

UC Davis

UC Davis Electronic Theses and Dissertations

Title

Practice As Research: Quareing Black Mark Making

Permalink

<https://escholarship.org/uc/item/4r15x88h>

Author

Moore, Maurice

Publication Date

2023

Supplemental Material

<https://escholarship.org/uc/item/4r15x88h#supplemental>

Peer reviewed|Thesis/dissertation

Practice As Research: Quareing Black Mark Making

By

MAURICE MOORE
DISSERTATION

Submitted in partial satisfaction of the requirements for the degree of

DOCTOR OF PHILOSOPHY

in

PERFORMANCE STUDIES

in the

OFFICE OF GRADUATE STUDIES

of the

UNIVERSITY OF CALIFORNIA

DAVIS

Approved:

Kristopher Fallon

Moradewun Adejunmobi

Cristiana Giordano

Committee in Charge

2023

Abstract

Based on my artistic practice from my research involving expanded field theory; for example, my performance piece “Drawing While Black aka Non-Binary Joy” formerly known as “Drawing While Black aka Black Boy Joy,” is an exploration of sensorial feel/felt lines both in text and performative drawings involving 2D, 3D, 4D, and text-based art practices. Moreover, the work explores how Black, Indigenous, Queer, and People of Color (BIQPOC)'s have created a means of survival through visual/performance art, creating a mode(s) of active radical resistance. These mode(s) draw upon performative traditions including call and response, improvisation, reading, throwing shade, and African American Vernacular English (AAVE). My pieces extrapolate theories both from queer of color critique and Black foodways, synthesizing different dialects of an innovative visual/text languages. Mixing elements of Black foodways into my art practice has broadened my sense of what it means to reconstruct while simultaneously deconstructing the Black body. In my work, the lines created literally intersect, overlap, and make fluid many of the diasporic identities that colonial powers would have me believe are fixed. By doing this work I can reimagine ways to fight queer-antagonism, the erasure, and the deafening silences caused by colonial powers. In short, these processes of making renew the vitality of queerness and/or blackness in both my current artistic practice and in my scholarly pursuits.

These performance drawings and performance writings centers Practice as Research. Meaning, not only engaging with finished work(s) like Black speculative fiction(s) or Visual Poems i.e. text-based works and/or visuals, or the criticism about these fictions, but I argue with this work similarly when I create 2D, 3D, 4D, and text-based pieces that it is equally important to practice making Black Speculative fiction(s) due to there being a scholarly and/or artistic knowing/knowledge, that is derived from the very act of practicing itself. By not considering drawing practices be they 2D, 3D, 4D, or text-based as research at the same level as finished works and/or the criticism in this field; what are we missing out on as creatives and/or scholars by privileging one form of research over the other? For these new series of performance drawings and performance writings in this alternative hybrid text, I continue to consider what moving and/or still marks do if we let them be themselves. Shout out John Cage! The pieces in these new series of works consist of pieces, short experimental films, hybrid fictions, visual poetry all incorporating African American Vernacular/Gesture English (AAVE) infused Image/Visual/Gestural Descriptions which incorporate the creation or appropriation of Fictional and/or Nonfictional Citations, plus applying queer film theory; thereby further expanding queer mark making using digital, analog, and ephemeral materials.

Possible Qualifying Fields: Studio Art; Performance Studies; Queer of Color Critique; Practice as Research; Africana Studies

Key Words: Practice as Research, Performance Drawing, Drawing, Performance Writing, Performance Art, African American Vernacular English

Acknowledgments

First and foremost, I would like to thank my amazing dissertation director, advisor, and mentor Dr. Kristopher (Kris) Fallon for always being there for me and many others throughout the years. No, Kris You're the superstar! But seriously, thank you for taking me serious as both an artist & researcher, being accommodating, and giving me plenty of space to grow as a researcher in the field of art. To my other gracious and supportive committee members Dr. Moradewun Adejunmobi and Dr. Cristiana Giordano, thank you! To Moradewun, thank you for helping me to know what it is like to not be the only one in the room. Plus, always being there for me as an advisor whenever I needed help. To Cristiana, thank you for giving me space to write and/or experiment with various mark making. I am making marks I never dreamed could be possible.

To the rest of University of California at Davis faculty, staff, and the lovely folks in PFS and MFA cohorts I have encountered over the years. Thank you fall for being in community with me, and for helping to light the way in this journey! Special shout out to Marian Bilheimer for being the best Graduate Program Coordinator for Music, Performance Studies tah evah do it! Thank you, for letting me laugh & cry in your office over the years. It has been a pleasure getting to know and [not]know all of you over the years. Know that in many ways, big and small, you all made me feel safe, wanted, and valued in a world that is not always safe and kind for beautiful folks like me.

To my Daddy, Mamma, the best (bighead) older brother anyone could ask for. Mr. Bobby Moore Sr., Mrs. Dorothea A. Moore, Mr. Bobby Moore Jr. I love you all. Home is wherever I'm with any of you. Thank you for your constant support and love from day one! To all my other family biological and/or chosen. Thank you for your love and support as well!

Lastly, let's get one thang queer! Cause ain't nothin straight bout dis werq! Dis werk beez dedicated tuh de ancestors, all de legendary churen both past and present, and our future decedents! 3 Snaps!

Table of Contents

Abstract	ii
Acknowledgments	iii
List of Figures	v
Introduction	1
Chapter 1 Finding the Verve of the Line: Expanded Field Theory as Practice	10
Chapter 2 Drawing While Black aka Non-Binary Joy	23
Chapter 3 Quaring Black Mark Making and the Critical Essay: Drawing While Black Mixtape Vol 0	55
Chapter 4 What Does It Feel/Felt Like to Draw While Black? Through Critical Reflection	106
Conclusion Drawing Wit Light! Come Get Rhythmless Wit Me!	123
Notes	128
Vocabulary	136
Bibliography	139

List of Figures

Figure 1. Notes Example	6
Figure 1. THE FIVE ELEMENTS OF BLACK MUSIC	23
Figure 2. Image 1 “I Would Like A _____ meal.”	33
Figure 3. Image 2 “I Would Like A _____ meal.”	34
Figure 4. Image 3 “I Would Like A _____ meal.”	35
Figure 5. “Drawing While Black aka Non-Binary Joy” Performance-Drawing	42
Figure 6. “Ray Charles”	43
Figure 7. “Sylvester”	44
Figure 8. “Sister Rosetta Tharp” Detail	45
Figure 9. “Black Power!”	46
Figure 1. “I Got Soul!”	107
Figure 2. THE THREE IMPULSES OF BLACK MUSIC	109
Figure 3. “Drawing While Black, aka Black Boy Joy	111

Introduction

Coined by the creative Robert Morris in 1946, ‘expanded field theory,’ an idea where one investigates a discipline through the lens of another. The creative scholarship in this alternative text utilizes ‘expanded field theory,’ whereas the discipline here is (Drawing) in various analog, digital, and ephemeral forms through multiple lens such as (Performance-Drawing), (New Queer Cinema), (Black Speculative Fiction), and (Foodways). Alternative text is used because after reviewing many books/articles/essays/films from creatives such as Lynda Barry, John Berger, William Kentridge, Assata Shakur, Qwo-Li Driskill (Cherokee), and Marlon Riggs is when I started to notice patterns. I first noticed many of these patterns because many of these texts included a restructuring of sentences, words, and grammar not commonly found in or seen as legible in standard or traditional academic writing. For instance, in Assata Shakur’s book “Assata An Autobiography,” she often changed the spelling of ‘America’ to ‘Ammeikkka,’ and in Marlon Riggs’ “Black Macho Revisited: Reflections of a Snap!” Riggs’ uses “the snap” at the end of his sentences quite often (Shakur p.19, Riggs p.392). Mind you, this playing with text may seem small, sloppy, lazy, and/or insignificant to those outside of the Black, Indigenous, Queer, and People of Color (BIQPOC) communities. However, if you know anything about ‘reading’ and/or ‘throwing shade,’ these two creatives were dragging folks to filth. By both challenging standard writing structures and centering BIQPOC audiences in the process by using African American Vernacular English a language (AAVE):

“Within the Black Gay community, for example, the Snap! contains a multiplicity of coded meanings- as in SNAP! "Got your point!" or SNAP! "Don't even try it!" or SNAP! "You fierce!" or SNAP! "Get out my face!" or SNAP! "Girlfriend, pleeeease." The Snap! can be as emotionally and politically charged as a clenched fist; can punctuate debate and

dialogue like an exclamation point, a comma, an ellipsis; or can altogether negate the need for words among those who are adept at decoding its nuanced meanings.” (Riggs p. 392, Livingston mark 34:88)

Nevertheless, there was a broadening and/or expanding happening with these texts at various points besides spelling and grammar play. Expanding ranging from the different processes used, which began including elements of performance i.e., the snap, two-dimensional mark making, and experimentation with different mediums, but not limited to a weaving of fiction, spoken work, ancestor and land acknowledgements, book making, installation, dance, poetry, images, and cinematic arts directly into the piece (Driskill p.70, Research Online Videos).

Due to these Alternative texts utilizing different mediums and narrative forms lead me to consider that most of the creatives mentioned above were interested in challenging assumptions surrounding the written word, a text, critical essays, and how audiences’ engagement with a text might change when presented with a nontraditional book and/or art object. Moreover, how these creatives were, and some are still experimenting with their disciplines in various forms of analog, digital, and ephemeral mark making practices through multiple lenses that span from fiction, creative nonfiction, the critical essay, hybrid, and visuals, to investigate not only the arts; but also, to consider how one’s identity also impacts their creative endeavors (Calvino). Therefore, I define the Alternative text as an art object. An object which can be created by using various experimental writing forms, textured papers, installations, digital or virtual interactions, critical essays, practices and/or scores, have audio, braille for the visually impaired, letter correspondences, journals, field notes, and use Fictional and Nonfictional Citations to which clarity can be achieved. Also, some of the chapters in these texts could be composed entirely of images that could also function as critical essays as well (Berger Ways of Seeing p.66 - 81). In

short, yes, my project may include speculative fictions, but this project is about creating fictions that have elements stemming from both the visual and/or performing arts fields just to name a few. In other words, these fictions and/or alternative text can include and/or be entirely composed of 2D, 3D, 4D, and text-based works.

My relationship with drawing research has not been a linear one. I wish I could say that I found Foá Maryclare's, Jane Grisewood's, Birgitta Hosea's, and Carali McCall's text called "Performance Drawing: New Practices since 1945," way back in 2001 when I began my Practice as Research (PAR) journey in the arts. Or that I even put on that there is a knowing that comes from Practice as Research (PAR). "*Performance Drawing: New Practices since 1945*," text introduced me to the likes of John Berger, John Cage and also had me searching out creatives who pushed boundaries of research such as Marlon Riggs, Fred Moten, Lynda Barry, and Robert Morris. Researchers in many ways, be it through their criticism and/or creation of art objects have all influenced me to question, broaden, challenge, make up and break so called rules; many unspoken, pertaining to research practices involving studio. Questions never asked during any of my formal training. Why am I never asked for a bibliography or citations for my drawings when exhibiting? How do critical essays serve studio artists? What sources, or materials, or documentation should studio artists use when citing their works? Can critical essays, citations, frameworks, and notes be used as materials or to create art objects? Being in this position of not knowing has been scary, but it also grants me, and I hope other creatives more freedom in our field. Freedom to continue to explore nuances in art making and practices as legitimate academic research. So, no one ever really explained to me how to cite my sources, and who I was thinking with as I created/researched during my formal training. And I always hear from people who research how horrible and tedious research can be. Made me wonder if there is any room for play

and/or fun in one's research? My answer to that question is Yes! Also, when you're Black, people tend to focus on our pain, our Blues. However, the Blues is not the only hue or mark to make with.

Chapter 1 Finding the Verve of the Line: Expanded Field Theory as Practice, is a hybrid piece, part critical essay and part Black Speculative Fiction. Is a creative articulation that questions mark making both in theory and in practice, but also, considers what happens if we let marks be themselves? In Chapter 2 “Drawing While Black aka Non-Binary Joy” formerly known as “Drawing While Black aka Black Boy Joy,” is a critical essay that details an ongoing performance-drawing that began in 2017, and has continued through 2022.” This performance-drawing is both analog, digital, ephemeral material wise, consisting of over 100 live or made with the intent of an audience being present for these performances, 89 two-dimensional renderings and/or visual leftovers if you will, along with various digital forms of documenting/recordings devices used both with and without the performers consent such as photography, live video taken from the performances, and last but not least these new text/audio descriptions that are meshed with code switching by way African American Vernacular English (AAVE) and/or gestures. Hence the snap! To consider the audience as more than passive spectators and/or consumers of art, but it also invites people to be practitioners of artmaking by challenging common misconceptions and/or some of the insecurities/fears when it comes to the act of drawing. In Chapter 4 What Does It Feel/Felt Like to Draw While Black? serves as a Critical Reflection that taps into what it feels/felt like to engage with the performance-drawing “Drawing While Black aka Non-Binary Joy” formerly known as “Drawing While Black aka Black Boy Joy,” piece. I am thinking with Langston Hughes’ essay "The Negro Artist and the Racial Mountain," piece and the THREE IMPULSES OF BLACK MUSIC such as The Blues

Impulse, The Gospel Impulse, and The Jazz Impulse to articulate some of the lengths I go through to practice drawing while Black; to express the beauty and ugliness Hughes' touches on in his essay. Wondering how the white gaze, anti-blackness and other -isms suck the joy out of black/queer aesthetics? The purpose of this chapter isn't to recreate the performance-drawing, but it's meant to provide more clarity of what it is like to perform and/or draw while being a person of the African and African American Diaspora; detailing some of the oftentimes painful yet simultaneously euphoric lengths Black creatives have to push ourselves to subvert the White Supremacist Capitalist Patriarchal Ableist gazes and/or -isms found in some creative practices.

I consider Chapter 1, Chapter 2, and Chapter 4 as being traditional examples of critical essays that I slowly start to experiment with form and push the works toward alternative text. The play & fun in creating these pieces, was in part, being able to use citations and notes sections as I would drawing materials and/or drawing concepts. You know a tool, a piece of paper, a pen ect. to scribble, to sketch, to doodle, to render; and find marks that are not worried about being part of some binary focusing on good or bad techniques. But marks that are nuanced and exist on their own terms. Creating some marks that make sense and some that marks that don't make any sense to me. The notes section in this text exists as a low stakes space. Like a piece of scratch paper for notes where you use to test out materials or jot down and work through ideas. I don't know how to explain the notes. It's just a space that I don't think people really pay too much mind when reading a text. In the notes space, I don't feel like I have to mask or be on, in any fixed way shape or form. The marks I make here in notes are indifferent. The notes are a space where I am not worried about being seen as some sort of arts researcher making prolific strides in the field. I am free to be messy in the notes. It may sound silly. But when I make the notes; It

feels like I am frolicking in this section. For example, on color theory and the color Black (see Figure 1.) Notes Example:

Figure 1. **Notes:**

1). Black is Not a color.

Now, who told you Black was not a color? Why is Black not considered a color? And, yes, I know, I know! In Color Theory Black is not considered a color. Mainly due to Black not being on the visible spectrum of color. Take these two definitions of black.

- “As any rainbow will demonstrate, black isn't on the visible spectrum of colour. All other colours are reflections of light, except black. Black is the absence of light. Unlike white and other hues, pure black can exist in nature without any light at all.”
- “Black is not a color; a black object absorbs all the colors of the visible spectrum and reflects none of them to the eyes.”

But, what happens to that light, that power, after or while it's being absorbed by Black? And when we say visible spectrum involving the eyes. Are we limiting ourselves by only considering color as a thing to be experienced with the eyes? What about the other human senses, such as, Hearing (Auditory), Smell (Olfactory), Taste (Gustatory), Touch (Tactile), Vestibular (Movement): the movement and balance sense, which gives us information about where our head and body are in space? Could Black be a color if we broaden our understanding of color in fine arts to make experiencing color an embodied practice. Also, did anyone ask Black if Black wanted to be a color? Not that Black needs your permission. Now this is color theory I could have gotten into during my formal training.

(Are Black & White Colors? <https://www.colormatters.com/color-and-design/are-black-and-whitecolors#:~:text=Black%20is%20not%20a%20color%3B%20a%20black%20object%20absorbs%20all,still%20be%20reflecting%20some%20light>. Color Matters is a registered trademark of J.L. Morton. Graphics and Text: Copyright (c) 1995-2022, J.L. Morton)

(Understanding black and white as colours.)

<https://www.adobe.com/uk/creativecloud/design/discover/is-black-a-color.html#:~:text=As%20any%20rainbow%20will%20demonstrate,without%20any%20light%20at%20all>. Are Black & White Colors?)

The play & fun continued beyond the notes sections, by the inclusion of performance-drawings and performance writing such as the speculative fiction piece in Chapter 1 “Raheem’s Dance,” and the Drawing While Black performative-writing piece in Chapter 4, in these critical essays.

No, not just writing about art objects and practices like I do in Chapter 2. I will note that that there was a difference in talking about the piece in Chapter 2 vs Chapter 4 trying to articulate how a thing feels/felt when performing. Chapter 4, it's more than just description. It is me blending both performance and description to bring about clarity. Which is why I include performance drawings and performance writings into the work in this text. No! Not to be in competition with the more traditional-ish critical essays in the text. I am not interested in pissing contests or hierarchies when it comes to any of these marks. I just want these marks to be witnessed and affirmed. That there is also knowledge and clarity to be gained from marks of all types. Marks that don't always get the shine they deserve, such as, *The Drawing While Black Mixtape Vol 0*" in Chapter 3. The play & fun with Chapter 3 came when I was introduced to the work of Burger's, *Ways of Seeing*, text. I did not know a book Chapter could consist of just images and still be considered a critical essay. So, Chapter 3's play & fun was experimenting with turning an art object into a critical essay. Encouraging the reader; to read both critically and playfully while engaging with these performance-drawings tracks.

Moreover, if drawing can be expanded and clarity gained by using various lens such as from experimental writing forms (free writing), textured papers, installations, digital or virtual interactions, practices and/or scores, incorporate audio & braille for the visually and hearing impaired, include letter correspondences, journals, and field notes. Then why can't the critical essay in this context also be used as a lens and/or material to gain clarity? *Quaring Black Mark Making and the Critical Essay: Drawing While Black Mixtape Vol 0*, puts into practice some of the pedagogy gained from engaging with alternative texts created by John Berger, Lynda Barry, Marlon Riggs; to create a critical essay that is composed entirely of drawings. One that serves both creatives and non-creatives alike, in that the essay challenges the traditional form a critical

essay can take, being that the materials used in its creation implore various analog, digital, and ephemeral forms/marks/expressions drawn from African American Vernacular Gestures English (AAVE), and callout some of the ableism and gatekeeping involved with critical essays and art objects in this context where writing and/or mark making are expected to uphold the so-called standards involving English and/or grammatical correctness in arts scholarship. This chapter gives both creatives and non-creatives alike a choice in deciding the forms a Critical Essay can take thereby allowing expansion involving creative arts scholarship.

To reiterate, this text object and/or art object was created in the same vein of many John Berger's and Lynda Barry's works, so it doesn't have to be engaged with in a linear or even a circular fashion. And you can take more than one pass at reading it. With this stated, consider starting with the Performative-Drawings or Performance-Writings pieces before engaging with the critical essays. Or just challenge yourself to think of Performative-Drawings and/or Performance-Writings in this text as critical essays. One way I have found useful at reading marks be they lines of text or lines in a drawing; is to consider how my queerness and/or Blackness informed many of the lines rendered be they spoken, typed, handwritten, danced, scribbled using various analog, digital, and ephemeral methods/materials expanded to engage the nuances of drawing. Also, consider that the mark maker is centering certain audiences with these pieces, speaking directly to them. In other words. The gurls who get it, get it, and the girls who don't, don't. Snap!

Lastly, on the use of African American Vernacular English (AAVE), and creating vocabulary to expand the Lexicon of Mark Making. Helped with channeling Black and Queer aesthetics. Not so much helped to make these aesthetics, but to have a space where I could play with Black and Queer aesthetics. In other words, the ability to sample other Black and Queer

creatives aesthetics plus make up my make up words, concepts, and marks. Has been both affirming and empowering. Finding researchers thinking outside/inside/over/under/through this box we are always bringing up. Folks who like me even question if the shape used should even be a box. Moreover, pushing boundaries of how we make art, how we engage with finished art objects, and the assumptions made about what art is supposed to do. Also, remember this work is to function as an alternative text. Meaning it does not have to be a linear experience for the reader. Maybe try reading the notes first, or reading the art pieces, then move throughout the body of the essays. Also, you will notice as you engage with these works African American Vernacular English (AAVE) is sprinkled throughout the text especially in Chapter 3 and Chapter 4. This includes gestures such as “Eye rolls,” the “Snap!,” or the “Pops Tongue.” Please fight the urge to correct grammar and/or spelling. Understand that the audience for this text is meant to be folks not usually centered in critical essays such as the Black/Blackty/Blk/Disabled/queers to name a few. If you don’t identify with these ways of being. Know that you are welcome to engage with the text. However, you might have to do some Black/Blackty/Blk/Disabled/queer 101 werq. I am asking that you try to suspend disbelief and accept African American Vernacular English (AAVE) as a visual/gestural/sonic signifying language. And in this case signifying marks that flow in both text and visual forms. No Tea, No Shade. Asking yourself if you’re struggling. What -isms are getting in the way?

Chapter 1 Finding the Verve of the Line: Expanded Field Theory as Practice

John Berger, in his alternative text “Berger on Drawing,” states that he believes drawings are sculpted sounds. When he is working in 2D, the surface usually makes him feel that he is rendering in 3D space (Berger p.134). Also, in an interview, when prompted, the musician John Cage explained his 4’33” piece as being about sound. Not just the sound that comes from the performer playing music, but the sounds of the audience breathing, or their chairs squeaking, background noise etc. can be an art object. Stefano Harney and Fred Moten in their text “The Undercommons: Fugitive Planning & Black Study,” the authors also make reference to John Cage's piece stating:

Or, when we listen to music, we must refuse the idea that music happens only when a musician enters and picks up an instrument; music is also the anticipation of the performance and the noises of appreciation it generates and the speaking that happens through and around it, making it and loving it, being in it while listening. (Stefano Harney and Fred Moten p. 9)

Therefore, through critical reflection it is evident that Berger, Cage, Harney, and Moten all want people to understand these sounds and doings are music and/or drawing as well. Moreover, works such as these are meant to challenge our expectations and/or assumptions of how art/music/the creative are supposed to function. How are drawings supposed to function? That’s why I use these examples from Berger, Cage, Harney, and Moten. They made me question drawing. Plus the assumptions people make about drawings. The statements above are important because they add to Berger’s assertions about drawings functioning in 3 distinct ways: 1). those which study and question the visible, 2). those which put down and communicate ideas, 3). those

done from memory to now include that drawings function as sound (Berger P.46). In short, I believe Berger's reflections relating to sound art also relate to drawing thereby boarding our concept of drawing much like Cage, Harney, and Moten do with their assertion involving sound art. Sound Art - In the text Burger spoke of drawing and the sounds that came from him drawing on a paper surface as he was drawing. He was saying that the sounds/vibrations produced from the act of drawing also tapped into another dimension of drawing. I believe this is because people assume that drawings are meant to stay in analog and be 2-dimensional form-wise. Burger considering his sense of hearing and/or feeling the vibrations when making the piece also adds to the experience of drawing.

With this text I will now broaden marking making and/or the line. Berger's article/drawing "Drawn To That Moment," reads as a as critical reflection that articulates how using Practice as Research helps one do more than just simply describe contour lines, or zig zag lines, or curly cue lines that appear both in the text and the 2D piece (Hunter, Drawn To That Moment Berger 41). Understand that Berger's usage of critical reflection and PAR practice helps to explain the feel/felt sense dealing with the author coming to terms with mortality and the urgency to render his dead father's corpse with what I call mortality lines (Hunter, Drawn To That Moment Berger 41). These mortality lines are similar to the lines and/or mark making strategies Bill T. Jones and his terminally ill collaborators try to conceptualize in the *Still / Here* 4D drawing performance.

When my father died recently, I did several drawings of him in his coffin. Drawings of his face and head. There is a story about Kokoschka teaching a life class. The students were uninspired. So, he spoke to the model and instructed him to pretend to collapse. When he had fallen over, Kokoschka rushed over to him, listened to his heart and

announced to the shocked students that he was dead. A little afterwards the model got to his feet and resumed the pose. 'Now draw him,' said Kokoschka, 'as though you were aware that he was alive and not dead.' One can imagine that the students, after this theatrical experience, drew with more verve. Yet to draw the truly dead involves an ever-greater sense of urgency (Drawn To That Moment Berger 41).

