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shape shifting: bodies, sound, and queerness

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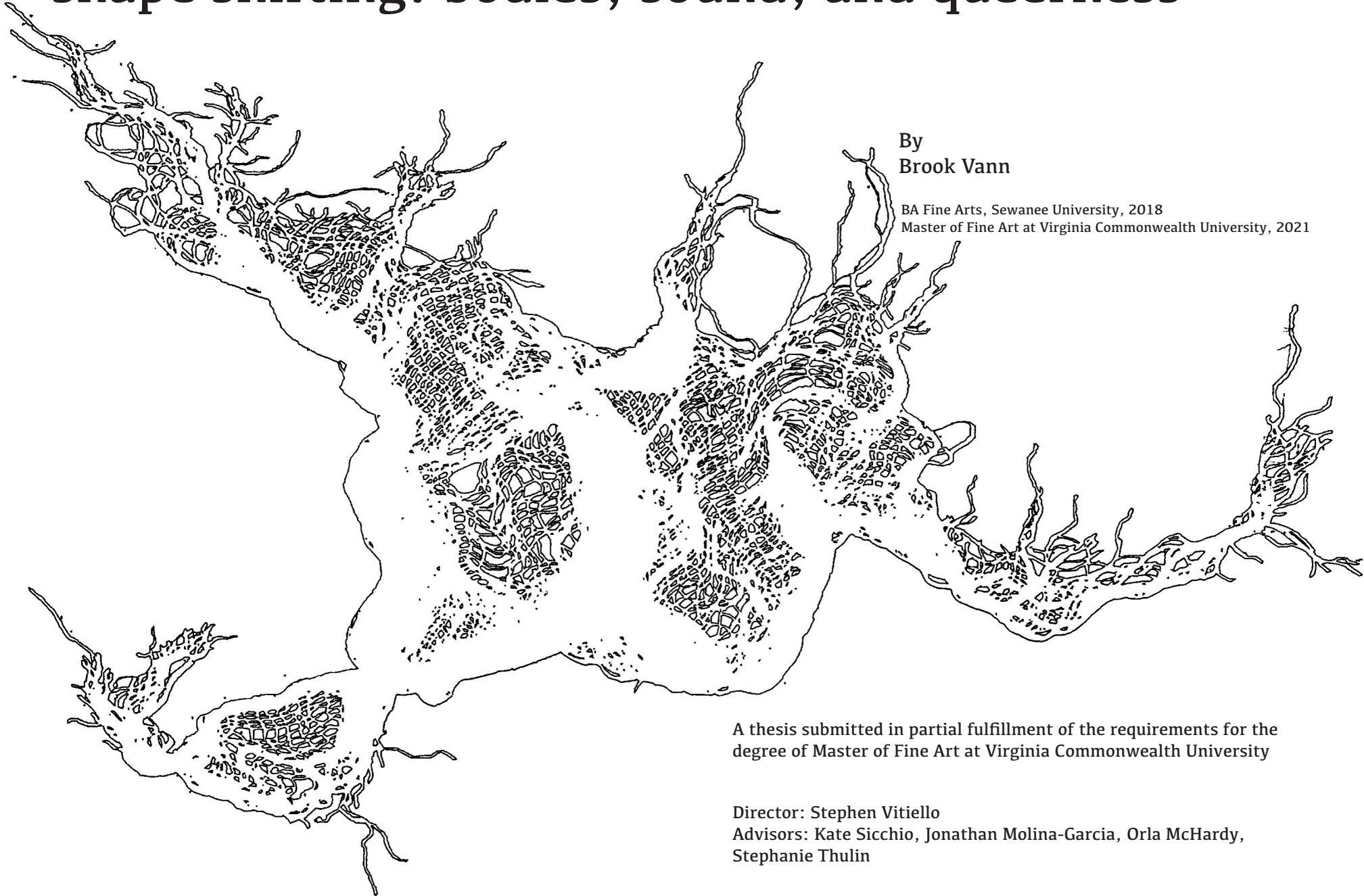
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shape shifting: bodies, sound, and queerness



By
Brook Vann

BA Fine Arts, Sewanee University, 2018
Master of Fine Art at Virginia Commonwealth University, 2021

A thesis submitted in partial fulfillment of the requirements for the
degree of Master of Fine Art at Virginia Commonwealth University

Director: Stephen Vitiello
Advisors: Kate Sicchio, Jonathan Molina-Garcia, Orla McHardy,
Stephanie Thulin

To my community, the Kinetic Imaging Department, and beyond who have made finishing my MFA during a pandemic significantly easier. Thank you for helping me solve problems, staying on zoom for hours, and supporting my practice remotely. Thank you to my committee, Stephen, Jonathan, Kate, and Stephanie for giving me so much of your time, and helping me grow in my practice and thinking. Without your guidance this would not have been possible. Also to Orla, my unofficial committee member, thank you for all the care and conversation. To my cohort, especially Martha, thank you for all of the thoughtful advice and help. I will greatly miss our laughs and studio time together. Thank you to Bella for always checking in and being willing to help at any moment, no matter the task. To Lily your friendship through this time has been immeasurable in value to me. To Abigail and Charlie thank you for all of your love and care, this would not have been possible without your support.

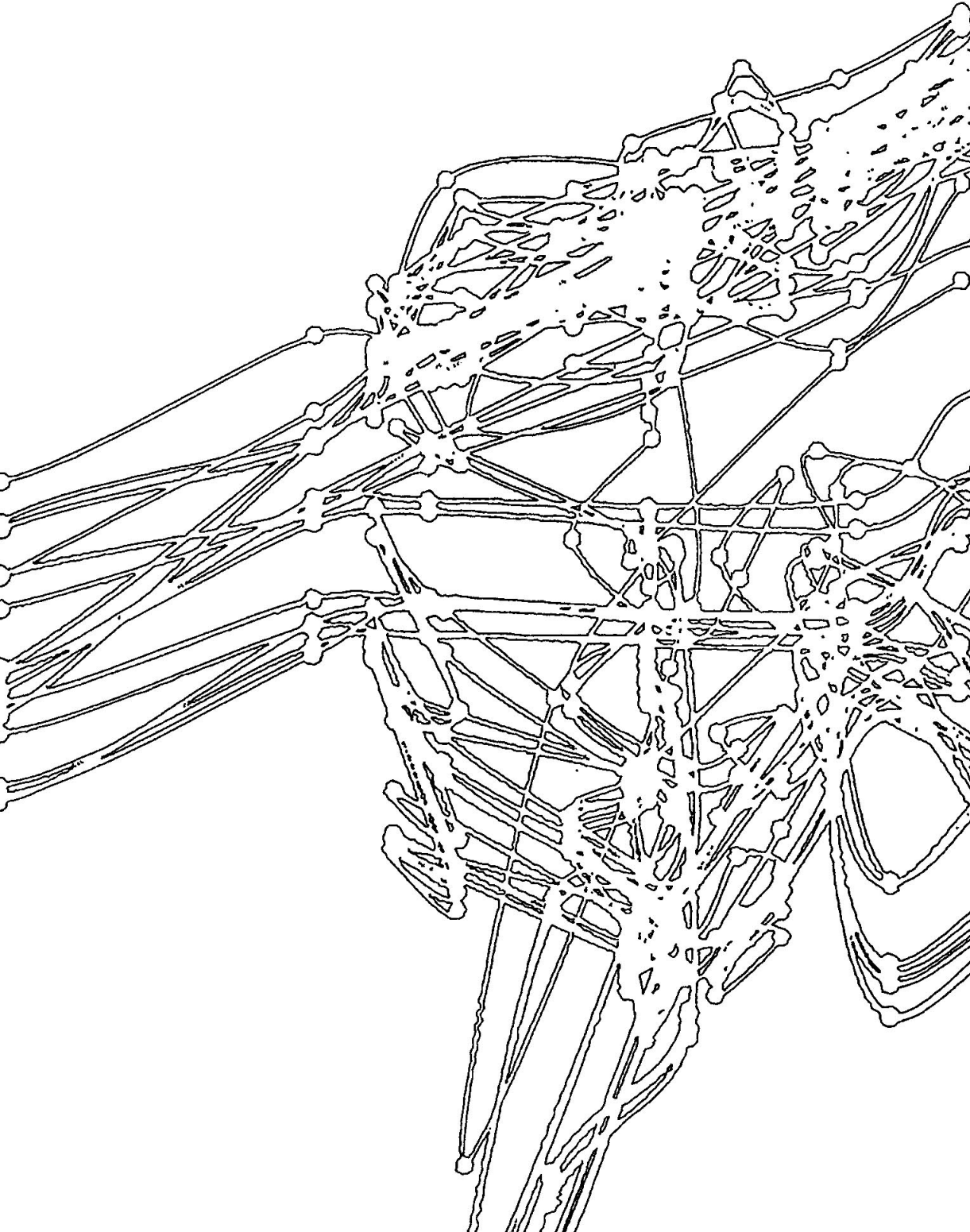
contents

p.14	i. introduction
p. 16	ii. transition
p. 20	iii. performance
p. 26	iv. sound
p. 32-104	v. publication
p. 106	vi. conclusion/ photos
p. 112	bibliography



abstract

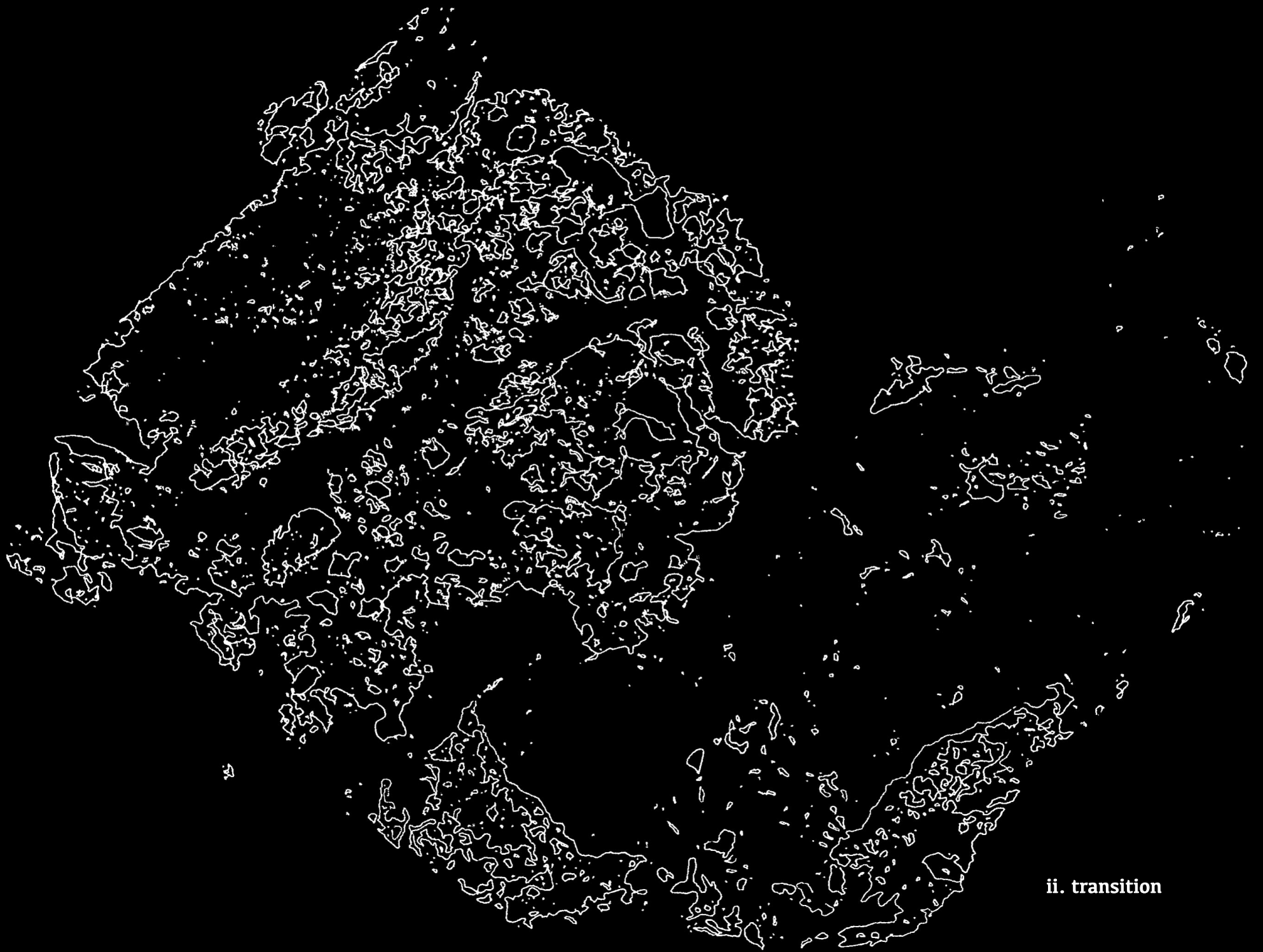
Writings in support of my visual and sonic thesis, *Performing Ourselves*. The paper examines the relationship between the labor of creating a queer body in how it moves and feels to the creation of choreography, sound, and graphic scores



i. introduction

What are ways that we can perceive identity and body? How is identity performed through the body? What are the “ways of being” in the in-between or for the future? These questions are the root and inspiration for my current project—a meditation on and exploration of binary formulations and the escape thereof. As a queer artist, my work has become a dissection of binary forces at play as well as their impact. The three crucial elements to my exploration on being are transition, performance, and sound. By using these mediums, I was able to engage in a deeper understanding of queerness and gender.





