vcu.zoom.us/j/92299643885>

this will not be a formal overview of my work, both given the constraints of not being able to sit with work in person, and also in the interest of holding space for the bizarre threshold that i find myself in, and maybe you do, too. this semi-emerging, this post-daylight-savings semi-catatonia, dreaming of Futures but acknowledging, in some

ways, this very minute. i need that, personally, and hope you'll indulge me.

the zoom room will open at 5:45. there will be music. feel free to hop in, take some time to get comfortable, say hi to friends in the chat. the 'presentation' will start a little after 6.

accessibility notes: "i dreamt we all had wings" will be a live reading with accompanying visuals. closed captions will be available. discussion will include some topics you might feel sensitive about, like physical pain, mental illness, body modification, and sadness. there will be some strong language, used only for emotional emphasis. guests are encouraged to come in whatever way makes you feel comfortable; videos on or off, though i'll be happy to see your faces and spaces if you'd like to share them; please feel free to zoom from bed. self-soothing activities are welcome and will not be deemed disruptive (i.e. feel free to grab a beverage, smoke, cook dinner, EAT dinner, pace around the room, knit, or any form of stimulating that helps you)



17:51:32 We're here.
18:03:22 barely touching the
18:03:37 spirit.
18:04:45 strange, Strange.

18:07:14 From
cassielarchdeacon: HI
JULIA
18:07:21 From Eileen
Rae Walsh (she/they):
JULIA

18:06:57 Hello.
18:07:02 Wow, What a grid. Hi
friends.
18:07:12 I feel like I've been
waiting backstage.
18:07:22 I didn't really think this
through. I was like, I'll set this
up, people can come in, and
then I was like oh okay I guess
I'm just gonna sit here and stare
at the screen.

18:07:46 So yeah, y'all one
of my committee members is
almost here will be here very
shortly so I might take another
couple of minutes, I hope that's
okay with everyone.

18:07:57 Thanks for your
patience.
18:08:06 now I get to catch up
on this chat.
18:08:24 Also, just like want to
shout out the distance, I've got
Lucy, I'm so happy you're here
from the Netherlands! Hello I'm
sure you're so tired.

18:08:35 Thank you for coming.
18:08:40 Eileen which branches
are you talking about?

18:08:45 well I gave Lauren
some flowering quince branches
last week, which is like my
favorite spring floral, we are
opening up like it's gorgeous.

18:09:08 Wow.
18:09:17 Hi Hi Hi, Joe in
California Hi Hi there, Joe are
you in New York?
18:09:19 Oh, I'm so happy
you're here.
18:09:31 Hello everyone I'm
here my stage with my wings...

18:09:42 Nat is here, I'm letting
them in right now.

18:09:46 Amazing.
18:09:53 Hi Nat.

18:08:09 From Eileen
Rae Walsh (she/they):
lauren i like your
branches
18:08:42 From Lauren
Thorson (she/her): <3

18:08:43 From
lucy(she/her): I'm
wide awake!!!

18:09:25 From Eileen
Rae Walsh (she/
they): this truly
feels like the on
stage hello
18:09:27 From Eileen
Rae Walsh (she/
they): into the mic

18:09:56 Hi, apologies.

18:09:58 No worries. I'm glad
you're here.

18:10:03 Yeah, me too.

18:10:05 Welcome. Okay, so a
couple of things.

18:10:13 So yeah some quick
acknowledgments.

18:10:18 Thank you all for
coming. I already said this a
million times but I truly am
grateful for you all for being
here, and a special thank you
to my committee Nicole, Lauren
and Nat for being here and for
all of your work this year, excited
to share this with

18:10:34 you all and with
everyone at the same time.

18:10:38 And so I'm going to...

18:10:42 What I'm going to do
is, I'm going to share a link in
the chat.

18:10:47 I'm going to do a
reading, and what I'm hoping
is that this link will take you to
a Google Slides presentation
that's just one slide.

18:10:58 If you can go to that,
navigate to that and present it to
yourself, so that it's full screen.

18:11:06 I will get started with
reading in about a minute, but
yeah get comfortable

18:11:25 One note, I'm going to
read through the reading.

18:11:27 There's one bit at the
very end that I'm not going to
read aloud. I'm going to put it
here in the chat for everyone to
read. And I'm hopeful that you
can just like take a minute to
read it, and we can just take a
second to like transition from
listening

18:11:41 to talking

18:11:42 When that's done.

18:11:46 So, it doesn't need to
be like an instant "Okay, time
to talk." Everyone can read will
take a minute and then start
discussion.

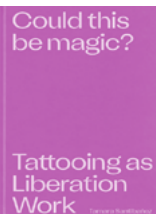
18:11:18 From
Julia Dann (she/
her): [https://
docs.google.com/
presentation/d/19p-d-
M00QIo7U0S479ZH-89i_
mCfnRWFj2T20Jb-4hE/
edit?usp=sharing](https://docs.google.com/presentation/d/19p-d-M00QIo7U0S479ZH-89i_mCfnRWFj2T20Jb-4hE/edit?usp=sharing)

18:11:54 Cool.
18:12:04 One second.
18:12:06 Navigating many windows.
18:12:13 Okay, great.
18:12:15 So just some background.
18:12:19 This is a draft of some writing I'm working on for my thesis book, something which will be a sort of First Person narrative style guide through processes of death and rebirth presented in fragments.
18:12:33 These fragments are coming from, about a year of research that shifts between sort of deeply academic and deeply personal reading, both quietly and out loud to myself, and with friends or four friends.
18:12:50 Sitting in various combinations of terrified silence and numbness, walking and repetitive circuits around my neighborhood in Richmond both alone and with friends, and a small slow drawing practice.
18:13:14 The writing itself is the result of meditation conversations with friends, collaborative learning, lots of crying and developing a practice that aspires toward abolitionist thinking.
18:13:30 Almost every aspect of this writing and presentation were created in the last five days.
18:13:36 I wrote this into a letter to Nicole last fall, but for the most part, I feel like I've spent this year in what feels like emotionally sort of like I'm crouching in a corner with my fingertips against the wall.
18:13:49 I'm nervously waiting, intensely static, while at the same time, also trying to think critically about the past and proactively invest in the future.
18:13:59 So for this evening I really just wanted to take a minute to read and write myself into the week that I'm in, that

18:12:47 From Roy McKelvey: I missed the location of the reading...how do I get to it?
18:12:55 From nicole killian: https://docs.google.com/presentation/d/19p-d-M00QIo7UOS479ZH-89i_mCfnRWFj2T20Jb-4hE/edit#slide=id.gc8bdbfffc26_0_45
18:12:58 From nicole killian: there you go roy
18:13:00 From Roy McKelvey: Thanks!

we're all in.
18:14:07 Acknowledge transitions of time and be present in those new waves of collective grief grief and loss, and also maybe just hold a little space for crying and resting.
18:14:19 So, that's just like a little bit of a preamble to to this writing which I will read to you now.

18:14:31 This morning I woke up from a dream that I was getting tattooed.
18:14:43 And this dream it wasn't just one tattoo, it was one long day of getting new piercings in multiple places and getting my stomach tattooed I think with a tiger. in the dream I was looking down on myself from what felt like the rafters watching me in this lab like room just receiving my day of pain.
18:14:54 It was sort of surgical, but also quite peaceful, like a low humming niceness.
18:15:01 The Dream itself started with me sitting at some beautiful outdoor restaurant with crawling ivy and string lights, telling my friend's Melba Toast boyfriend, that pain I can choose as part of how I regulate my moods.
18:15:12 I think just to watch him squirm.
18:15:15 I had this dream a couple of days after one of the worst anxiety attacks I've had in years, which my body is still sore from as I write this, I can hear my mother saying, so you're saying you're so stressed out you're dreaming of pain.
18:15:29 My mom hates my tattoos.
18:15:33 I had a conversation with someone recently about deviance within the context of pleasure.
18:15:38 He asked me if I enjoyed deviance and if so how



on tattooing as "conjuring temporary autonomous zones;" Tamara Santibanez

I asked him if he thought pain was deviant.

18:15:45 He said certainly since we're taught that it is bad.

18:15:49 I've thought quite a lot about this conversation, and why I felt the need to even ask if he thought pain counted.

18:15:55 Maybe I think pain is only deviant versus white men.

18:15:59 I think about the way is time and pleasure and illness continuously mark my body with pain, pain for this body is not aberrant or rare, though.

For me, It can also be exciting challenging and relieving the pain I choose that is.

18:16:16 I also think about Nicole's talk with Mika Albornoz for the art book fair about getting tattooed, and how pain you choose can still be surprisingly painful.

18:16:25 Last week Cassiel told me my thesis is about guts.

18:16:29 She's been helping me take a deeper look at my writing and we were talking quite a bit about specificity, a word that haunts me because of how much I've struggled to attain it in my work, like I'm bullseye adjacent, like I'm forever circling the drain. circling

18:16:43 the drain is one of my favorite metaphors, by the way.

18:16:49 I was talking about the body, my body.

18:17:04 I was gesturing to my round soft body and swirling motions, talking about all of this stuff inside of it, and how I'm curious about the ways my relationship with what's happening inside of it could mirror my relationship with everything else.

18:17:06 And she was like, it sounds like you're imagining your guts.

18:17:12 Like I'm imagining blood and guts and cells moving around, like I need to be talking about my bile and my shit and



Mika Gael Albornoz, *Remembrance/Recuerdo*. Nico Fontana, 2021.

my sweat.

18:17:21 Sometimes I think this is hard for someone like me who grew up in an environment the things of bodies like sentient beings swirling around and silks.

18:17:30 Maybe my specificity is the way sweat feels when it's dried on your skin sticky uncomfortable.

18:17:37 I think I've been relating to specificity as a metaphor for attainment or enlightenment and for that reason have constructed a complicated relationship with it.

18:17:46 I want it, but there's some refusal there are some resistance.

18:17:50 Maybe my specificity is pain I can choose sharp searing unnecessarily difficult and surprisingly painful.