It's true the students may have drawn with more verve, but can this verve only be achieved when fear is present? Can verve happen without inflicting violence upon others? I argue, yes!

Because, reader, did you know that artists are human. And, yes, we do as humans have feelings, emotions, and agency. So, my questions to Kokoschka; what kind of selfcare, health & wellness was also considered when motivating students to experience verve? What type of trust was built by Kokoschka with their students to achieve verve? I say this due to my experiences teaching drawing courses and being a student researching drawing. For example, Rip us up. Both in and outside of art school. Many artists say during critique to rip us up. I have said this many times. And for some reason it feels good to say. It is like we want people engaging with our research to know that we can take anything thrown at us. Or we want people to know that we are art warriors.

Yes, artists, we are bad! You could nev! However, after all of this ripping, what time is taken to put both the artist and the art back together for healing? Why do we as artists have to be dragged through the trenches for verve or any other recognition? What are we trying to prove in order to be deserving of this verve? For me, it has been about proving that studio artists through their practices, meaning; Practice as Research (PAR) are conducting legitimate research on par with any other field. I would argue also that is how the people I am thinking with, such as, Foá Maryclare's, Jane Grisewood's, Birgitta Hosea's, and Carali McCall, John Berger, John Cage,

Stefan Harney, Fred Moten, Lynda Barry, and Robert Morris' and many more. Their works have been providing evidence to prove to myself and others, hopefully some of the value of arts research. And also take risks and further push boundaries involving critical research in the arts. The verve with this chapter and the ones that proceed speak to some of the lengths I have taken to find this verve. I don't know if the expansion of the Lexicon of Mark Making to include gender, race, death, queerness, emotions will make a difference to creatives besides me. However, I do create these marks in a similar vein as I draw. In that not knowing the end result, of research and impact is ok. But, what as art researchers, makes us want to go on the journey for verve? A journey ends with a book, or painting, or a critical essay, or art talk etc.

A lexicon can be the vocabulary of a person, language, or branch of knowledge. Therefore, if we consider visual art to be a visual language. And not just a language used when engaging with a finished art object. But a language used and evoked in the making of the work. The Lexicon of Mark Making is used to bring about more clarity in making. By reconsidering marks made; by more than merely appearance i.e., as in the shapes and/or the gestures one may have used when making these marks. For example, bringing in the creatives intentions, the felt/feel senses that went into the making of the work, or Feelings or Emotions or Lived experiences or politics or culture...languages etc. are involved when making these marks. Take Lynda Barry's critical reflection of the aliveness of line in both her alternative text "What It Is," and from her presentation *Lynda Barry: Accessing the Imaginary*, stating:

What if the way when kids draw that kind of line we call childish. What if that is what a line looks like when somebody is having an experience by hand. A live wire. There's an aliveness when I look at these drawings that can't be faked. Real aliveness by drawing is hard to come by. When someone learns to draw; to render. It's the first thing to go. That

aliveness. It's what some artists spend their whole life trying to get back. It's the spoke house and the merry go round are two different rides. When we say a kind of drawing is good; we may be talking about a certain kind of ride everyone can understand on the merry go round. Although the thrill is gone, but then there is that other ride. Spook house the one with all the not knowing that scares us and delights us to bits. To little bits of lines are the tracks we traveled on while screaming and laughing because we have no way to control the outcome and we are in motion anyway. Creating some kind of energy that still runs through the drawing even after we have lifted our hand away (UM Stamps mark 44:46 - 45:31, Barry What It Is p.46).

All in all, I assert that both Barry and Berger's critical reflections help to not only expand how both drawings can function, but they also broaden mark making i.e., the line and further articulations involved with drawing. This Lexicon of Mark Making is verve for me. It's empowering to add to mark making in different ways. It is like I get to celebrate the contributions of Black people, queer folks, and other people of color and how their works can be interpreted and used in arts research. In closing, I have created a Performance-Drawing where I draw the feelings that are generated by putting this kind of research into words. I will leave it up to you to decide which lines are Mortality lines and/or Aliveness lines.

Raheem's Dance

It was hot as hell at de Notsink farm. All de churen and mos of de farmhands huddled round under de old tree tah hear de old man's story. He only charged folks bout a gallon of water and a couple of bags of corn or bacca dat's (tobacco) fo sum you city folks; for one of his tales. Was all people could afford at dat time mind you. Hell, he would have been happy if ya jus let em pick roots ta eat. Even signed fo folks wit no extra charge of course. Anyway, after long day's work, Two generations of tellers headed home on an old country dirt road. De Oldman pulled a shimmering copper-colored pouch from his left pocket and loaded his cheek wit bacca.

Old man: -Spits in slop cup-

Raheem: Daddy... why you actin funny today?!

Old man: Ok Raheem. Yawl been idle long enuf. Next time you finna entertain de folks at dat plantation, and I will sign best as I can. **-laughs-** Dat's if my ritis (arthritis) don't hold me back!



“Black American Sign Language (BASL)”, Chalk on Blackboard, 72" x 48", 2161.

Image Description

Blue, White, and Pynk interesting contour lines done on dat Blackty blackboard. The horizontal and vertical lines swirl and overlap throughout the piece covering mos areas. The line weight changes throughout de piece with de thicc-est lines concentrated right at de top right margins.

Raheem: No, Daddy.

Old man: Don’t chu be no-ing me Boy! My memory ain’t what it usta be.

Raheem: But, why me Daddy?

Old man: -Spits in slop cup- Cause dat’s what our folks do Raheem.

Raheem: -Silence-

Old man: We hold de recipes of our hxrstory. Cookin up sumthang good tah feed our people's souls. Kept hidden under de guise of recipes, or through our dances; our stories hold our lineage.
-Spits in slop cup-

Raheem: -Silence bows head in shame-

Old man: Look you don't have ta do it like ya Daddy do. Der ain't nothin wrong wit dancing ya tales out. If dat's de way they come out!

Raheem: -voice cracking- I know Daddy! -lowers head-

Old man: Head up Boi! **-Spits in slop cup-** If ya Daddy Earl could see yall doin dat mess. -
shakes head-

Raheem: I know Daddy.



“Daddy Earl”, Ink on Paper, 19in x 24in, 2150.

Image Description

Eight fat femme contoured figures are gettin down in de center of de paper. Starting from de left de figures are posing, jumping and servin lewks. The werk is done on tracing paper with de opaqueness being on de left. The thicc line weight is maintained throughout de piece wit thinner lines makin up de bottom right lower body of these voluptuous figures.

Old man: You know! **-laughs-** Earl usta dance his tales bout de ancient folks too. **-Sucks teeth-**

Raheem: Really?

Old man: -Spits in slop cup- But, in de time of our youth, men folk weren't permitted ta dance dey tales. Yes, dat was only fa women and femmes. Worlds changed!

Raheem: Yes. But it's still mad scary. Telling, dat is, I mean. It's like I get lifted to another plane of existence when I dance.

Old man: -Spits in slop cup- And, how you thank de world changed Raheem? Cause, folks like Daddy Earl risked being banished fo dancing ta keep cookin up de past! De all floated baby. Why you thank dey call us de flying Africans?!



"Women and Femmes", 9" x 12", Ink on Paper, 2155.

Image Description

A black and white hand-drawn illustration shows a group of disabled people using crutches, some seated in wheelchairs, sum folks using walkers and standing. In de center; one of these folks is given dey best Black power salute! Yessss! On dat John Carlos Tea!



"Earl! Sissy Dat Walk", Ink on Paper, 19in x 24in, 2152.

Image Description

Become! Bout 50-11 figures fill the center of the picture plane. Some be crouching, others duck walkin and given dat femme realness. De lines are sketchy and rough through de mid sections of de figures. The line weight is thicc, but a thin scribbly line flows throughout most of de figures connecting de ancestors to their descendants. This werk is done on tracing paper with the opaqueness coming through in de center. The top left corner of de paper is ligt with de bottom left & right plus de top right corner being darker. There are maybe seven hazy figures located in de center of de paper and spreading out.

Raheem: -Whispering- Daddy you know dat's not what de flying Africans was bout! -Laughs-

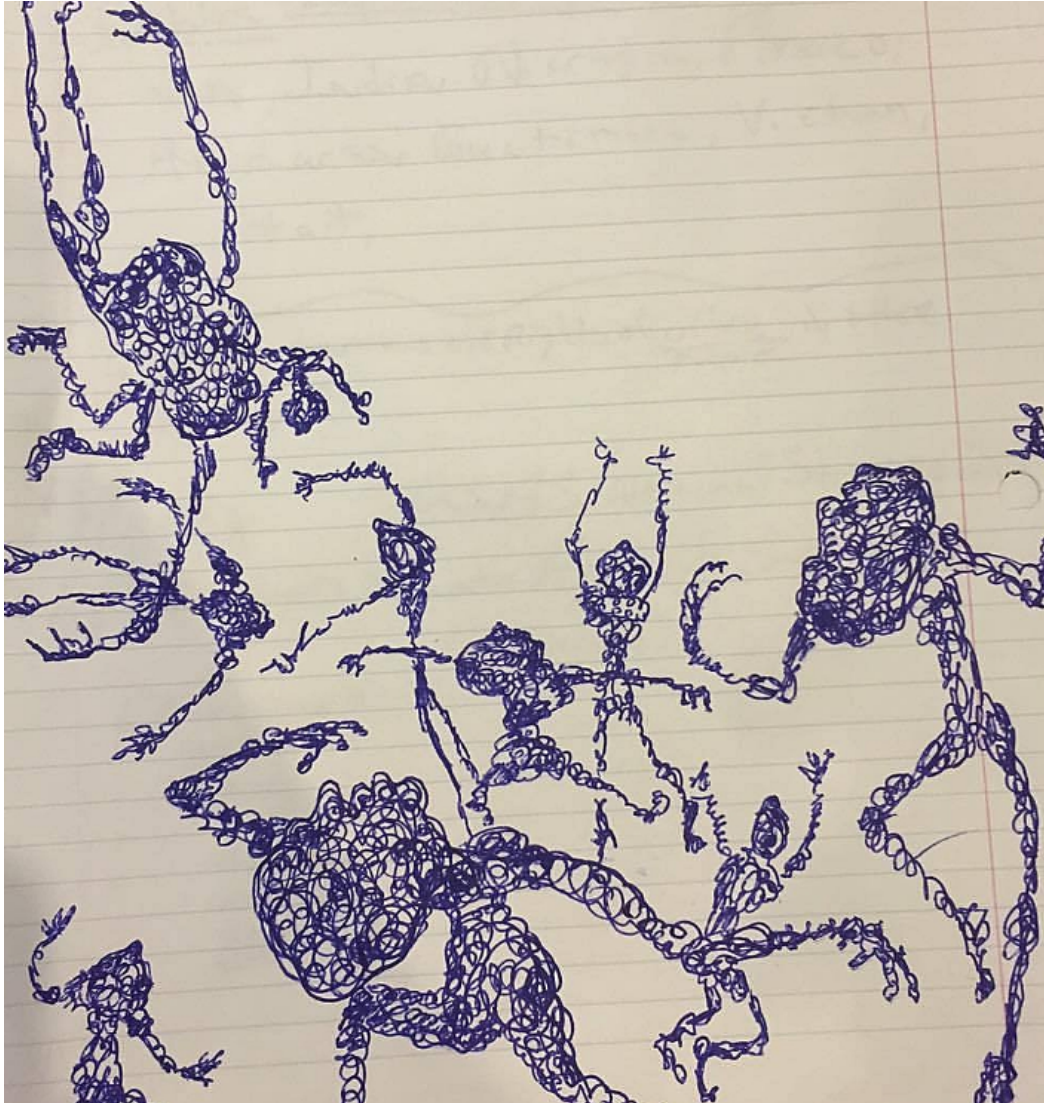
Old man: I know. Jus tryin to make yall giggle. And why you whisperin? You know de ancestors had was cuttin up jus like us. **-Spits in slop cup-**

Raheem: Yes, I know. Daddy. So how long do I have ta prepare?

Old man: -Spits in slop cup- Ohh, wit what we gathered today should last me and yo hungrymouth siblings for bout two weeks.

Raheem: What am I even gon dance bout Daddy?

Old man: Boy don't you know anythang? **-laughs-** You will take my place as a teller, and so, my tales are automaticity bequeath ta your peanut head. Plus, Daddy Earl's too!



“Raheem’s Dance” 8.5” x 11” Ink on Paper 2160.

Image Description

Nine figures occupy the top left, the bottom left and right of the college ruled notebook paper. The figures are made with a dark blue line that is sketchy and maintains the same line weight throughout each figure. The age and gender of the figures is open, but they do appear to be somewhat childlike. The figures appear to be making wide movements, the paper is shifted at an angle making the ruled pinkish and blueish lines at a diagonal.

Raheem: -laughs- Sounds like a plan Old Man. However, I will go with Daddy Earls moves first.

Old man: And, which moves would dat be Boy?



Still from - "The Haus of Raheem (Raheem's Dance)," Directed by Digital Bottomground, 2:22 min, 2264.

Image Description

And de category is Black Blackty Blk Bodies at sunset! In dis still bout fifty-eleven highly melanated non-binary figures fill dis flick. Talk bout queering sunsets and silhouettes! It's given glamor hunty! On de low, legend states dat one of those cute Pynk toes even said dees pieces beez mesmerizing!

Raheem: -Bending his arms rhythmically and singing- You know dat nursery rhyme we would dance bout de Syncerus folks and de Hunters!

Old man: -Spits in slop cup-

Chapter 2 Drawing While Black aka Non-Binary Joy

Based in my artistic practice, my performance-drawing “Drawing While Black aka Non-Binary Joy” formerly known as “Drawing While Black aka Black Boy Joy,” explores how Black queer people such as myself have implemented and created a means of survival through Black performance art, creating a mode of active radical resistance. These modes which have become materials and/or tools I use to make marks. Draws upon performative traditions including call and response, improvisation, African American Vernacular English (AAVE), Queer of color critique, and Food and foodways. For instance, (see Figure 1.), the concept Call and Response plays a big role in my piece. In Black American culture a ‘call’ represents some type of action taking place (Werner p.11). The ‘call’ could come from an individual or group. Responses can result in both verbal and nonverbal expressions (Werner p.11). These expressions can be made with bodily movements and objects manipulated by the body too. An example; if you have ever attended a Black church. When the preacher says to their congregation the call: “Can get an amen?” The congregation's ‘response’ may result in them just simply shouting “Amen!,” or they might also clap their hands, use a fans to wave back and forth at the preacher (Werner p.11). Some people might respond to the preachers ‘call’ by not doing anything but sitting still. No response, from people is still a response (Werner p.11).

THE FIVE ELEMENTS OF BLACK MUSIC - African Diaspora Arts and Aesthetics

Call and Response: is the process by which performance becomes more than an individual statement. a. The “I” provides the call b. The “we” responds to the call c. The “we” response also becomes a new call, and the cycle continues. Call-and-response originated in Sub-Saharan African cultures, which used the musical form to denote democratic participation in public gatherings like religious rituals, civic gatherings, funerals, and weddings.

Polyrhythm: is the simultaneous sounding of two or more rhythms. a. Western Europe: emphasis on melody b. West Africa: emphasis on rhythm.

Improvisation: is the process of creating in the moment and in response to one’s surroundings. a. Western Europe: emphasis on unchanging, ideal forms b. West Africa: emphasis on adapting to change.

Vocalization: is the process of making an instrument sound like a voice or other sound, or making a voice sound like an instrument or other sound. a. Western Europe: emphasis on precision b. West Africa: emphasis on expression.

Functionality: is the idea that music is an active part of daily life. a. Western Europe: emphasis on music as contemplation b. West Africa: Emphasis on music as action.

Figure 1. (Craig Warner. *A Change Is Gonna Come: Music, Race and the Soul of America*. New York: Plume, 1999.) Alexander Shashko, *Black Music Syllabus*, Afro-American Studies 156 Spring 2018.)

In terms of, my use of African-American Vernacular English (AAVE). Comes from “Where are the Podcast Blaccents?,” was a 2019 panel discussion that brought together various Black voices who spoke of some of the code switching and meshing Black creatives have to implore in order to subvert White supremacy. What this podcast showed me about code switching and/or meshing is that turning on or off one’s Blackness i.e. our aesthetics can take place in various iterations for, writings, non-verbal movements and voice. Moreover, I thought there are instances where code switching and/or meshing take place in my performance and the form used in this text. It should be apparent that this podcast also gave me inspiration to use AAVE and/or Blaccent(s) experiment with the form in the text. I will also add that the turning on and off one’s Blackness correlates with Hughes’ balancing and negotiating one’s blackness. Also, Assata Shakur’s books along with Marlon Riggs’ writings. Both gave me inspiration to experiment with text and words. Shakur’s usage of spelling, or remixing America to Amerkkka and what she is implying that White Supremacist ideology is woven in the tapestry of this country on multiple levels. Tools like these, I use, such as, the strikethroughs, in Chapter 4’s performance writing; to also call out and in some of the -isms affecting Black people. Snap!

Food and foodways is a critical lens that can be used to explore culture, history, art, identity, health and health disparity culture (Darnton). Here, I am using Food and foodways as a drawing material or tool. In that I asked myself if I could eat a drawing what would that

experience be like. No, I am not just talking about actually eating a white piece of paper, after I have drawn on it with charcoal. Ohh, I have done that. Low key, those drawings were chalky. A little bit dusty taste wise. Had a rough, brittle texture, and no flava. I am looking for flava! What I mean by eating a drawing. I started to consider how my senses and black body depending on how it's stimulated or suppressed affected the marks I make when drawing. Exploring both the tactile experience of now eating a drawing and the role of ecstasy in artistic creation, my piece transforms my blackness and/or queerness in the otherwise toxic/violent spaces people with diasporic identities such as myself usually inhabit. Mixing elements of Black foodways into my art practice has broadened my sense of what it means to reconstruct while simultaneously deconstructing the Black body. The performative aspect of drawing unconsciously allows me to be vulnerable and channel a range of energies. As I perform, I become a living drawing in both archival and non-archival senses. In my work, lines that literally intersect and overlap make fluid many of the diasporic identities that colonial powers would have me believe are fixed. By doing this work I am able to reimagine ways to fight homoantagonism, the erasure and the deafening silences caused by colonial powers. In short, these processes of making renew the vitality of queerness and blackness in both my current artistic practice and in my scholarly pursuits.

In this text, I will begin by describing my performance-drawing, then discuss the theoretical ideas such Queer of color critique, quare technology, queer diaspora, disidentification, and the foodways that inform it. Foodways is defined as a study of what, how, and why we eat with an emphasis on various food events and the food itself. My projects extrapolate theories both from queer of color critique and Black foodways, synthesizing different dialects in an innovative visual language. Queer of color critique is defined as a critical framing for comprehending critiques which involve the intersections of race, gender, sexuality, and class

intersect and inform one another (Hubbard). Moreover, it pushes back on monolithic narratives pushed upon queer minorities (Hubbard). This study is important to cultural studies, and revolves around race, class, gender, economy, environment, geography, and history. E. Patrick Johnson's text "'Quare' Studies, or (Almost) Everything I Know About Queer Studies I Learned from My Grandmother," for example, uses African American Vernacular English (AAVE) as a technology to challenge the prevailing whiteness and erasure of Black experiences within "queer" or "quare" spaces:

"'Quare,'" on the other hand, not only speaks across identities, it articulates identities as well. "'Quare'" offers a way to critique stable notions of identity and, at the same time, to locate racialized and class knowledges. My project is one of recapitulation and recuperation. I want to maintain the inclusivity and playful spirit of "'queer'" that animates much of queer theory, but I also want to jettison its homogenizing tendencies. As a disciplinary expansion, then, I wish to "'quare'" "'queer'" such that ways of knowing are viewed both as discursively mediated and as historically situated and materially conditioned. This reconceptualization fore-grounds the ways in which lesbians, bisexuals, gays, and transgendered people of color come to sexual and racial knowledge. Moreover, quare studies acknowledges the different "'standpoints'" found among lesbian, bisexual, gay, and transgendered people of color—differences that are also conditioned by class and gender (Johnson p.3).

Johnson's reconceptualization of the word "'queer'" to "'quare'" pulls from "the vernacular traditions such as performance, folklore, literature, and verbal art" i.e. technologies that evoke a

tradition of resistance that Black Americans have employed to push back against domination for decades (Bain p.860 Cárdenas p.105 Johnson p.3-4).

One of my concerns involves the relations between the visual field and language. In “Drawing While Black aka Non-Binary Joy” formerly known as “Drawing While Black aka Black Boy Joy,” visual language functions as a battle cry, my weapon of choice in war, a war over identity. Gradually, I have expanded from traditional visual frames (especially drawing) to performance art. Just as there were many bumps along the road to becoming fluent in the act of drawing, I am now facing new challenges that require new resources too. I was formally trained to draw with both my hands and eyes, using my eyes to draw from direct observation and moving the information I collected with my eyes to my hands to render figures onto a surface. As I encountered new theories, like synesthesia--defined as “a concomitant sensation; especially: a subjective sensation or image of a sense (as of color) other than the one (as of sound being stimulated,”--I started to wonder what would it mean to draw with my whole body including all of my senses. My awareness of this was heightened because most queer Black folks have always been at war in some form or another. A war started by being part of a forced diaspora. The violence and terror reeked from being on a stolen land as stolen people (Museum of the African Diaspora MoAD). In the end it is a war that no one signed up for. My sense of that war draws on the reality that I don’t live in a world without the -isms.

I’ve learned that if I just stop talking about it, the isms, they will not somehow magically go away! Snap! You know the isms, right? Racism, sexism, and queer-antagonisms aka heteronormativity, all of which I battle on a daily basis. To be honest, I’m quite tired of fighting in this fucking war. As I write these words it is embarrassing to admit how tired I am, that most

of the time I just want to give up and let go. I want to go home like the flying Africans. The Ibo landing is what I am referencing here by mentioning the flying Africans myth. During the middle-passage on the slave ships Africans people would unalive themselves, then be further subjected to the horrors of enslavement. This unalivement was an act of resistance. It is speculated that they thought that their souls would travel back to Africa (Momodu). I don't give up of course. This is why I am still here fighting, working, trying, fucking, writing, and crucially making art.

Nevertheless, it seems as though it's never enough no matter how hard I try to fight "it," the combination of silence and the erasure that comes along with being a fat, Black, queer, differently-abled person in the 21st century. To be young Black and gifted is hell most of the time, at least for me. Making this piece "Drawing While Black aka Non-Binary Joy" formerly known as "Drawing While Black aka Black Boy Joy," has granted me a sort of safe freedom and joy, respite from some of the toxic tropes that surround Black queer men. The piece functions as a reprieve from the toxic faux-Blackness and/or gender binaries that were constructed for me through a gaze that was not of my own making. Like many Blacks, I have been cast in roles and expected to perform them to my detriment. This performance allows me to fight the tropes that say, I am not supposed to smile, act femme, or experience ecstasy within my own gaze. Black boys are taught that we must be tough motherfuckers at all times, ready to destroy anyone who gets in our way, concerned only with how much pussy and/or ass we can get. We are told to act out these roles at the expense of women, especially Black women. The piece allows me to reimagine my Blackness in a healthy way through the joy I experience when I am engaged in performance-drawing.

Hence, I am an artist at war. I have always been at war with myself in some form or another. Or at least that is how it feels deep inside my soul if I still have or have ever had a soul to start with. It's a complicated battle though, a mind-fuck most of the time really. With me, it is becoming something of a whole body-fuck too. I am not always sure whose side I am really on. It's either a battle fought against a society that wants to destroy me from the inside out or vice versa. Most of the time I feel as if I am battling myself, that I am contributing to my destruction. As queer Black folks, we face a war over our authentic selves. And there's no easy time to begin to imagine, much less develop, a language to define an "authentic self," mind you. One of the first blows we suffered comes when we're asked "Are you gay or Black first?." This question strikes me in the gut like a sucker punch. All the air leaves the room. You're forced to choose between your Blackness and/or queerness, asked to choose between things that come as natural as breathing, to choose between binary ways of being. As queer Black folks we're led to believe that one can't accept numerous things identity wise, while standing firmly grounded in our Blackness. My research and the making of this performance-drawing piece has allowed me to understand more fully, how/why queer Black folks, myself included, can create creative ways to resist our circumstances, resisting violent questions and reimagining new homes in a queer diaspora.