ii. transition

I understand queerness in my practice, and within myself, through movement and orientation, informed by phenomenology and explored through transition towards an authentic self. Phenomenology is defined by lived experiences, bodies, touch, and nearness.¹ Queerness is a malleable word that is used in many ways, but to me it is about constantly moving towards a version of an authentic self. This movement or transition is part of queerness; it is about making changes to align with an authentic gender identity or experience.² Just as my project transitions through iterations: movement, writing, drawings, words, video, motion capture, data to lines and points, sound, and finally speakers, so do queer individuals as they move through the world; there is not a final form or analysis, it is meant to act as an exploration in trans(i-tional) bodies. My goal is to disrupt a static or binary presentation of self, shape shifting as “a doing for and toward the future”³, never settling on one form. The body is “in composition with itself, engaged in an autonomous process and choreographic labor,” constantly performing and re-performing based on new data collected in the previous stage, and “foreground[ing] transformation or transformative processes”⁴. The transitions are focused fluidity and movement, “there are no definitions” given, but rather focus on embodiment of trans ideology⁵. The [re]presentations in the project are performances that move toward embodying gender transformation. The performances are done in different social settings over time with different people. These iterations take place over time and in four social settings, which are meant to simulate more lived experiences and sensations, which connects to a person’s transition or learning how they want to present themselves.

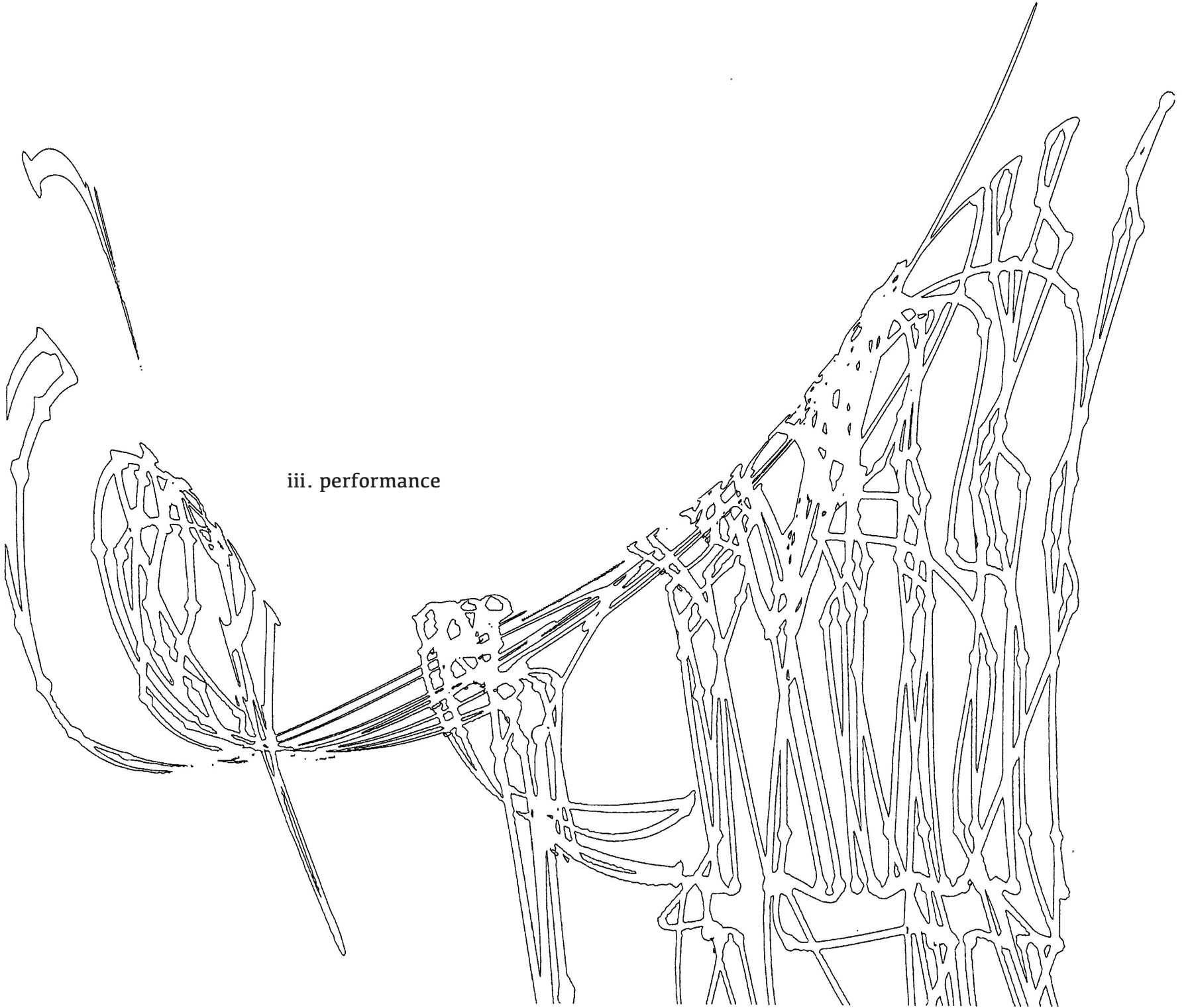
1 Ahmed, Sara. “Queer Phenomenology.” *GLQ: A Journal of Lesbian and Gay Studies*, vol. 12, no. 4, 2006, doi:10.1215/9780822388074. 561.

2 Vanessa Nguyen, “Trans 101.” *LGBTQIA Resource Center*, 7 Feb. 2020, lgbtqia.ucdavis.edu/trans-101. 1

3 José Esteban Muñoz, *Cruising Utopia: The Then and There of Queer Futurity*, New York University Press, 2009. ProQuest Ebook Central, <https://ebookcentral-proquest-com.proxy.library.vcu.edu/lib/vcu/detail.action?docID=865693>. 1

4 Jeanne Vaccaro (2010) Felt matters, *Women & Performance: a journal of feminist theory*, 20:3, 253-266, DOI: 10.1080/0740770X.2010.529245. 255

5 Jeanne Vaccaro, (2010) Transbiological bodies: Mine, yours, ours, *Women & Performance: a journal of feminist theory*, 20:3, 221-224, DOI: 10.1080/0740770X.2010.529243. 222



iii. performance

Performance is a way of being, that is about presenting oneself to an audience. Performativity is how identity can outwardly manifest, it “is the connection between gendered embodiment, gendered experience, and gender’s discursive force.”¹The move to performativity in the project is meant to reconsider how we understand the body and its methodologies of orientation, which affects a person’s ability to perform based on the people and things around². A person presenting themselves as queer either in terms of sexuality or gender, is a deviation from straight culture. The divergence requires creation of new,



‘unofficial paths’, those marks left on the ground that show everyday comings and goings, where people deviate from the paths they are supposed to follow. Deviation leaves its own marks on the ground, which can even help generate alternative lines... traces of desire, where people have taken different routes... [deviation] helps generate a queer landscape, shaped by the paths that we follow in deviating from the straight line”³.

These uninhabited paths represent queerness as handcrafted identities for the future, new ways of being for the everyday. The aspect of the handmade is inherent to performativity because both are imprinted by the body, and generated for public or private consumption. Performances in my project are utilitarian, constructed and affected by everyday moments. They are presented again and again as iterations of one self, but in the same way that handmade items are never exactly alike, each iteration is slightly different, exposing new knowledge and experiences. These nuances of the handmade quality in the performances, gives “value [to] the quantitative event and harness sensory perceptive data, the handmade generates evidence, collectively shared, that we cannot observe by the logics of diagnosis”⁴. The performances in the project are unrehearsed, lo-fi setups focusing on how the body feels in space. This is essential because a performance that is over-rehearsed indicates a known outcome more associated with non-queer paths and do not allow for fluctuations. Imperfections show fingerprints of the body, and knowledge of the person. Bodies are documented through motion capture and translated to points and lines, which are woven together to become future scores and future performances.

1 Kendall Gerdes “Performativity,” *TSQ: Transgender Studies Quarterly*, vol. 1, no. 1-2, 2014, pp. 96–150., doi:10.1215/23289252-2399866. 149

2 Ahmed. “Queer Phenomenology,” 552

3 Ahmed. “Queer Phenomenology,” 570

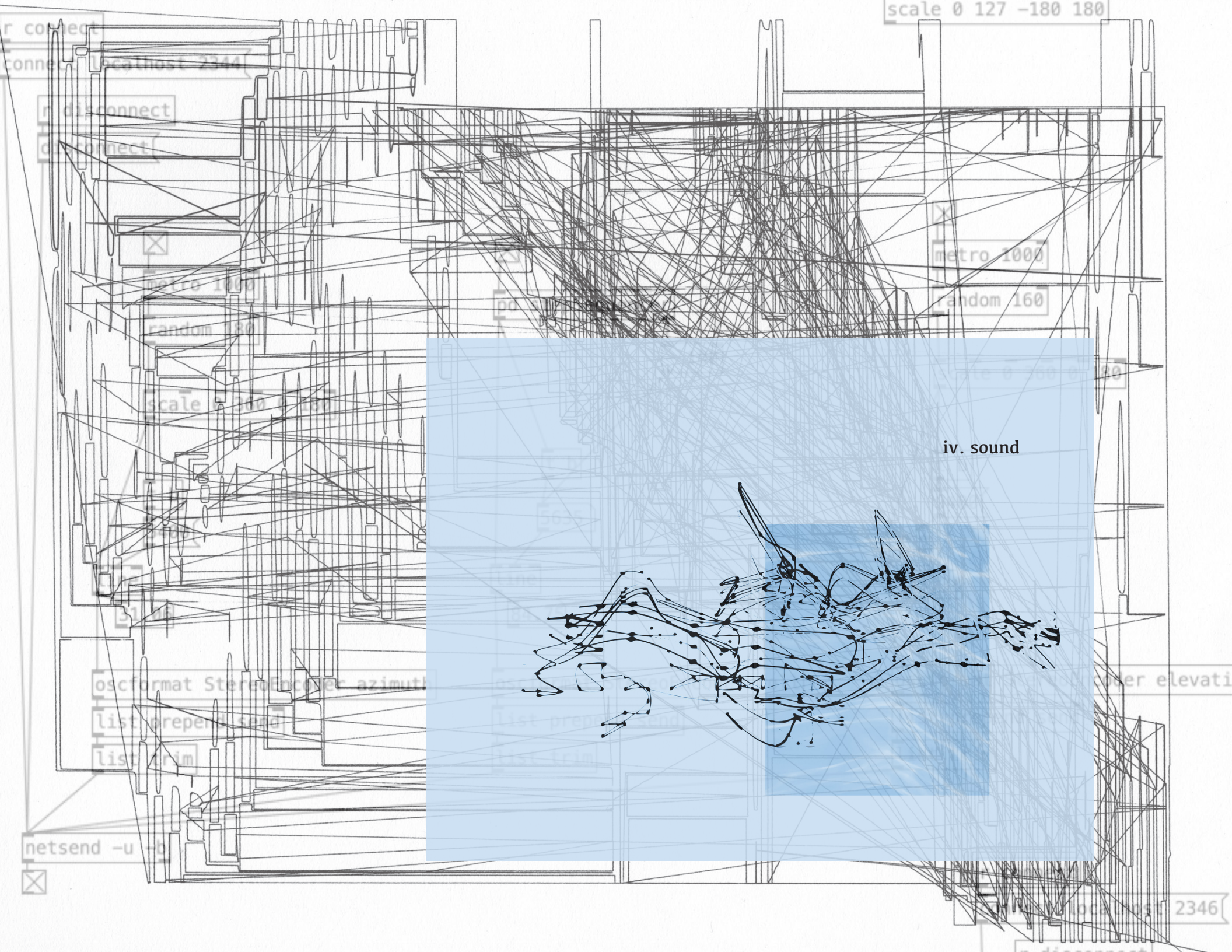
4 Jeanne, Vaccaro. “Handmade.” *TSQ: Transgender Studies Quarterly*, vol. 1, no. 1-2, 2014, pp. 96–150., doi:10.1215/23289252-2399866. 96

Multiplicity of performance acts as a metaphor for gender embodiment, each have evolving iterations based on new experiences and knowledge. The work of creating [trans]gender identities prioritizes handmade a, “collective[process]— made with and across bodies, objects, and forces of power—a process, unfinished yet enough (process, not progress); autonomous choreography; free; do-it-yourself; non geometrical transformation; freeform...Transgender life is made and remade.”¹ Gender is an expansive, DIY, neverending project of understanding and embodiment. A person could be lying on their bed listening to the rain fall, or attending a crowded gathering, yet one sensation persists across these varying experiences and spaces—a sense of constant calibration of one’s gender performance.