18:18:00 Maybe my specificity can also be swirling silky guts.

18:18:06 I've been thinking that maybe I've been trying all this time to craft my guts as a divine presence, sort of like Emma Thompson in *Angels in America* appearing to me in bed, an imposing and terrifying albeit majestic messenger.

18:18:20 But if my guts are indeed divine. I have a feeling they're more like Alan Rickman as the Meta Tron in *Dogma*, or that one Angel giving Tony Danza a neck massage in *Angels in the Outfield*.

18:18:32 The point is not to share my meek pop cultural references with you though they are sort of comforting.

18:18:37 I think it's more that I don't understand my point of reference anymore, and sometimes this kind of haunts me.

18:18:44 Maybe the haunting is my bile.

18:18:47 It's like when Neil Young sings "I guess I'll call it sickness gone."

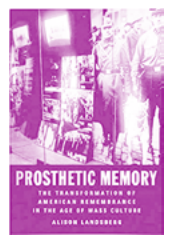
18:18:54 It's just a long song



Alicia Santacrose performs eurythmy in Taos, New Mexico, 1977.



Original pen and ink drawing by Rudolf Steiner with different angles of hatching representing different colors.



Alison Landsberg coined the term "prosthetic memory" as "memories that circulate publicly; that are not organically based, but that are nonetheless experienced with one's own body—by means of a wide range of cultural technologies."

18:21:39 Um, well discussion of this and like any, any thoughts that y'all want to share open obviously to everyone in the room but maybe we can kick off with my committee and sort of let the conversation go from there.

18:21:52 Whenever y'all feel ready.

18:22:06 I feel like we talked a lot about last spring, but could you talk about your relationship to letter writing.

18:22:26 Yeah.

18:22:30 I mean I love to write letters for variety of reasons and usually like these letters or emails, if that's important.

18:22:38 And I think it's like, it has a lot to do with sort of passage of time, I feel like letters are like kind of a generative way for me to write because it like lets me be sort of in this sort of present moment, and like, there's a promise of potentially
18:22:57 another letter in the future. And so you can kind of like let, let, right now be the sort of guiding the guiding narrative.

18:23:29 Yeah, we've exchanged some letters back and forth, so I don't know if you can speak to that at all either but yeah i mean i feel like
18:23:33 writing a letter in an email form feels so different than writing an email.

18:23:40 In terms like pacing, or just allowing yourself to slow down, I think when you started sending me letters, you said, you don't have to respond, but it would be great if you responded and it can be months from now.

18:23:57 And I think that's sort of slowness of conversation
18:24:03 is something that I've reflected on with with your letter writing or with your writing in general, that it seems to kind of

18:24:16 It doesn't have it doesn't necessarily have a rhythm right like it kind of. It allows itself to sort of flow.

18:24:35 Can I ask about the image, huh.

18:24:35 From Eileen Rae Walsh (she/they): it waits for a return but is willing to never get one
18:25:17 From nicole killian ^^^^

18:24:39 Yeah. Do you have a specific question or you want me to just explain it?

18:24:44 Oh, um, I guess I'm not necessarily looking for an explanation, but maybe like can you maybe talk about the pairing of the reading and the image?

18:24:57 Yeah. Um, I kind of wanted like I was just like thinking about the dynamics of the Zoom Room and, like, wanted to, like, to just like create a sort of like an ambience I guess that was like about sort of exiting the room, you know, zoom, zoom, especially
18:25:21 when you have cameras on is such a like self conscious place and you know we're all kind of looking at ourselves and looking at each other and.

18:25:31 And I just like wanted to just like also part of the event itself I just like was trying to situate comfort so much and I wanted people to be able to listen.

18:25:43 And like be able to walk away from the screen or, you know, you know, do whatever you need to do it's not about like staring into this image, like, you know, intensely.
18:25:53 You could look at it or not. I also full disclosure, made this in the middle of the night when it was really dark outside and so at the time it was like meant to be this sort of warm glowing light.

18:26:06 you know a little bit more of a like loving connection with the screen instead of, you know, the sort of harshness of it.

18:26:13 But now it's like daylight savings time and super light out so it didn't quite have the same effect but that was the intended goal.

18:26:29 Julia, I just, I just wanted to say that, um, I would really love to actually have the experience of reading more of your writing because it seems to me to be so metaphorically rich and just to kind of circle back to Nicole's question for you about letter

18:26:48 writing and their comment about kind of the pacing is that it strikes me that letter writing also allows you that opportunity to kind of deliberate, over, over a metaphor over a very kind of specific relationship that you might have with the person who's reading the letter.

18:27:11 And it strikes me that also that you seem to have kind of tried to, to some extent kind of create that experience for us also by putting a piece of your writing in the chat right to kind of give us a moment to really kind of sit, which is I think something

18:27:37 that letter writing does that gets kind of

18:27:32 lost particularly kind of in a, in a moment in which we are also kind of constantly in sort of rapid communication with a lot of people. And so I just wanted to, I don't know if you have thoughts about that but I just wanted to sort of offer that observation.

18:27:53 Yeah, I don't know, I mean I was trying to. Part of the reason I put that in the chat is because actually I practice this a few times and every time I read that part I burst into tears.

18:28:04 But I think it's also like, I don't know, a lot of this is like super responsive to this format of like being on zoom and,

like, the way that sort of timing intention can feel or like timing can feel so tense on zoom.

18:28:20 You know silences feel really like noticeable and uncomfortable and, you know, like the sort of gap between, I was mentioning this like, I forget who was talking to this, talking to you about this but the gap between talking and listening and these spaces

18:28:36 can feel really intense and these types of transitions can be, for me, particularly hard. And so, like, trying to create kind of like a, like a middle moment to to move.

18:28:52 Move out of listening or just like sitting with, with the screen.

18:28:57 felt important.

18:29:00 But yeah, I love that. Thank you.

18:29:17 From Julia Dann (she/her): shoutout to cassiel

18:29:14 Hi. I really enjoyed hearing about your guts. And I wrote on this line that I enjoyed when you said something along the lines of, to craft my guts like a Divine Presence.

18:29:27 And I was kind of thinking about that in relation to the image.

18:29:30 How you know the image feels kind of the theory oh maybe but also feels like gut, see or like bowel ish or something like that. Um, and I also appreciated that like in the way that you're kind of like unraveling.

18:29:47 These thoughts with us, it feels like a live disemboweling,

18:29:54 yeah, this kind of like this.

18:29:57 Almost in talking about pain, talking about this like active like kind of pulling out and just like letting the thoughts kind of like land where they are, yeah it was, it was just was, I really liked the, the format and how it kind

18:30:15 of resonated with this
18:30:18 Like, discussion or
thoughts about guts.

18:30:24 Thank you.

18:30:25 Yeah, I mean I was
thinking about, I was thinking
about the sort of active
processing which is like the
majority of my work I think is
that is like the the action that's
happening, and within the
workings it's like trying to make
sense of things and.

18:30:43 And so, like, trying to
trying to like work through this
almost linear process of like, like
digging deeper, deeper, deeper
like it felt and and also like never
really hitting the bottom like
never really getting all of it or
getting there and kind of
18:31:03 like getting, like I felt
like I got lost.

18:31:08 And I kind of wanted
to like leave like let that be or
like leave that.

18:31:14 And like, yeah.

18:31:18 I mean this is a draft
obviously like I'm going to
keep working on it but as like a
structure like the sort of the sort
of.

18:31:28 Yeah, like the pulling
out.

18:31:31 What sort of important
to Yeah.

18:31:34 On that note, I'm also
curious to know, or like see
what you're writing would look
or sound like when it kind of just
like meets those moments of, of,
like perplexity about how to, you
know, continue the process of
pulling out or like the pain
18:31:56 that you encounter,
you know, in that moment and
I think I'd be really interested in
seeing that like appear formally
in the writing itself.

18:32:06 Yeah.

18:32:19 Yeah, that sounds
terrifying! I mean like it was a

it was a painful thing to write.
Um, and so I think that's also
part of it is like, yeah, maybe
like thinking about how I can
represent that to like those
moments where you hit a point
and like, Eileen,

18:32:28 I feel like we've talked
about this quite a bit, but like
those moments where you
hit a point where you're like,
Ooh, this is like this is a little
too much, like this is a little too
hard.

18:32:38 Or this is a little too
painful, or this is surprising me
how painful This feels even
though I've done this before.

18:32:47 Yeah.

18:32:49 I want to, like, in
that moment or conversation
mentioned, the way that you
spoke about how my specificity
is maybe dried sweat.

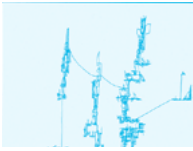
18:32:59 And to think about that
in terms of like the specificity or
clarity can't come until after a
great release and until after the
sweat and thinking about how
you set up a moment for all of
us where I feel like I was allowed
to not really sweat, how I would
18:33:17 present or how I would
be in this space. Today, like I
was allowed to kind of not feel
that anxiety or anxiousness and.

18:33:31 So think about how
you set us up for that. And like,
maybe how you won't have
clarity about this thing that's
happening now, until after its
stride, a little bit, but what might
it mean to kind of go back and
write about the dried sweat after
as a way

18:33:46 to not put yourself
through the pain constantly have
the guts, but to have a kind of
moment of reflection on the
dryness, maybe, I don't know.

18:33:59 Yeah, I mean, for sure.

18:33:59 From Anthony: <https://www.wavepoetry.com/products/prose-architectures> keep thinking about renee gladman



On Prose Architectures: "ink drawings that regard language as an exposed nervous system, uncovering the moment whereby... the act of writing narrative can be examined from bodily movements."

18:34:04 Oh, oh, I have a quick question.

18:34:08 I was just wondering if you could expand like how, like the ideas of abolitionist work or abolitionist ideals like connect to your, your work in this piece.

18:34:19 Yeah, I mean, I think, I think that I was just starting to get there at the end and this part, this part about

18:34:29 dreaming.