A key element of my performance-drawing emerged in response to theories complicated with food studies. I create this performance because there are parts that are fun. Not just fun, transformative. When I am making the piece, I don't feel like I am a marginalized viewer/participant in society anymore. I carve out my own space. The common link between Marlon Riggs' film *Tongues Untied* and the subjects of Jennie Livingston's film *Paris Is Burning* is that they experience "queer diaspora" due to experiences of racism, queer

antagonism, and community ostracization.’ For example, in one scene Riggs’ is walking down a crowded street, and a montage of images is cut in, with voice over of him, discussing how being fetishized in white queer spaces or not being able to gain entrance in these some of these so-called safe gay havens led him to feel isolated. Riggs’ thought due to the troupe most queers are fed that moving out of the south to bigger cities would lead to more acceptance. In the article “What’s Queer About Queer Studies Now?,” by David L. Eng, Judith Halberstam, and José Esteban Muñoz define queer diaspora as:

[the] denaturalizing of various origin narratives, such as “home” and “nation,” queer diasporas “investigates what might be gained politically by reconceptualizing diaspora not in conventional terms of ethnic dispersion, filiation and biological traceability, but rather in terms of queerness, affiliation, and social contingency” (David L. Eng, Judith Halberstam, and José Esteban Muñoz p.7).

In both films the subjects reimagine the stagnant ideologies of conventional households and/or family ties lost due to their sexual identities and their subsequent creation of spaces so they could thrive. For instance, Riggs joined the group Gay Black Men United many of whom appear in the film *Tongues Untied* as performers alongside the director. The House of Ninja in *Paris is Burning* functioned as a technology just like the Gay Black Men United group did for Riggs’. The group provided much needed support, family, and resources to all parties involved (David L. Eng, Judith Halberstam, and José Esteban Muñoz p.7). In this way, both Riggs and Livingston are reimaging and or quareing our notions of home and community and disrupting the gay mecca myth. The gay mecca myth: states that if small town gays make it to cities like New York or San Francisco the big cites they will finally find an accepting community. Most of the media I

consumed when growing up centered White gay male aesthetics/experiences. Because of queerness being framed only through a White lens it gets seen as the universal experience of all queer folks. Which is why many Black queers choose to refer to themselves as studs or same gender loving people. By doing this they can bring attrition to the intersections that race, class, and gender plays in our lives. I thought growing up when I finally came out of the closet all of my problems would be solved. Most queers from small towns like myself think that escaping to big cities will free us from persecution over our sexuality. We think that the LGBTQA+ community is progressive and wouldn't have any discrimination. Due to all the trauma queer people faced growing up. Rigg's trauma growing up was that his queerness was not celebrated in the Black community he grew in. He was bullied and ostracized for maybe going past same-sex experimentation with other boys. To him enjoying it, and the other kids picking up on this and assaulting him. Riggs said in *Tongues Untied* that when he was in White gay spaces, that did not erase his Blackness. He said that he was seen as just another nigger just as his straight Black counterparts were.

For Black people, the connection of Foodways and rebellion is nothing new, stemming back to the enslavement of Africans in America. Performance provides ways to feed not just our bodies, but our souls. Two examples of how these foodways connect to both of the films and modern times are as follows. First, foodways connects with the films in that the subjects built a community and took care of each other in various ways. Even simply providing food and shelter to each other in times of need. They fed their bodies with actual food, but they also fed their souls too. For example, in *Paris Is Burning*, Dorian Corey's scenes consist of them explaining and defining reading and shade or how the dragballs had evolved to be more inclusive spaces. Corey passing on this knowledge is feeding the souls of queer folks. And also a way of passing

on wealth. With the wisdom the Black and Latinx queer elders bestowed upon who they referred to as children. The new young either in age to being “in the life.” “In the life,” means being queer. And because all queer folks don’t come out at the same age. A person could be referred to as a child or kids even if they are in their 60’s. I think of these people the elders and children as being unsavory parts which goes back to the pig analogy and the foodways of the enslaved (Lowery). You make use of all the parts even if those parts are people (Lowery). The modern example is Beyoncé used the saying “When life gives you lemons, you make lemonade.” Just as Johnson did with AAVE and the gumbo analogy, she made lemonade with her 2016 album “Lemonade.” What are lemons? They are sour, bitter, and painful if the acidic juice gets in your eye and/or open wounds. Relationships, like lemonade, can be both sweet and bitter as in painful at the same time. So, Beyoncé used foodways as a technology, and took her sour/painful experiences of being repeatedly cheated on by her husband Jay-Z and turned them into a cool refreshing glass of lemonade with a kick.

The “Drawing While Black aka Non-Binary Joy” formerly known as “Drawing While Black aka Black Boy Joy,” performance-drawing is about cooking the Black body as in gumbo (Hubbard). Another performance I created that relates to foodways is my “I Would Like A _____ meal.” 2016 - Present Ongoing the (Foodways) piece. Through Practice as Research (PAR), I perform the piece multiple times in a public setting to gather the knowing that comes from practice-based research. During this performance, calls and/or scores are used; where I and the audience are encouraged to come up with responses on the spot in a form of improv (see Figure 2.). The functionality part arrives when we realize how often microaggressions are actually part of all of our daily lives (i.e., always on the table). These requests prompt people to rethink these social issues involving microaggressions in different ways by providing some

solidity to these issues. This changes the way we experience the isms. Imagine experiencing racism by taste. What does racism taste like? And if racism is so bad, why do we continue to cook it up?



Figure 2. Image 1 “I Would Like A _____ meal.” Image 1 Performance, 2019 PFS Graduate Student Symposium, STAGE, STAGED, STAGING- STRETCHING THE BORDERS OF PERFORMANCE, Della Davidson Studio, University of California-Davis.

The dinner piece is important because it explores how other lenses and/or human senses can be fertile ground for the expansion of drawing. The questions involving what drawings taste and/or smell like are inevitable. Also, what would it be like to have a meal with my art or for my art to eat me? In Nicolas Bourriaud’s 1998 in text “*Relational Aesthetics*.” Bourriaud defines

relational aesthetics “as a set of artistic practices that take as their theoretical and practical point of departure the whole of human relations and their social context, rather than an independent and private space.” Thinking with Bourriaud’s pushes the performances further and allows me to engage with relational aesthetics (Bourriaud p.15). Relational aesthetics are a positioning of artists constructing social experiences that are tied to art making (Bourriaud p.16).

To reiterate, I started experimenting with senses such as sight, taste, and or smell as they relate food not actual food but the ghosting of being in a setting where food is served. In contrast to “Drawing While Black aka Non-Binary Joy” formally known as “Drawing While Black aka Black Boy Joy,” reliance on call and response “I Would Like A _____ meal,” draws more on the performative qualities of improvisation and functionality within the black community.



Figure 3. Image 2 “I Would Like A _____ meal.” Performance, WTF Performance Studies?, Mini Conference, Della Davidson Studio, University of California-Davis, Davis, California, Fall 2018.



Figure 4. Image 3 “I Would Like A _____ meal.” Performance, WTF Performance Studies?, Mini Conference, Della Davidson Studio, University of California-Davis, Davis, California, Fall 2018.

I set up situations and give the audience directives or scores where we both come up with responses on the spot (hence the improv), but also the functionality part comes in, when we

realize how much race, gender, and class are all actually part of all our daily lives and hence always on the table (see. Figures 3 & 4). For about four hours, I have come up with a list of two hundred calls such as “I would like a mansplaining meal. What does mansplaining taste or smell like?,” both me and the audience to perform at a faux-dinner to execute the piece. Being a minority means that there is this expectation that you have to do labor. A bunch of queer and/or Black 101. This piece the maker gets to share the labor and experience this piece from other points of view:

“Importantly, drawing can now be understood as a performance when enacted in front of an audience either live or in anticipation of a future audience through a recording device. Drawing is concerned with process not product. It can be a score, a thought, a study, a map, a walk, an action within a performance, or the performance itself. Thinking about performance drawing encompasses several forms of art: visual art, theatre, dance, music. The ethos of performance studies that encompasses all activity as a form of performance has now been extended to the visual arts where the ontology of the line overwhelms every medium. (Foá Maryclare, Jane Grisewood, Birgitta Hosea, and Carali McCall p. x)”

My interpretation of this quote allows me to yes combine and broaden what a drawing, or performance, performance-drawing is or can be. But it also helps me to question audience reactions and responses to the work. Moreover, if the maker can be both the audience and maker simultaneously. Yes, for the dinner piece performance I am interested in audience reactions and performances. However, in the pieces like the “Drawing While Black aka Non-Binary Joy” formally known as “Drawing While Black aka Black Boy Joy,” I don’t know what the audience’s responses or reactions are. I only know mine. It’s freeing and thrilling to give up control or

expectations of mine or others. To say, No! I am not going to explain my experience, responses, and reaction when I am performing the blindfolded piece. I get to have a piece just for me. It's also freeing that the audience does not have to share with me their experiences, responses, and reaction with this work specially or any of my works. You as audience, maker/performer/reader get to make up your own mind and derive clarity on your own terms. Now, in future setting up iterations of my works and documenting experiences, responses, and reactions to my works both past and present. Yes, I would like to hold space for us to share our responses and reactions to these works. However, at this moment engaging with my current work the thrill of not knowing is keene. Also, I would like to have workshops to teach practices, scores, process, and you create your own practices, scores, process. For us to share in community our research on our own terms.

I have a lavish table setup with bright tablecloths and place holders, with flowers and candles going. I have a container with strips of paper with the text printed on the paper. About 50 or so in each container. I created such a beautiful setting mainly for the audience because putting yourself out there is not easy for anyone plus having to talk about the -isms in a public setting can be hell to most people. The table settings visuals work as a way to make people more comfortable discussing the subject matter. These requests prompt people to think about these social issues or identity politics in different ways. Providing some solidity to social constructs. Changing the way, we experience social constructs. Imagine experiencing racism by taste. What does racism taste like? And if racism is so bad why do we continue to cook it up? The idea of making use of everything at one's disposal has been damming for many Black people. It certainly seemed that way for me before I started this project and my research. What happens when all life has dealt you just scraps or nothing at all? For many, that leads to bitterness, but

this piece and my research have helped me recover the ancestral practice of making the most out of your parts, no matter how unsavory they may seem, in order to survive being “In the life,” (Lowery). Taking the drawing outside the white walls of the studio space and performing the piece in public or with the intentions that the public might engage with the performance opened new possibilities, expanding my sense of where a drawing can be created and/or performed and with what means. I am blindfolded when I perform because it helps me face being vulnerable by grounding the performance in the moving body. In a way, I am talking about both pieces. In that I am making myself vulnerable in both performances. I do believe that because of the -isms I am always vulnerable to violence. However, this vulnerability is at least on my terms. Vulnerable in the “Drawing While Black aka Non-Binary Joy” formally known as “Drawing While Black aka Black Boy Joy,” because I am blindfolded and have no control over the audience's thinking/perceptions/projections seeing my Black queer body as a threat. In the “I Would Like A _____ meal.”, piece vulnerable because I am presenting Black queer calls in mixed company. I am sharing the labor. All the responsibility is not only on my Black queer body to do all of the work or labor. I also give the audience power to take the performance from me and perform themselves. I become viewer. Some of my reasoning, here, comes from the Black people in North Carolina where I was born and raised. I was taught that you have to find a use for the scraps, or if you don't have any scraps you will have to create something out of what may appear to be nothing (Lowery).

In that same vein, my piece creates something nourishing from elements of myself some folks might reject. I create a quare identity to be performed both in life and in the piece. from pieces often erased, misplaced, and fractured into a million unsavory parts. Growing up, because of the erasure of quare folks in the Black community, it seemed that parts of me held no value,

were nothing. Quare folks' talents and/or technologies were rarely recorded in the archives or openly passed down. Trying to trace a Black lineage is hard enough; adding a queer one can make it feel impossible. As my work progressed, I found that looking through a food-lens to make connections with my queer Black ancestors was the most successful way to create this piece, allowing me to trace my lineage and gather more ingredients for a performance I think of as an artistic "gumbo." Just as my ancestors used the scraps of the pig, I reimagine using my identities to feed my artistic process/performances and resist the art world's status quo.

When I perform, I have butterflies in my stomach. No matter how many times I perform a piece like "Drawing While Black aka Non-Binary Joy" formerly known as "Drawing While Black aka Black Boy Joy," I still get nervous beforehand. That all changes when I start setting up for the performance. I have typically worked on chalkboards in classrooms in the past, at first creating multi-layered chalk drawings in a call and response with the audience and with music. The performance involves several steps. First, I make a short playlist on my phone. I usually do this on the bus when I am traveling to the performance space. I pick songs almost at random, giving room for the thoughts and feelings that inhabit my body at a particular time. I enjoy Mozart's "Requiem in D minor," as a warm-up song. Other songs that appear on the playlist are Stevie Wonder's "Superstition," T-Rex's "I Love to Boogie," Jamiroquai's "Canned Heat," and Elvin Bishop's "Fooled Around and Fell in Love." Together, the list functions as a sound gumbo. One of the main Black musical practices I draw upon in the performance are call and response. My performance creates calls through the sound of the music I play while I perform. These sounds make my whole Black body move. Depending on the speed of the song, this can affect the line weight as I move through space. Disco music really synchronizes and ties the whole piece together. Songs like "I Will Survive," from Gloria Gaynor awaken something in me. It's

not only the sound of the music I am responding to, so much as it is the nostalgia/ghosting the song creates. For me, disco music represents a direct link to my qaure ancestors, something created by the outsider/underground folks in society. After I make my way into the classroom I check to see if I have all of my supplies, hoping my excitement hasn't led me to forget something at home. I can't tell half of the time if I'm more nervous and/or just excited when I am about to perform. I locate a place to change out of my street clothes into my performance attire, usually old white shorts and a sweatshirt, nothing special. I don't concentrate on my costume because that's what my body becomes as the performance develops.

When I arrive in the space, I fold the bandanna I use for the blindfold three or four times. I close my eyes then I place the bandanna over my eyes, tying it tightly in a knot in the back of my head so it doesn't fall off my face while I am drawing. I set a timer for an hour. Then I put on the headphones as the music starts. The audience can't hear this music, it's just for me to hear as I perform. It is soft and slow like the line I begin on the wall as well as the lines. I am making as I swerve my hips to the rhythm of the music. The song "Requiem in D minor," like my body, starts off moving slowly and builds off of itself like tiny explosions. I added ankle and wrist weights to the piece to better feel other parts of my body, usually idle, because I'm usually seated at a desk when composing my drawings. I start to feel serious when I start putting on weights, powerful and hidden at the same time. I can feel my physical strength with the weights added to my body, more aware of my physicality. It's not really a masculine and/or feminine strength per se, but I feel powerful in a different way. I set a timer for 35 minutes to warm up my body by stretching. After the 35-minute warm up, I set another timer, usually for an hour, at which point I start the playlist from the bus ride. I pick up the chalk and start off by moving one arm at a time to one song. Soon, I move to the next arm doing the same thing, building a rhythm,

which means that first I have to find the rhythm my body makes naturally. I start trying to figure out ways to incorporate my other body parts into the piece after the first five songs, moving my hips, legs, neck and eventually. My whole body is participating in the piece.

Sometimes I find that I'm not feeling the music, the piece just doesn't feel real. Nothing I am doing is working. It's like I am still in my head, overthinking everything. I'll start doing things which would normally embarrass me to do in public and/or private to get me out of my own head, or let what's inside of me out into the space I am trying to create. Often, I find myself humming although I am afraid to sing in public, but there is something freeing about this act. It feels right. So, I do it. It's not about sounding good to others. It's about the experience of creating art with all that my Black differently-abled body has to offer. I can feel the sweat and feel myself getting out of breath and tired. I want to keep going, but sometimes my body won't let me. This can be frustrating. The weights are useful, but they constrict the movements I make and make it harder for me to draw. This is both good and bad, but I want it to be hard to create the piece, just as it's hard to live out my full self. Examples of the performance piece being performed in figure 1 and the finished pieces in figures 2-5 can be seen below (see fig. 1-9). I want viewers of these images to experience the leftovers so to speak of the performance.

More importantly, the naming of these images is what I want people to focus on. I named the images after various musicians because I want to celebrate them by speaking their names into existence. These people don't usually garner attention/representation in the mainstream. This naming is my way of remembering them and passing on their legacies and works to future generations of Black queer folks.



Figure 5. Photo from Moore, Maurice. “Drawing While Black aka Non-Binary Joy” formally known as “Drawing While Black aka Black Boy Joy,” Performance-Drawing, Photo Courtesy of International House Davis I House, 2020.

Image Description

And de category is! Performance Drawing! Look at Huh! Dat beautiful big bodied genderqueer butch Queen! Werq! And de nerve of dat fag tah turn dey back tah de audience at dat! Givin strong

back, jelly rolls and all. Standing bout six feet tall a dark skint barefoot performer dressed in black shorts dat com up above de knees plus a loosely fittin white shirt wit no sleeves. De performer is also wearing a mask made from orange and red rose petals, these are the same rose petals dat be scattered on de floor throughout de space de performer created dis piece. So, dey be turned and der left arm be resting wit der right are extended to the blackboard making circular mark using red, pynk, and #ffffff chalk. The floor is dark gray and the walls of de room be #ffffff. De room be well lit and the glossiness on the floor we can see part reflection and/or part of the performers shadow being cast.

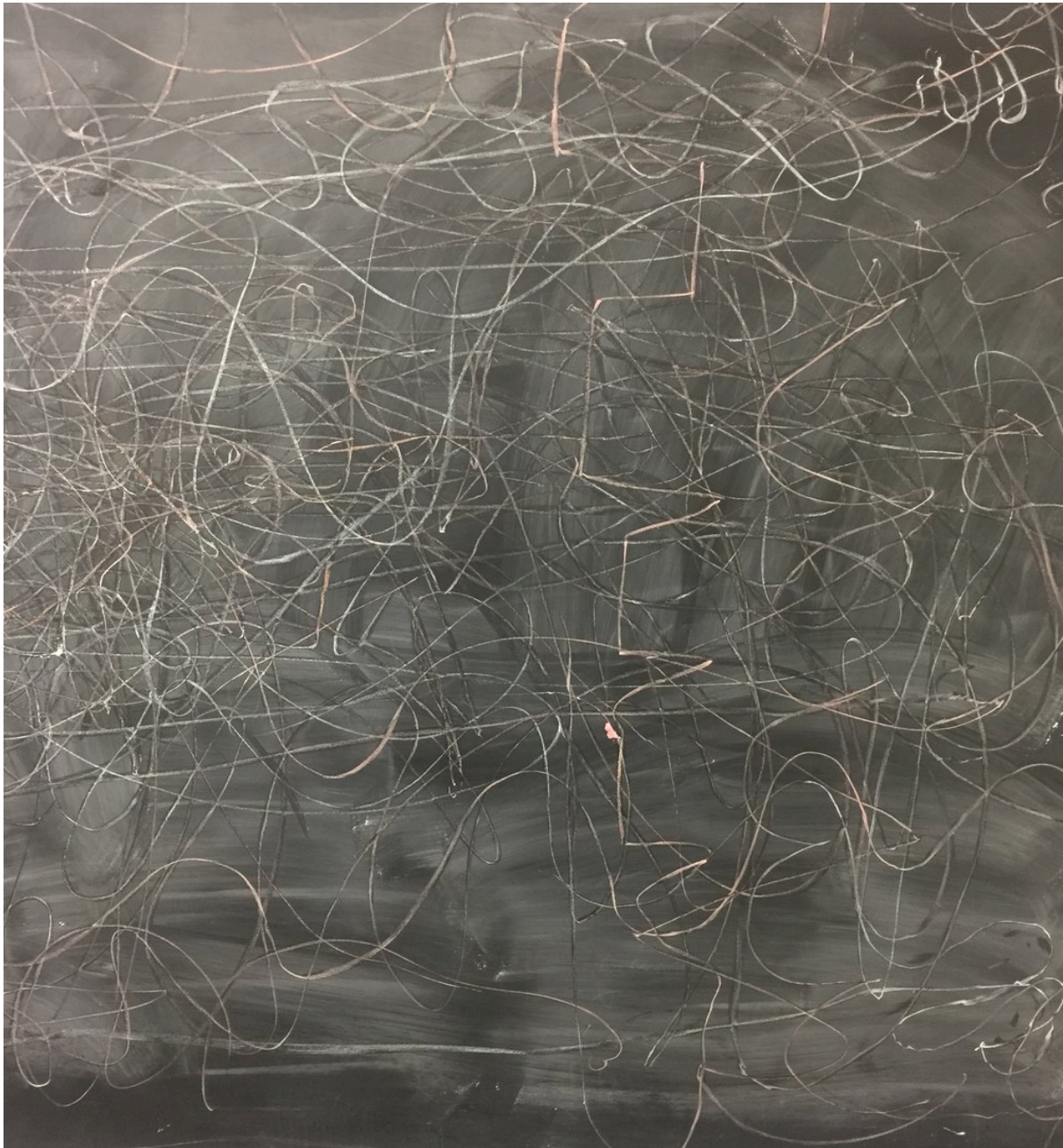


Figure 6. Moore, Maurice. "Ray Charles", Chalk on Blackboard, 72" x 48", 2017.

Image Description

Whew, chile! Dat Blackty, Black, Blk, Blackboard could use som lotion! Look like dey been kickin flour! Ha! Der be lines throughout de piece som be goin off de edge while others beez goin right up in to dat edge. Mos de lines in the piece are smooth and swirl round tah create half circular open shapes. De lines in de bottom portion of the drawing are further apart givin de engager rest. De lines in de middle and top portion of de image are closer tahgether; givin de image more energy. De color of de line are orange, pynk, and #ffffff. Dees lines through de piece are thicc and thin wit different level of pressure applied makin som lines lighter and som lines darker jus like our beautiful melanated skin.

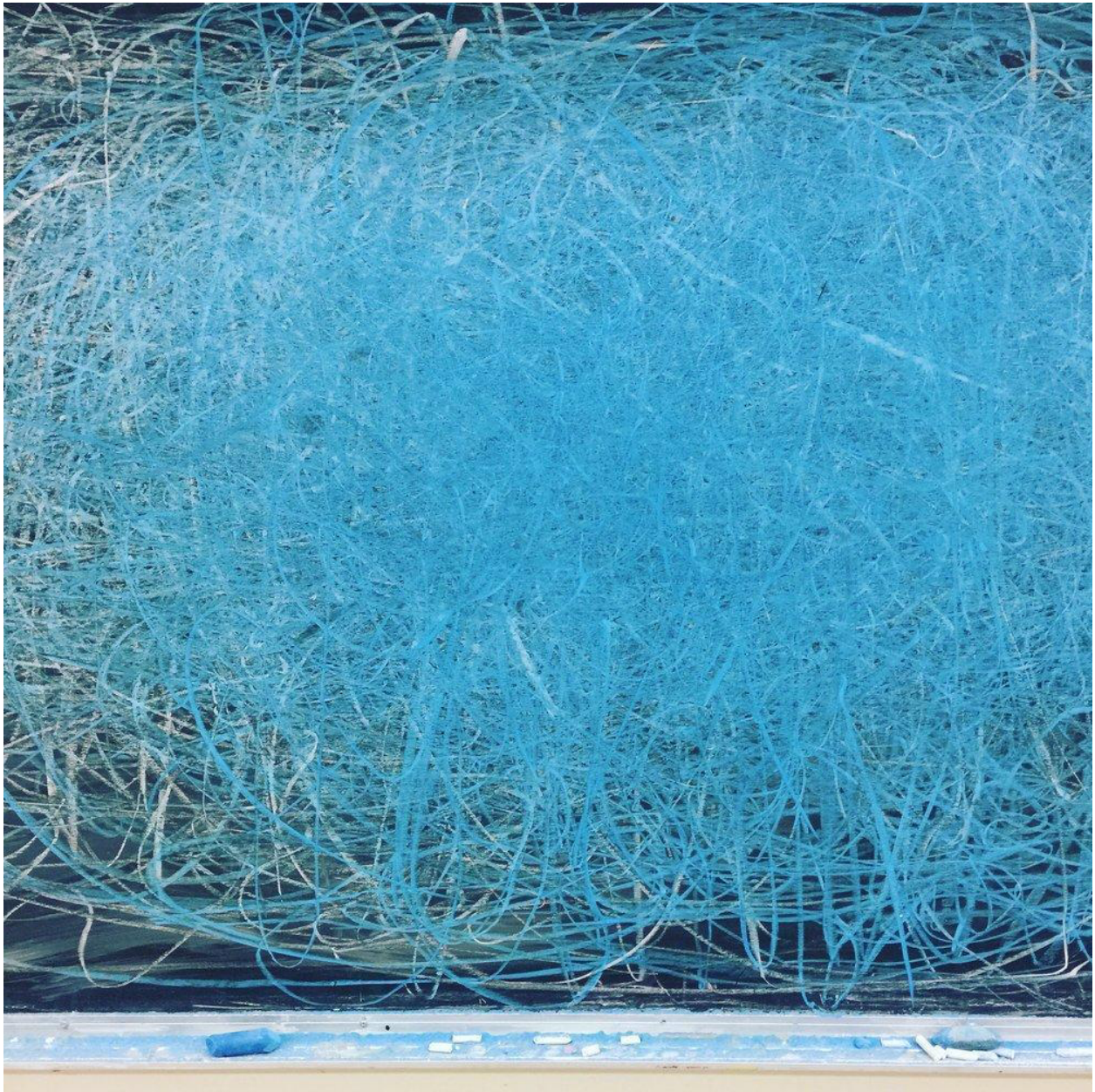


Figure 7. Moore, Maurice. "Sylvester", Chalk on Blackboard, 72" x 48", 2016.