In my project *Performing Ourselves*, there are four scores that indicate four different social settings from public to private. The performances are by different queer bodies, but represent the varying states of [re]presentation for onw queer person in different social settings based on comfort and discomfort in relation to surrounding space and people. The performances are influenced by Yvonne Rainer’s *Trio A*, in that they are meant to be non-formulaic, accessible, and mundane. The participants wear everyday clothes and the movements are stylized to be pedestrian, and non-spectacle. There was no substantial rehearsal, and the performer is not on stage. The choreography draws inspiration from Rainer’s resistance to Merce Cunningham’s emphasis on balletic skill and on the trained dancer’s specialized body”². The purpose of the work is to look at how queer bodies move and feel in space. The scores are meant to be accessible to many, as there are no specialized, prescriptive moves that would only suit certain body types. The scores for movement function to consider how bodies feel and take up space in public and private spaces. The first score is about being in a private space, like your bedroom, only performing and moving for yourself. The second score is in a public place that feels comfortable, a familiar park that feels safe to take up space. The third score explores a sense of vulnerability in a public place, surrounded by folks that are different or unrelatable. An example of this is an uncomfortable gathering where you want to minimize the space you take up. The fourth focuses on holding space in public, even when you are nervous. This could be something like a protest or demonstration.

1 Jeanne Vaccaro, “Handmade.” 96

2 “Trio A.” MoMA, MoMA, 2021, www.moma.org/learn/moma_learning/yvonne-rainer-trio-a-1978/. 1



iv. sound

net send -u -b

scale 0 127 180 180

metro 1000

random 160

metro 1000

random 160

scale 0 127 180

oscformat StereoEncoder azimuth

list preprocessor

list trim

er elevati

loc list 2346

disconnect

Sound is an important way to represent queer bodies because it does not rely on visual language or visual representations to situate a body in space. Sound has the capacity to communicate sentiment beyond words, in the same way that non-normative bodies are ineffable beyond conventional body limitations. Sound goes beyond vision “by being an involuntary solvent of the self. As everyone knows, you cannot close your ears,” just as you cannot turn off queerness¹. Queer bodies are inherently connected to sound through sensation, as both have sensory impact on the body. An example of this is an instance of misgendering, where a person is addressed or spoken to based on their perceived outer shell. Categorization through the speech can make a person feel disregarded, unseen, or unimportant, creating an urge to minimize queer performance. In contrast, when a person is asked about pronouns or gendered correctly, the person can feel seen in the way that they want to be seen. Both sound and queerness are perceived by the body, and performed in a fluid way moving from private to public iterations, with perception being based on things and people in the performance space.

1 Drew Daniel, “All Sound Is Queer”. The WIRE. London. Issue 333: November 2011. 5

Sound and queerness are intertwined in terms of the manner in which sound is played and the performer creating sound. Sound in my project is created with the hand via tactile instruments, synths, and computers; just as trans bodies are made via “a haptic . . . mode of animating material experience and accumulative felt matter.”¹ Scores are based on four social settings created from body movement in previous performances. Performers use instruments to create sound, but act as instruments themselves; creating sound with an instrument and responding to the environment they are in. An example of this is creating sound from playing guitar, but also with the sound of their shoes on the ground, which references their surroundings. This is an example of how performance of sound is inherently connected to performance of gender, seen through: clothing choices, types of movement, sound making device, or posture. Sounds themselves are then woven together to create a new body, just as the labor of creating a trans body is made up of recorded or remembered moments in time.

There is a multiplicity inherent to understanding gender politics, just as there is a multiplicity in ambisonic installations. There is flexibility for change via perpetual reorientation of self/speaker array based on people, things, and space. This reorientation directly relates to my understanding of gender. As Judith Butler states in her essay, *Performative Acts and Gender Constitution*, “gender is in no way a stable identity or locus of agency from which various acts proceed; rather, it is an identity tenuously constituted in time [and space]—an identity instituted through a stylized repetition of acts”². An example of fluidity of (re)presentation based on surround elements are, slacks and doc martens at home transition to a blazer and heels at a work function, closed back headphones at home can morph into a quadrophonic setup in a gallery. The person is the same, the audio input is the same, but the physical expression changes everything, moving from private to public. As such, with every slight change in performance, gender or sound, a new understanding can unfold.

1 Jeanne Vaccaro, “Handmade.” *TSQ: Transgender Studies Quarterly*, vol. 1, no. 1-2, 2014, pp. 96–150., doi:10.1215/23289252-2399866. 96

2 Butler, Judith. “Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory.” *Theatre Journal*, vol. 40, no. 4, 1988, pp. 519–531. JSTOR, www.jstor.org/stable/3207893. Accessed 14 Dec. 2020. 519

v. publication



Performing Ourselves is a publication presented in the gallery as part of the thesis work, it contains the scores as well as writings and drawings. It is about sensations. Sensations are woven together as part of the body. Lived experiences become theory, ways of being, and part of the body. The book gives context to the way a body is based on experiences and sensations from public and private spaces.



...the following...
...in space...
...February 2002...
...private space...
...public space...
...making myself as a form
of controlled mobility.

performing ourselves

*notes on choreographing
body and sound*

The scores are originally created by plotting
my own body movement in reaction
to the written prompts I
created. The scores next transition to lines
and dots created by plotting movement
of dancers improvising from the original
scores. The movement by the dancers be-
comes the basis for the graphic scores for
sound.

All rights reserved

Special thanks to my collaborators Teddy Ted-
holm, Lucia Bondi, Tamara Denson, Steve Ashby,
and Eric Eckhart.

brook vann

performing ourselves

notes on choreographing
body and sound

brook vanni

The following are notes related to taking up space in and around my body from the past 337 days during March 2020 to February 2021. I have been tracking time in private space and public spaces. But now in public space, masking myself as a form of controlled visibility.

The scores are originally created by plotting my own body movement in reaction to the written prompts I created. The scores next transition to lines and dots created by plotting movement of dancers improvising from the original scores. The movement by the dancers becomes the basis for the graphic scores for sound.

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performing ourselves

notes on choreographing
body and sound

brook vann

PREFACE

how to read the scores

There is no starting point, each player can choose their own starting point, and follow through to an endpoint. Can be played on loop with players adding their own transitions if desired. Instruments are decided by player. The dots represent an approximate start or stop points of a note. The line movement up or down indicate a raising or lowering pitch. Solid lines indicate playing at normal volume. Dotted lines indicate playing at softer volume. The break in lines indicates a fading in or out. Curves/corners indicate change in note. Lines do not have to be directly followed moving from left to right and multiple lines can indicate multiples passes. Choose the best or most appropriate octave for your instrument according to description. Scores indicating taking up more space or comfort should be in a higher octave than those taking up less space or vulnerability.

key

dots

solid line

break in line

curve



day 15

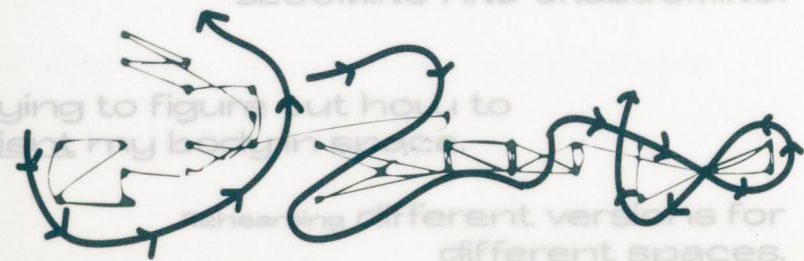
I keep coming back to the word LIMINAL.

In between: being inside, and my body on the outside.

feeling a sort of inside out-outside in.

one potential path through score

In between BECOMING AND UNBECOMING.



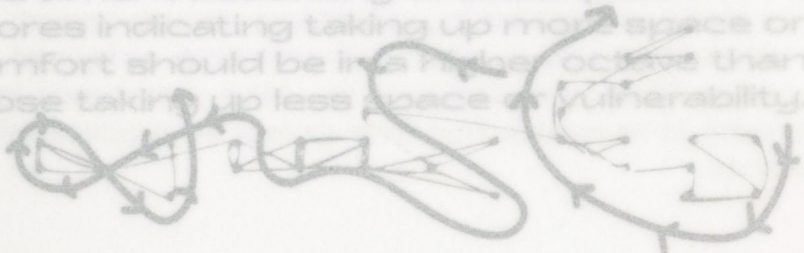
Trying to figure out how to orient my body in these different spaces.

Trying on different amounts of camouflage for comfort.

PREFACE

how to read the scores

There is no starting point, each player can choose their own starting point, and follow through to an endpoint. Can be played on loop with players adding their own transitions if desired. Instruments are decided by player. The dots represent an approximate starting/ending point of a note. The line movement up or down indicate a raising or lowering pitch. Solid lines indicate playing at normal volume. Dotted lines indicate playing at softer volume. The break in lines indicates a fading in or out. Curves/corners indicate change in note. Lines do not have to be directly followed moving from left to right and multiple lines can indicate multiple passages. Choose the best or most appropriate octave for your instrument according to description. Scores indicating taking up more space or comfort should be in a higher octave than those taking up less space or vulnerability.



Sarah Ahmed defines ORIENTATION as 'bodies are hence shaped by contact with objects and others, with 'what' is near enough to be reached. They may even take shape through such contact or take the shape of that contact. What gets near is both shaped by what bodies do and in turn affects what bodies can do' (Ahmed 551-2). Orientation is a matter of how a body resides in space, and different gendered spaces affect that performance of Q U E E R N E S S

day¹⁵⁶

I keep coming back to the word LIMINAL.

In between: ^{being} inside, and my body on the outside,

feeling a sort of inside out-outside in.

In between BECOMING AND UNBECOMING.

Trying to figure out how to orient my body in space.

Rehearsing different versions for different spaces.

Trying on different amounts of camouflage for comfort.

PREFACE

how to reach the scores

There is no starting point... each player can choose their own starting point... I keep coming back to the word LIMINAL.

In between: inside and my body on the outside, feeling a sort of out-
inside out-
inside

In between
BECOMING AND UNBECOMING.
Trying to figure out how to orient my body in space.

Rehearsing different versions for different spaces.

Trying on different amounts of camouflage for comfort.

Sara Ahmed defines ORIENTATION as: "bodies are hence shaped by contact with objects and others, with 'what' is near enough to be reached. They may even take shape through such contact or take the shape of that contact. What gets near is both shaped by what bodies do and in turn affects what bodies can do" (Ahmed 551-2). Orientation is a matter of how a body resides in space, and different gendered spaces affect that performance of QUEERNESS.

day
private
turning
turning

163
SPACE.
in

indoors.

turning

into.

I watched a caterpillar
retract in on itself after 10 days, forming
a pupa.

