

Marriage  
Sex (still life)  
2004  
Performance video still. Part II of wedge video installation. Fabric, knife, grapefruit, glass, juicer, green satin, wooden table, and subtitles.



Marriage  
Soccer Trophy  
2004  
Performance video still. Part I of wedge video installation. Fabric, soccer ball, performer, fake grass. Courtesy of the team.



Marriage  
Fashion (milk, drums, ladder, fur coat)  
2004  
Performance video still. Part III<sup>19</sup> of wedge video installation. Milk, drums, ladder, fur coat, chest binder.

What do we want  
It<sup>1</sup>  
How do we want it  
That way

Fulfilling desire  
Mechanical pursuit of perfection  
Or  
Working on a set

It is hard to be a champion<sup>2</sup>  
The point of intersection<sup>3</sup> between the performers and the camera<sup>4</sup> is a real space.

This picture describes \_\_\_\_\_  
Is not a negative space.

Let it breathe  
The intersection, the corner, the edge. The edge is where performance stops.  
The air is continuous, but every game has its boundaries.<sup>5</sup>

Happy feet  
Happy feet  
Happy feet

Phonetic movement inside of assimilation  
The utilitarian body fits itself into a new form.<sup>6</sup>  
Champions of this changing prosthesis

The hunter<sup>7</sup> begets the beauty. Picture \_\_\_\_\_ is a winner's trophy.

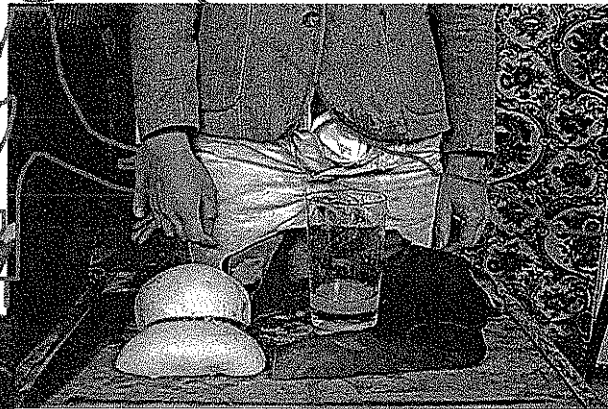
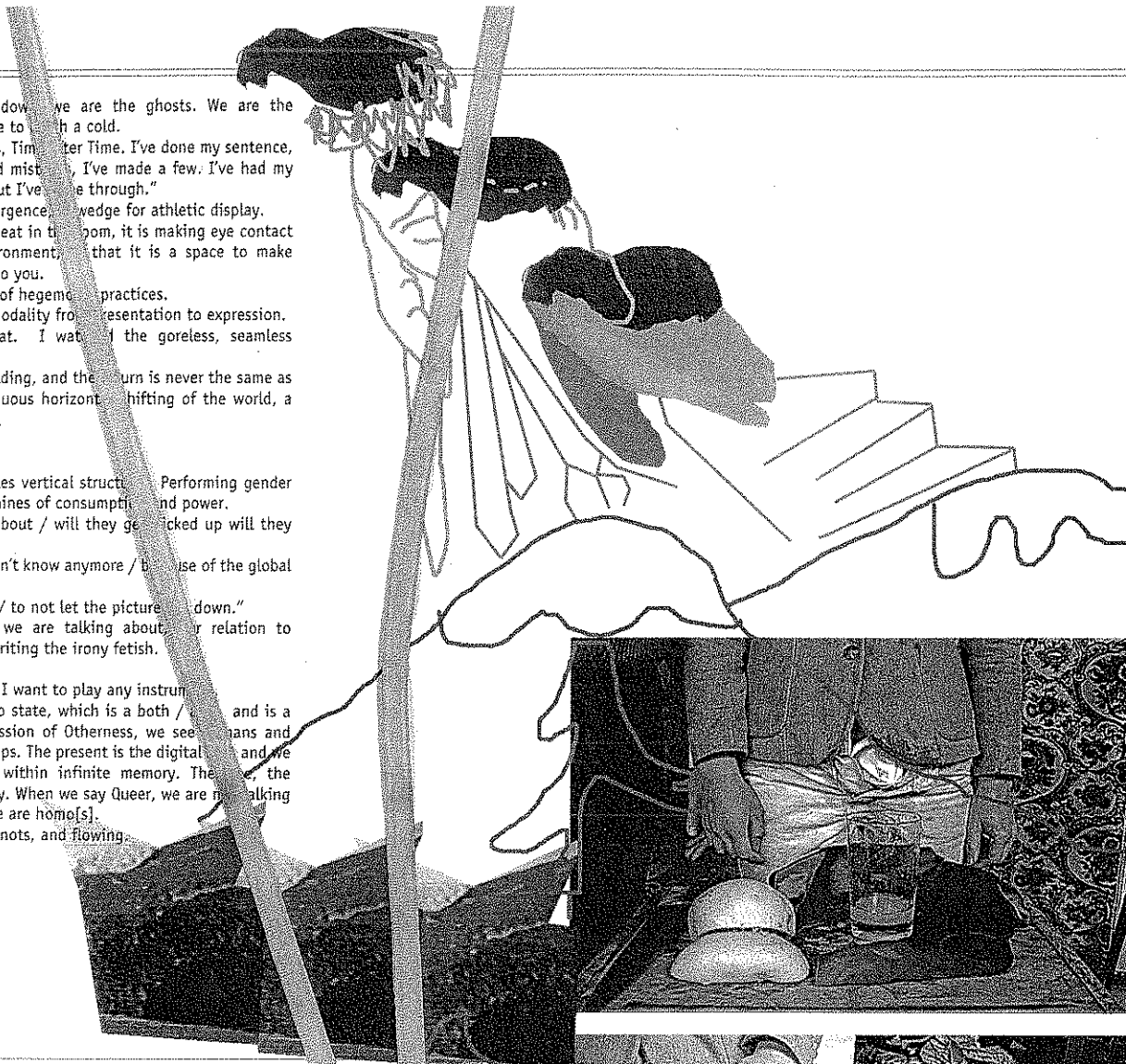
## A LIST OF SOME PRACTICAL CONCERNS