Image Description

This piece was created on a blackboard. One can see a bunch of blue and white broken in different lengths of chalk and chalk dust collected at the bottom of the blackboard in the grayish aluminum colored shelf. The edges of the bottom and top of the piece are the areas that aren't covered in dense lines like the middle of the drawing and reveal the dark greenish bluish cool color of the blackboard. There is a variety of thick and thin lines throughout this performance drawing.

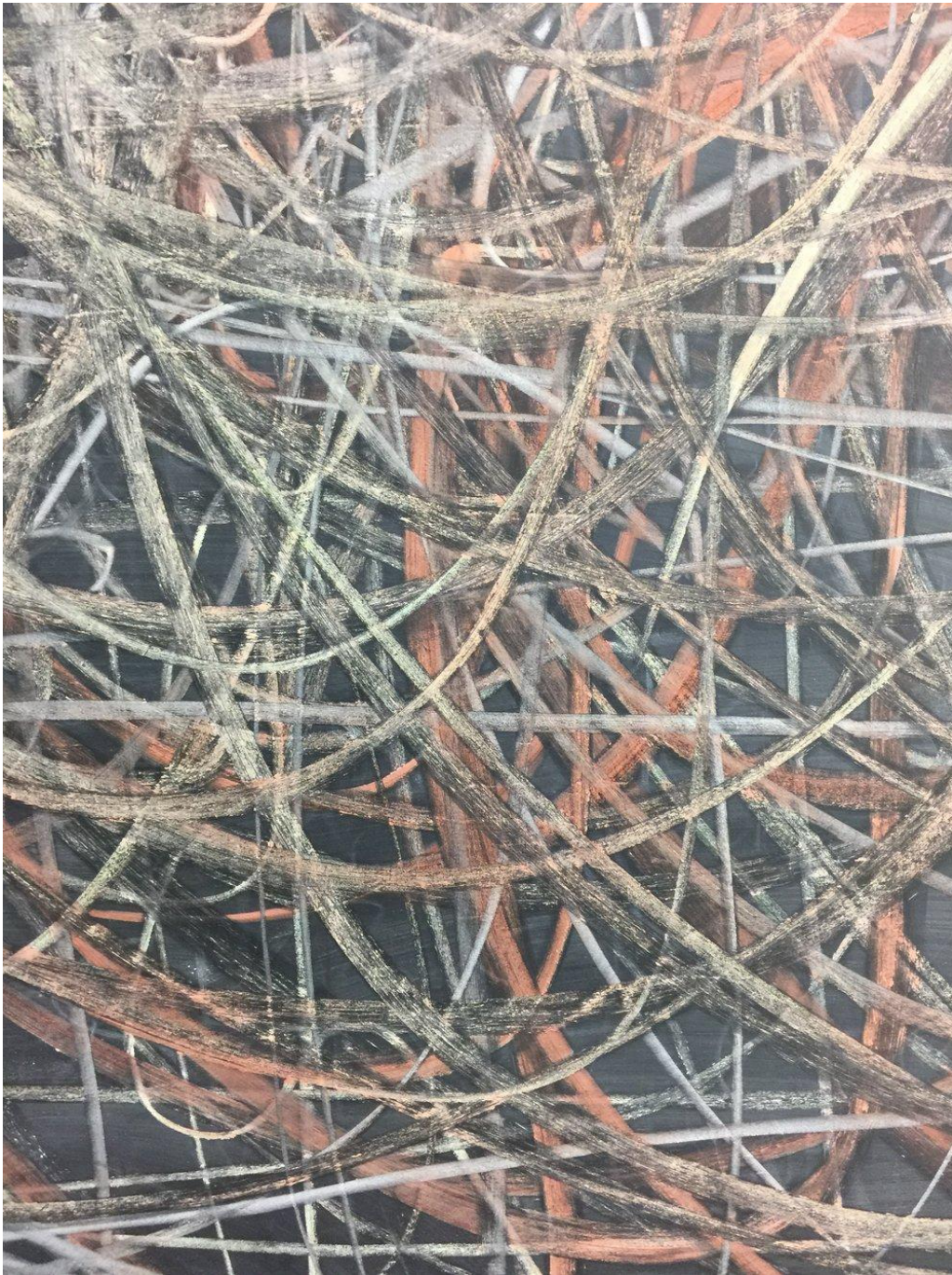


Figure 8. Moore, Maurice. "Sister Rosetta Tharp", Chalk on Blackboard, 72" x 48", 2017. Detail.

Image Description

Chile chall gots orange, #ffffff, tan, cantaloupe, titian, and coralish colored thin and thicc lines of varing line weights swirlin throughout dis performance drawing makin de gurlz swoon! Check it out! Finally, it happened tah us right in front of our face our lips can't describe it! Yessssssss CeCe!, a close-up shot or better known in 2D art as detail a of one of dees performance drawing performance pieces! As chu all know dat in film a close-up places emphases on a thang and/or provides information dat wouldn't necessarily beez revealed tah de nakie eye. Shout out tah Bill Nichols! Dum-dum-mh, day-day-mh, yeah-yeah-mh, ow Finally!



Figure 9. Moore, Maurice. "Black Power!", Chalk on Blackboard, 72" x 48", 2017.

Image Description

Black, Blacklty, Blk, #0a0909, onyx, sable, noir Power be all throughout dis piece! De beez a shadow hunty! But dey ain't looming! De shadows in deez performance drawings ain't here for dat anti-black shit! A large big bodied figures shadow be givin dat fist pump on a #0a0909board. Shout out Tommie Smith and John Carlos! Dis piece is made up of lines dat be white and pynk. Lines dat swirl and overlap building up density throughout the piece. Not sure if the areas dat beez darker or lighter be from a cast shadow, or the darkness of the noirboard, or lights set up to create dis effect. Hell am I detecting som Alfred Hitchcock vibes jus...well you know de scene!

This way of making has allowed me to disidentify in the work as José Esteban Muñoz describes in “Disidentifications: Queers of Color and the Performance of Politics,”:

Disidentification is the third mode of dealing with dominant ideology, one that neither opts to assimilate within such a structure nor strictly opposes it; rather, disidentification is a strategy that works on and against dominant ideology. Instead of buckling under the pressures of dominant ideology (identification, assimilation) or attempting to break free of its inescapable sphere (counteridentification, utopianism), this “working on and against” is a strategy that tries to transform a cultural logic from within, always laboring to enact permanent structural change while at the same time valuing the importance of local and everyday struggles of resistance (Muñoz p.11-12).

Disidentifying my White western formal arts training. While my formal arts training is an important ingredient in the gumbo of my performance-drawing piece, helping me explore the many intersections of my queer identities, it doesn't allow me to find healthy ways to reimage, reprocess, and/or rearticulate the complexity of my Quare Blackness. I think of my performance-drawing as a way of changing the recipe to disidentify. Drawing while Black, complicates my formal training. This purposeful indirection of my senses is further explained in Chapter 4. Doing so allows me to rearticulate a drawing of my blackness, to reconstruct my Blackness, my quareness as part of a healthy dish.

The joy/process of drawing is ecstasy in and of itself. The drawing aspect of my piece doesn't have to be rendered perfectly. The goal of drawing in this piece is not to make a photorealistic representational portrait of myself, but to expose the messy, slippery, and complicated person I have been and am still becoming. I get to show the viewer (even if the viewer is just me) the ecstasy of being and becoming the embodiment of a line not tied down to the constraints of having to exist solely on a White two-dimensional plane. I create a set of lines that move and sway to the rhythm of my hips. Not the rhythm of music that I am listening to at the beginning of the piece, but the rhythm I create. My own personal rhythm. The music that I listen to is just a way that I have found to distract myself. The music functions much like the blindfold, causing an oversaturation and suppressing my heightened senses, allowing me to not only dance to my own beat, but to find and experiment with my black body's natural rhythm/line/beat. A line that can feel the cool concrete of the floor. A line that sweats and breathes. This line is alive, allowing me to discover through the act of making what it is like to be Black on my own terms. I am not just filling in some role or playing some caricature of my blackness/queerness. I am making my own Black quareness with this piece.

The White framework does function as an ingredient in my process, an ingredient in the gumbo. Like my performance, cooking for me is a meditative experience, cooking my Black body or Blackness, pulling in a lot of flavors. If you have ever prepared gumbo yourself, you know the end results can vary greatly depending on the ingredients used, which is a great thing in my case; I don't have to worry about getting bogged down to one way of cooking my performance-drawing. This is the part at which foodways connects with the perspective of queer theorists like Patrick Johnson, Micha Cárdenas, and Qwo-Li Driskill (Cherokee). Johnson uses his lived experiences with his grandmother to wrestle with and/or reimagine the paradox of

having to advocate for someone who is problematic, and is simultaneously another marginalized person within the black community as well (in Johnson's case, this is his grandmother's homophobia toward his sexuality). Johnson advances Muñoz's idea of "disidentification," stating that it reflects the process Black people have continuously held to survive in a supremacist White society, "working on and against" oppressive institutional systems (Johnson p.12). He uses disidentification as a way of imagining his relationship with his grandmother, giving access to the wealth of knowledge his grandmother provides. For Johnson, AAVE is a queer technology capable of disrupting colonial projects and/or logics. He uses AAVE by queering the Whiteness that queerness seems to invoke, thereby erasing and/or not acknowledging the intersections of race, gender, and class in the LGBTQA+ communities.

Like Johnson, Qwo-Li Driskill questions assumptions about how we label things/concepts in society. In S/he's presentation "Cultured Queer / Queering Culture: Indigenous Perspectives on Queerness symposium," Driskill, identifies the labels imposed on Blacks and queers as colonial projects. Separating parts of our identities and putting them into little boxes discourages intersectional work and revision of past theories/technologies. Driskill writes:

Within queer studies, critiques examining the intersections of race, sexuality, and empire — what Martin F. Manalansan IV names "the new queer studies" — have at once held promise, and then disappointed, those of us concerned with bringing Native studies and queer studies into critical conversations, or what Malea Powell calls "alliance as a practice of survivance."⁴ Our hope for these emergent critiques lies in the thought that perhaps a turn in queer studies to articulate more carefully issues of race and nation will

open up conversations about ongoing decolonial struggles and the relationships between sexuality, gender, colonization, and decolonization (Driskill p.70).

Driskill investigates similar ideas in, “Doubleweaving Two-Spirit Critiques Building Alliances between Native and Queer Studies.” For example, the author illustrates the use of using traditional native technologies such as doubleweaving as a metaphor:

Instead of seeing decolonization as something that has a fixed and finite goal, decolonial activism and scholarship ask us to radically reimagine our futures. For Native Two-Spirit/GLBTQ people and our allies, part of imagining our futures is through creating theories and activism that weave together Native and GLBTQ critiques that speak to our present colonial realities (Driskill p.70).

As a way to reimagine ways that center Indigenous Two-Spirit/GLBTQ people experiences. While simultaneously disrupting colonial powers (Driskill p.69 p.89, Research Online Videos). In short, Driskill argues that traditional native double weaving technologies create unfixed sites, resulting in dissenting lines that reveal in-between spaces which foster radical active resistance (Driskill p.69). Driskill’s work mixes poetry, history, academic writing, and performance in what ze/zir calls a two-spirit critique double weaving work, I can this as a theoretical call for what I am doing in “Drawing While Black aka Black Boy Joy.” Like Driskell, I seek the freedom to incorporate multiple theories and forms so I can experiment with new artistic practices, or technologies. Technology doesn’t mean a gadget with wires and touch screens, but a tool to use for a particular purpose.

Films such as *Paris is Burning* directed by Jennie Livingston and Marlon Riggs’ documentary *Tongues Untied*, represent new kinds of wealth/technology that can be used by those facing the various isms. Queer of color critique creates queer wealth that isn’t just about

money, but technologies we can leave to our descendants. Money won't protect us completely from the horrors of colonialism, although it may provide some much-needed shielding (Ethnic Notions). Johnson writes:

The performance strategies of African Americans who labored and struggled under human bondage exemplify this disidentificatory practice. For instance, vernacular traditions that emerged among enslaved Africans—including folktales, spirituals, and the blues—provided the foundation for social and political empowerment. These discursively mediated forms, spoken and filtered through black bodies, enabled survival. The point here is that the inheritance of hegemonic discourses does not preclude one from “disidentifying,” from putting those discourses in the service of resistance. Although they had no institutional power, enslaved blacks refused to become helpless victims and instead enacted their agency by cultivating discursive weapons based on an identity as oppressed people (Johnson p.12).

Wealth for quare folks is about us creating innovative ways not just for our own personal survival (of the destruction caused by colonial powers), but wealth for quares and/or queers can also be about leaving gifts such as their/our technological inventions for our descendants to use in furthering the disruptions created by our ancestors to the oppressive systems fostered by colonial powers. To reiterate, one way our queer ancestors queered wealth was through Black quare diasporic technologies such as these in Cárdenas' work.

In “Excerpts from “Redshift and Portalmetal,” Cárdenas writes; “We learn technologies of warmth, technologies of sustenance, and give them to each other as precious gifts.” This speaks to the how the wealth of queer technologies can aid queer folk in disrupting colonial powers in the form of a gift. If we can queer our notions of wealth, we can do the same for

technology. In “Technology and State Government,” Read Bains states: “Technology includes all tools, machines, utensils, weapons, instruments, housing, clothing, communicating and transporting devices and the skills by which we produce and use them.” Responding to Bains’, Cárdenas’ and Driskill’s calls, “Drawing While Black aka Black Boy Joy,” reimagines technology as anything created by marginalized queer people of color to survive their oppressive conditions. Johnson writes (referencing bell hooks) that these technologies or “homeplaces” can also be used to dismantle colonial powers:

According to hooks, homeplace “[is] the one site where one [can] freely confront the issue of humanization, where one [can] resist.” It is from homeplace that people of color live out the contradictions of our lives. Cutting across the lines of class and gender, homeplace provides a place from which to critique oppression. I do not wish to romanticize this site by dismissing the homophobia that circulates within homeplace or the contempt that some of us (of all sexual orientations) have for “home.” I am suggesting, rather, that in spite of these contradictions, homeplace is that site that first gave us the “equipment for living” in a racist society, particularly since we, in all of our diversity, have always been a part of this homeplace: housekeepers, lawyers, seamstresses, hairdressers, activists, choir directors, professors, doctors, preachers, mill workers, mayors, nurses, truck drivers, delivery people, nosey neighbors, and (an embarrassed?) “etc.” SNAP! (Johnson p.19).

The legacies of colonial projects and/or logics continue to force many of the colonized into further subjugation because of postcolonial propaganda:

By using the term decolonization, I am speaking of ongoing, radical resistance against colonialism that includes struggles for land redress, self-determination, healing his-

torical trauma, cultural continuance, and reconciliation. I don't see decolonization as a process that necessarily ends in the clearly defined "postcolonial" states of South Asia, Africa, and other parts of the world. Our colonial realities in most of the United States and Canada are substantially different, as colonial governments are still here and still maintain power and control over Indigenous communities (Driskill p.69-70).

All in all, quare technologies fight the idea of a post-racial or post-colonial society. However, they must also be critiqued so we don't reproduce systems of oppression while we resist the status quo.

These are among the issues I deal with in "Drawing While Black aka Non-Binary Joy" formerly known as "Drawing While Black aka Black Boy Joy." The idea of cooking the Black body culminates in an amalgamation of queer diasporic identities, a gumbo. My performance is a dish that allows me to finally start cooking on multiple levels. It's good to be working with better ingredients such as a pinch of queer of color critique, and a dash of what Riggs called negro faggotry. I can finally begin to "put my foot in it," as AAVE says it, and really "burn" at least where my performance-drawing/art making is concerned, where previously I took out my frustrations/anger mainly upon myself, enduring this never-ending violence my black body seems to evoke and/or elicit through no fault of my own in this war. Grounded in these theories, my work allows me to combat the violent erasure in healthier ways, just as my queer black ancestors did by using the arts as sites of resistance. I have all of this energy inside my body/brain. It's like fireworks going off inside of me. Some of this energy is positive and some of it is negative but it is energy, nonetheless. For instance, I was raised to mask my anger with a smile. I have to if I want to survive as a Black queer person in the states. I must police my anger. I believe that most Black queer people are always angry to some degree. Our anger is simmering

like as though it is in a crock pot. Sometimes this anger boils over. I process the anger so that I can express it in a healthy way (through my piece) so, I don't take out this type of energy on myself or other people. "Drawing While Black aka Non-Binary Joy" formerly known as "Drawing While Black aka Black Boy Joy," has helped me channel my energies and hone my artistic voice. The work allows me to possess a clarity that enables me to see through the bullshit-veils created by colonial powers. With this clarity, I now know that this war is not really about taking out my pain upon myself or other people anymore. It is about me using my art to fight the isms and/or the continued erasure of my people.

However, I was not taught about the many contributions and sacrifices LGBTQ+ queer people of color have made until now. Yes, I was taught about the joy of MLK's dreams, which are beautiful. But, I was not taught that LGBTQ+ queer people of color could also dream, and dream big, that our dreams are just as vivid, achievable and warm as anyone else's. Black queer ancestors such as Marsha P Johnson, Marlon Riggs, Dorian Corey, Audre Lorde and Assata wanted their descendants to dismantle the many systems of oppression through our work. They wanted us to continue to pass on queer technologies to those whose abilities and/or parts, like theirs, weren't valued. Ultimately, I believe this performance coupled with my research abilities will help me change institutions to be more accommodating and/or accessible to people such as myself. I have found a fluid form of home, just as my queer ancestors did.

**Chapter 3 Quaring Black Mark Making and the Critical Essay: Drawing While Black
Mixtape Vol 0**

Drawing While Black Mixtape Vol 0

Visual Poems

By

Maurice Moore aka Lil Fatback

Track List

“Body Euphoria (Feat. Trans Is Beautiful, Big Boi Energy)”

"Sissy Dat Walk"

"Venus of Willendorf (Yeah, Baby, She's Got It) (feat. Sarah Baartman, Martha Wash, Izora Armstead",

"I Dreamed A Dream"

“We Be On Dat Negrx Faggtray Shit!”

“Stretchmarks Fo Dayz! (feat. Never Too Much)”

“Body-ody-ody-ody-ody-ody-ody-ody Remix (Feat. Down Syndrome, Amputee, Body Positivity)"

"All Types (Feat. Werk, Big Booty Judy)"

“All Types of Skinny (feat. Body Positivity, Stretch Marks)"

"Brown Skin Boy"

"Los Afro-Mexicanos Luchan por la Visibilidad y el Reconocimiento!"

"Jus Be Honest n Say You Hate Fat People! Thicc Thicc Thicc (feat. Sarah Baartman, Biggie, Yes fats and Femmes)"

"When Dat Spirit Jump On Ya (Feat. Trans is Beautiful, Down Syndrome, Amputee, Body Positivity)"

"Let’s Talk About Seggs (Feat Oochie Wally, Trans is Beautiful, Disabled)"

"Two Sprit, Multi-Spirit, African Indigenous (feat. Stolen Africans, Enslaved Africans, Trans is Beautiful) "

"UniverSoul Circus"

"Segs Siren"

"Afro-Bubblegum"

"First Off! I Ain't Nvah Alone! My Ancestors Always Wit Me! Jus Lewk at all Dis Melanin!!"

"I Don't Hate Straights! I jus Don't Want Dat Straight Shit Round Me! What Bout De Kidz!"

"I Don't Have Ta Act Like I'm Repulsed By Other Genders To Be Queer!"

"LOOK AT HUH!"

"Love My Black, Blackty, Blk, Skin"

"Queer Folks Can and Do Admire Thangz WitOut Sexualizing Dem!"

"WAB (Wet Ass Bussy)"

"You Make Me Feel (Mighty Real) (feat. Hey Qween!, Fat and Femmes!)"

"You Can Be A Man and Have A Baby (Feat. Trans Is Beautiful)"

"Being and Becoming"

"Q.U.E.E.N"

"Stretch Marks fo Dayz (feat. Body Positivity, Big Boi Energy)"

"Waali Land"



Moore, Maurice. "Body Euphoria (Feat. Trans Is Beautiful, Big Boi Energy)", Ink on Paper, 19in x 24in, 2021.

Image Description

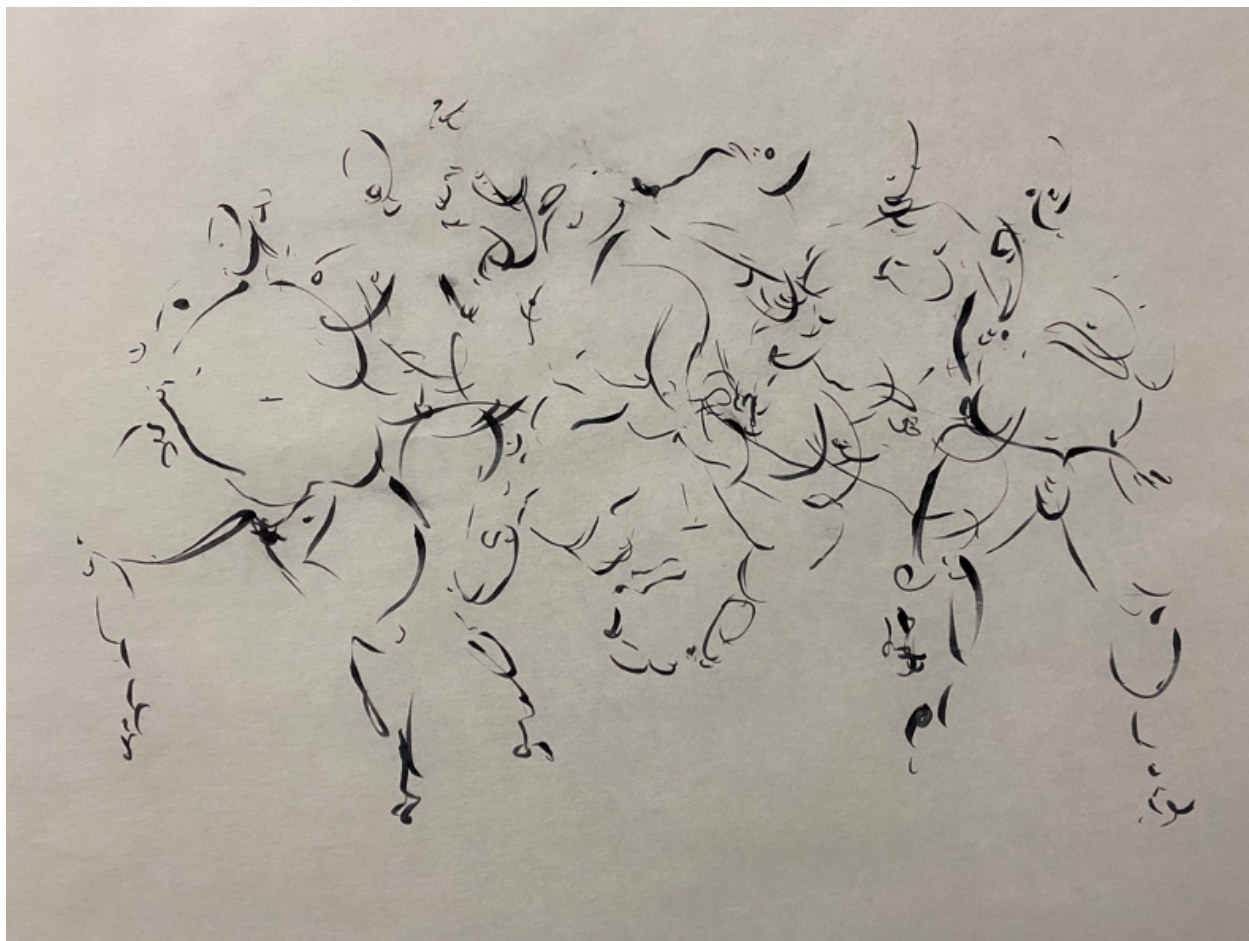
Eight fat femme contoured figures are getting down in de center of de paper. Starting from de left de figures are posing, jumping and servin looks. De werk is done on tracing paper wit de opaqueness being on de left. De thick line weight is maintained throughout de piece wit thinner lines makin up de bottom right lower body of these voluptuous figures.