Pupa is part 3 of metamorphosis of
4 different life stages:

I have a fig tree behind my house
egg,
larva,
pupa,
and imago.
They bloom

During this stage, it doesn't eat, only
FUELS itself from food eaten in the
previous stage. The hibernation peri-
od is indeterminable - it could last a
few days or even a year.

to squeeze in for pollination. The fig
and the wasp need each other for new
life and have grown together for the
past 60 million years (Crair 1).

I have a fig tree behind my house now, and I think figs cocoon for their whole existence. They bloom modestly inward for no one to see. However, they still need help from one specific bug, a fig wasp, to squeeze in for pollination. The fig and the wasp NEED EACH OTHER for new life and have grown together for the past 60 million years (Crair 1).

in both of these cases, cocooning is the important part of transformation to the next phase or producing the inner flower.



it's a lot more work

In both of these cases, **make** yourself **when**
cocooning, is the **disappear** **you're**
important part of **alone**
transformation to the next phase or
producing the
inner flower.

inner flower.

producing the

transformation to the next phase or

important part of

coconut, is the

In both of these cases,

over 60 million years (Over 1)

life and have grown together for the

and the wasp has been over for new

to be in for pollination. The fig

from the specific bug, a fig wasp.

However, they still need help from

the wasp from food within the

modestly brilliant for no one to see. Only

that exists existence. They bloom

now, and I think figs cocoon for

I have a fig tree behind my house

a different life stages

there is part 2 of reproduction in



it's a lot more work

to disappear

make
you're

yourself
when

alone*

Alone but not lonely. In a private space performing only for yourself.

Movements are slower and smooth
- not on guard of seeing or being seen by anyone else.

Movements are loose, and the body is relatively quiet

score 1



tracking body movements of a dancer
interpreting the score

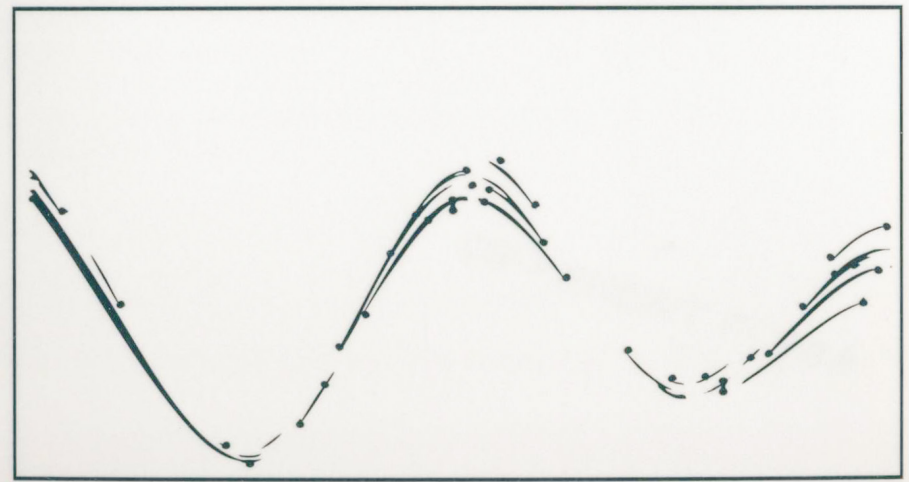
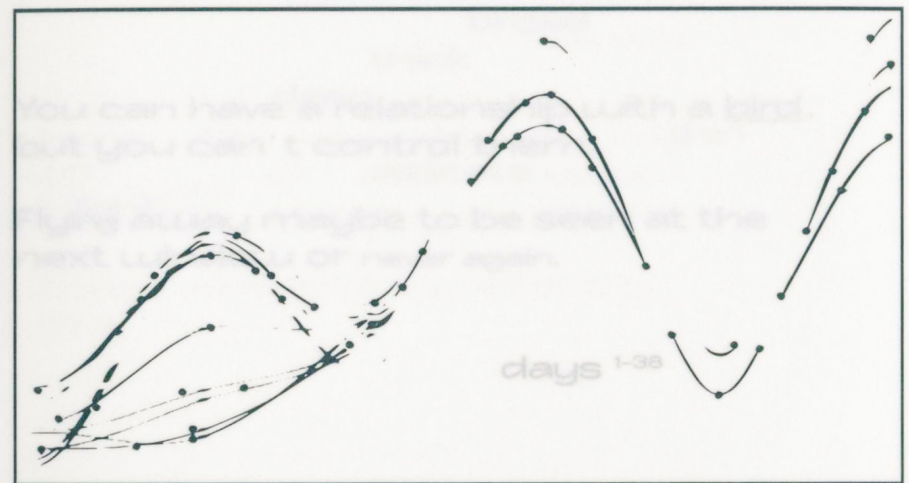
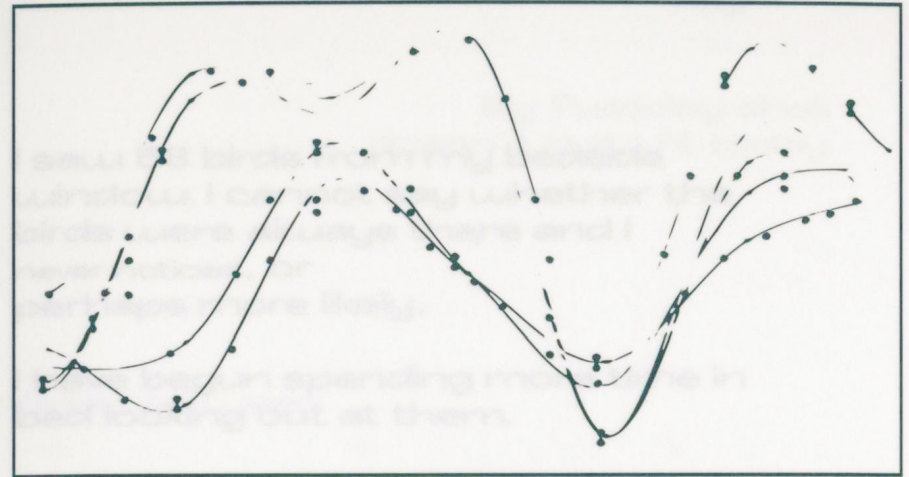
score 1



score for play

Graphic Score 1

Alone but not lonely. In a private space performing only for yourself. Movements are slower and smooth - not on guard of hearing or being heard by anyone else. Movements are loose, and the body is relatively quiet



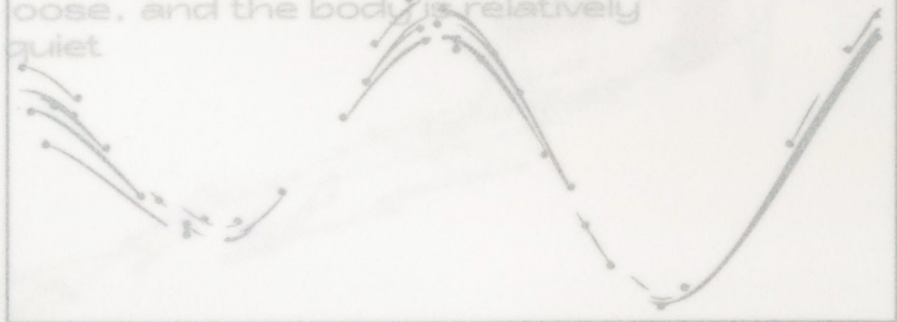
score for play



Graphic Score 1

Alone but not lonely. In a private space performing only for yourself.

Movements are slower and smooth - not on guard of hearing or being heard by anyone else. Movements are loose, and the body is relatively quiet.



I saw 58 birds from my bedside window. I cannot say whether the birds were always there and I never noticed, or perhaps more likely,

I have begun spending more time in bed looking out at them.

You can have a relationship with a bird, but you can't control them.

Flying away maybe to be seen at the next window or never again.

days 1-38

day 20

My Tuesday shell
fit today

I saw 58 birds from my bedside window. I cannot say whether the birds were always there and I never noticed, or perhaps more likely,

I have begun spending more time in bed looking out at them.

You can have a relationship with a bird, but you can't control them.

Flying away maybe to be seen at the next window or never again.

DIFFERENT FORM

day³¹¹

My Tuesday shell
doesn't quite fit today

moving between

c comma s separated v values

broad

body angles

thick

deep

from the beginning of July thin
117 kilobytes of delicate incubat-
ing light or almost a month

body movement transitioning
to a

DIFFERENT FORM

Deliberate as seen Performance in a
public place where it feels more com-
fortable to perform a version of your-
self you want others to see. Visibility
might be performed through feigning
or ignoring

C comma S separated V values
body angles

from the beginning of July
117 ^{kilobytes} of data incubat-
ing for almost a month

body movement transitioning
to a

DIFFERENT FORM

Desire to be seen. Performance in a public place where it feels more comfortable to perform a version of yourself you want others to see, Visibility might be performed through flagging or signaling.

score 2

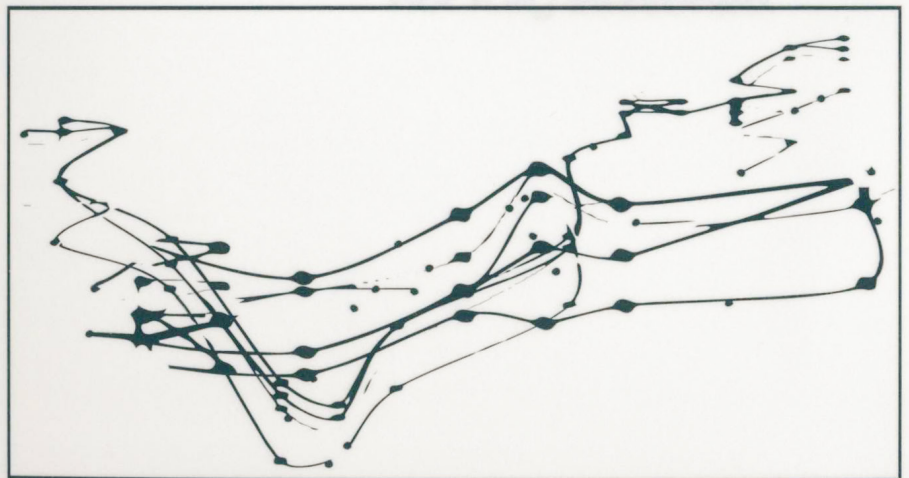
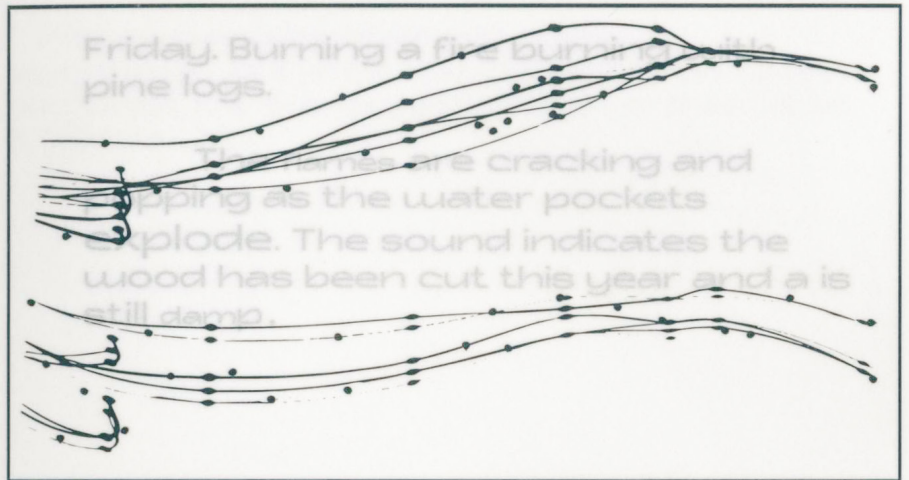


