What do we want
It
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
The point of intersection between the performers and the camera 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.

Happy feet
Happy feet
Happy feet

Phonetic movement inside of assimilation
The utilitarian body fits itself into a new form.
Champions of this changing prosthesis

The hunter begets the beauty. Picture is a winner’s trophy.

A LIST OF SOME PRACTICAL CONCERNS

A list of some practical concerns: reveal, return, rupture. A new body can be remembered within a landscape of invisibility. 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 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 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. 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. With this point of departure, we instrument a shift.

The Queer Body is tied in this string. The string is tied to a country a country tied to a war a war a war a war a war. We are waiting in the wings for the blue to come with crudely fashioned animals. 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 shadows, we are the ghosts. We are the
undertakers, waiting for someone to walk a cold.
2. Commenter: "I've paid my dues. This is a true story. I've done my sentence,
but committed no crime. And don't think I've made a few. I've had my
share of sand stuck in my face but I've come through."
3. The set is created at this convergence. I've seen it in athletic display.
4. This camera is taking each seat in perspective, 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 gordes, seamless
integration.
8. All bodies are the space of holding, and the ideals 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 signify otherwise.
11. Horizontal movement obliterates vertical structures. Performing gender
crosses borders and ruptures machines of consumption and power.
12. "There are brown leaves all about / will they go stuck up will they
become dust.
When springtime begins / I don't know anymore / in the face of the global
warning.
13. How do we hold up a picture / to not let the picture down."
14. In this new expressionism we are talking about the relation to
technology is shifting. We are rewriting the ironic fetish.
15. Impermanent extensions.
16. I want to play an instrument. I want to play any instrument.
17. The Queer embodies the limbo state, which is a both / and, and is a
contradiction. Through the expression of Otherwise, we see humans and
machines mapping new relationships. The present is the digitalization, and we
are finding our place of Being within infinite memory. There are the
Singular, in relation to multiplicity. When we say Queer, we are talking
about homosexuality. However, we are holding.
18. Connectivities, assignments, knots, and knottings.