Moore, Maurice. "Sissy Dat Walk", Ink on Paper, 19in x 24in, 2021.

Image Description

Become! Bout 50-11 figures fill de center of de picture plane. Som be crouching, others duck walking and given dat femme realness. De lines are sketchy and rough through de mid sections of de figures. De line weight is thicc, but thin scribbly line flows throughout most of de figures connecting de ancestors to their descendants. This werk is done on tracing paper wit de opaqueness coming through in de center. De top left corner of de paper is ligt wit de bottom left & right plus de top right corner being darker. There are maybe seven hazy figures located in de center of de paper and spreading out.



Moore, Maurice. "Venus of Willendorf (Yeah, Baby, She's Got It) (feat. Sarah Baartman, Martha Wash, Izora Armstead", Ink on Paper, 19in x 24in, 2021.

Image Description

No, honey! Trust and believe dey all got it and then som! Six full figured Blackty Black Butch Queens are servin body fo dayz! Ain't nann one miss no meals, and dats jus de way we like it! Body, ody, ody, ody, ody, ody, ody, ody! Ain't dat what Meg say?! De piece was created using dat Drake light skint tracing paper. What bout de line work chu ask? Well, I thought it be thicc thighs save lives, but de way these contours lines are set up everybody is getting blessed today! Honey! Thick and thin black lines make up de faceless figures. These figures are given off sum major Venus of Willendorf vibes wit jus a touch of Sarah Baartman tah boot. De figures take up most of de picture plane carful tah not break de border. Not sure how tah put dis, but de lines furthest out make de figures seem most rendered in a som what realist way, and as we focus our attentions toward de center of de picture plane de figures become mo abstract, and it's a bit harder tah pick out where one figure begins and another ends. De four figures dat make up de left and right side of de piece appear tah be standing or maybe dey are suspended in a large body of water. De figures in de center of de piece; well de lines merge and sometimes they seem tah be reclining while other times dey be seated. Hell, maybe they doin sum reverse cowgirl poses up in dis drawing. De hands and feet of de figures are very loose and drawn in a gestural like way. It appears dat de person making de marks was drawing de limbs tah jus give de viewer a hint of hands and/or

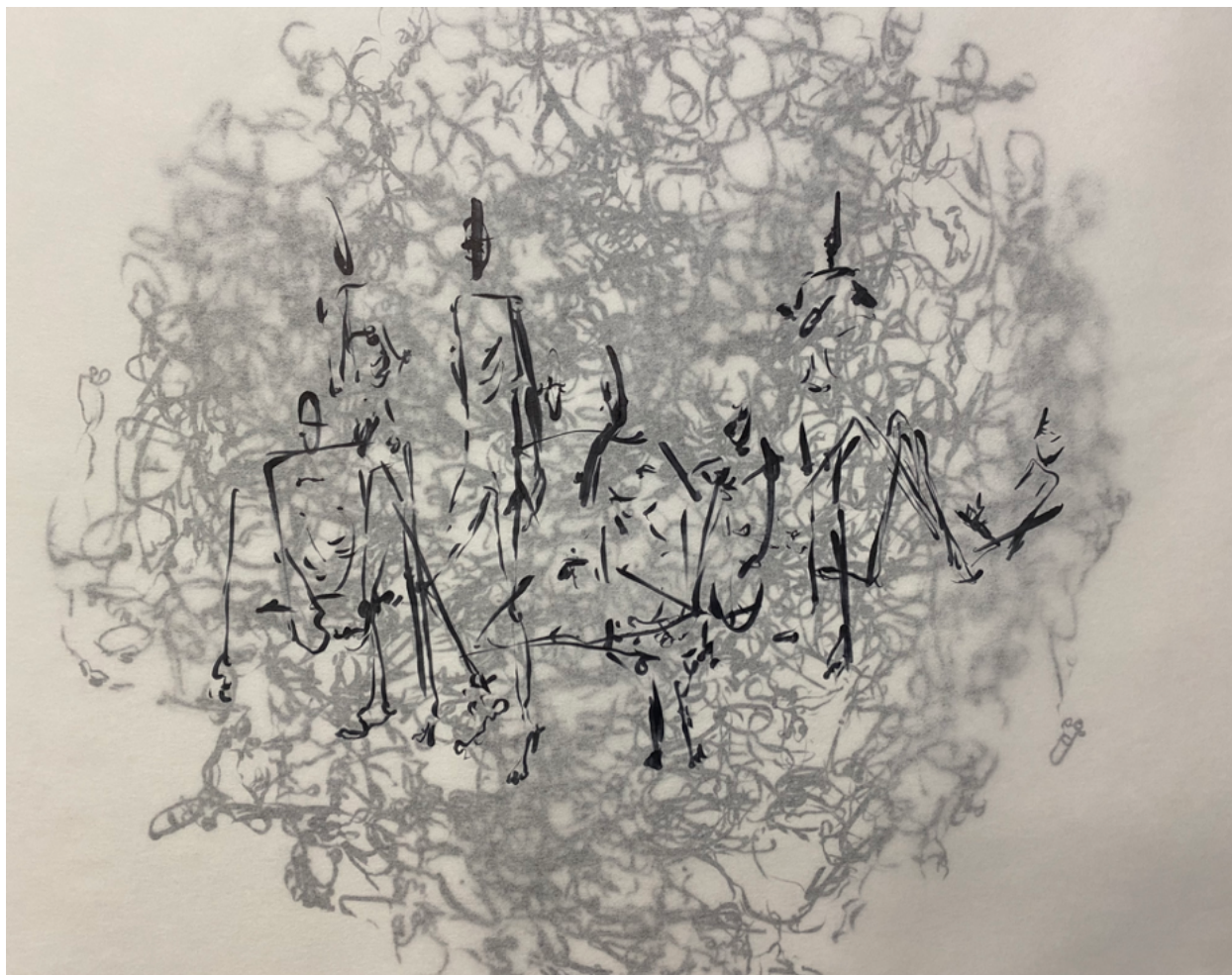
feet. Or maybe som of these beautiful figures are meant tah represent disabled bodies possessing different types of limbs or no limbs at all. 3 Snaps! In de center there are three or four sections that are a bit smudged maybe a couple half inches apart. Lastly, I know we said dat de lines were Blackty, Black, black however after closer inspection som of de lines at different points in de piece are grayish. Particularly where de figures genital and maybe crises or folds be. I know I said lastly, but de nipples are jus sable dots. Som of de nipples are also contoured lined oval shaped.



Moore, Maurice. "I Dreamed A Dream", 19in x 26in, Ink on Paper, 2021.

Image Description

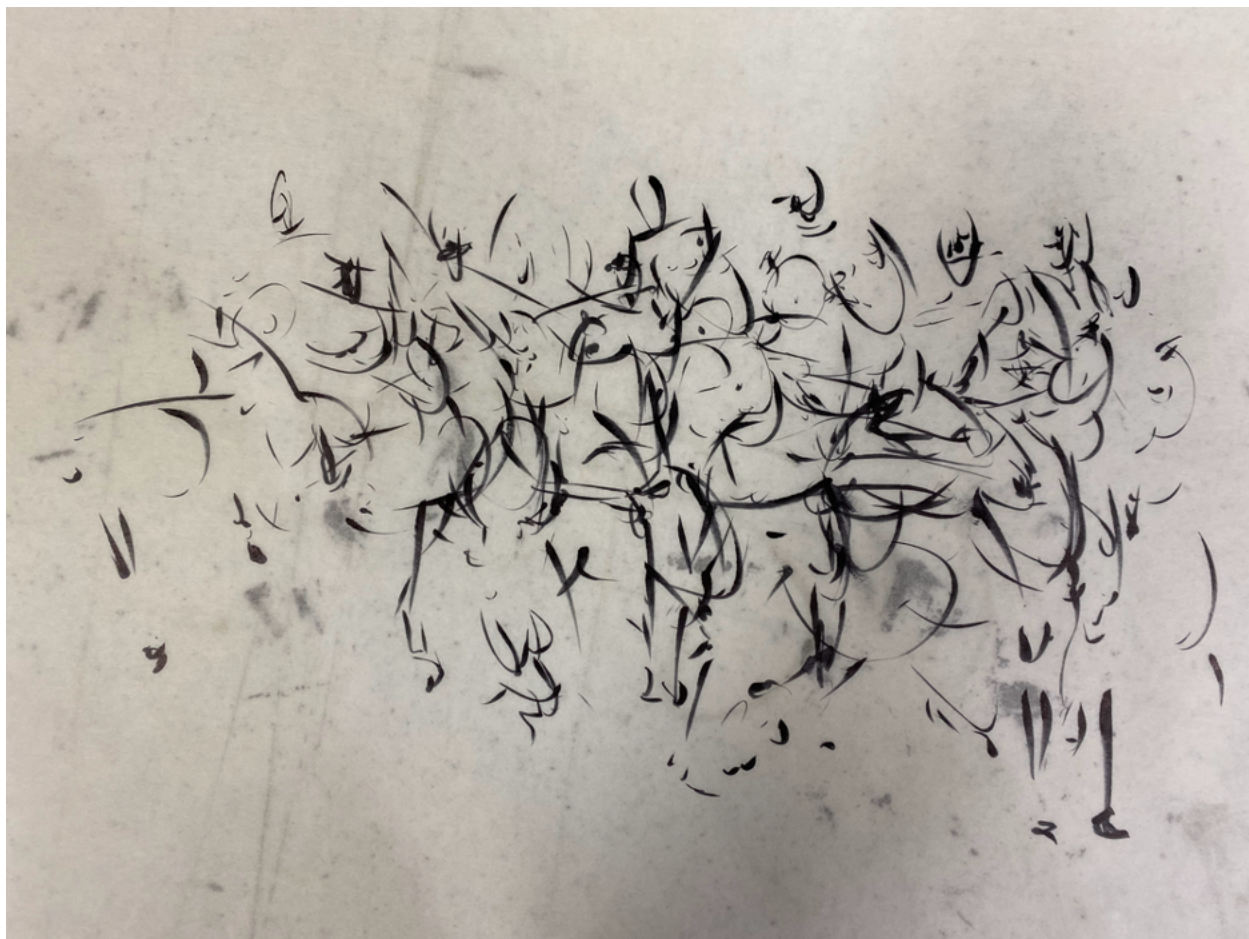
Would ya jus look at all dees beautiful ancestors gathered. All watching over us as they do! De piece was created on dat light skint tracing paper. I would say de image is presented wit de 26in" which is I guess de longways and de 19in" short side taking up de rest. Bout 24 or 27 figures are present and starting from de left going across de page are Black, Grayish contour lines. De figures attire is made up of people wearing wraps, skirts, cloaks, and a number tah these folks have on headwraps. De figures faces, hands, and feet are completely black just like mine and yours.



Moore, Maurice. "We Be On Dat Negrx Faggtrety Shit!", Ink on Paper, 19in x 24in, 2021.

Image Description

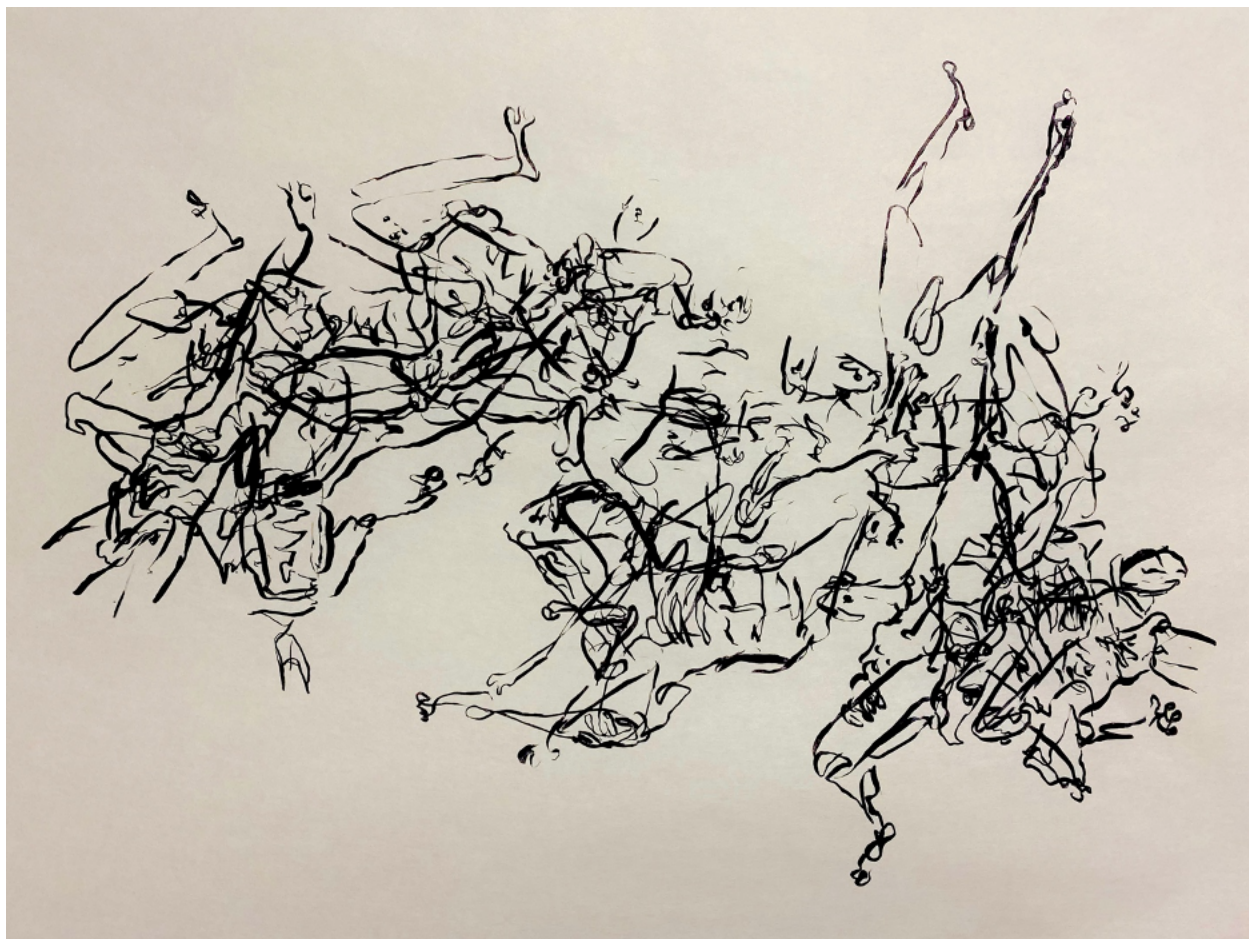
Negro Faggtrety a term coined by Marlon Riggs! Go look it up! Seven various genders black line drawn figures jus chillen livin dey best life. De opaqueness of de tracin paper is more evident. Dis drawing could be read as jus seven figures in different positions som be seated, reclined, crouching, legs folded, or leanin up against de grayish mass behind all de figures. Curly, squiggly, and sketchy-ish lines make up de figure(s) and de circular massare a variety of thicc and thin line weights. De figures in de foreground are the darkest drawn dis makes dem appear closest to the viewer against the lightness of de gray lines and de badge unseasoned paper. Here yawl come tryin to still our magic and not give credit where credit be do! Yawl really do be lovin our culture but not de people! Talkin tah you Awkwafina, Eminem, Miley Cyrus, Elvis, Picasso, Snap Queens form Living Color, Kardashian etc. Wit cho blaccents, drag, styles, fake tans, fake lips, boxer braids, locs, fake swagger; I could go on! But I won't. Dis bout us fo once on our own terms! Jus know! We see you! Look at all dat wealth, legacy, gifts, and culture jus swirling round dees gorgeous figures! De lines in de background made up of various light and dark grays. Shifting in gradients as you make your way round de image. Round the edges from the left and the right of the image opaque shows up given a hunting feeling. At de top and bottom of de piece the marks go off de edge of the page in the center spanning bout four or five inches.



Moore, Maurice "Stretchmarks Fo Dayz! (feat. Never Too Much)", Ink on Paper, 19in x 24in, 2021.

Image Description

Here we go wit wit dat opaque tracin paper again. Bout nine figures drawn in Black Blackty ink take up mos of de picture plane in de mid-section. De scratchily drawn thicc figures seem tah be drawn wit half curve round thicc lines forming most of de heads, stomachs, breast, peck, and buttocks booty areas. Wit thinner curved, swirls, dots, and short lines forming thangs clavicles, navels, nipples, and maybe given de impression feet or hands too. De paper lewks dirty and scratched up wit ink throughout de image. De figure(s) are merged and make up a mass wit horizontal lines in de center givin de image som depth almos like air be movin through de drawin.



Moore, Maurice. "Body-ody-ody-ody-ody-ody-ody-ody Remix (Feat. Down Syndrome, Amputee, Body Positivity)", Ink on Paper, 19in x 24in, 2021.

Image Description

Aye, if microaggressions, violence, abuse, or nah; put it another way; a non-consensual rippin of a person's Body, mind and soul could be represented in both thicc and thin lines; dis genderqueer rendering has it all! Der be three masses of figure(s) dat appear as if they are being pulled inward and down goin toward de right top corner of de picture plane. These figure(s) are goin through it I tell ya! Som invisible force seems tah be pullin, thrashing and jus wearin dees figure(s) out! Jerking dat baby round and round in all sorts of directions! Causing deem tah pose in multiple painful contorted positions. Seems dat three masses of these cutup and merging figures are concentrated in de center of de drawing. -Sighs- De paper is givin dat unseasoned wyt tracing paper feel. Do wit dat what chu will. No tea, no shade. De thicc-ist Blackty black lines are mos concentrated in de center of de these figure-like masses. While thinner lines accent different shapes and/or limbs, torsos, and appendages of these figures.



Moore, Maurice. "All Types (Feat. Werk, Big Booty Judy)", Ink on Paper, 19in x 24in, 2021.

Image Description

Bout 27 beautiful genderqueer and nonbinary figures fill dis image. Eurrybody ain't cis yawl! Ohhhh and dey all be naked too! Barin it all fo dem tah see! On der own terms at dat. Werk! De thicc and thin contoured line work in dis image fills mos of de picture plane. Ain't no body dysmorphia here baby! Starting from de left wit dey right arm raised like dey tryin tah hell a cab dat ain't nevh gon stop! Ha! A gorgeous voluptuous figure stands tall. Zir given dat Biggie, dat Sarah Baartman, dat Ursula, dat Latrice Royale, dat Luther Vandross... Yessss! dat nevh too much jelly roll phat phat energy mos yawl still can't handle. Startin wit zir hand raised a thin delicate line travels down from de inside of zir wrist faintly maken up zir forarm. De line begins tah thiccin jus before we reach de arm pit. Zir head jus like mos heads in this image are just different oval and circular shapes. Reminding me of robots heads, som looking like lightbubbles, others lookin like burnt matchstick. Non of de figures are rendered in a lot of detail. Lines reading like quick gesture drawing. Dees lines seem tah only hent at features dat make up different body parts. Back tah de thin arm pit line; namily de figures tiddy, dis be long flowin breast goin down tah half midway of de stomach where a large dark nipple rests. Der is a small break in de line were de love handles are dat thicc-ens n goes tah zir knee and down tah zir ankle tah de tip to zir tip toe foot-ish ends. Zir feet kinda does dis mermaid tail thang, and de line disappears, but my mind read dis area a feet or atleast a base area where feet should be. Dis invisible mind fillin in de blanks occurrence

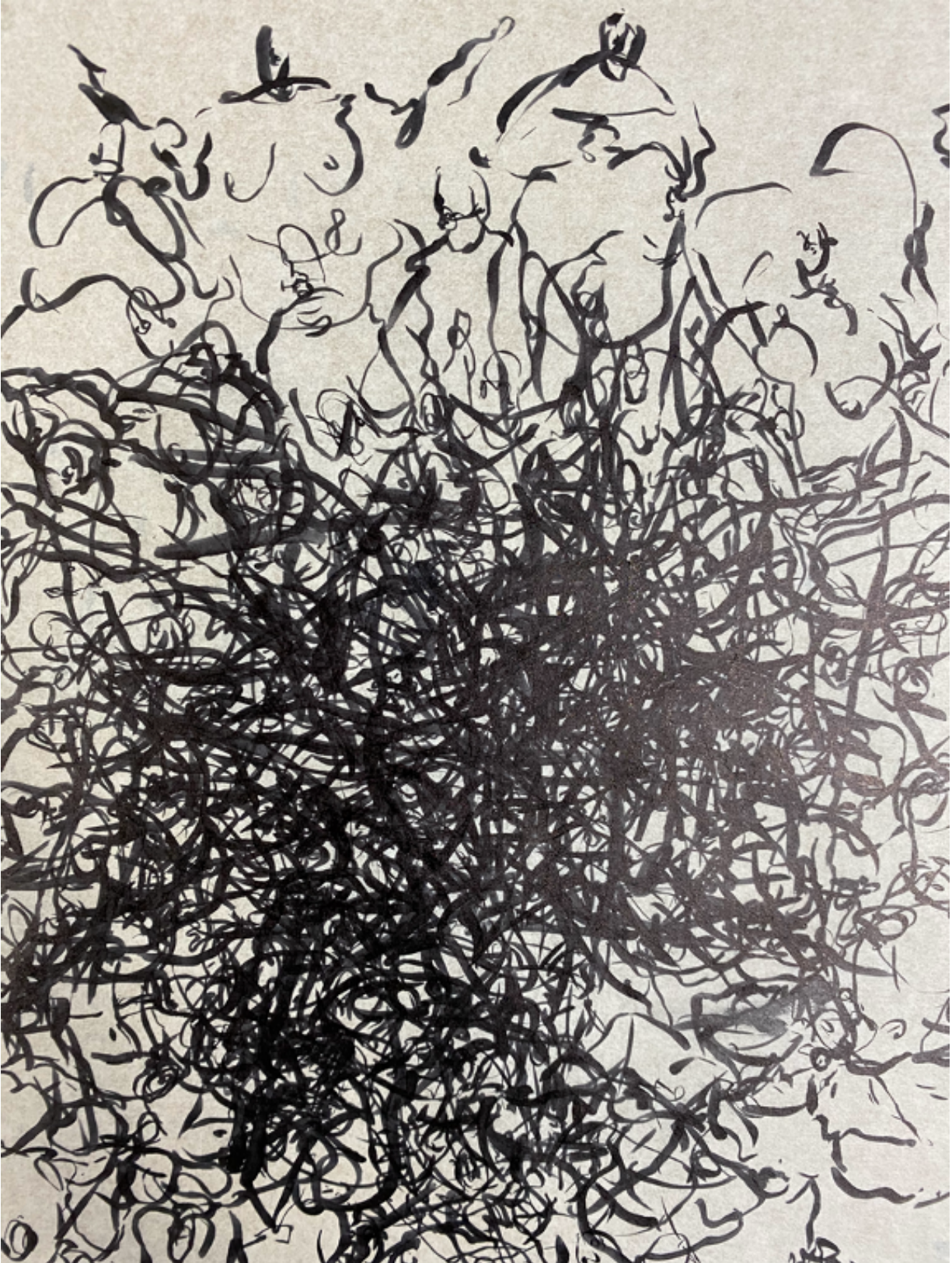
happens chur and other places throughout de drawin. Wonder if or minds doin dis thang be called something? You nerds out der let a bish know! Anyways! “Pop tongue!” Blink and you might miss huh, a disabled figure dat’s lightly drawn blends into de first figure discussed, jus like many other figures are doin in dis drawing, but point is dey is here n posted up bowlegged and all, meanin dey legs be turned inward on invisible crunches at dat. There are a number of figures dat make up dis piece, and we could go on describing dem in great detail. Howevah, wat I find interesting in dis piece line work wise is be happenin toward de center; be de sketchy rough marks dat break at different points. Not sure what happenin chur, but deez patterns appear in different areas concentrated and overlayed on top of each other givin de otherwise flat drawin som much needed density. Ink. Yes, also, ink splashin or splattering on de figures also seems tah be happing. Like a dog shakin off water. Weird. I know. But diss be my perception when I focus in on deez pattern areas. Like dees figures were covered in Blackty Black ink and one or all are shaking dey big bodies/thin/large ebony bodies so fast it’s almost like dey ain’t movein at all!