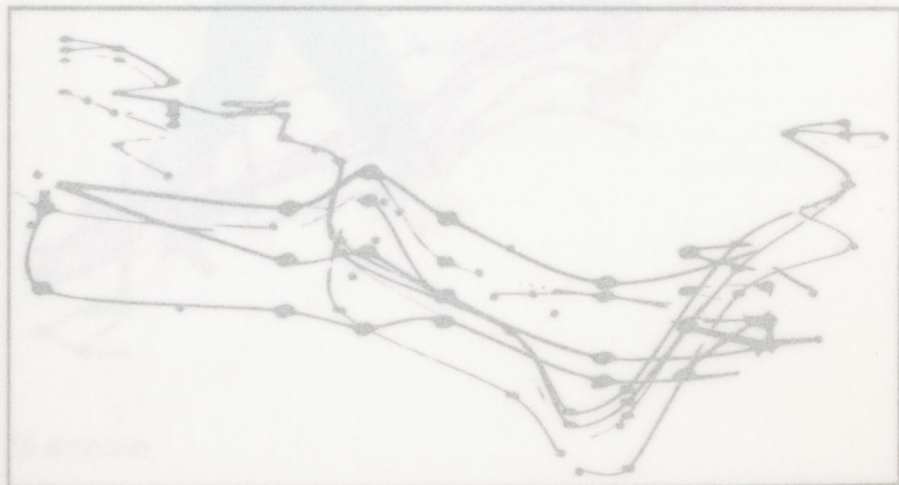
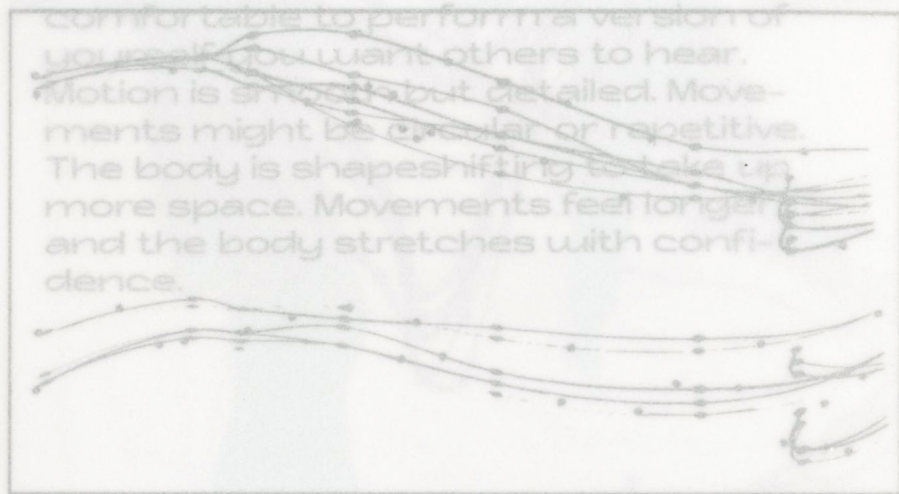
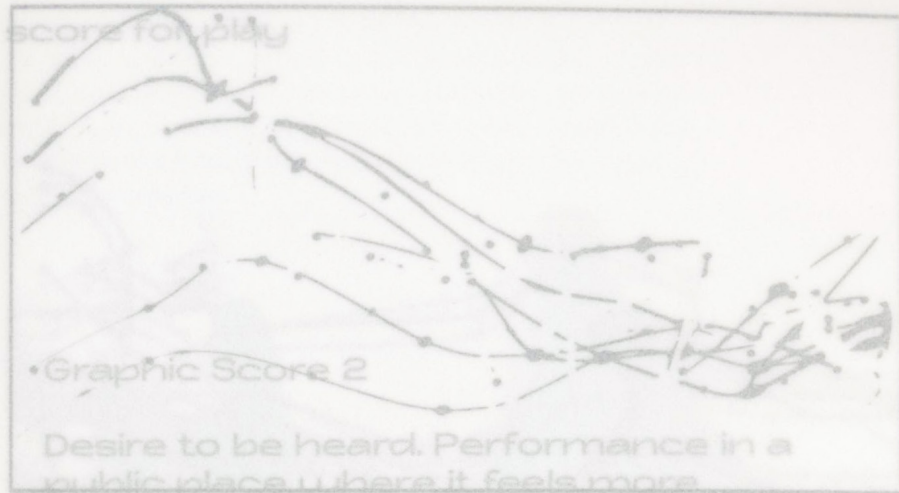
Motion is smooth but detailed. Movements might be circular or repetitive. The body is shapeshifting to take up more space. Movements feel longer and the body stretches with confidence.

DIFFERENT FORM

Graphic Score 2

Desire to be heard. Performance in a public place where it feels more comfortable to perform a version of yourself you want others to hear. Motion is smooth but detailed. Movements might be circular or repetitive. The body is shapeshifting to take up more space. Movements feel longer and the body stretches with confidence.



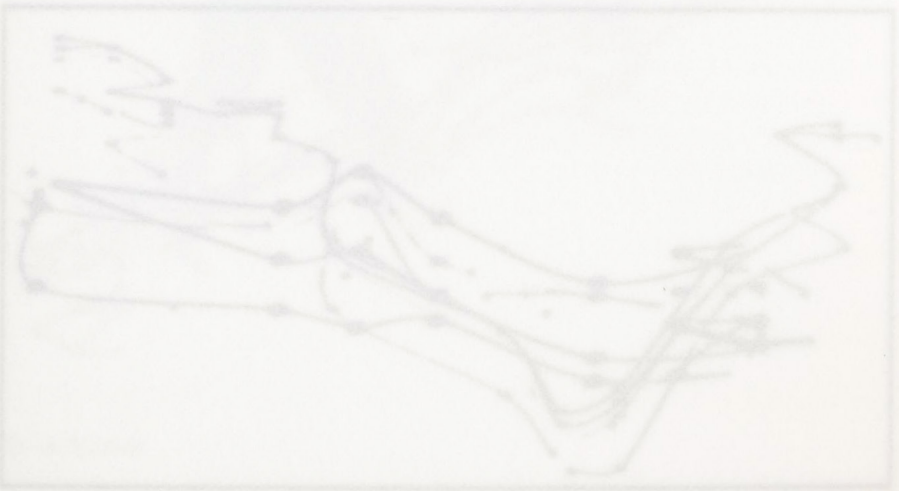
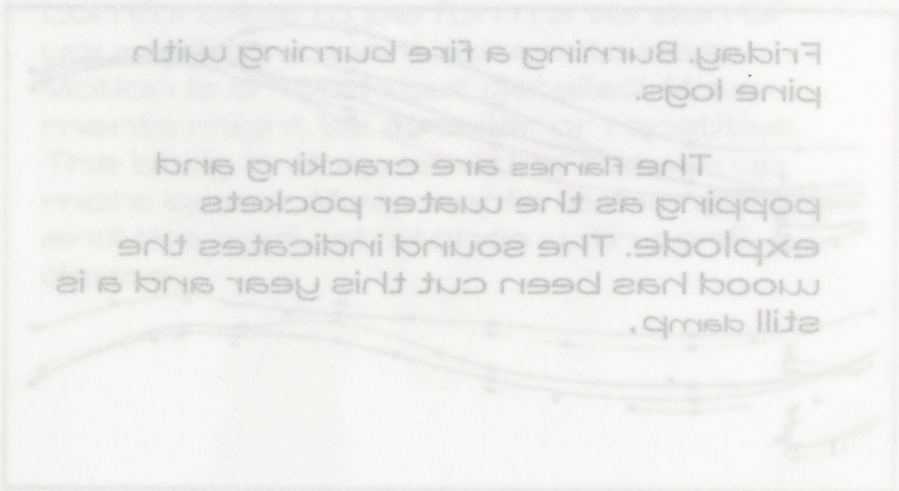
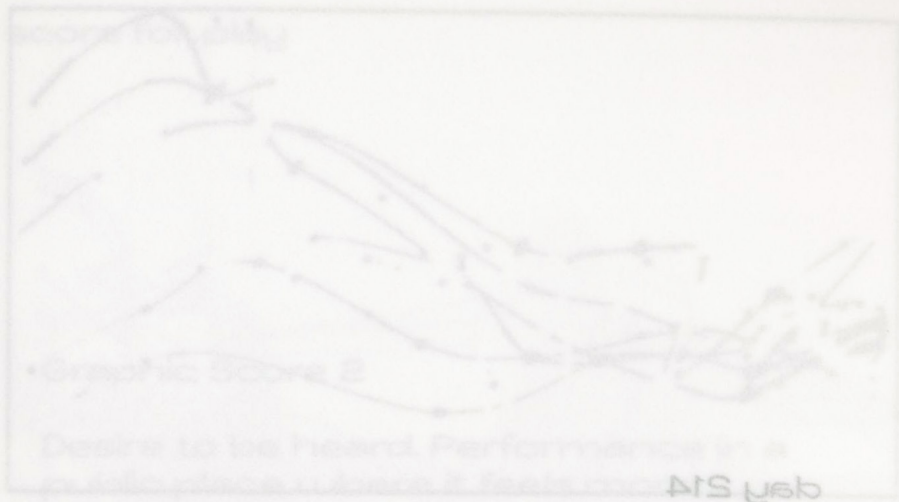


day 214

Friday. Burning a fire burning with pine logs.

The flames are cracking and popping as the water pockets explode. The sound indicates the wood has been cut this year and is still damp,

not fully seasoned.



not fully seasoned.

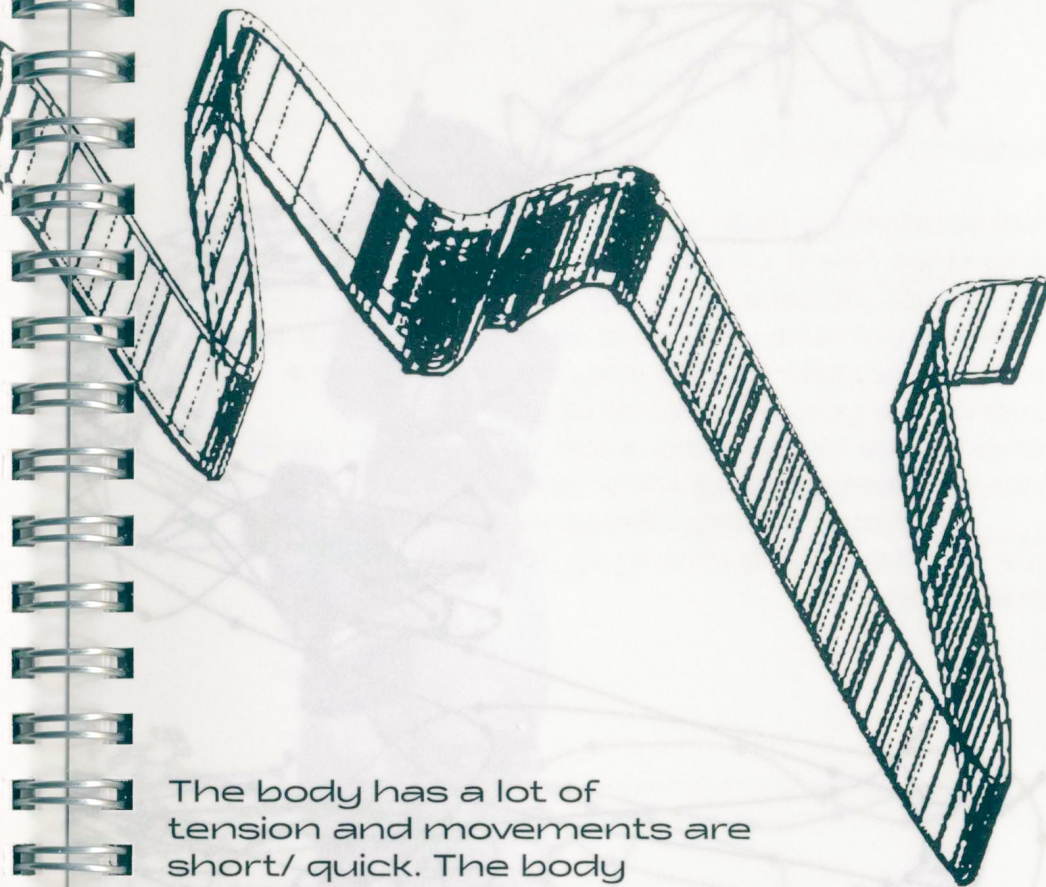
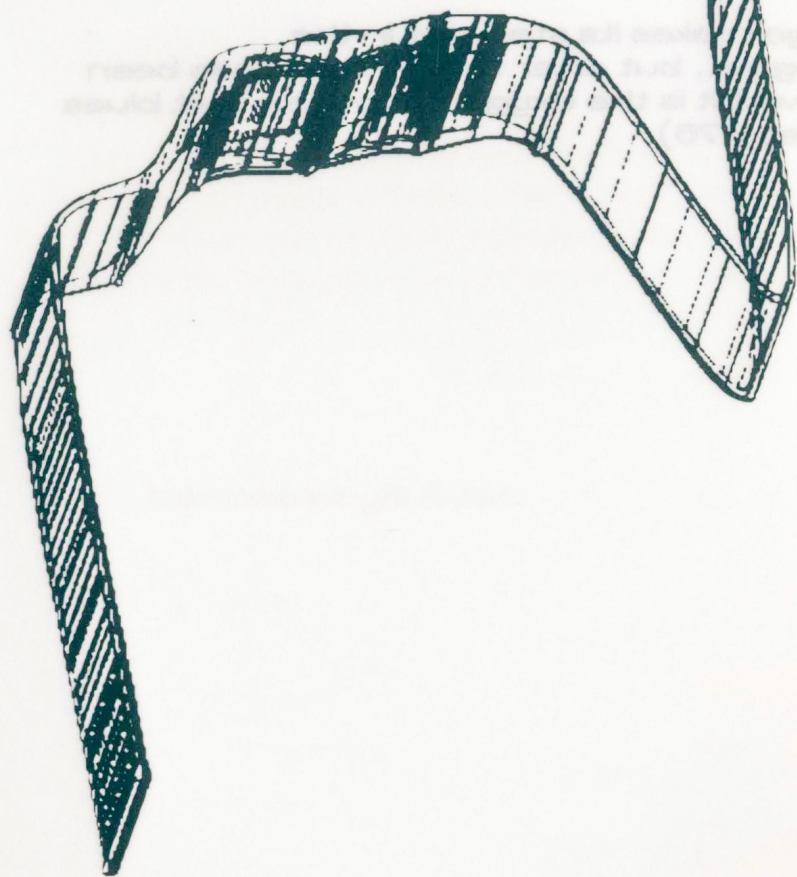
Vulnerability fear of being seen in a way that feels uncomfortable and everyone feels different. This might be an instance where you are at a gathering and you have nothing to say to the others there, so you stand and primarily LISTEN.