A list of some practical concerns: reveal, return,<sup>8</sup> rupture.<sup>9</sup> A new body can be remembered within a landscape of invisibility.<sup>10</sup> This is not to say that the body has been taken apart on a physical level—it is an eye trick. In what we create we can comfort<sup>11</sup> the reason for resistance, in effect there is no room to become invisible.

A good place to begin is to put up the dismembering picture<sup>12</sup> and then to take it down. Practice drawing a queer limb. Who lives where they are supposed to. Make a stage with a big heart.<sup>13</sup> Who can pay their bills, live in a neighborhood, and not turn around? Shame is a gravitational device, however we are turning machines into slippers.<sup>14</sup> With this point of departure, we instrument<sup>15</sup> a shift.

The Queer Body<sup>16</sup> is tied in this string. The string<sup>17</sup> is tied to a country a country tied to a war a war a war a war. We are waiting in the wings for the blue to come with crudely fashioned animals.<sup>18</sup> Off screen and in flight. It is a tight space. The future is not deadly, it is instead of regret, it is a viral present.

- 1 We're working with the shadow, we are the ghosts. We are the understudies, waiting for someone to catch a cold.
- 2 Commenter: "I've paid my dues, Tim. After Time. I've done my sentence, but committed no crime. And bad mistakes, I've made a few. I've had my share of sand kicked in my face but I've come through."
- 3 The set is created at this convergence, a wedge for athletic display.
- 4 This camera is taking up each seat in the room, it is making eye contact with itself. It is a holding environment, that it is a space to make meaning. We are writing a letter to you.
- 5 Trans- effeminate interception of hegemonic practices.
- 6 Note Here, There is a shift in modality from representation to expression.
- 7 I watched a snake eat a rat. I watched the goreless, seamless integration.
- 8 The Relation is the space of holding, and the return is never the same as what you were. There is a continuous horizon, shifting of the world, a continuous departure and rupture.
- 9 A line of flight.
- 10 Visible bodies reify otherness.
- 11 Horizontal movement obliterates vertical structure. Performing gender crosses borders and ruptures machines of consumption and power.
- 12 "There are brown leaves all about / will they get picked up will they become dust.  
When springtime begins / I don't know anymore / Because of the global warming.  
How do we hold up a picture / to not let the picture fall down."
- 13 In this new expressionism we are talking about, our relation to technology is shifting. We are rewriting the irony fetish.
- 14 Impermanent extensions.
- 15 I want to play an Instrument. I want to play any instrument.
- 16 The Queer embodies the limbo state, which is a both / and is a contradiction. Through the expression of Otherness, we see humans and machines mapping new relationships. The present is the digital, and we are finding our place of Being within infinite memory. The Singular, in relation to multiplicity. When we say Queer, we are not talking about homosexuality. However, we are homo(s).
- 17 Connectivities, assignments, knots, and flowing.



let me see / come here rabbit / to me / to me / to me  
 let me see / come on rope and leather bitch  
 let me see / come here rabbit / to me / to me / to me  
 let me see your rabbit  
 come on rope and leather bitch  
 leather  
 bitch  
 ooh i'll be your rabbit  
 ooh i'll be your rabbit  
 ooh i'll be your rabbit  
 i'm not a rabbit  
 i'm your close friend  
 let's be friends  
 let's be friends  
 let's be friends  
 let's be friends  
 mark the door with blue and white  
 another great hole  
 another great hole  
 i am always  
 spring  
 string  
 in a  
 a bit