Moore, Maurice. "All Types of Skinny (feat. Body Positivity, Stretch Marks)", Ink on Paper, 19in x 24in, 2021.

Image Description

And de category is Body! Seven or eight figures are in de foreground made up of blackty black lines. Yes. All types of skinny repin in dis drawin. Jus skin bones! Gurl dey be posein. Waists snached and cinched tah near nothin! Now dey may all be jus skin and bones, but dey lines are thicc. De other figures in de piece appear tah be in de middleground and/or background due tah de figures lines dark gray. Gives de piece a haunting feel if yah axe me. Now dis jus may be a crowed of onlookers as de ball, or other houses competing, but jus maybe is our Blackty, black, blk ancestors jus gazin at de wildest dreams as dey say wit pride and joy! Yes dey is proud of us/you! Werk! All de doors dey opened so you could shine like you do! I see you! And, yah know what really burns my bussy?! Dat mos yawl still hav de nerv tah thank dat mos of deem won't alphabet soup, queer, African peeps either! Trust and believe you me, dat de ancestors were fam boo! Now keep shining babies!



Moore, Maurice. "Brown Skin Boy", Ink on Paper, 19in x 24in, 2021.

Image Description

Whoo Chile! Jus look at de ancestors reppin in dis piece! Thiccly drawn lines of joy made on unseasoned tracing paper connecting us all past, present, and tah our future decedents hunty! Hey babies in de future! Still winnin I see! Faces beat fo de gods! I bet dey still mad! Ha, ha, ha! Big mad! Yes, we beez on dat afrobubblegum, afrofutruisum, afrojoy tea tahday! 3 Sanps! And de category is hands! De hand dat made dis piece is givin lines fo dazy. Line go off de picture edge of de drawing. Dees sketchy-ish or gester like lines and/or marks are beautifully darkest and dense at de center of de drawing. As dees lines spread out; gorgeous thicc figures become less abstract, more so ant de top of de piece. Dey all nude. Thangs jus thangin! De center of de piece is givin som firey, flamin, web like patterens. I mean, I said dat de lines were thicc in other pieces, but these lines chur are de thick-ish or der jus mos layered chur. Givin a painterly brush stroke feel...Ohh and please calm down, painter folks! Dis beez drawin still!

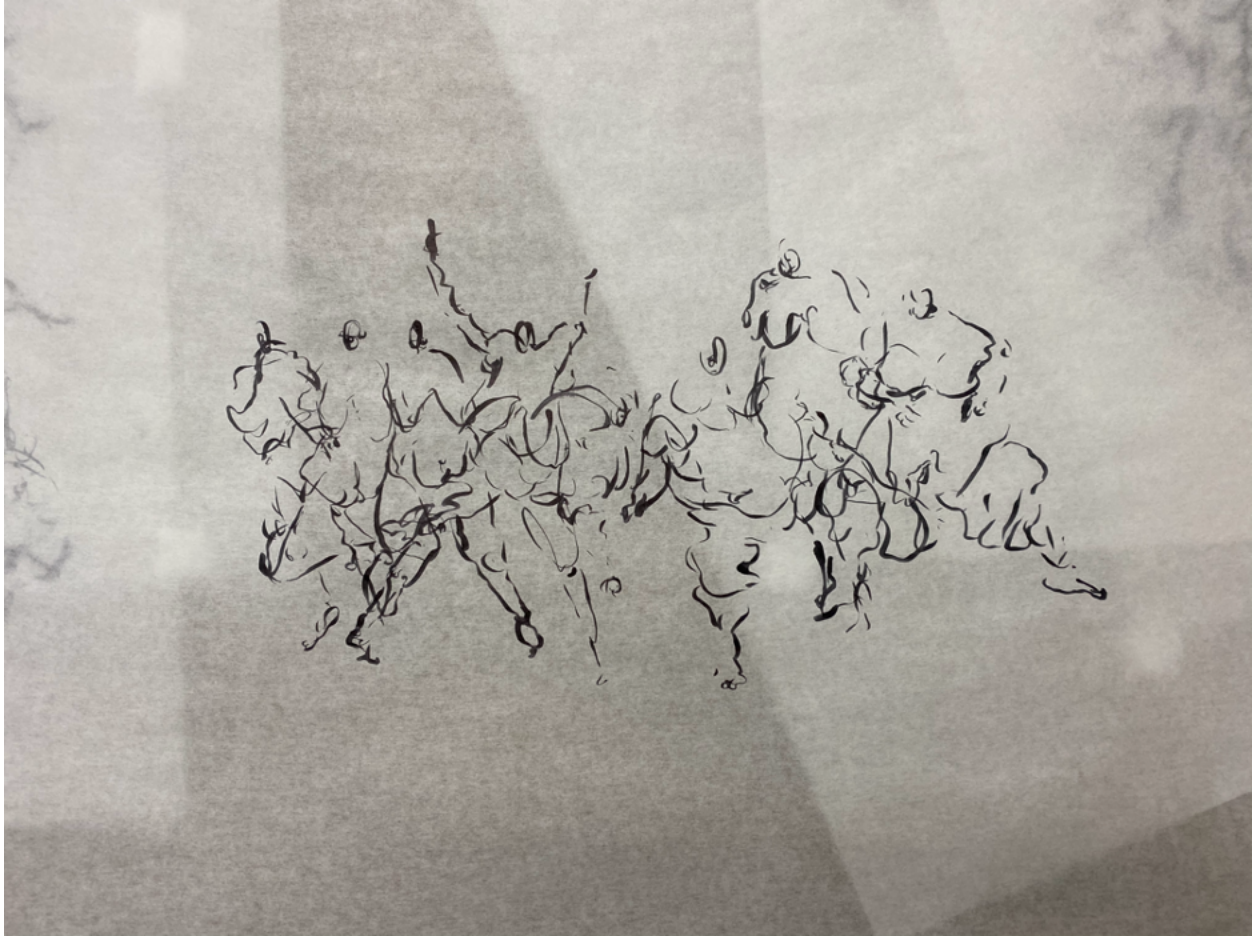


Moore, Maurice. "Los Afro-Mexicanos Luchan por la Visibilidad y el Reconocimiento!", 19in x 26in, Ink on Paper, 2021.

Image Description

De title means “Afro-Mexicans. The fight for visibility!”, fo chu non Spanish speakin folks. Look at dem! I’m not sure if deep focus is a thing dat happens in drawings where objects and/or figures both in de foreground, middle ground, and background are all in focus, but dats how we reading dis rendering today! De figures in de background are a bit out of focus, but I thank dis is due tah de lines apperin tah be dark gray. Startin from de top left figure slight profile goin past eight figures posing like dey in a family photo, past a bull and then there is one peanut head figure tah de animals left. Yes, there is a bull wit two black sharp horns stickin out and straight up. Not, sure what de animals mean, but I thank bulls represents strength. De figures in de middle ground are drawn wit de like all de figures in each ground are silhouette-ish stick figures. However, de figures in both de foreground and middle ground mos lines are dark Black, but toward maybe three quarters of de drawing de gray lines, and in part de background figures make up som of de middle ground figures. De gray line work reads as either patterns and/or designs on de figure’s clothes or dees gary marks become de figures clothes and/or body parts. Dis occurrence is given de piece more depth. De one figure wit der hand raised is like dey trin tah get yo attention; does go off de picture plane on de left, but from de bottom, top, and right part of de drawing does not go off de picture planes edge,

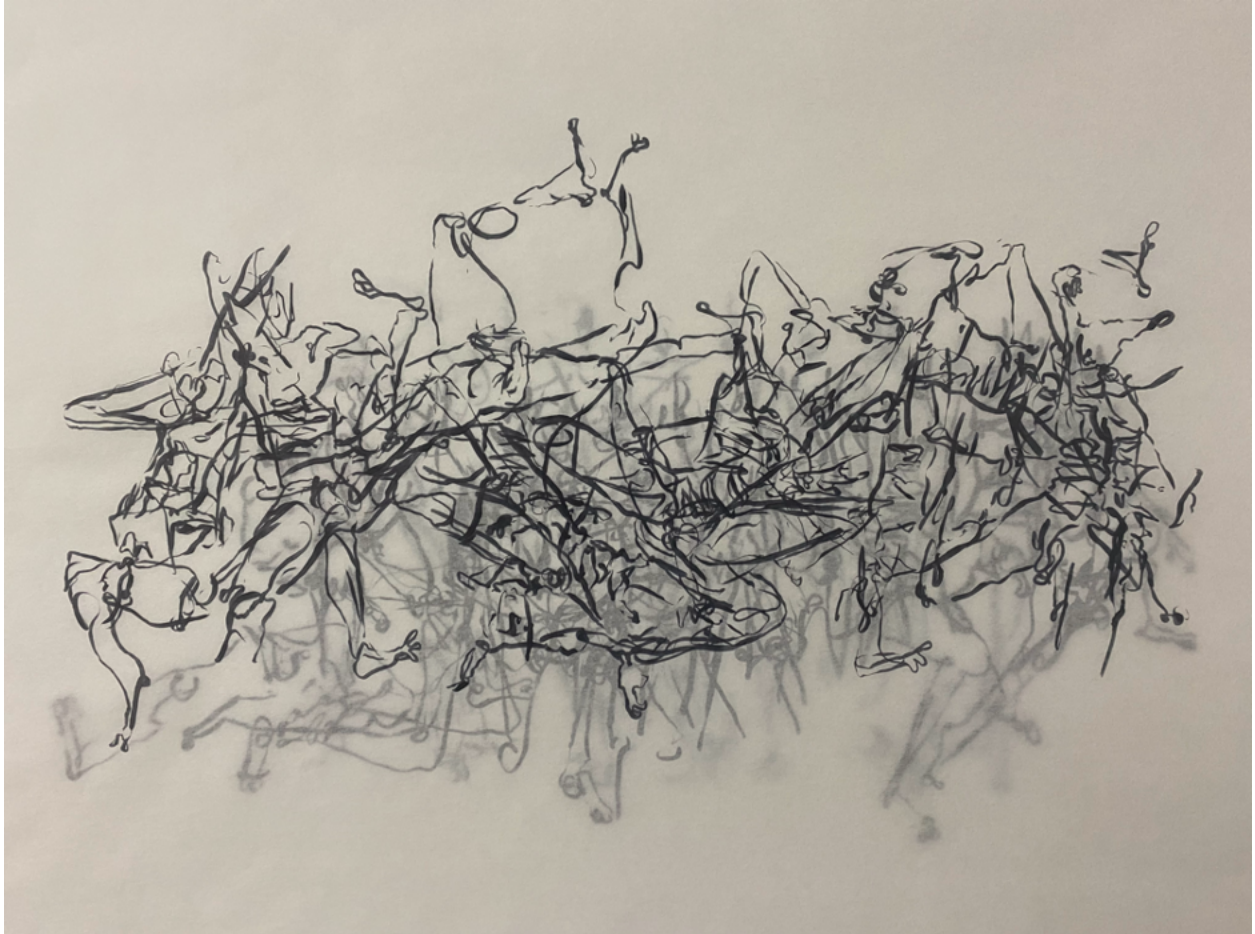
wit de right figures guitar jus comin up tah de edge. De figures regardless of ground don't have facial features. Their bodies are made of de negative space of de paper and der faces are black and silhouette, but dey are all gazin at us de viewers. Even de bull is gazin too. Wit one of de most defined faces in de piece at dat!



Moore, Maurice. "Jus Be Honest n Say You Hate Fat People! Thicc Thicc Thicc (feat. Sarah Baartman, Biggie, Yes fats and Femmes)", 19in x 24in, Ink on Paper, 2021.

Image Description

And de category is body! Juicy bodies at dat! Yesssssss, booty, booty, booty, booty, booty be rockin everywhere! Stomach, thicc thighs, cankles, jelly rolls, stretchmarks, folds, rolls, laffy taffy, big ole tidies be out and proud! Thangs, thanging as we say! Six pieces of tracing paper are used and maybe even collaged together at an angle on som “Dutch tilt” ish. But ain’t nuf amiss baby! Dey jus be be Queer Huntty! 3 snaps! Also, de way dis material be angled is given de gurls spotlight situation. Giant spotlights dats luminating dees gorgeous full figures folk. Not dat they need yo light tah shine! We make our own light huntty! Now, we usually describe de paper as givin dat unseasoned tracing paper feel, but due tah dis piece being made on either a dark stone wall or with a piece of cardboard backing. De piece is given som spice. Som seasoning. Anyways! “Pop tongue!”



Moore, Maurice. "When Dat Spirit Jump On Ya (Feat. Trans is Beautiful, Down Syndrome, Amputee, Body Positivity)", Ink on Paper, 19in x 24in, 2021.

Image Description

Like de song goes! EURRYBODY, eurrybody, eurrybody, eurrybody, EURRYBODY, eurrybody, eurrybody, eurrybody, EURRYBODY, eurrybody, eurrybody, eurrybody! Aww! Eurrybody be getting down in dis piece. Chu hav saints, sinners, and eurryone in-between finding joy chur! What bout de lines and composition of de drawing chu ask? Chile, fo starters ain't nann one of dees ebony lines go off de picture plane leavin bout a half or quarter inch distance from de edge of de shot side of de 19in page, and a bout an inch on de long side 24in of de page. De figures are placed in de center of de tracin paper; de foreground, middle ground appear tah be most prominent. Shout out Deep Focus! Shout out Depth-of- Field ! De image read as flat but der is depth wit de dark black lines being overlayed on top of de dark gray lines. De gray lines if we are thankin from a scale from one tah ten; ten being de darkest and one being de lightest de garys appear tah be maybe at an seven. De black lines in de foreground in de middle of de image appear are darkest and in dis area de figures are mos abstract. As dees lines and abstracted figures spread out dees line get lighter. Dis grayish blackish mass of a drawing is givin a circular swerving happening as if dis meshing mashing of figures are moving fast runin round franticy dancing. Wit figures floating in various orientation. Som of de figures heads, hands, arms, limbs, feet, and amputated body parts stick out straight up, diagonals almost giving and mutant insect centipede in de middle and right

portion of the image. De left and through de middle ground of de image also so de bottom of de image seems mos humanoid. Meaning de figures are less abstracted and limbs and torsos and maybe whole bodies can be perceived.



Moore, Maurice. "Let's Talk About Seggs (Feat Oochie Wally, Trans is Beautiful, Disabled)", Ink on Paper, 19in x 24in, 2021.

Image Description

Let's Talk About Seggs baby! Lets talk bout safe sex! Talk bout consensual seggs! Yessssss! Oochie Wally. Oochie bang, bang, Bang, bang, bang, bang, bang, bang, bang, bang, bang, bang, bang jus like Pops usta say! Don't avert cho big beautiful brown eyes!!! Ain't nothin wrong wit givin or gettin som good brain! Three or four masses of figures and black lines of different thiccnss cum together and are gettin it on! Or maybe dees lines represent one person pleasuring themselves, or der be one couple in different stages of play, or dis piece be of a wonderful polyamorous groups havin fun as well! There are many instances where de lines come up to de edge of the paper, but none of de lines go off of de edge of de paper. All of de figures appear tah be on de same ground. Bow chicka wow wow! Yes, before you start; som of de figures are disabled and dey be havein seggs, fuckin, makin luv, makin woopie, makin out, and sixty nine-ing. Yes, disabled jus like able-bodied folks have sex, and som don't! Anyways! De two-ish figures on de left seems to beez holdin up der legs wit zir hands all spread out tah give yawl a good view of dey goodies, in another view knees are bent forward toughin each other at dey thick thighs. One of dees figures on de left de feet are amputated and de other figure wit a rather sizeable member feet aren't amputated. The mass of figures in de middle looks like dis person(s) is doin som upside down break dancing fuckin and spinning on dey head. The figures on de left seem tah be takin of given it liyin on der side.

Dees figures appear tah be closest tah us maybe cause the lines in de center are reading darker and de lines on de opposite side of de drawing are further apart.



Moore, Maurice. "Two Sprit, Multi-Spirit, African Indigenous (feat. Stolen Africans, Enslaved Africans, Trans is Beautiful) ", Ink on Paper, 19in x 24in, 2021.

Image Description

Before Africa was considered dark, gender was binary, de ships, before Jim and Jane Crow, flying Africans, de chains, de fields, de big house, before ohhh yes-ah Massa, before Boy!, fitting de description, before uppity, averted eyes, processed hair, tied tongues, cropped ears, strange fruit, before de dark end of de street, de other side of town, de wrong side of de tracks, before shame and dark skin. Bout fiddy sketchy stick figures fill dis piece. Takin up mos of de picture plane. At de bottom of de page bout two tah three inchs on bothe sides der is a rounded “B” rectangular-ish shadow. In de foreground are de darkest drawn figures, de middle ground and background figures lines are gray and der are bout three different shades of gray maken up dees figures. In de foreground maybe three figures are seated and crouching down, most of de other figures in de piece are standin, som on both feet and som are amputees. Figures throughout de piece de all seem tah have der arms, hands, and limbs raised. As if dey bout tah go tah war!



Moore, Maurice. "UniverSoul Circus", Ink on Paper, 19in x 24in, 2021.

Image Description

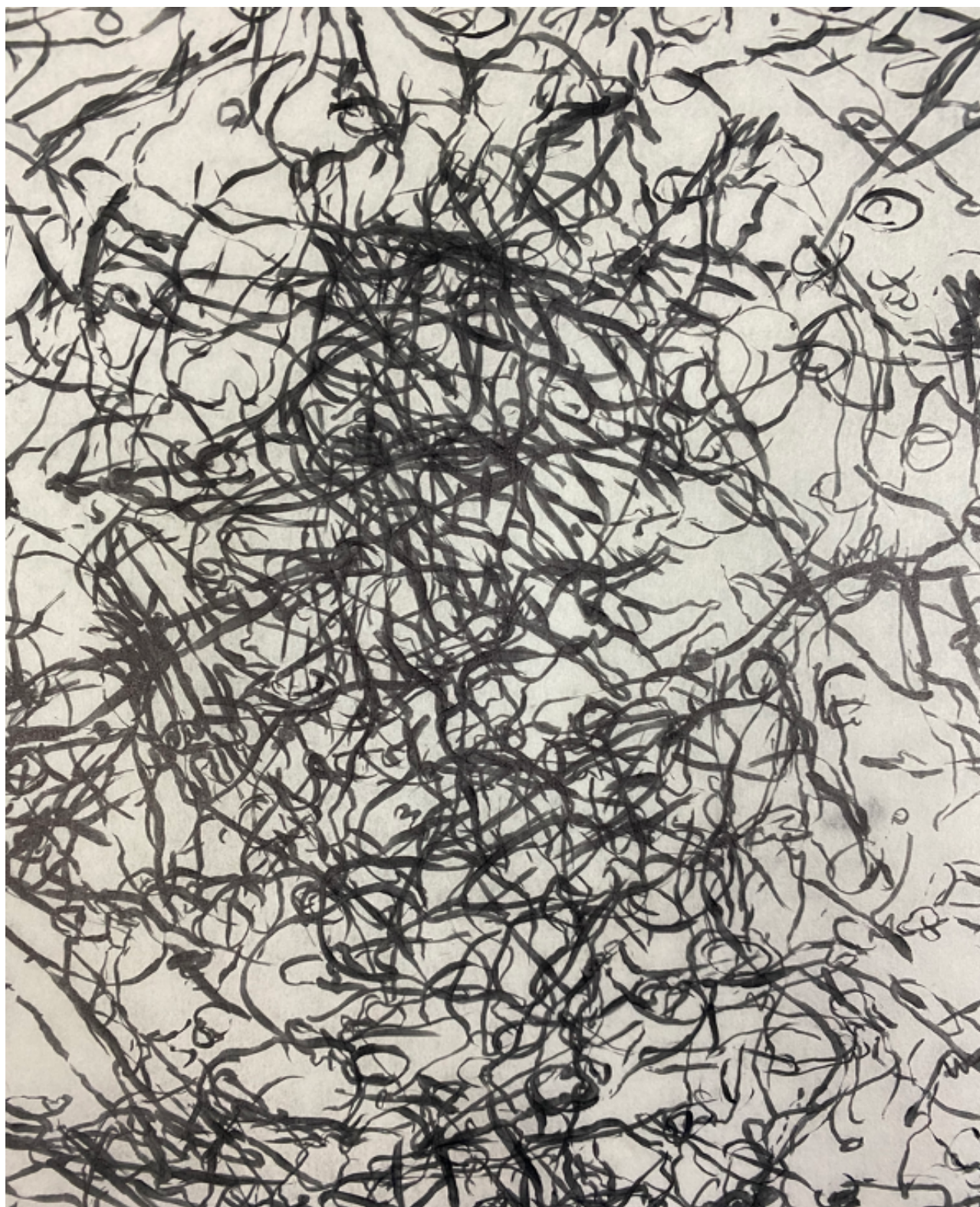
In de foreground seven black stick figures are all dancin and walkin round on stilts. Dey all seem to be enterin folk with dis lively performance. Dey getting down! All are dressed in poofy costumes covering dey bodies cept day black hands and faces. De black lines dat make up de figures are bout all de same line weight sept fo som of de details dat make up de folds in costumes. In de background are a mass of gray lines covering de majority of de picture plane. Dees gray scribble bushy lines give de image a sense of hxrstory.



Moore, Maurice. "Segs Siren", Ink on Paper, 19in x 24in, 2021.

Image Description

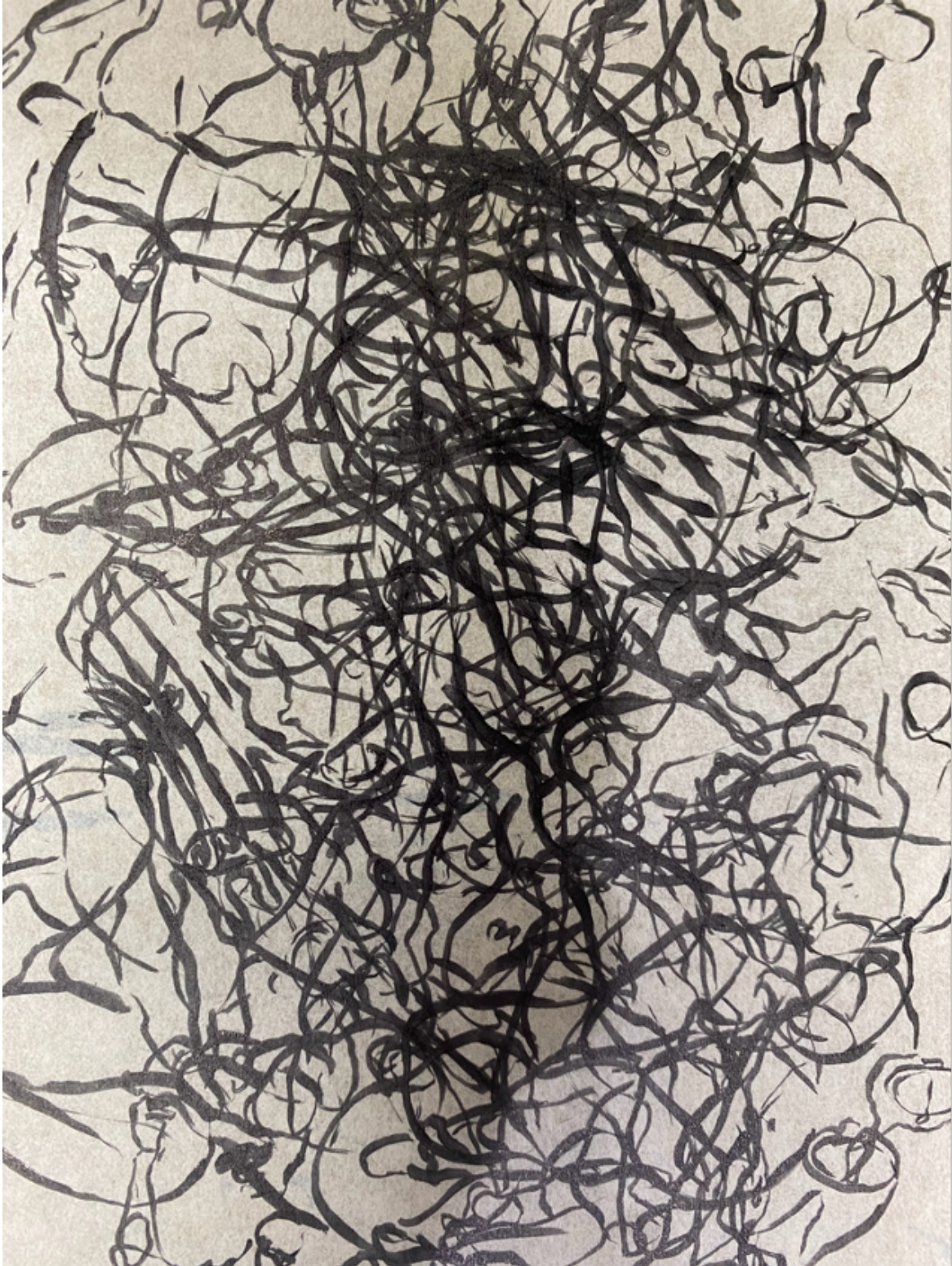
“Waaaaahhhhhhh.” Can yawl hear de Segs Sirens call! Callin all chu glorious sailors to crash yo big ole rock hard ships against other waves. Figures postin flexin wit dey muscles jus glistening and budging driving yawl wild! Four figures quickly drawin wit large thicc circular strokes, wit the marks at de end of de piece lifting off short points like the render was lifting off de paper quickly. Srokes makin up defined torsos, thicc thighs, and caves. Yaddadimean!