"Indigo makes its stain not in the dyeing vat, but after the garment has been removed. It is the oxygen of the air that blues it"(Nelson 76).

The body has a lot of tension and movements are short/quick. The body condenses itself to minimize space. Muscles are shifted in, turning in and away from the exterior.

Vulnerability/ fear of being seen. In a setting that feels uncomfortable and everyone feels different. This might be an instance where you are at a gathering and you have nothing to say to the others there, so you stand and primarily LISTEN.

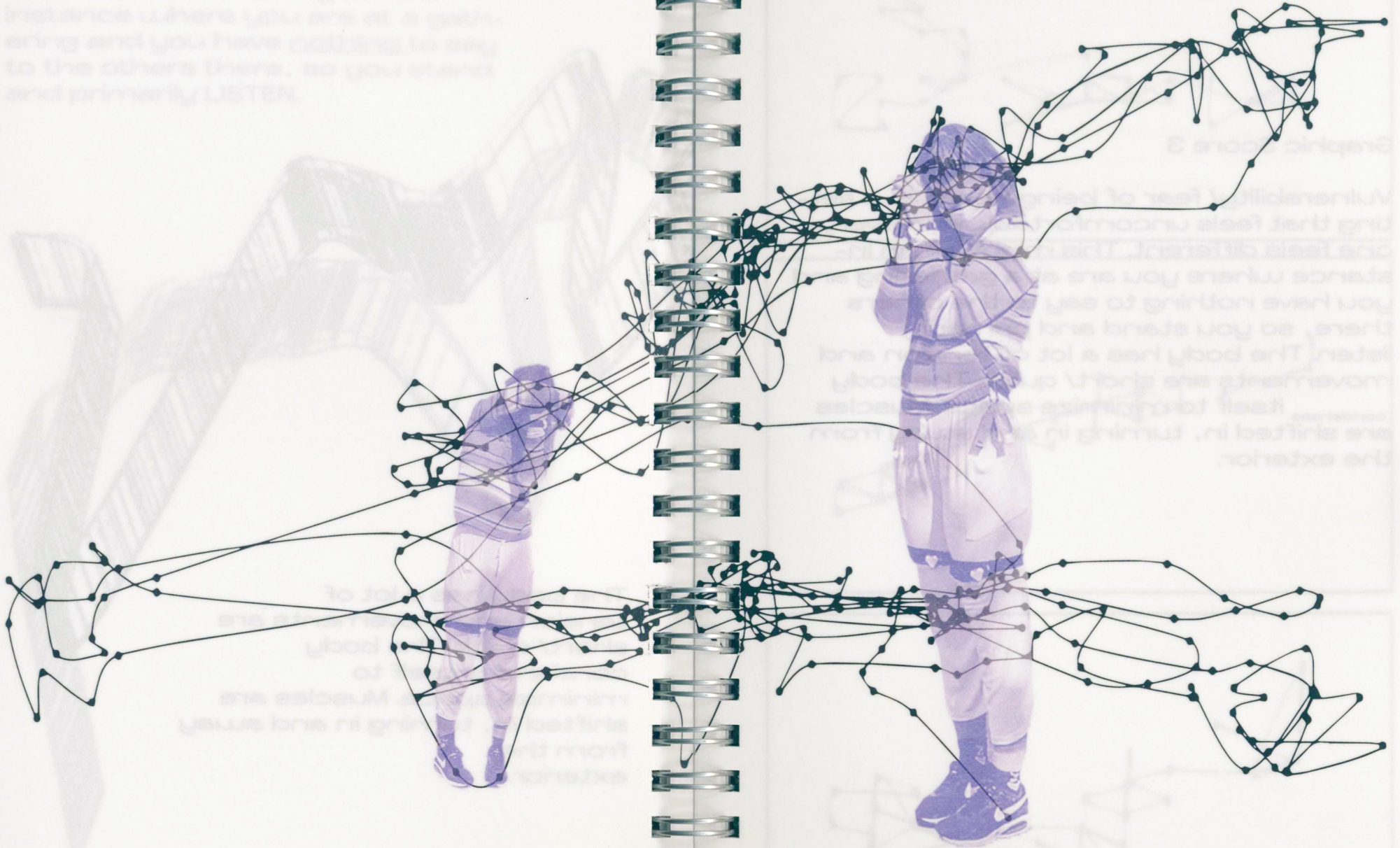
score 3



The body has a lot of tension and movements are short/ quick. The body condenses itself to minimize space. Muscles are shifted in, turning in and away from the exterior.

Vulnerability/ fear of being seen. score 3

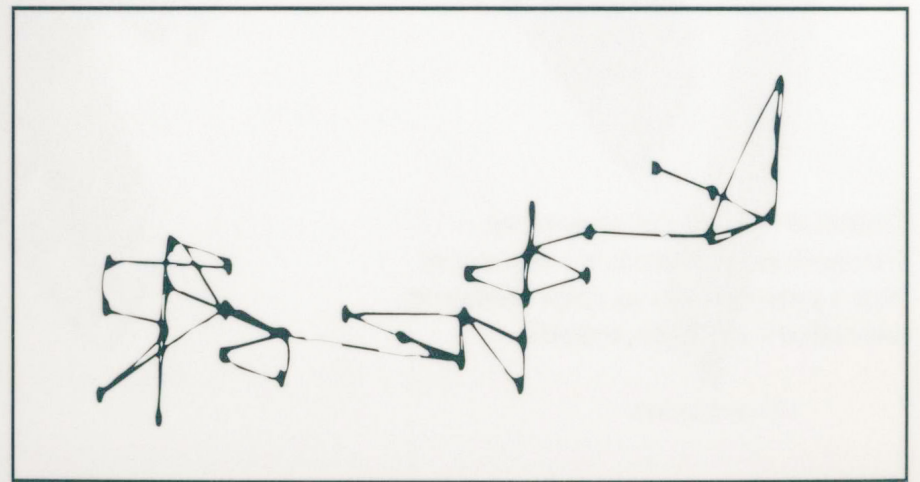
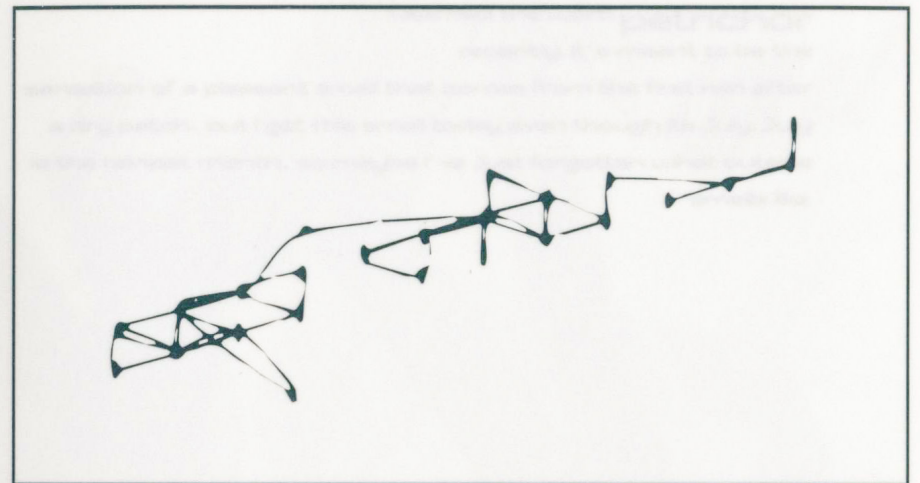
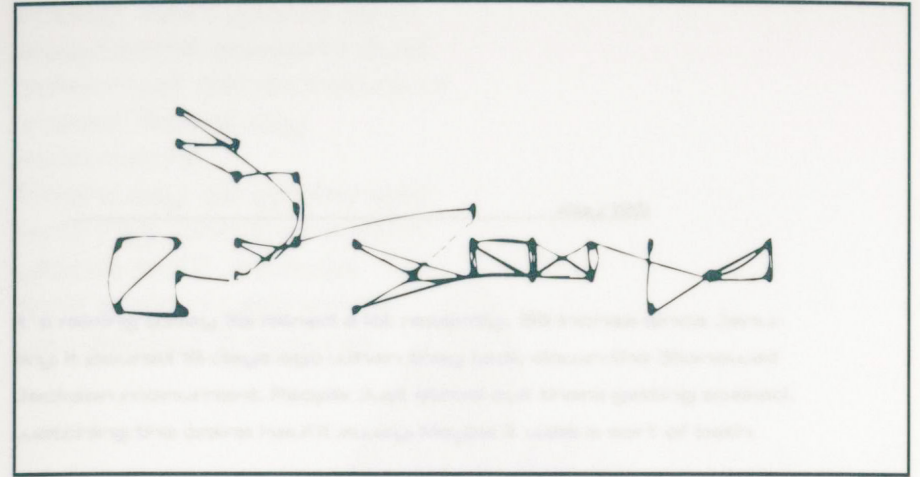
is a setting that feels uncomfortable and everyone feels different. This might be an instance where you are at a gathering and you have nothing to say to the others there, so you stand and primarily LISTEN.




score for play

Graphic Score 3

Vulnerability/ fear of being heard. In a setting that feels uncomfortable and everyone feels different. This might be an instance where you are at a gathering and you have nothing to say to the others there, so you stand and primarily listen. The body has a lot of tension and movements are short/ quick. The body ^{condenses} itself to minimize space. Muscles are shifted in, turning in and away from the exterior.