18:34:31 I think feels like really like the next sort of part or, or a way of like moving into that moving this work into that space, which is like a lot of the texts that I've been reading specifically like the research that I've done and spin specifically within

18:34:47 utopias and how you know you have to kind of like imagine something that's never existed in order to like put yourself into a place of like thinking about how things could be better, and spaces that do exist and.

18:35:04 and it's beginning with like this word.

18:35:21 Also that I did with did last year around like developing a utopia, or that that builds shared language, specifically across like a sort of like neuro diverse space.

18:35:29 And like a language of of like sharing and care between like.

18:35:37 Specifically, it's me and my brother, who I don't believe is here.

18:35:41 Who was autistic. And a lot of like this language and that and that sort of framework is coming from that work.

18:35:51 Sort of dreaming dreaming different futures.

18:35:56 And so I was trying to think about a lot of my work also like tends to have sort of forefront collaboration and community and, or at least it's

something that I've care very deeply about and I'm thinking about like, as I'm like, in this process of like

18:36:13 disemboweling or like gutting myself, that there are like these moments where I see like that it's not just my guts or it's not just like my insides aren't just comprised of me.

18:36:25 And like, imagining like, yeah, maybe my guts are where my dreams.

18:36:33 Swirl into yours is like a start at me starting to articulate like how I'm envisioning sort of like bringing in abolitionist thinking into, like how I work in, and right.

18:36:49 I love that. Thank you.

18:36:52 Thanks for that question.

18:37:15 I have a question Julia. Are you hopeful or afraid of the time when you can leave the confines of your apartment and your space where you're by yourself.

18:37:29 That's a great question Roy. Actually I have a bunch of writing that I've done that I've shared with some of y'all about this and Nicole and I actually had a really great conversation about this recently about that I feel kind of like a strange

18:38:02 sadness about it, like obviously I'm really excited to hug my friends in a bar, and, you know, feel a little less fear or like apprehension about being around other people in public but, um, I think I feel a little bit of sadness, about all of the things 18:38:06 that we learned how to do

18:38:10 in this space and yeah like I guess how much like leeway I had for dreaming.

18:38:16 And I think just like generally like the empathy and

patients that we all like seem to have developed with each other in a way that I've never experienced personally before like, just like an ability to be like, yes like be where you are like this like

18:38:31 know your true capacity, everyone else's expectations of you are not important. Like, you should know like I respect your ability to like bow out, or say no, or do it differently.

18:38:44 And yeah i mean i hope that that we can sort of hold on to that.

18:39:01 This sort of urgency of of that kind of empathy.

18:38:57 So it doesn't tie a bow around this work, once you walk out.

18:39:01 It lives on.

18:39:03 I cannot imagine a world in which this work ever has the bow.

18:39:10 it's, like, it feels so messy to me.

18:39:26 Yeah, I mean I guess like the work is responding to like this time definitely but I think that it's like idea is that it's also developing a framework for thinking that, that, you know, that could spend a lifetime where at least that like

18:39:41 gives me the tools to like, continue to adapt over many years. And so, you know, my ability to like, like I said like think into this space or read into this space or write into it.

18:39:57 You know, and sort of adapt and fluctuate, yeah, with 18:40:04 all of it.

18:40:09 I love talking about this with wings on and I just have to say everybody should.

18:40:20 Hearing this, Julia.

18:40:23 This reading, most of which I hadn't heard before making me think of pain as

something that we experienced both physically and also mentally emotionally and you're talking about that and the pain, the bodily pain of tattooing and piercing and then also

18:40:41 the emotional, mental pain of loneliness and isolation.

18:40:46 And I'm wondering like is there room for pleasure in this discussion, or is there, as you know some another sensation that we experience, physically, and also, mentally, emotionally.

18:41:00 Is there room for that in this discussion or is there like a real intentionality to not be talking about pleasure.

18:41:07 And in talking about, you know, guts and like gutting yourself, it seems like it maybe walks the line and.

18:41:16 And maybe, I don't know, what do you think?

18:41:17 I mean, I kind of was trying to get at pleasure in the beginning, and, and that there is also like a distinct pleasure in the writing itself, like sort of grappling with, like, holding my guts.

18:41:32 But there is also something almost erotic about it, in you know the work itself, which like was like painful for me to write also made me cry bunch, and like, you know, there is like also like a sort of pleasure and that like the pain

18:41:46 you can choose as pleasurable.

18:41:50 And, there's like a lot that derives from like a sense of desire and

18:41:56 like longing, both of which are also like, I think, at least for me, I think of them as being pleasurable experiences, even though they're also sad.

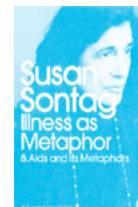
18:42:08 And so, and like that there is some pleasure in sadness, I think. obviously sadness is a big word, and like there are lots of different ways to

18:39:16 From Eileen Rae Walsh (she/they): a welded bow with lots of room

18:39:56 From mariah barden jones (she/they) to Everyone : slime bow

18:41:11 From Connor Stankard: cupid's bow (and arrow)

18:42:02 From Roy McKelvey: Sontag's "Illness as a Metaphor" is, of course, a good reference...



Beyond the superficial, the considered phrase, "It feels right to me," acknowledges the strength of the erotic into a true knowledge, for what that means is the first and most powerful guiding light toward any understanding. And understanding is a handmaiden which can only wait upon, or clarify; that knowledge, deeply born. The erotic is the nurturer or nursemaid of all our deepest knowledge.

—Audre Lorde, "Uses of the Erotic"

18:42:18 From mariah barden jones (she/they): thinking about in yoga how a resting position is oftentimes with your hands on your stomach

be sad and feel sad,
18:42:18 And not all of them are pleasurable, but I think that
18:42:29 I would like to spend more time with that way of writing through this, because the pain and the pleasure,
18:42:42 In this case, are quite intertwined.
18:42:47 And it's, yeah. I don't know if that answers your question.

18:42:52 Yeah.

18:42:56 It makes me think a little bit too about how Julia You and I have been saying out loud together, as we've been meeting but laughing while doing so, like, "ouch, ouch."

18:43:11 that kind of like threshold for you.

18:43:13 Yeah, I mean I wrote this on I think Tuesday, or I started writing on Tuesday, and I was like having a major moment in my body and it felt urgent like I had things that I wanted
18:43:27 to like get down on paper and, but I was also just like the whole time like "ouch ouch ouch ouch," but it was like it felt good.
18:43:35 I don't know.
Yeah, there's sort of a sort of reciprocity, I guess.

18:43:45 Yeah.

18:43:42 From Eileen Rae Walsh (she/they): -5 to positive 5

18:43:47 I mentioned this to Eileen that my therapist said that
18:43:52 If you're thinking about your like your emotions, in the space of like positivity or negativity, as being like, positive five or negative five, she said that the healthiest place to be technically as a negative one, where you're just like a little bit sad.
18:44:10 Just like feeling a little bit of longing, or a little bit lonely because, it creates this sort of optimism,

18:44:23 From Eileen Rae Walsh (she/they): desire

18:44:19 like, a little bit of momentum.
18:44:23 and it like you know getting I'm bipolar so like getting, you know too far on like either side can be tricky, because then you start to not be able to kind of like swing, or like fluctuate in ways that feel like controllable.
18:44:41 I think control is also like a big part of a lot of this work too.
18:44:46 But that negative one, that like little bit of sadness, is the best place to be.

18:45:15 From nicole killian: all are welcome to talk in the GDES space <3

18:45:02 Hi, we can all participate right? I'm thinking a little bit about like the image and presentation, and like, kind of the images that you were building, and the reading and like fantasy you're presenting with yourself.
18:45:21 I'm just curious to know a little bit more about the figure of the angel that you've been using it was kind of prominent in the writing and.
18:45:32 And yeah, I want to know more.

18:45:34 Yeah.
18:45:37 It kind of started with my brother,
18:45:41 who is like, you know, very, very special some of you know him he's a very special person.
18:45:47 very like
18:45:53 just very magical like there's just such a sort of like passing between like what's between like material and immaterial with him. And so he talks a lot and like references angels a lot in in like tends to speak.
18:46:10 I think pretty metaphorically or like think of things in those terms and I was really inspired by this, and he and I in our work together and he and I collaborate, he really liked positions angel as like a

sovereign sort of royalty,
18:46:27 as being this sort
of like archetype of moving
between like passing between
worlds, and usually as like a
guide, but always transient, and,
and I'm just like very inspired by
that for a lot of reasons because
I like resonate with being
18:46:46 like on the move.
I resonate with, and being
transparent in us in a way,
18:46:54 in a way, but I just
appreciate sort of metaphor
of the guide, because I think I
have like a bit of a like searching
processing way of working and
like being in the world and.
18:47:09 And like, it's something
that I just began to latch on to
as like a bit of a like creating
a guide for myself, creating
like this other thing that that I
could use as like a weight like
something to follow or like a way
to guide me.
18:47:26 If that I'm still I still
feel like I think a tad hazy on it
ultimately which I also really like
that I'm like in the process of
developing my relationship with
this metaphor, too.
18:47:40 But that's like the
starting point.

18:47:44 Yeah, thank you.
18:47:45 Thank you. Yeah,
I mean also like, sort of like
aspect of like the confessional
like you being in front of all of
us and telling us like sharing
your writing, just made me think
about like going to sleep when I
was a kid, and kind of talking to
my ensure
18:48:04 that kind of thing.
18:48:06 Like you have like this
moment of connection where
you have like this direct line
with your angels the one that's
protecting you.
18:48:12 I was just thinking a lot
about between like that feature
and image of like Angel and the
whole aspect of like confessing

are talking.

18:48:23 Yeah actually now that
you say that I feel like I kind of
have that, like a hazy memory
of that too, like, I had a bed
with with like bed posts like a
bedroom with posts on it and I
would like imagine like an angel
or like something like sitting on
on
18:48:39 like my bed posts like
on the, on the corner of it like
just keeping watch
18:49:03 the ad promised a cat.
I don't know if you saw but I
just didn't want this to be falsely
advertised this event.
18:49:12 So, there you go.