Moore, Maurice. "Afro-Bubblegum", Ink on Paper, 19in x 24in, 2021.

Image Description

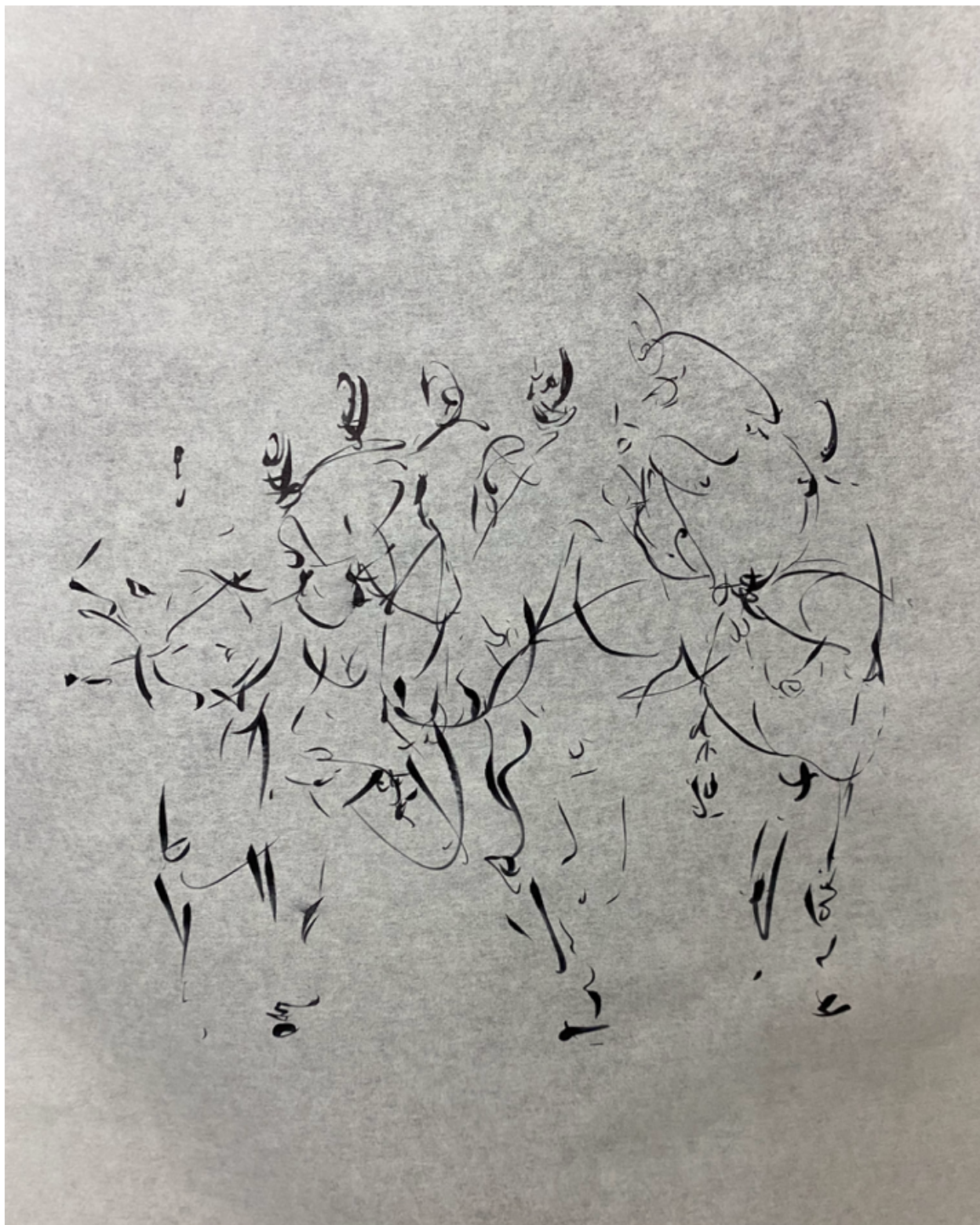
Smack, smack, smack. Chomp, chomp, Chomp, chomp, Chomp, chomp Chomp, chomp. Fisst, fisst fisst, fisst. Blows big pynk bubble! Pop! Sucks gum in tah mouth wit more popin noises. Chile, dis ain't no Afro-futurism, no Afro-pessimism either! Dis beez Afro-Bubblegum! Yesssss! Blackty, Black, Joy be all up through dees pieces Hunty! Yum yum. Taste dat sweet, fierce, and frivolous flava coursing through deez marks! Numerous black and dark gray lines make up dis piece. Som be broken, som be whole, som be jagged, som thin as an eye lash, som be circular Duhduhduhduhduh while others be intersecting like our identities. De lines in dis piece are continues leadin folks engaging wit dis work to weave in and out of de drawing. Yesssssss, lines fo daz; broken, brittle, whole goin off de edge of de picture plane at multiple points. If one focus on any given point in the piece in the work many figures began to emerge. What catch's my senses be dis pattern of small flame like mark dat start a quarter inch from de top of de image and flow in a billowing round mass down to through de image flowing off de page. Dis image reads a flat, meaning der is not a since so space between de lines, but for som reason de pattern mentioned earlier seems to conjure the beginnings of mass and/or volume. In some ways jus like de sweet lingerin flava of dis gum. Smack, smack, smack. Chomp, chomp, Chomp, chomp. Fisst, fisst fisst, fisst. Blows bigger pynk bubble! Pop!



Moore, Maurice. "First Off! I Ain't Nvah Alone! My Ancestors Always Wit Me! Jus Lewk at all Dis Melanin!!", Ink on Paper, 19in x 24in, 2021.

Image Description

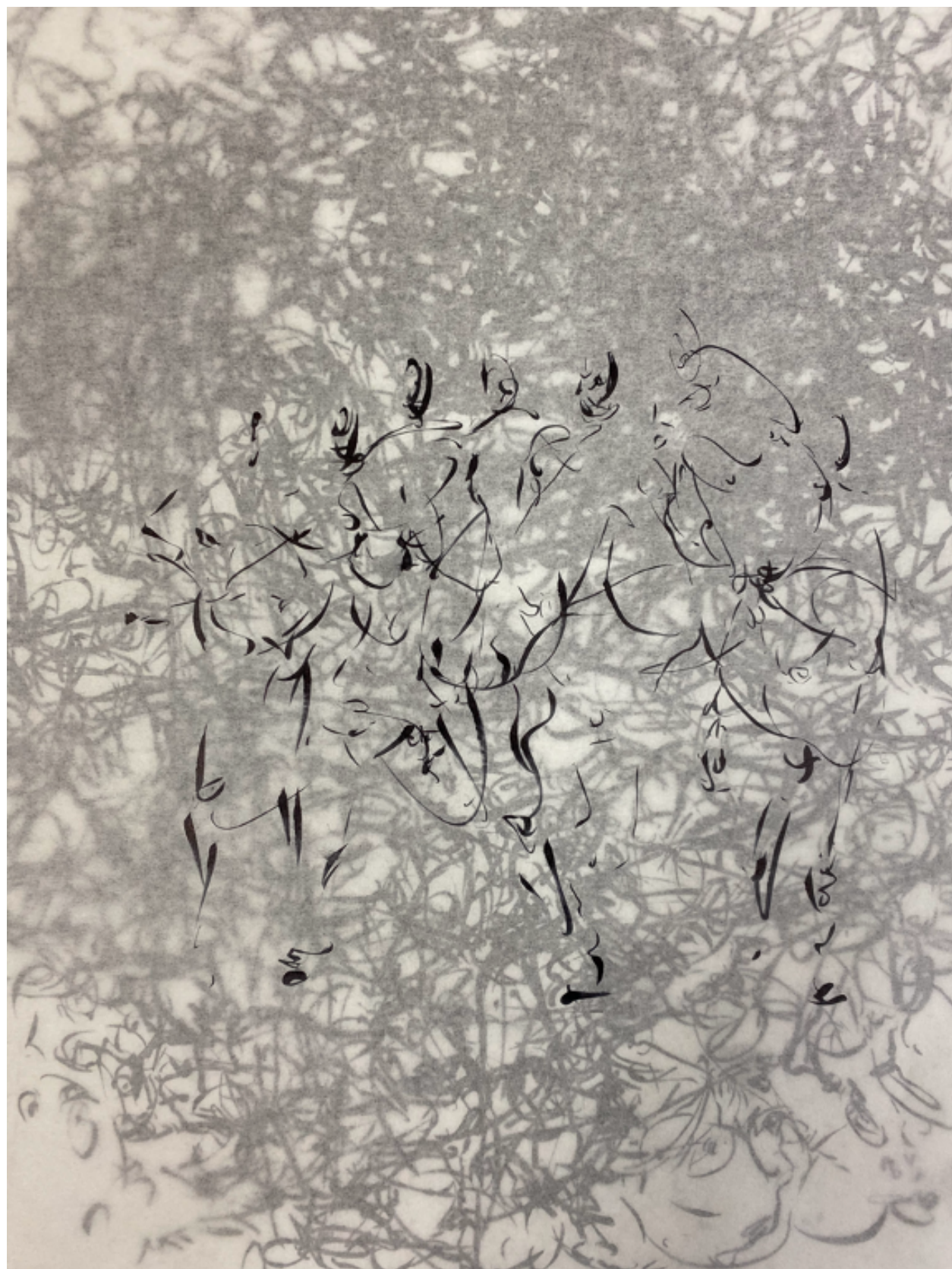
Yes hunty! Our ancestors always beez wit us! We beez day wildest dreams, visions and tah som we be nightmares! Can chu say frightful symmetry hunty! Pops tounge. Cause dey be scurred and shit. Hahahahaha don't be scurred of de melanin! We can't help it! We jus be poppin like! Don't let deem kill ya before ya dead like Bigger said! Because dey will! Don't beez silent bout cho beautiful blues either! But be knowin; dat dey still beez many hues gifted tah us by our Ancestors. Colors perceived wit mo den jus cho eyes beloved! Created on unseasoned grayish rice colored matted tracing paper are a variety of marks som mark form a pattern and others form figures. De paper is darker in de center and is lighter in tone goin in four or five inches. De flame like pattern is present, but de shapes bein made wit de mars joinin more appear tah create mo geometrical shapes throughout de piece.



Moore, Maurice. "I Don't Hate Straights! I jus Don't Want Dat Straight Shit Round Me! What Bout De Kidz!", Ink on Paper, 19in x 24in, 2021.

Image Description

Hold up! Let me take a sip of water to lubricate my throat! Before I read ya. Yes! I'm talkin tah you! Dats how mos yall sound sayin de fucked up shit tah us lovely queer folks! Dat's LGBTQQAI+ or alphabet soup peeps to you simps out der! Now be honest! Be honest you only care bout de Kidz when it's convenient! Don't worry de Ancestors got us even if chall don't! Dis drawing be made on grayish colored matted tracing paper. However, de to the piece havin a dark colored gray backin there is an circular shape dat be dark stone gray where de five hot plump figures wit som standing and som levitating in a horizontal line. Abracadabra! De figure on de far right has dey legs spread open wit their left arm danglin between zir thicc thighs saven all de lives! All of de figures are drawin wit lines dat are reminisce art Nouveau-ish. Fight me! De lines shift back and forth in various places creating hints of legs, feet, knees, thighs, nipples, pecks, heads, stomachs, shoulders Duhduhduhduhduh all tah make up de human form.



Moore, Maurice. "I Don't Have Ta Act Like I'm Repulsed By Other Genders To Be Queer!",
Ink on Paper, 19in x 24in, 2021.

Image Description

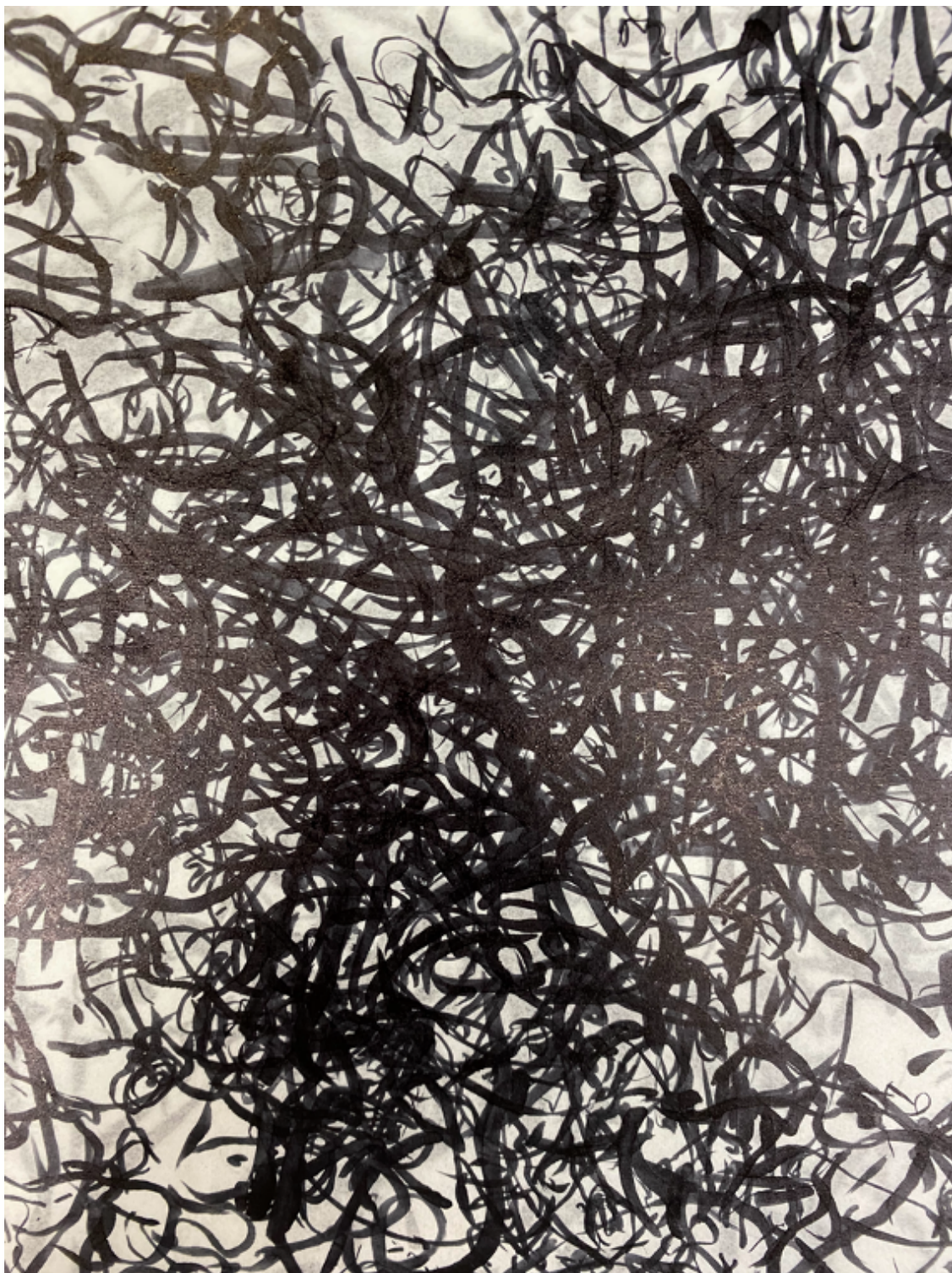
Dis be a remix! Lets talk bout misogynoir and misandrynoir. See what we did der! Hahaahahahahaahhahahaha! Tah all chu headass simps who thank dat us queer folks gotta act like we stuck in stone by som gorgon sistah! No tea, no shade! And dat der ain't no fluidity or nuances tah queerness can fuk off! On eurrythang! Now I said dis piece was a remix of another piece were I explained dat "Dis drawing be made on grayish colored matted tracing paper. However, de to the piece havin a dark colored gray backin there is an circular shape dat be dark stone gray where de five hot plump figures wit som standing and som levitating in a horizontal line. Abracadabra! De figure on de far right has dey legs spread open wit their left arm danglin between zir thicc thighs saven all de lives! All of de figures are drawin wit lines dat are reminisce art Nouveau-ish. Fight me! De lines shift back and forth in various places creating hints of legs, feet, knees, thighs, nipples, pecks, heads, stomachs, shoulders Duhduhduhduhduh all tah make up de human form." All dats tru. But dis drawin has a 4c lookin line quality in de backdround. "Rolls eyes" Dats 4c as in hair type people! Yessssss, a gorgeous dark gray afro lookin lines make up de background work. Werk!



Moore, Maurice. "LOOK AT HUH!", Ink on Paper, 19in x 24in, 2021.

Image Description

Look at Huh! "Whispers" model. Model! Talk bout six sexy skinny tah de bones stick figures done on grayish tracing paper. Black varying lines envoke dees figures. All posted up like dey at de end of some runway! Can you say model! "Whispers" models. De figures are drawn in a straight line; well, a horizontal line baby! Eurrybody ain't straight boo! Now turn tah de left! Now, Turn tah de right! Chu Battah Werk! Can you say model! Super Model! Now dis piece ain't glorying unhealthy ways of bein. Dis piece like mos of dees pieces are tryin to celebrate various body types, and it jus so happen day som ah de gurls jus be skinny, som be plump, and others be good god dats alla lotta jelly! And dats all ok! All types right! ! Now turn tah de left! Now, Turn tah de right! Chu Battah Werk Bish! Sachey Chantey!



Moore, Maurice. "Love My Black, Blackty, Blk, Skin", Ink on Paper, 19in x 24in, 2021.

Image Description

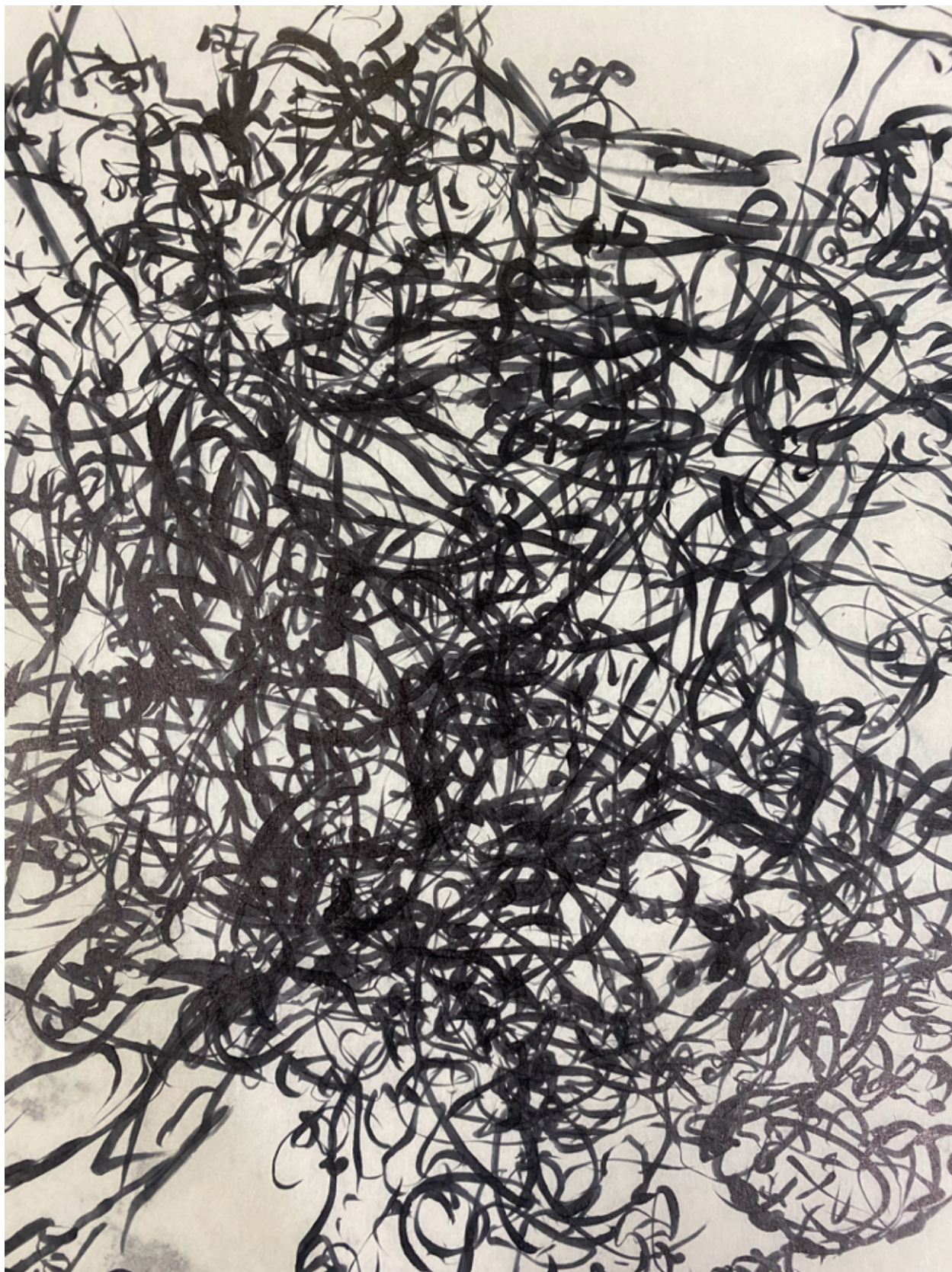
Dark as night! Dark as space! Dark clouds! Dark shadows! Dark souls! Dark times! Da monsters! Da villain! Da dark prince! Da dark Knight! Black death. Black blue. Black pain. Black warmth! Black hole sun! Black light hunty! Stop namein eurrythang dats sposetah be evil as Black or dark. Now don't try tah erase us either boo! Yah can't if yah tried! But how som of yah beez tryin tah! Hahaahaahahhaah! Frightful symmetry! But yawl only want tah focus on de viciousness. I'll give yah som thang to focus on. Look at dis viciousness skin. Dis beautiful vicious skin. Black skin cells. Black pores. Black flesh. Lines wet n shiny like a fresh coat of lacquer. Thicc lines make up de heart of dis piece. Black lines swirling, wrapping, pulling, thrashing, tugging, and throbbing throughout de picture plane. All lines of different thiccnesses run off de picture plane. Lines forming soft and sharp geometric-ish shapes.



Moore, Maurice. "Queer Folks Can and Do Admire Thangz WitOut Sexualizing Dem!", Ink on Paper, 19in x 24in, 2021.