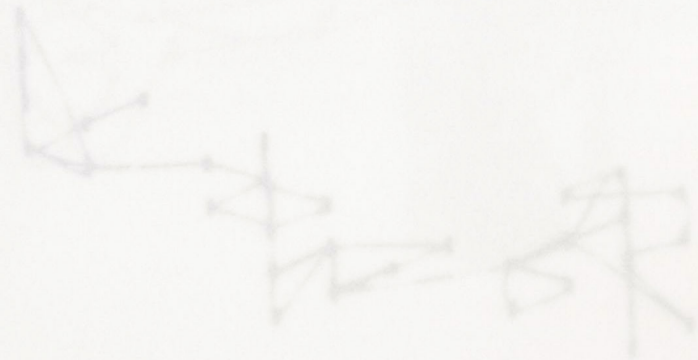
day 120



Graphic Score 3

Vulnerability/ fear of being heard in a setting that feels uncomfortable and every-

stance where you are at a gathering and you have nothing to say to the others there, so you stand and primarily listen. The body has a lot of tension and moves very quickly. The body is shifted in, turning in and away from the exterior.



score 4



The body has tension but makes intentional movements to make yourself seen. Intentional signaling to yourself moving through the space. The body is shifted in and away from the exterior.

day 120

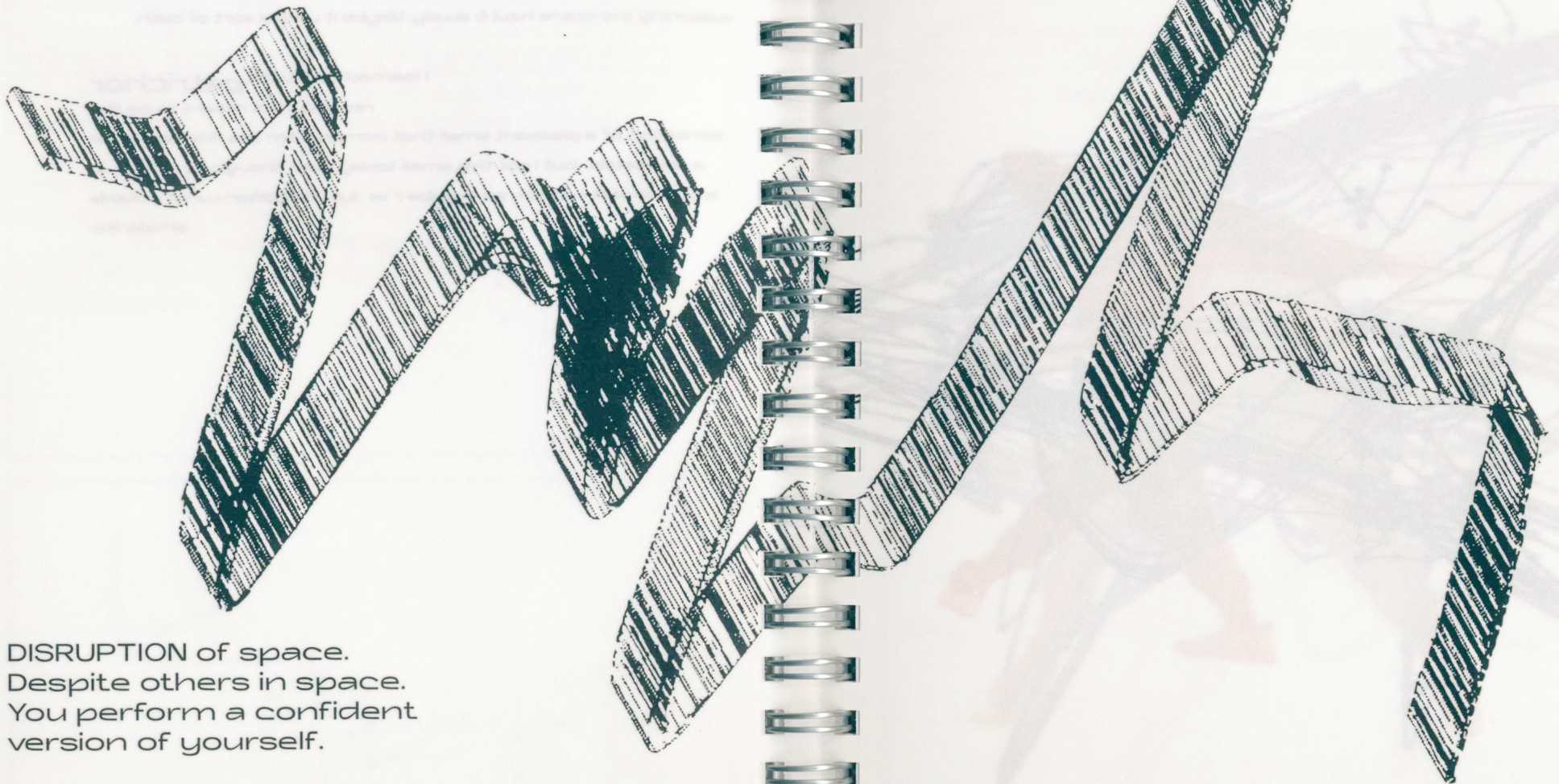
It's raining today. It's rained a lot recently, 50 inches since January. It poured 19 days ago when they took down the Stonewall Jackson monument. People just stood out there getting soaked, watching the crane haul it away. Maybe it was a sort of bath.

I learned the word **petrichor** recently. It's meant to be the sensation of a pleasant smell that comes from the first rain after a dry patch, but I got this smell today even though it's July. July is the rainiest month, so maybe I've just forgotten what outside smells like.

DISRUPTION of space. Despite barriers in space you perform a confident version of yourself.

The body has TENSION
but makes INTENTIONAL
movements to make
yourself seen.

INTENTIONAL
signaling to yourself
moving through the
space. The body
strongly holds the
space it takes up.



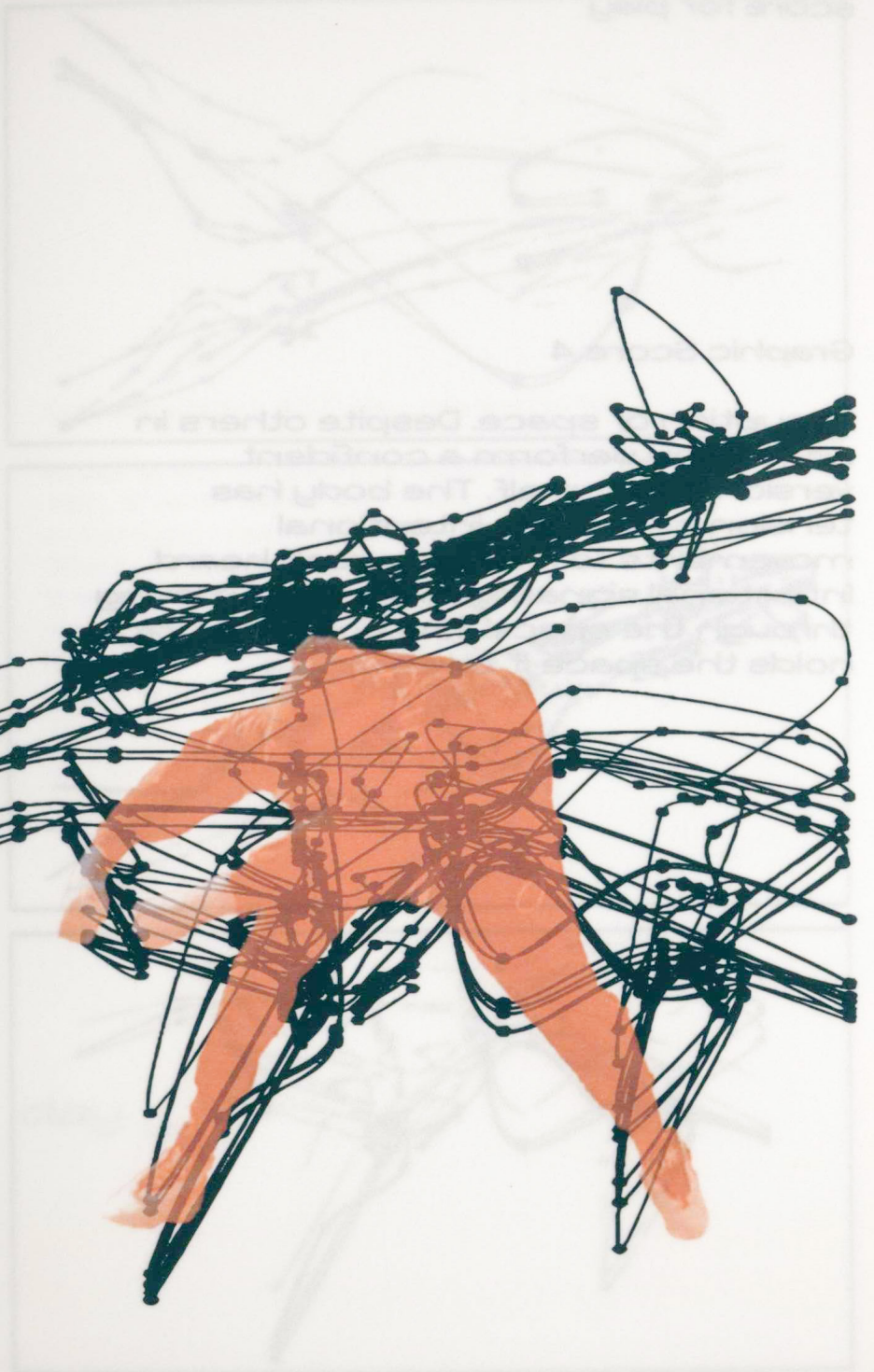
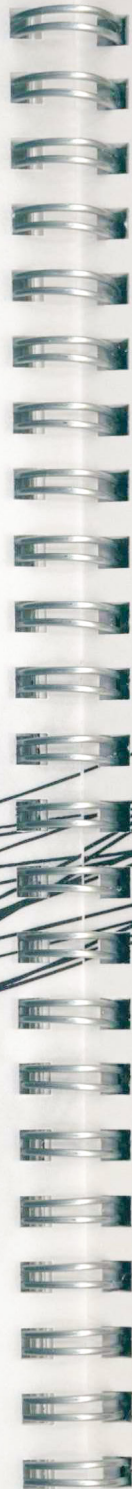
DISRUPTION of space.
Despite others in space.
You perform a confident
version of yourself.

score 4



...of space
Despite ... in space
You per... a confident
version of yourself

A score

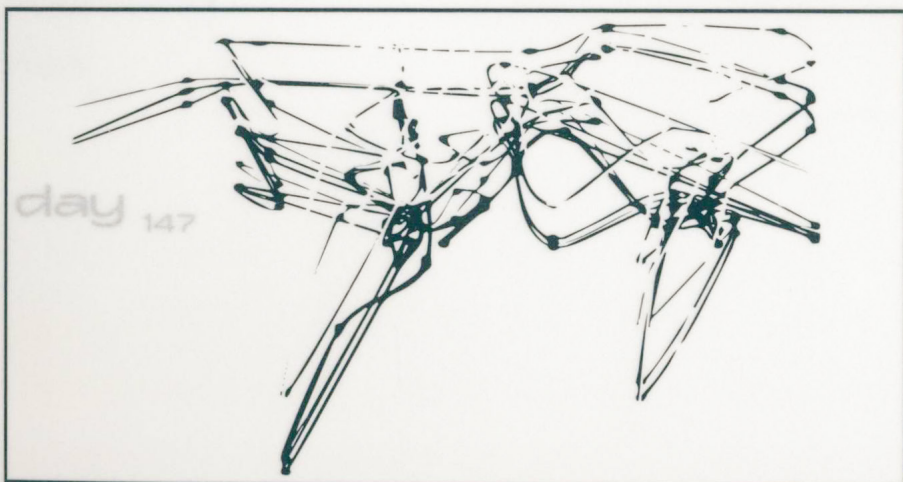
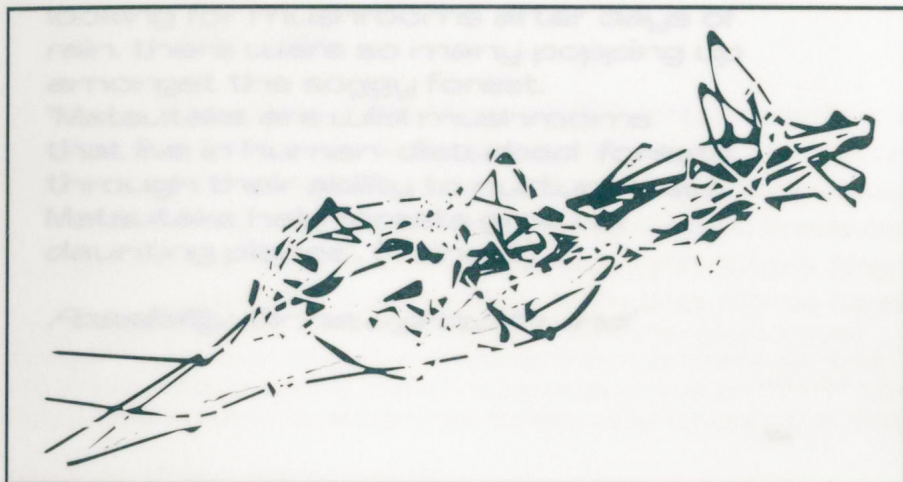
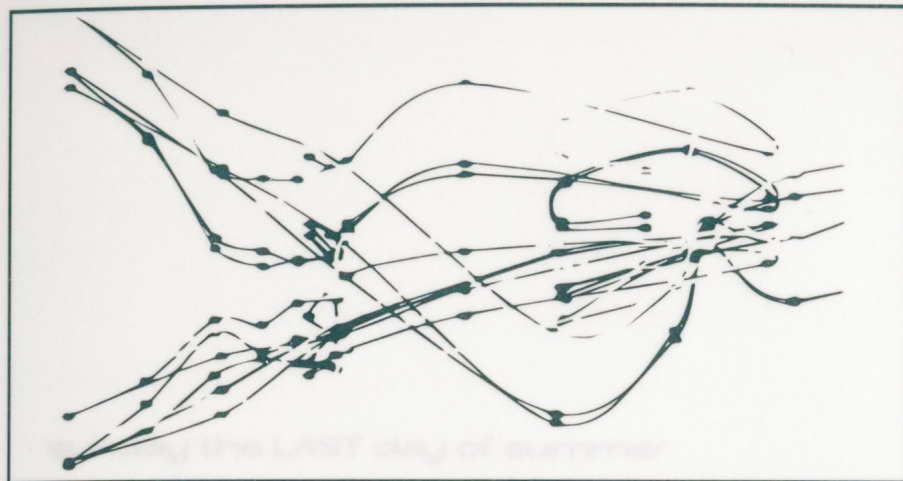