18:49:09 From nicole
killian: CAL
18:49:12 From nicole
killian: CALPURNIA
18:49:20 From mariah
barden jones (she/
they): the ad
PROMISED a cat

18:49:15 Speaking of angels.

18:49:18 Hardly.

18:49:25 I think what's
interesting as like, you are
speaking about angels too.
18:49:32 And like, work that you
didn't show but the structures
you're working on now, and
talking about, sort of like how
Lauren gave you a book titled
Support Structures, and thinking
about sort of like the angel also
as this archetype of like spiritual
18:49:49 support structure.
18:49:58 But then like also just
like, you know, laying in bed and
and thinking about the angel
for you, which is like a, maybe
like a reaching connection but
it is interesting thinking about
like the support structures that
you're, you're building
18:50:14 and having things sort
of like rest on or balance on like,
or almost touch other forms on
as this sort of like framework
or support for things to sort of
manifest.

18:50:28 I was picking up on
that too and also we're talking
about it like an angel but also
they're wings, these are like



18:50:55 From
nicole killian :
the promise of
flight

supporting wings. It's strange to see wings folded up to me, right, i mean it's like the implication is that they're going to take

18:50:45 you away, like, I keep thinking about this way of talking that it's like this openness to getting lost and just being able to kind of like the slowness.

18:51:02 But, and then it's like what are the markers, like you know, what are the moments in time that you decide to like, this is the moment that I will reflect upon that.

18:51:13 I mean, just it's like that's like when the wings closed right it's like it's like the resting moment before like it happens again. And I, and I just wonder it's kind of.

18:51:25 Yeah, I guess it's not a question but I'd like to see the wings like sort of like in this image, like, fold it up, and it's like what is going to happen like, when this expands and I suppose that comes into like the structures that you're making like

18:51:41 there.

18:51:44 I've seen a sneak peek thankfully, but

18:51:48 you don't want them to look

18:51:52 like they're seamless, right, like.

18:51:57 So, I don't know I'm just like thinking about the architecture of the wings and like maybe how that comes together with like this steel that you're making like as an expansion, like the implication of like moving on to the next step but also like this

18:52:10 is the marker of this moment now.

18:52:14 That's not a question but,

18:52:31 yeah, if you've thought about them as wings.

18:52:23 Well we are talking

about. For those that are like super familiar with some of my, some of the work that I'm doing for thesis.

18:52:33 A lot of the thesis show is going to be sort of like a material, sort of like material research and exploration of like a lot of these sort of topics.

18:52:47 Through these sort of like steel are mutters that have like plexiglass shapes that hang from them that like are also a result of my drawing practice.

18:52:58 And I like we were talking a bit about like why do they need to be closed or why do they need to be like presented in the form of a frame and, like, could they begin to take another, another form or another shape, and could they connect you know in different ways to themselves or to other parts. And so, yeah, I think that like thinking of the metaphor wings is so good for that, for sure.

18:53:28 I'll just start wearing my wings to the studio.

18:53:33 Yeah, I feel like James will will understand fire hazard or something.

18:53:38 I don't think I can weld with wings. non OSHA.

18:54:02 The piece that you read to us today.

18:54:06 Do you write that with the intention of it being for a reading for an audience, 18:54:14 or is this forum, a requirement that you read it for an audience.

18:54:25 Hmm. You talked about, you talked about letters earlier, you know the the writing for a specific persons and audience of one.

18:54:34 So I'm wondering about the idea of, and you read it to us.

18:54:41 Do you write for a

18:53:27 From
mariah barden jones
(she/they): i'm
also thinking about
like the frame of
the first plane? or
even just gliders -
mainly just support
structures and a
little fabric

18:53:37 From
Eileen Rae Walsh
(she/they): WINGS
ARE NOT WELDING
SAFE

18:54:16 From
Andrew Walsh-
Lister: tatlin's
ornithopter



general audience for people to read this work who may not know you.

18:54:50 Yeah, I'm actually that's been a bit of a struggle.

18:54:57 And I'm like, so intensely in this environment that I've been writing for it into it and I actually like really don't want that.

18:55:07 And so, I, I like I'm having to kind of like, sort of pull myself out of it and figure that out because I feel a little like like my head is in the sand.

18:55:23 In a sense, I mean, part of the question is what form does the writing take, you know, is it does it live in its reading and its public performance.

18:55:32 You know, does it does it have a life, independent of the performance or of the reading.

18:55:40 Yeah, an author writes a book and puts it out in the world or, and you know, a poem.

18:55:46 And it's consumed by people without the control, right of the, of the author.

18:55:54 Yeah, this will be part of my thesis book.

18:55:58 And I mentioned in the beginning that it's going to be a first, the thesis book will be a first person narrative.

18:56:08 And so writing through like the, a lot of my research and like thinking and living and talking through these sort of narrative experiences.

18:56:33 I was just gonna say that my question was similar I was wondering where this lives after the zoom call.

18:56:38 But I also appreciate it what Roy brought up about, you know, how like we're kind of like, receiving this text within this format.

18:56:51 And you know what,

I appreciate about this live reading is that we're kind of locked in to it in a very time based experience that that you know if you're reading from a text book.

18:57:06 There's much more freedom as a reader to go back and forth or to pause and this feels very much like we're kind of, we have to go into your own pace. And I think that I think that there's something, you know, interesting there especially, maybe if you're,

18:57:23 you know if you have any anxiety about sharing this with people that you don't know but about, you know, kind of, and I think something happens with similar happens with video when people get locked into the pace of the video and don't necessarily video

18:57:41 video work you know if it's in a screening or, you know, projected somewhere. Um, so I i think that that's just something to consider.

18:57:49 About Yeah, though, how, you know, a reader or listener might receive the work space done.

18:58:00 Yeah, that, that context.

18:58:05 Yeah, that's a good point.

18:58:07 I mean, I like, I feel, I feel, I feel comfortable sharing it. Obviously, here I am.

18:58:17 I, but I do wonder about that. That's sort of like I created a performance out of it.

18:58:26 You know, there wasn't just, it wasn't just a straight read like there are things that that were constructed to, to allow it to be the way I wanted it to be.

18:58:36 And so yeah I mean it will be presented in this book and like maybe thinking about also how that can potentially like translate into, into the text,

18:55:31 From mariah barden jones (she/they): wright flyer - https://upload.wikimedia.org/wikipedia/commons/thumb/f/fe/Wright_First_Flight_1903Dec17_%28full_restore_115%29.jpg/2560px-Wright_First_Flight_1903Dec17_%28full_restore_115%29.jpg



18:58:11 From mariah barden jones (she/they): wright glider - https://upload.wikimedia.org/wikipedia/commons/0/0d/1902_WrightBrosGlider.jpg



could be interesting for sure.

18:58:50 I was thinking too about how you chose to read us, and amount of text, which had its own experience but then you also chose to paste text for us to read in the chat and like maybe you could speak about kind of differentiating between what we can keep

18:59:06 in the chat to kind of keep rereading that you wanted us to meditate on that as a reader versus us being immersed in listening to the parts that you shared like what was different about those two things, maybe for you.

18:59:22 Well yeah, I mentioned that that that particular that particular little bit,

18:59:27 I've tried reading out loud multiple times and I kept bursting into tears.

18:59:32 And so it was just like, maybe too vulnerable.

18:59:36 like I could have cried for you all,

18:59:40 and I chose not to.

18:59:41 So there's that.

18:59:45 And, and that maybe it felt private, in a way, which is funny like this chat is public, but it also like the, I guess the privacy I'm referring to is like sharing my voice and my, like the sort of emotion behind it and like choosing to keep that for 19:00:02 me.

19:00:06 In this particular moment, the space.

19:00:48 I don't know I lost my train of thought was talking hope that makes sense.

19:00:53 No, totally. It makes me think about how you might approach, the kind of legibility or secrecy of those moments in the thesis book of when things feel like too hard to share, like maybe that those parts have a different treatment or approach

and the Writing
19:01:09 somehow.

19:01:11 From Cordylia Vann: fragility

19:01:18 From Nat Pyper: seconded

19:01:13 Yeah.

19:01:18 in the last couple weeks, and like talking about the thesis book,

19:01:27 And just like exploring fragility or like, a lot of the work like the material work for the show is like about about fragility and sort of like we're making these, these parameters that kind of wobble and are like a little like make you a little

19:01:46 nervous, like they might fall over.

19:01:49 And so, you know, there's also like, yeah, potentially like trying to think about how that

19:01:59 comes out in the writing or like how that that moment of tension maybe of like fragility to the point of something like breaking or, or maybe like the breaking as a transcending because you're like, sort of breaking through to the next place.

19:01:55 From Eileen Rae Walsh (she/they): i'll share mary ruefle's essay on 'secrets' with you... maybe something in there

19:02:44 From mariah barden jones (she/they): a bird's hollow bones

19:02:53 From Andrew Walsh-Lister: + simon fujiwara, fabulous beasts (shaved fur coat pieces)



[Fujiwara's] exhibitions and projects often function as invisible structures in which players - family members, real-life friends, historic figures - and events past and the future cohabit and interact generating scenarios in which the real and the imagined are no longer distinguishable.

19:02:31 I'm even just like in the materiality of like wings I think are like super fragile thing. So thing between, you know, birds taking off in flight and them staying on the ground or falling from the ground, and even plexiglass is super fragile plastic.

19:02:48 It's like so easily fractured or scratched it, like if to clean it with special material.

19:02:54 Because the surface is so sensitive.

19:02:57 So I think that that's like, Yeah, super fascinating to hear you talk.

19:03:06 I think about how well I always really appreciate the like, maybe we could call it para text or instructional or skeletal texts that are around the pieces like the email that you sent out like

introduces and frames this like
in other times, you'd
19:03:25 like reflected on
them with a kind of email, text
afterwards.
19:03:32 And
19:03:32 the same way in the
vein of like how, if these become
texts in a book like and you're
thinking about capturing the
likeness of it. Like I wonder
where those things live as
well, because they're always
physically so much care and
attention and openness,
19:03:47 like, and like I just
always enjoy those texts
so much, and I'm like what
happens to them, are they just
an email on that so they serve all
the instructions are they pieces
in themselves.

19:04:03 Yeah, it feels like
there's, like, there's always a
little bit of ephemera and I think
it's, it's like, maybe like a bit of
an insecurity like wanting to like
set everything up perfectly or
like a control thing like I want
everything like, I want to make
19:04:16 sure your expectations
are like met like set and you
know what's going to happen.
And I want you to feel like taking
care of or like, you know, there's
like always this feeling of like, I
need just to like give a little bit
more or create, or like, maybe
19:04:29 it's just like helpful for
me to like set the tone or create
the space before hand, sort of
like a staging.
19:04:40 But yeah, I mean, it's
definitely coming from a place
that.
19:04:44 But yeah, I feel like
there should I could, I should
hold on to them in some in
some way and
19:04:51 find a way for that to
be part of the book to I think
that'd be great.

19:05:14 I don't really have

a question, but I did want to
share like something about this
experience for me anyway.
19:05:21 The presented image,
took on like so many different
moods for me as you read.
And, you know, the forms in
the image and your writing both
allow for that specifically, and
then experienced what you
intended, you know, coming out
of that, then passive listening
19:05:43 sent some sensation
to like read your, your closing,
which in itself is really powerful.
19:05:48 But I was glad that I
still have the image, open on
the side, as I read that last part,
because it was so powerful
together and it almost had the
image take on this new this
even, like, it reached another
level for me transformation, you
know like, circling
19:06:09 swirling guts into
this like community of winged
creatures holding each other or
something, and I was so glad
that I had it open on the side, as
I read what we're really powerful
words at the end, and I was
just curious if anybody else had
similar different
19:06:27 experiences there but
it's not we're sharing.

19:06:47 From Julia
Dann (she/her):
thank you <3

19:06:55 I had something that
I don't know if this is if this will
be like productive or if this is like
something that you wanted to
talk about.
19:07:04 but I've been kind of.
19:07:06 I've been holding on
to like, and partially because
I think we've had a bunch of
conversations about this but the
cowboy or I'm like wondering
where the cowboy also sits
in relation to like be like these
metaphors that you set up, if
you want to talk
19:07:20 about it, if that feels
valuable but I've been, I've
been sort of like, as we've been
talking about angels and wings

and all of these things like the idea of the Cowboys, and like what role account workplace has been sort of like lingering there.

19:07:37 So I don't know if you wanted to talk about that.

19:07:42 From mariah barden jones (she/they): u can be an angel AND a cowboy!!!!

19:07:41 Yeah, I mean, I like the cowboy is another guide.

19:07:48 And I don't. Yeah.

First of all, you can be an angel and second of all, yeah I know the cowboy is a guide and I don't entirely understand it yet I think the cowboys and more problematic guide for me.

19:08:01 And I like, I'm interested in, like, exploring sort of, like, some of the problematic for me like in my like journeying and my work.

19:08:12 Just because like I think of the cat like the way that I have the metaphor of the cowboy in my head constructed.

19:08:20 Now, which is a bit vague is like quite fraught with like a lot of different kinds of things having to do with strength and stillness and sort of physical prowess and sort of a bit you know ability and also like you know there's a lot of.

19:08:43 There's a lot of like, sort of, yeah masculinity like there's also some like fucked up stuff. I mean, I don't know, I haven't thought about it too much, which is why I like dropped it in there.

19:08:56 Almost as like a promise to myself that maybe this would be a moment for me to like spend time with that. And, you know, in the next month or so while I work on this, but that it does feel quite elusive to me because there's also like a lot of like already

19:09:11 like established and loved mythology around cowboys that I'm kind of trying to make my own.

19:09:21 You know, I don't

19:09:15 From Lauren Thorson (she/her): How to set the rhythm(s) of reading throughout your thesis book ... -slow glide of a flying- vs. -riding a horse like a cowboy-

19:09:19 From Eileen Rae Walsh (she/they) : (not relevant any more maybe but just copied this from MR) "every time i read a poem i am willing to die, insofar as i am surrendering myself to the mercy of someone else's speech, and i do not want to die in the presence of someone else's vile corruption of feeling. you are supposed to be preparing me for my death. do not misunderstand me: rage, sadness, uncertainty, discomfort, awkwardness, resignation, and lament are subjects of a great many poems i am very willing to hear, as are poems of joy, surprise, delight, and tenderness, as are poems that renounce emotion in favor of a detached observation of the outer world or indulge only in an exploration of language itself, all of them poems of the wandering spirit in search of an unknown finality, in search of a secret."

19:09:29 From nicole killian: yes lauren
19:09:30 From Eileen Rae Walsh (she/they): lauren yes!!!

know, it's like, Um, but yeah I think it presents sort of like another guide that feels like. Quite flawed, that I don't want to like that I'm like very that's like very sexy and like I'm attracted to it but it's also.

19:09:38 It's got a lot of stuff going on that, that feels like words like part of the part of the work of me me me unpacking that feels like part of the word.

19:09:55 I'm Lauren I, I'm glad that you said that also because I was thinking about, I think I was talking to you about this Cassiel but I was thinking about rhythmic writing and like that like sometimes, sometimes like I'm more like attached to the rhythm of the

19:10:13 writing then the meaning or, or even the words like that I write in sort of a rhythmic way.

19:10:21 And I don't even know if it comes out as much and reading it out loud as it does to me when I'm writing it but that like there is some sort of meter, that's happening in my head.

19:10:32 That's sort of like long medium short, long medium short or something that like feels, I feel this like attachment to it when I'm writing that I have to be.

19:10:43 I'm almost I almost care more about that than anything else,

19:10:48 which is a control thing.

19:10:50 Well I very much like feel that when you read it as well. I mean like what they're talking about. Portions of your writing that you were reading and then asking us to like read.

19:11:02 I like the way that I've read your writing is at a very different rhythm right.
19:11:07 And it was like upsetting that I couldn't like emulate what I was hearing

before because it was so like.

19:11:14 It just seemed more natural.

19:11:16 So I'm like wondering, about the rhythms and how to set it in an audio. I don't know, I always like to hear you read.

19:11:41 audio books are in right now.

19:11:46 Yeah, I mean I did like this. Some of y'all tuned in, but I did like a, like a weekly ish zoom reading where I just like pick a text and read it out loud and I didn't really like part of the part of the point of it was to like read almost against comprehension

19:12:06 like it wasn't about understanding the text.

19:12:11 And sometimes I would feel like when I was done like I had not absorbed, like, almost a single word that I had just like read and like appreciated language, and like the sound of of words coming together and stringing together in such a way and yeah it
19:12:25 was sort of the rhythm of it that I actually was like most attracted to, in that experience and so it wasn't about like, let me read you something and then you'll understand it and I'll understand it and we can all say that we've read it.

19:12:38 It was just like, I just love the sound reading out loud, and I like the way I like the way it feels to read out loud, like it's like in my body, I guess.

19:12:48 And so, yeah, I mean I think that's like, that's kind of part of it.

19:12:56 I don't really know how else to explain it

19:13:31 I'm really resisting finding some metaphor for you, wearing wings and also sitting on the ground right now.

19:13:41 I'm going to resist.

19:13:42 What would it be?

19:13:48 I don't know, what would it be Julia, I don't know. I only think of things with wings is being in the air,

19:13:56 really see things with wings sitting cross legged on the floor

19:14:33 I'm trying to think of I have any questions for y'all.

19:14:37 So we're almost an hour.

19:14:51 I have like a million questions and none of them have words that make sense.

19:14:56 I feel very curious.

19:15:16 Everyone unmute.

19:15:19 Just so awkward.

19:15:23 Here.

19:15:29 I wish zoom allowed us to hear like many, many mics at once, instead of choosing one.

19:15:39 I can hear the trombone player of Richmond, through my window right now.

19:15:45 It's so beautiful. I wish you guys could hear it.

19:16:03 Well, thank you all for like, I mean, if people have more questions feel free to ask them, but, you know, while we're if we're still thinking, I'll just say thanks for, you know, being generous with this writing obviously it's like pretty, pretty personal.

19:16:20 But I like was excited to share it with you all

19:16:36 Thank you all for your presence. Thank you.

19:16:47 Thanks Julia. Thank you. Thank you. Thank you.

19:16:57 Thank you.

19:16:58 Yay.

19:17:02 I'll save the transcription and the chat for you.

19:17:07 Okay. Amazing.

19:11:31 From mariah barden jones (she/they): me TOO
19:11:36 From Nat Pyper: second audio
19:11:38 From mariah barden jones (she/they): i love when u read our homework to me
19:11:45 From Andrew Walsh-Lister: <https://poetrysociety.org.uk/the-politics-of-delivery-against-poet-voice/>

"This is cadence in the material world; the poem is cadent with it because of its sprung deaths, its cosmic and ideological castings, the violent but broken corporeality, spells of delivery in custody, reassigning voice in intonated unbroken testimony, the poem is the conditions and the prosody is the reaction to its conditions."

Holly Pester

19:11:58 From Lauren Thorson (she/her): ^^!

19:15:12 From Lauren Thorson (she/her): if we all unmute would the questions come to you
19:15:21 From nicole killian: i think that's a good place to be

19:16:14 From Ellen Hanson: Lula!
19:16:52 From Lindsay Brandt: Thank you!!!
19:16:53 From sara (she/her): thank you!
19:16:56 From Eileen Rae Walsh (she/they): <3
19:17:00 From Abby Brokaw (she/her): Thanks Julia!!!

Thank you.
19:17:09 I'm going to finally
have a sip of this Martini.

19:17:12 Yes.
19:17:15 I am the Only one that
took you up on just smoking
during the thing

19:17:22 so jealous.

19:17:24 I pulled out my most
favorite mid century ashtray
and like open my windows and
I was like, I'm just creating my
apartment for the sake of the
vibe of this review.