...of space
Despite ... in space
You per... a confident
version of yourself

score for play

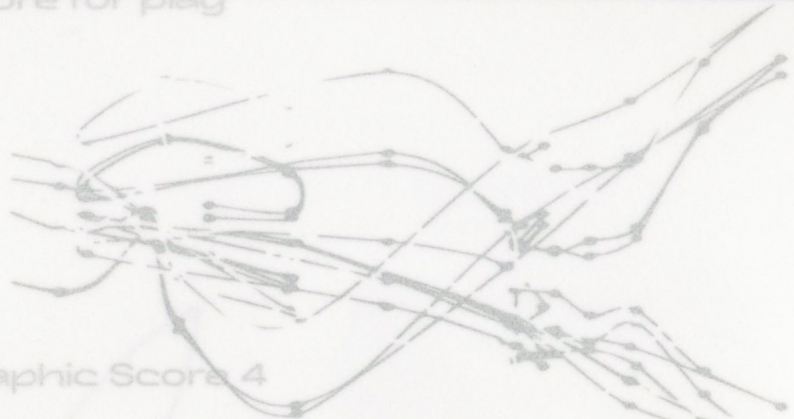
Graphic Score 4

Disruption of space. Despite others in space. You perform a confident version of yourself. The body has tension but makes intentional movements to make yourself heard. Intentional signaling to yourself moving through the space. The body strongly holds the space it takes up.



day 147

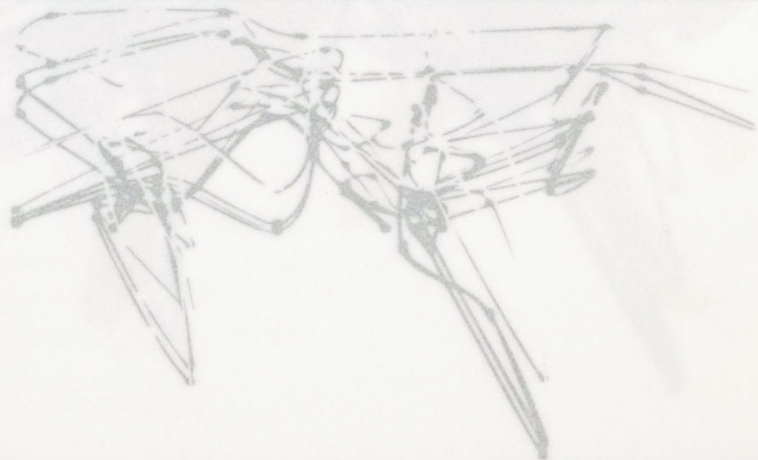
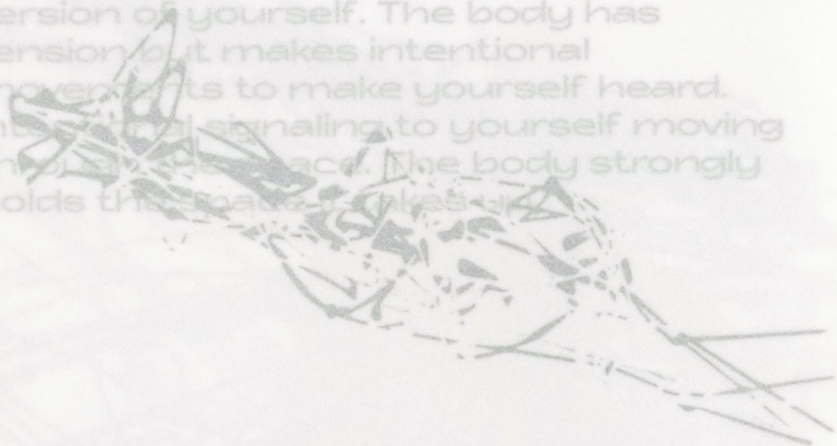
score for play



Graphic Score 4

Disruption of space. Despite others in space. You perform a confident

version of yourself. The body has tension but makes intentional movements to make yourself heard. Intentional signaling to yourself moving through the space. The body strongly holds the space.



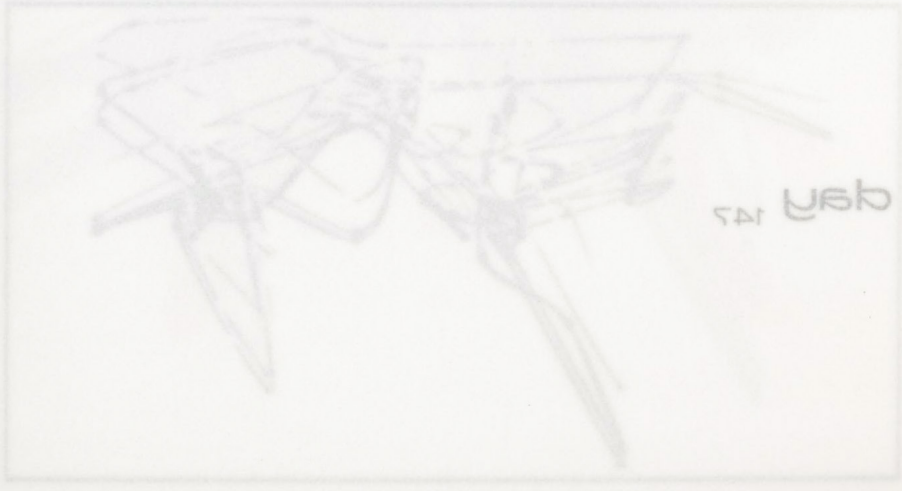
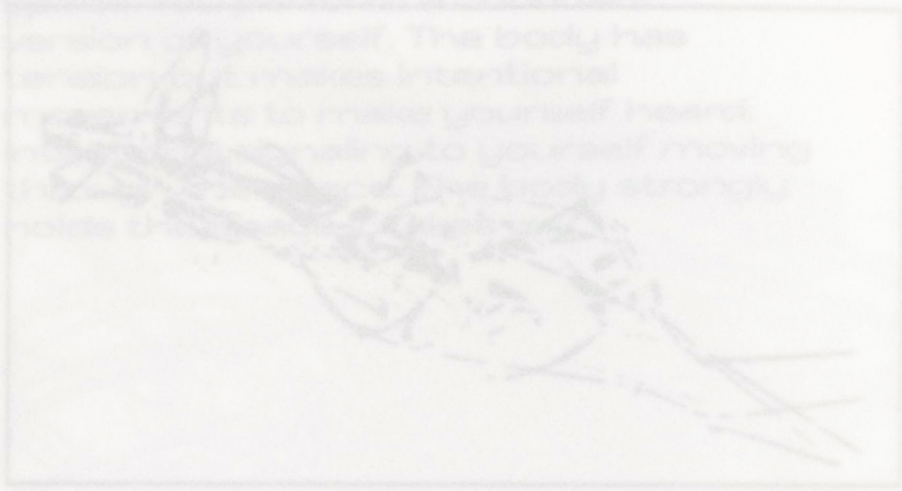
sunday the LAST day of summer

looking for mushrooms after days of rain. there were so many popping up amongst the soggy forest.

Matsutake are wild mushrooms that live in human-disturbed forests. through their ability to nurture trees. Matsutake help forests grow in daunting places". (Tsing 2).

Possibility for new growth and

day 147



sunday the LAST day of summer

looking for mushrooms after days of rain. there were so many popping up amongst the soggy forest. "Matsutake are wild mushrooms that live in human-disturbed forests. through their ability to nurture trees. Matsutake help forests grow in daunting places". (Tsing 2).

Possibility for new growth and

life

day 136

it rained from ^{5:30} to probably around ^{9pm}.
I walked outside close to ⁶ thinking it was
slowing down but I was wrong and got
soaked walking to the pizza shop. When
I got back my *pants* were sticking to my
legs and I *poured* water out of my *shoes*.

Lightning and thunder sounded for the next three
hours. I took the dog out around ¹⁰ to run through the
puddles. The tropical storm seemed to have *passed* for
now and I went to sleep not to the drip of rain but the

dripping of the carbonated
water next to

my b
ed.

day 292

Driving across the country DAY 3.

Walking the dog early in St. Louis where everything seems to be a grey-blue color. I did not see any trash cans. The brightest thing I saw was a burial vault shop with a bright blue cabana.

Kansas from the highway at sunset is just open fields for as far as I could see. The sky turned pink, which made the DORMAT

fields more even more red and brown.

The highway exits turned to dirt roads.

TRANSITION

Merriam Webster defines it as moving or developing

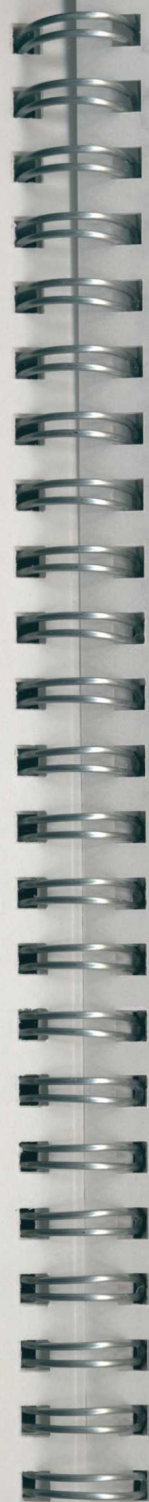
from one state/stage/subject/place to another. The OTHER definition defines it in terms of MUSIC. Musical modulation or moving from one part of the piece to another.

September 18th, 2019 Merriam Webster added the pronouns,

they and them, to refer to a

NONBINARY individual,

NEITHER female nor male.



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this is about

"informing one another, especially as they move into performance and pedagogical strategies, transferring ideas BODY-TO-BODY.

Emphasizing

physical transmission" (Croft 6)

"BODY as affirmation, evidence, or proof of existence. Self-depiction (and depiction of those "like" the self), as evidence of group visibility...[and to] identify a

community" (Souzac 119)

vi. conclusion/photos



Today is day number 419 of my quarantine in the pandemic. This time has brought me unprecedented moments of isolation, restriction, masking, solitude, but also rest, joy, love, and slowness. Collaboration took new form without in person meetings, but provided new webs of communication between myself and others. In a moment of hyper awareness about body space, I was able to document and discuss how folks were holding space in private and public space. This gave me insight on how I take up space, how that has changed, and how to hold space for others in the future. The project is evolving with new knowledge, experiences, and people much like that of the developing fields of ambisonic sound and gender theory.

As I move deeper into my practice, I have begun to explore the peripheral. What does it mean to be on the outside of something? What knowledge is born there? What makes some knowledge peripheral and other knowledge central? I think about how this relates to the ambisonic experience, which openly decentralizes sound and gives power to not one or two, but many. I think about the hierarchies of gender and body—the centrality of heteronormative knowledge—and I wonder how sound can be a destabilizing source of power for the peripheral. What can we learn from the invisible notes of queer bodies? Their tone? Their composition? I want to follow this unseen phenomenon into the corners of knowledge that are perhaps misunderstood, forgotten, cast out. Because I believe that in the periphery, where queerness often lives, there is a deep well of untapped information—unseen, unheard, unknown—and it is my intention to learn more about these rumbling margins and in so doing, to produce some peripheral knowledge of my own.



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