19:17:34 It was so good.
19:17:52 So, you deserve that
Martini.

19:17:57 Thank you.
19:17:58 It feels good look good
to have a drink, you know, when
you're, you're a drinker.

19:18:19 You know, you have to
do some thing for yourself Julia.
19:18:10 Take your wings off
and have your Martinez.
19:18:19 Say out loud, "out out
out out out,"
19:18:37 just got the I love
reading the captions it's like in
the caption say, says, "out, out,
out, out" like "get out."

19:18:37 Amazing.
19:18:39 Thank you, Cassiel.
19:18:45 Wow, such friends I
have.

19:18:49 I also love the hang
back, like this is the creative
Julia where like people are like
oh everyone's leaving. Wait, can
I maybe not, with some faces I
want to see?
19:19:15 Amen. How are you
doing, okay?
19:19:20 How's everybody
here?

19:19:29 Good.

19:19:35 Okay, now that we're
in a more private space Who is
your favorite Angel
19:19:38 of all time?



SPIT ON ME
AND SEE
ME SHINE
KICK ME IN
THE TEETH
AND GO

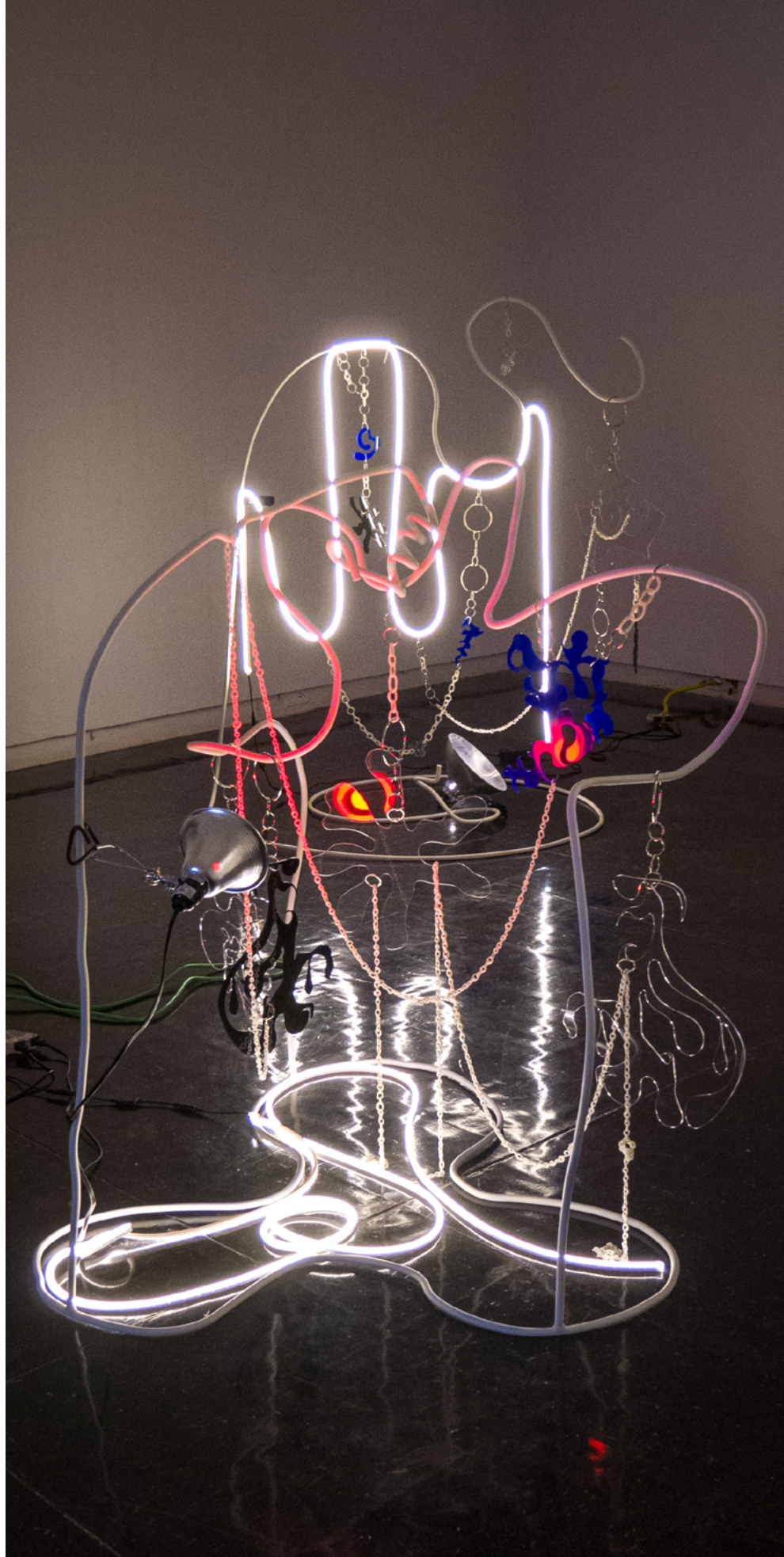


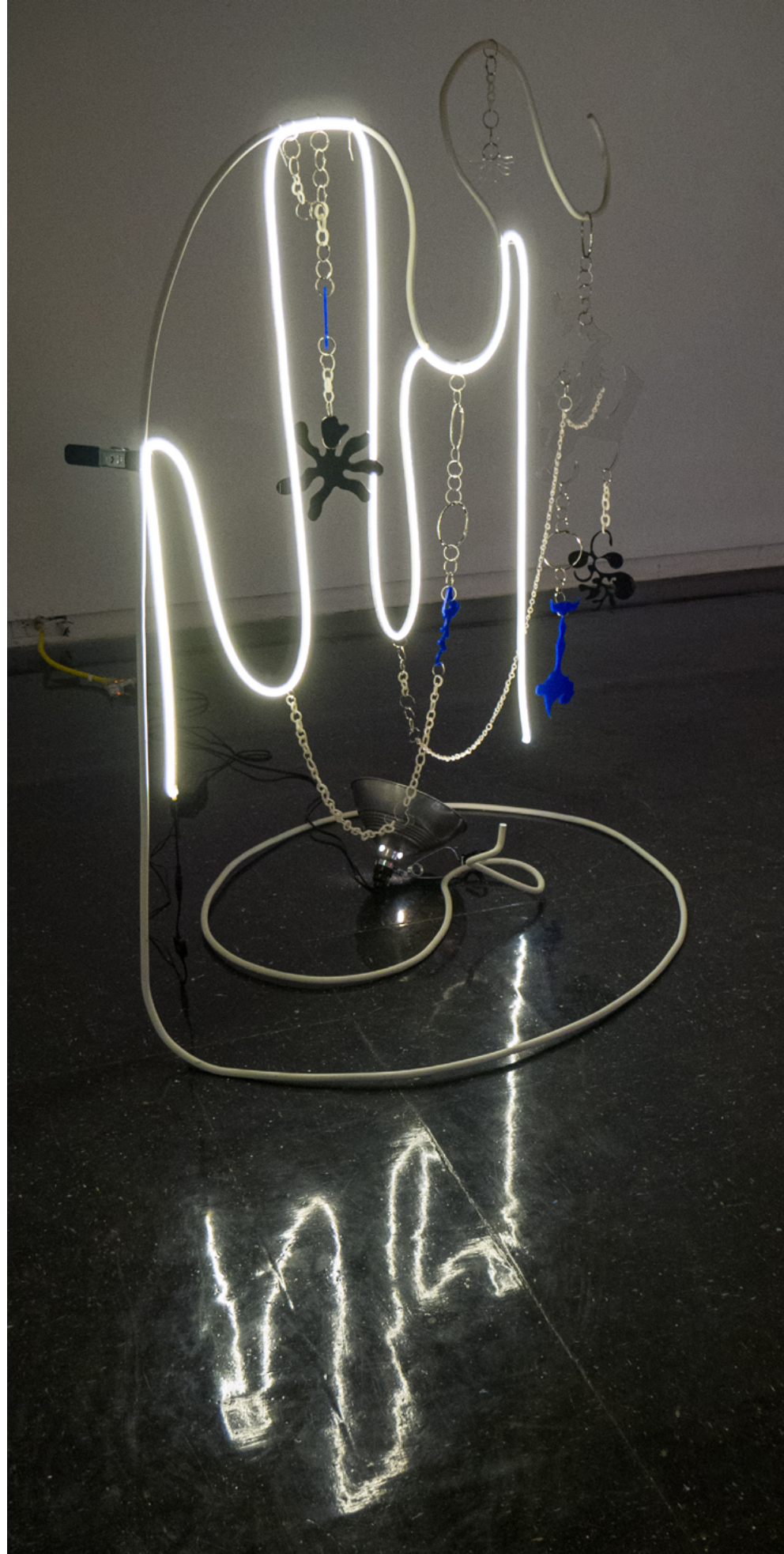
OTHER-ACHES, 2021, The Anderson, Richmond, VA.

A divine gutting; steel eurythmics.

Painted steel; metal binder rings; plexiglass; clay; LED rope;
steel spring clamps; zip ties; clamp lights; red and soft
white bulbs; double-jacketed thermoplastic power cords.

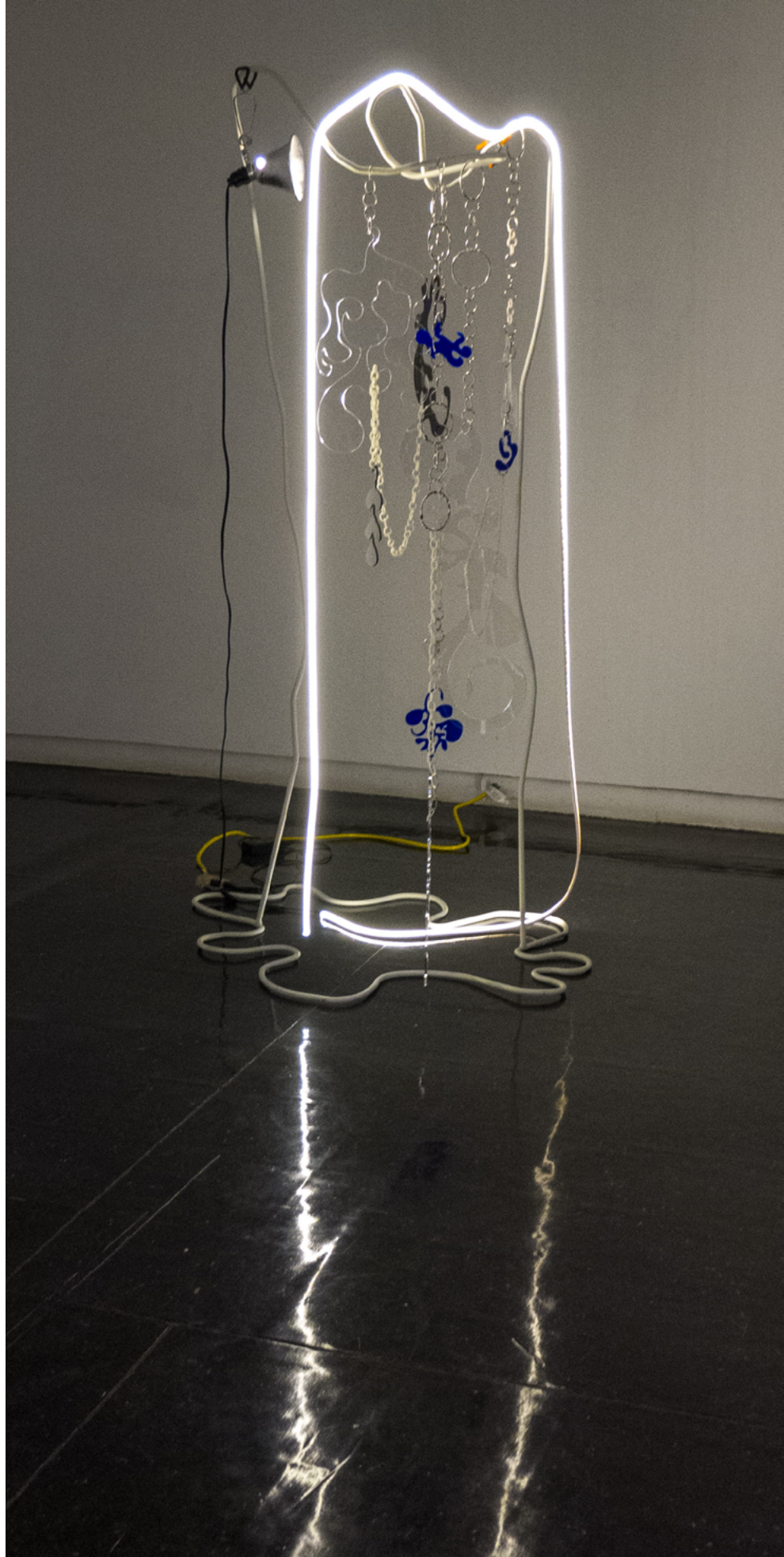






















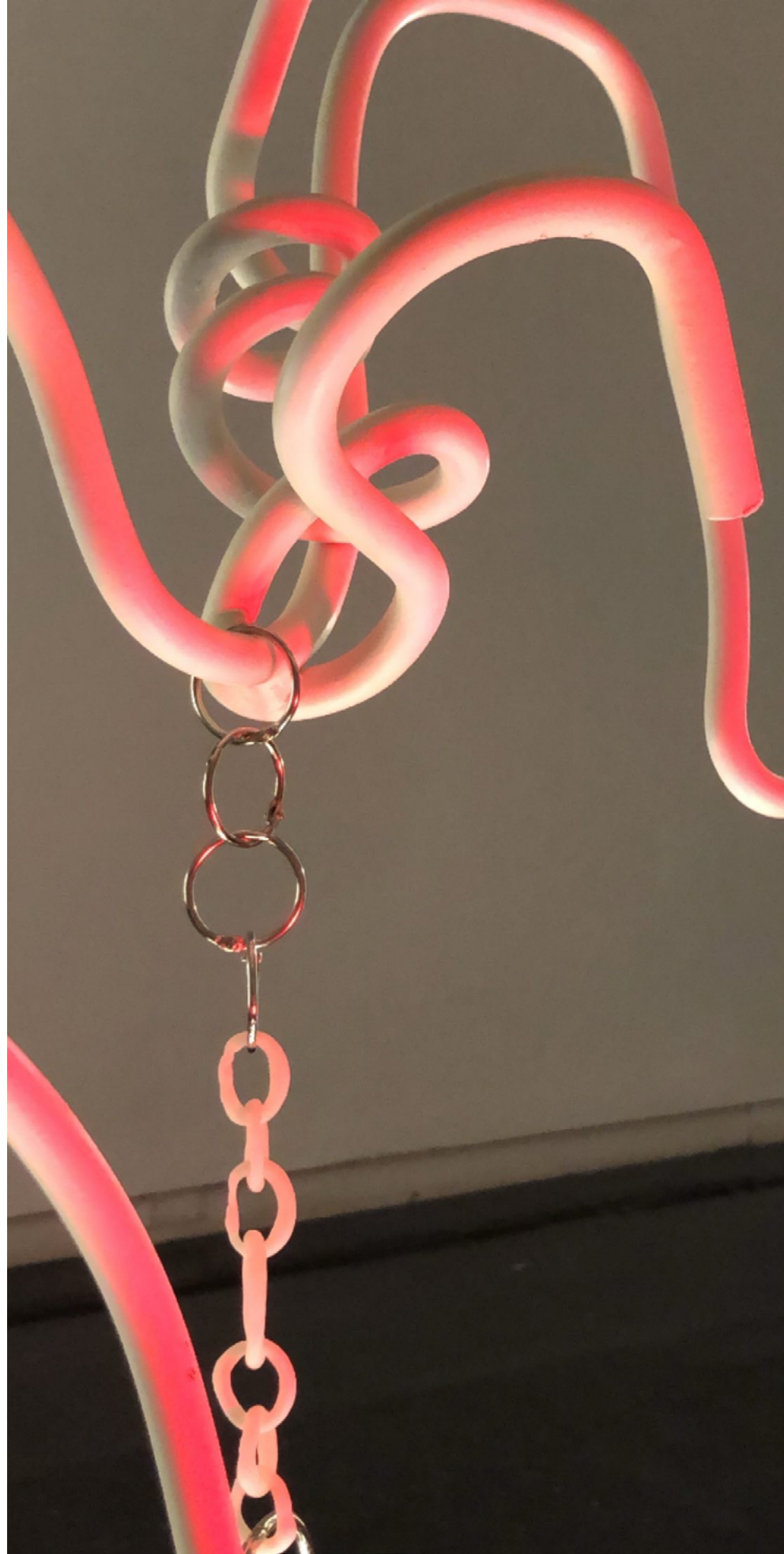


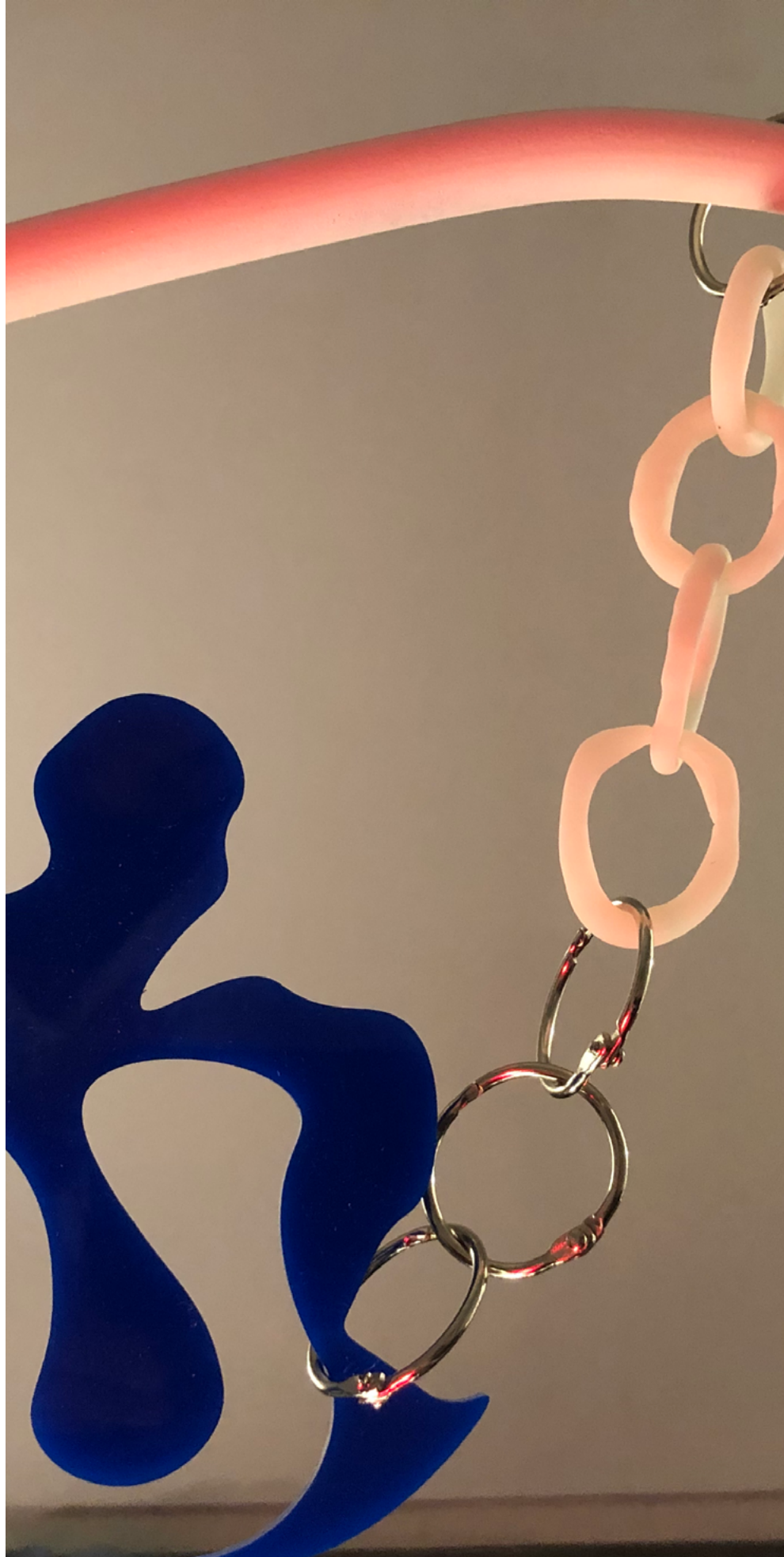






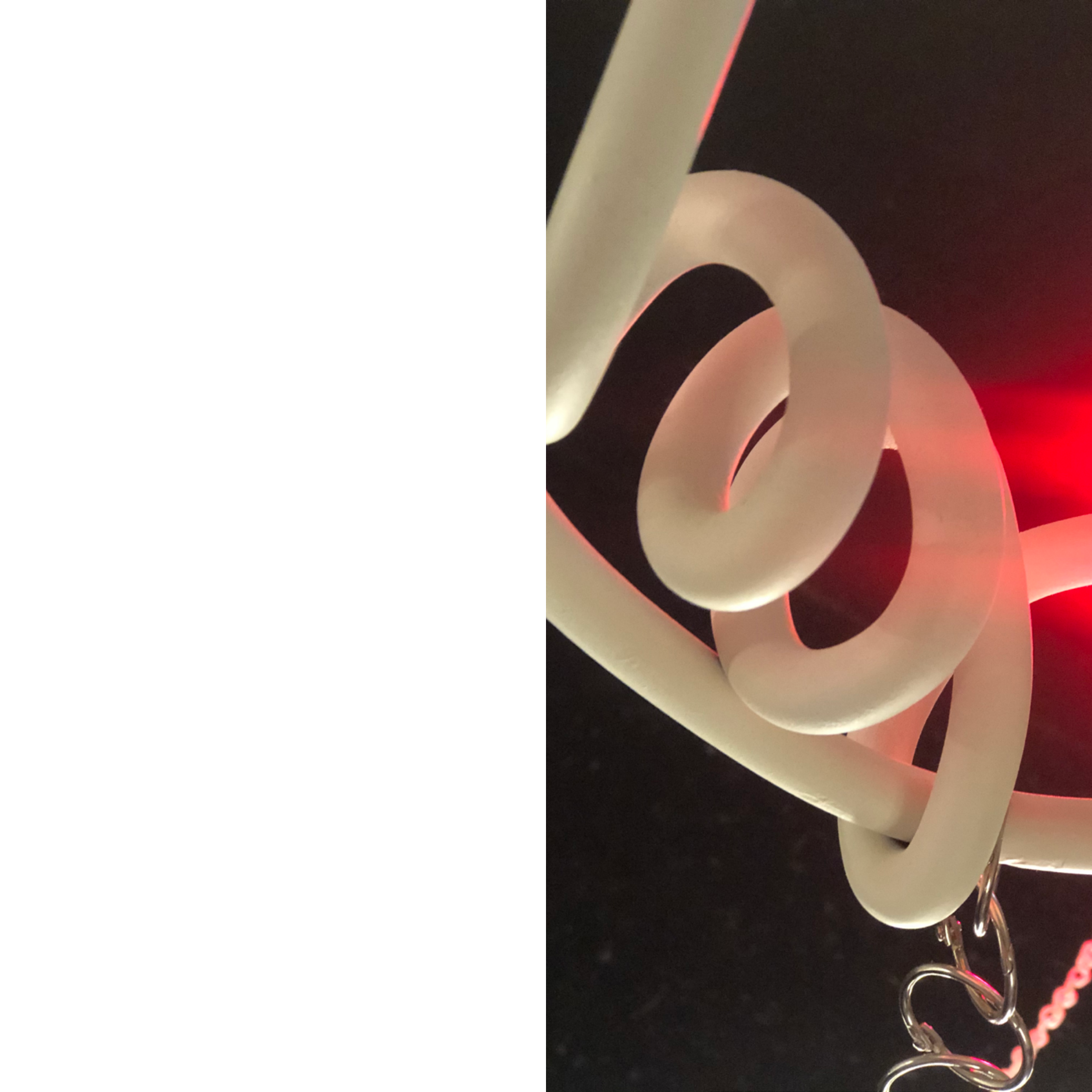




















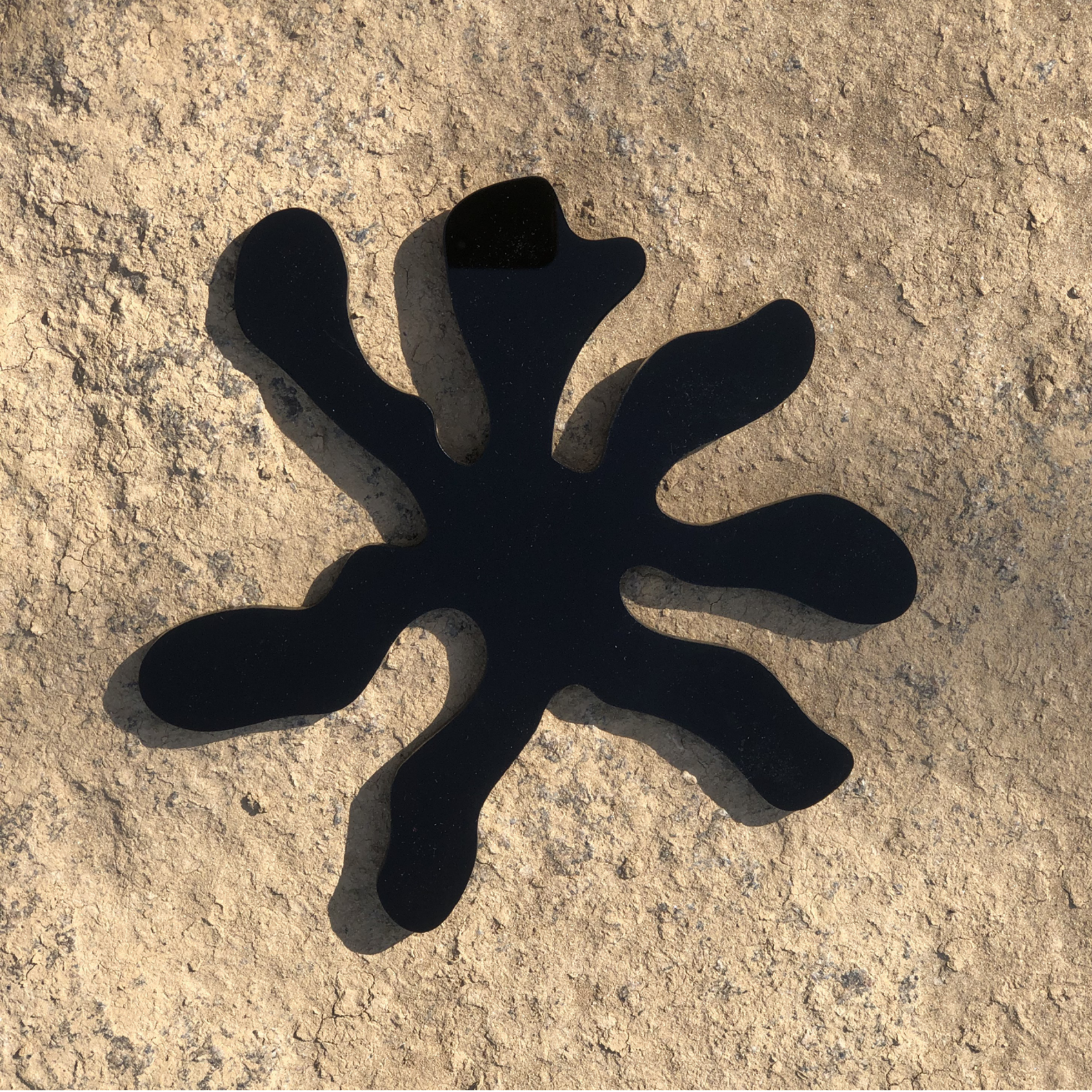














bibliography, or the infinite cosmos of potential care

a bridge; a spell; a prayer; a sleepover with friends; a companion species; a pair of angel wings; group text as garden; the luv n light we use to bless our enemies; desire and pleasure as strenuous, as exhausting¹;

a bench; a river; extra time; friendship as a t-shirt we make together; closed caption poetics; the Youtube comment section; the drafts folder; website as stone cast into the ocean²; giving everyone their own bong at dinner; rubbing elbows after a year apart; the spiral where our appendages meet; watching the sun set in the chat; uprising as polyamorous moment³; losing my/your/our GRIP⁴; the space between maintaining you as an entity to write to and talking with you as a person;⁵ the ever green hour⁶; the probability of our shift⁷;

that one trunk beer; God as Change⁸; the painful pleasure of remembering; the act of not rejecting yourself⁹; letting theory grow over with weeds¹⁰; the Sunny Room; letting the orgasm float away (there will be an Other one at an Other time); brattiness as godliness; the soul image of the spirit¹¹; the missed catch, the trapeze fall; the pain i can choose; the resting cowboy;



To allow oneself to be enchanted by human beauty is a sensibility of poly-fugitivity. These modes of association are stunning. An encampment, a clothing exchange—these produce a kind of enchantment. Being enchanted is akin to one's ability to be vulnerable. First you're in awe, then you engage. That engagement produces vulnerability; we say yes to paradise. When our local communities open themselves to the activities that poly-fugitivity offers us, the easier it is to see our surrounding police forces and governments become obsolete. We don't need them; our friends are available to us. The words of the Elizabethan poet become flesh. "For thy sweet love remember'd such wealth brings. That then I scorn to change my state with kings."

KENO EVOL

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