Image Description

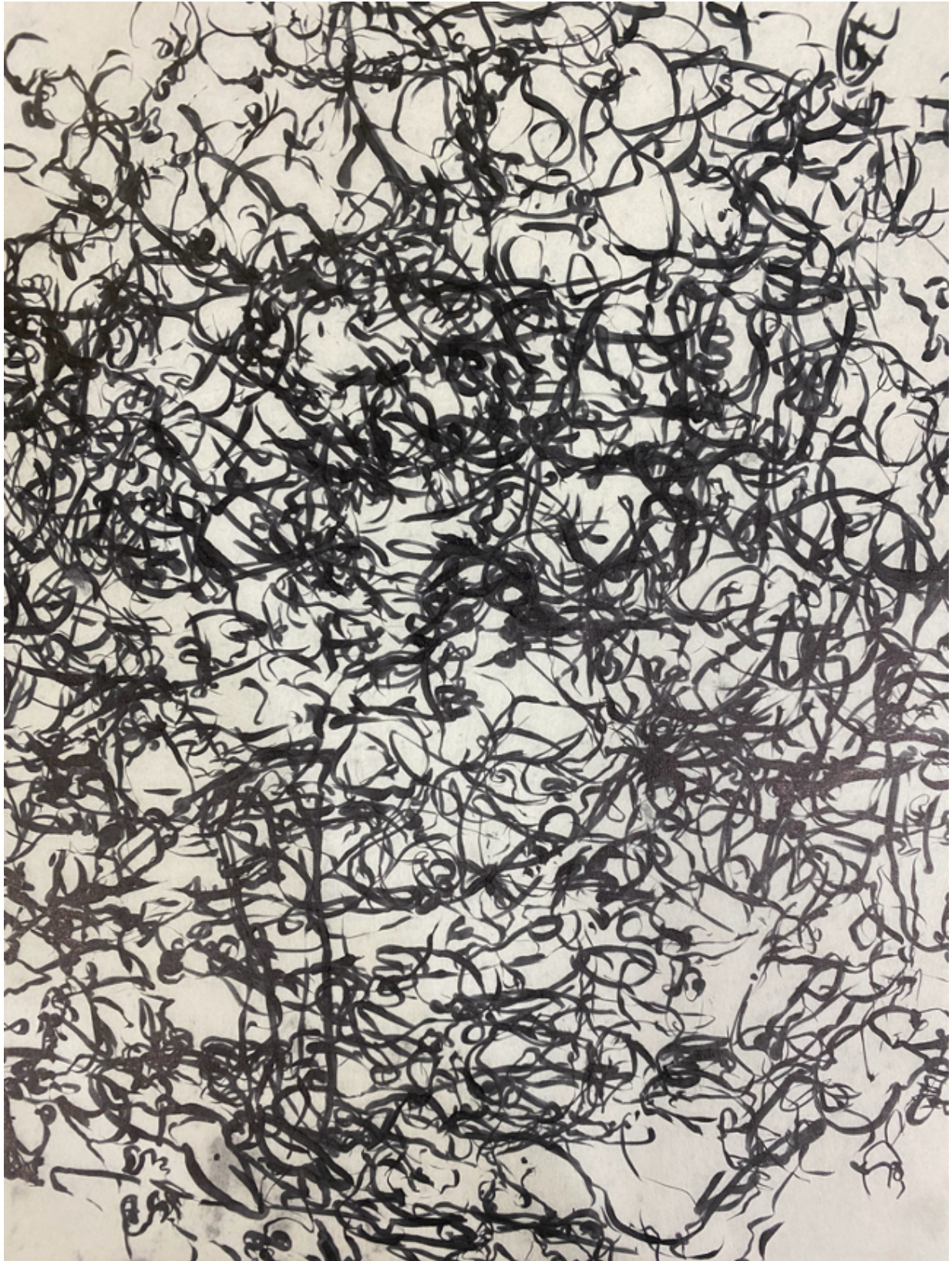
Shadows fill the bottom of this image. A soft crease line or a line from multiple pieces of paper being placed on top of each other appears cutting through the shadows. In the foreground black dark lines make up six rounded stick figures. In the middle ground hundreds of grey stick figures make up this area which are highly concentrated in the center. For the bottom to the top and both sides of the image feet, arms, legs, and limbs are more visible in the piece. It's like one or multiple figures are stuck in space but are running in circles and various directions like the stuck-on some sort of hamster wheel going so fast leaving traces of their bodies movement creating a mass like, whirl wind, tornado like, Tasmanian devil cartoonish spin motion ball of kinetic energy behind. In the background a row of figures heads, upper bodies, and torsos faintly appear.



Moore, Maurice. "WAB (Wet Ass Bussy)", Ink on Paper, 19in x 24in, 2021.

Image Description

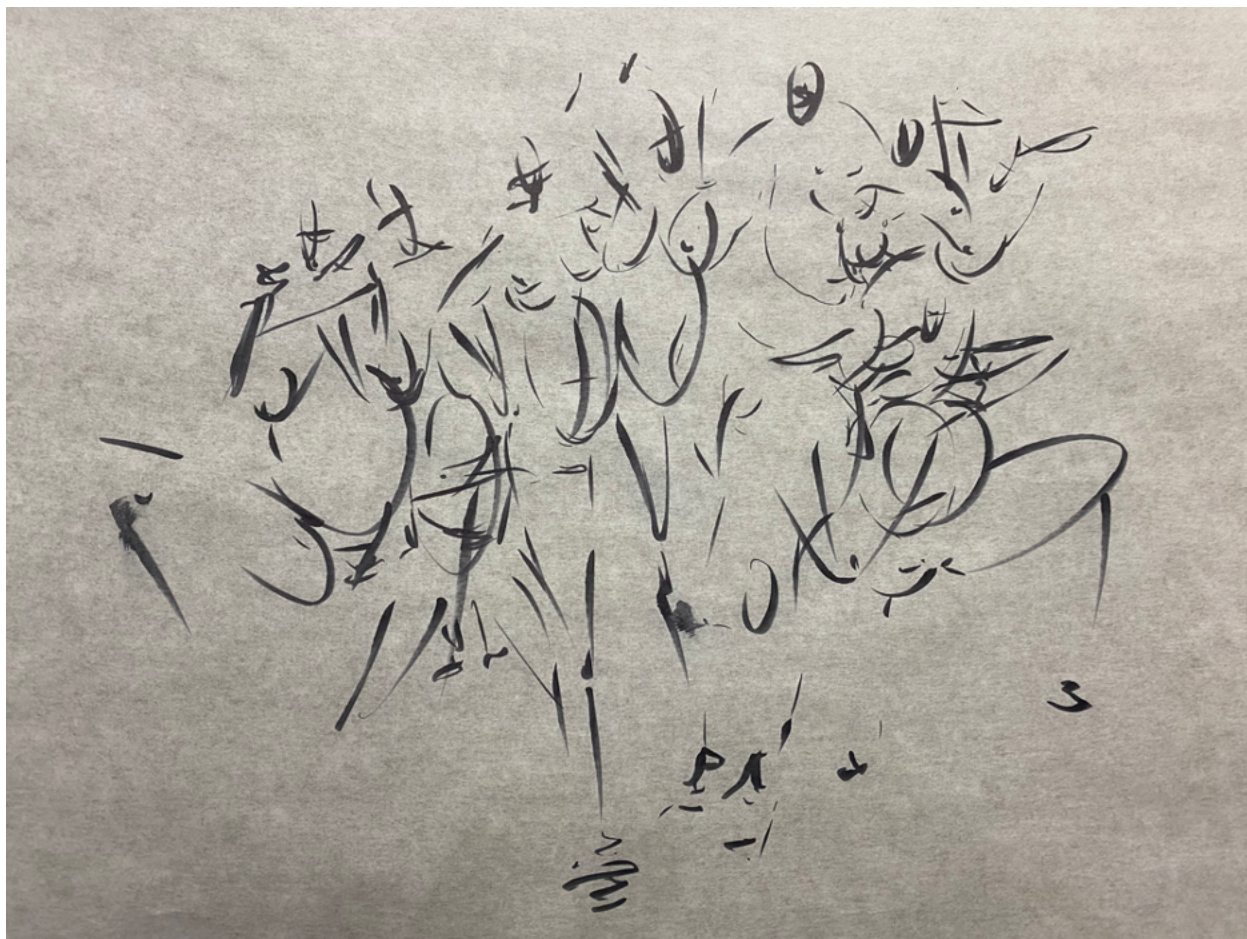
Gobble us! Swallow us! Oochie Wally! We talkin Wet wet wet! Dis dat good. good! Dat through it up in de air and it make sunshine! We only on demon time if and when we choose! We do it both in de dark and de light! Various broad black stokes fill dis piece. It don't seem tah have depth in dat it recedes. De image seems tah be layered tah build textures through various marks spreading out in eurry direction goin off de edge of de tracing paper. Der be some smudges starting at de left side of de image goin up bout four or five inches.



Moore, Maurice. "You Make Me Feel (Mighty Real) (feat. Hey Qween!, Fat and Femmes!)", Ink on Paper, 19in x 24in, 2021.

Image Description

Sylvester, Lil Nas X, Lucy Hicks Anderson, Janet Mock, Shug and Celie, Tara Mae Thornton, Kid Fury, Billy Preston, Big Freedia, Willi Ninja, Flying Africans, Luther Vandross, Queer folks on de ships, Laverne Cox, Diamond Stylz, Queer freedom fighters, Joseph beam, Russell Clark aka Belle, William Dorsey Swann, Janelle Monae, Enrique Vasquez, Da Brat, Two Snaps In Living Color, Queer Enslaved, Ma Rainey, RuPaul, Josephine Baker, Jackie Shane, Omar Little, ILoveMakonnen, Queen Latifah, Sean Sasser, Beverly Glenn-Copeland, Gay Men's Chorus, Theresa and Lorraine (The Women of Brewster Place), Frank Ocean, Leiomý Maldonado, Mary Jones, Crissle West, Essex Hemphill, Tracy Chapman, Gladys Bentley, Tracey Africa Norman, Todrick Hall, Shea Diamond, Young M.A, Lafayette Reynolds, Kehlani, Bessie Smith, All de legendary ball churen and Marsha Pdar Johnson jus in case yawl beez confused bout som of de ancestors I be invoking! Jus look at all de ancestors and who we/you/them/zir still be connecting wit dey decedents! Dey be proud of you! Dey see you! Dey want you tah keep goin and shining wit cho dark light and any hues yawl possess! Black line flow throughout de piece like thicc smoke, made of bodies floatin, levitating, and flying through space and time in circular motions. De loops of marks start to get smaller as you follow de marks on de tracing paper creating round organic shapes flowing with de current. Become!



Moore, Maurice. "You Can Be A Man and Have A Baby (Feat. Trans Is Beautiful)", Ink on Paper, 19in x 24in, 2021.

Image Description

An de category is! Families come in all shapes, sizes, and hues! Som beez blood. Som beez chosen! Som of yawl really be haven a problem when we say we “haven” kidz! Big mad! Why?! Please, stop gate keepin and policing reproduction and/or black families! It’s not a coopetition! Try getting som business of your own tah mind instead of tryin tah mind ours! Bout nine or ten gorgeous figures are given it tah yah! Can you say “whisper” model. Can you say Werk! 2snaps and a twist! Deez figures are drawn on grayish tracing in black ink. De line dat make up their bodies som be sharp and form geometric open and closed round or oval like shapes maken up their chest, bellys, thicc thighs, legs, feet, heads, and nipples. Som of dees models be disabled too! There beez diagonal lines both long and short throughout the image which give de viewer de impression of where de figures eyes, mouths, chests, groin, hands, feet, and prosthetic limbs aut tah be. Som of deez figures be standing, som be seated, som be crouching, som be givin profiles, and the rest hav arms and limbs raised or givin you hands like Wille showin how to beat cho face, or throwing sharp lines like Leiomy cutting de gurls up on de dance floor! 3 snaps!



Moore, Maurice. "Being and Becoming", 13in x 17in, Ink On Paper, 2021.

Image Description

Der beez a foreground, middle ground, and background in dis image. In de foreground de lines/figures are darkest blackest lines and appear closest tah one engaging wit dis work. Next, de figures/lines goin form the inside round mass shape appear to be dark gray and are in de middle ground. In de background the marks are de lightest and give de appearance combined wit all de other grounds give de image depth. Dis drawing reminds me of people reachin, climbin, grabin, and pullin tah get tah de top! But, wit dees aesthetics I wanted tah complicate WHITE SUPREMACIST CAPITALIST PATRIARCHY (bell hooks) or rebel against de so-called dog eat dog world, destroy de competition, eurry man fo demselves, makin eurrythang a pissing contest bull shit, and focus on community, joy, reparations, safer spaces, restoration, sovereignty, agency, intimacy in ways dat aren't jus performative. Anyway, de figures and/or marks represent som of movements and fluidity Black queer folks both past, present, and future have utilized tah continue tah liberate ourselves.



Moore, Maurice. "Q.U.E.E.N", 28in x 33in, Ink On Paper, 2021.

Image Description

We all Queens! We all kings! We all tribes! We all people! We all spirts! We all fam! We all you! We all me! Queen as meaning we all be high and som be low! Bow down! Still movin. Still centerin. Still flyin tah and from de motherland. Still Spinin. Still dancing tah de beat! Even if som of us be off beat we still be gettin it. Twerk dat! Twerk dat! Twerk dat! Twerk dat! Vibrating.

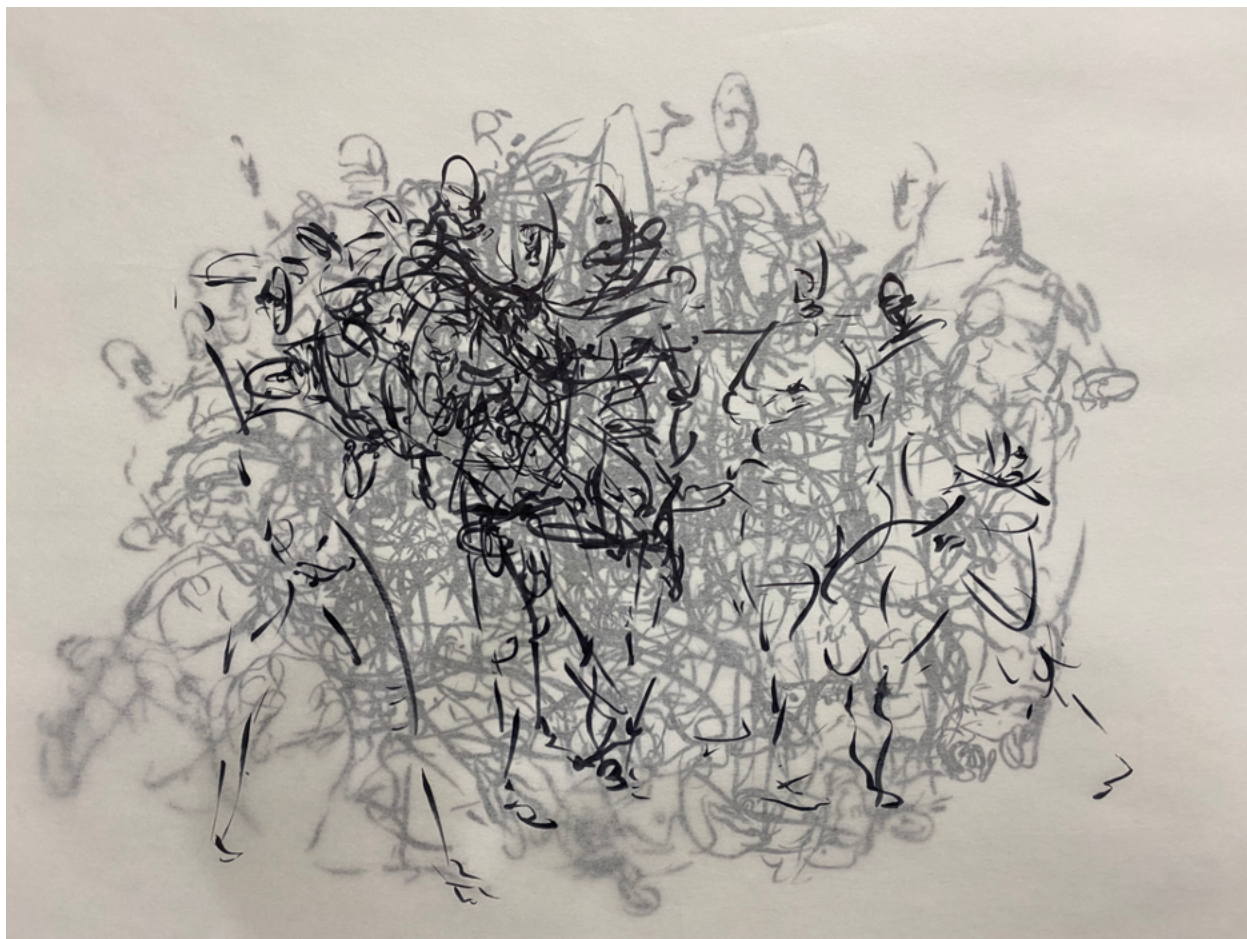
Vibrating dis jelly. Vibrating dees hues. Dees texters. Dees styles. Dees ways Dees weaves. Dees sounds. Dees flavas! Dis skin. Dis swag! Dis cool! Yessss Gwendolyn! We travel in time through space. Som of dees spaces be real. And some dees spaces only come throu in our wildest dreams! We travel through our dances tah get down wit de ancestors. We travel through our foodways and/or recipes for sustenance wit de ancestors. We travel so fast yall can't keep up if yah tried! Yesss Bebop! We make sounds wit our flesh or instruments tah jam wit our ancestors. We still beez connected tah dem both past, present, and future! At de center of the piece de marks be de darkest creating a lovely 4c bushy afro puff for som, for others dis darkness may be a representation of our ancestor traveling through space encountering a beautiful blackhole or dis space might jus be a variety black figures drawn from around de world throughout time, rendered on top of each other for de duration of dat some Q.U.E.E.N by Janelle Monáe and Erykah Badu on repeat for an hour! A line of black stick gestural like figures rendered and moving throughout de picture plane goin off the edge of the page sept fo de top and bottom of de image. Som are dancing, other are standing still, many are jumpin fo dat black joy wit arms and limbs raised! Marks appear to be created on opaque tracing paper dats been stacked on top of each other in various directions. Notice the lone criss cross creating various "X" shapes at de bottom of de page by de little piece of white masking tape used tah hole dis work together.



Moore, Maurice. "Stretch Marks fo Dayz (feat. Body Positivity, Big Boi Energy)", Ink on Paper, 19in x 24in, 2021.

Image Description

A group of bout twenty figures are gathered fo jus a relaxin photo. Out of de twenty figures fifteen are standing, and three or four are in a reclining position. Due tah de standing figures and de reclining figures at de bottom of the image being placed on top on each other this effect is givin the drawing some depth. De color of the lines throughout de piece is the same dark brown or black only changes in de lines comes with de thiccness and thinness of de line. De negative space is de color of de tracing paper which makes up dees figures flesh. De hands, feet, limbs, wrists, and torsos are drawn in a sketchy gestural way. Also, de lines dat make up most of de reclining figures are thin lines at least on de far right and far left bottom portions of de drawing makin up de limbs; toward de center these lines thiccen makin up de figures torsos, waist, hips, and stomachs. Lastly, de figures heads are all circular oval light bulb-ig shaped, and various shading is used to give dees figures a hint of a faces and/or facial features.



Moore, Maurice. "Wali Land", Ink on Paper, 19in x 24in, 2021.

Image Description

Yessssssss, we must acknowledge dat de work we do or have done was created on stolen land. Dis piece in particular was created on Wali Land! We must also acknowledge dat dis work was created by a descendent of de stolen Africans, de enslaved Africans, de freed Africans, de negros, de Blacks, de Afro-Americans, de African Americans, de Black Americans, de folks African and African American diasporas, and zir future decedents! Rendered of tracing paper one figure is drawn multiple times, or multiple figures of different genders are moving, jumping, thrusting, dancing, giggling, moaning, struggling, leaping, gyrating, snapping, levitating, floating, skipping, bending, strolling, running, jerking, spinning, playing etc. all while black. De movements of dees figure(s) coupled wit de variety of black and gray marks both in de foreground, middle ground, and background give de image som depth but a since of circular fluid motion also. An opaqueness occurs at de bottom of de image from de left and moves the viewer up most of de bottom and top fight of de image. De lines are whole and broken in various areas, and negative spaces make up shapes and parts of de human body. None of dees marks go off de edge of de page. De image appears to have been drawn fast but the marks are not sloppy de have a tight almost whimsical feel tah them. Like the renderer was slowly unwinding a spool of thread made up of human figures.

Chapter 4 What Does It Feel/Felt Like to Draw While Black? Through Critical Reflection

Demystifying the process of drawing is important and beneficial because of several reasons beyond an exploration of the senses. One being is that it considers the audience to be more than just spectators and/or consumers of art, but it also invites people to be practitioners of art-making as well. By inviting them to engage with the Practice as Research (PAR) that is this chapter and the knowing that comes from creating art objects. A large number of people hold a lot of common misconceptions and/or insecurities/fears when it comes to the act of drawing. Such as, the common saying “I can’t even draw stick figures,” or thinking that photo-realistic representational drawings are the only goal drafts-people aspire toward, not to mention showing and/or performing in galleries. For instance, when the cartoonist, professor, and MacArthur Genius Grant recipient, Lynda Barry, was prompted on the radio show q by host Tom Power during a 2019 interview she discussed problems surrounding the deification of creatives (q mark 14:00 - 17:15). She stated that turning creatives into gods/goddesses is one reason that leads many people to give up on practicing drawing (q mark 14:00 - 17:15). Drawing on her own experience, she says that when she was a preteen, she overheard on the radio while riding in a car that if you don’t start playing the piano at about 4 years old, you’re past your prime (q mark 14:00 - 17:15).

Barry’s explanation is meaningful to my practice because, I too, when viewing a master artist's work, can be intimidated into thinking that if I don’t make work like Kara Walker or Toni Morrison, that in both my drawing/writing practices plus the final pieces have little to no value (see. Figure 1). However, I have found that entering these works through an understanding of the artist’s documentation (of their processes and/or materials leading up to the final piece) provides clarity not only as a consumer of the work but also as a viewer. These ways of knowing also aid me, the practitioner, by providing me with confidence when creating pieces such as the

“Drawing While Black aka Non-Binary Joy,” formerly known as “Drawing While Black aka Black Boy Joy.” This comes through both in the performance itself, and the final renderings derived from the performance (William Kentridge: Anything Is Possible Art21 mark 34:48-35:25).



Figure 1. Moore, Maurice. "I Got Soul!", Chalk on Blackboard, 72" x 48", 2019.

Image Description

Blue, White, and Pynk interesting contour lines done on dat Blackty blackboard. The horizontal and vertical lines swirl and overlap throughout the piece covering mos areas. The line weight changes throughout de piece with de thicc-est lines concentrated right at de top right margins.

My goal here with this text and/or the performance is not to get the audience to become professional artists, showing at art galleries. If that somehow happened that would be great! However, the meaning of "practitioner" in this context involves the concept of practice as research. Meaning, a person is informed by actually practicing the techniques, theories, and hypotheses some arts scholars employ when creating their works. In short, just reading this paper is not meant to recreate the performance or make sense out of the final drawing (William Kentridge: Anything Is Possible Art21 mark 00:37-01:18). This paper is meant to provide more clarity in the case of what it feels/felt like to draw and/or write while being Black.

By clarity, consider the vocabulary here:

- **Black Non-Binary Boy Joy** - is drawing with the Black senses, and this may be through feeling/tough i.e. one has to take away their ~~White Gaze~~ eyes, taste, smell, and breath in order to access drawing while black. And, through this manipulation of the senses a joy can be achieved that's rooted in Blackness that's situated in exploring both the ugliness and beauty of existing while Black.
- **Black Breath** - is purposefully hindering/restricting your breath; to take control over your life. To feel your breath/life on your own terms.
- **Black CPT** - is this the immediacy. The feel/sensation of knowing your life could be taken from you at any moment just for being Black. And, still choosing to create/live.
- **Black Feel/Felt** - is not just the sensation of touching your skin, but feeling/felting both the visible and invisible consequences of having Black skin.
- **Black Sight** - is a forced blindness. The removal of the white gaze; to perceive both the beauty and the ugliness of Blackness on one's own terms.
- **Black Sound** - is channeling/tapping into both the pleasure and pain of the moan.

Vocabulary derived in part from me performing the "Drawing While Black aka Non-Binary Joy" formerly known as "Drawing While Black aka Black Boy Joy," piece. A piece about joy and play. A piece that's mine. A piece I promised, I would not let myself feel pressure to talk about. I

get to invoke the: I am an artist and I don't have you let you know my experiences when performing that work! However, I still want to be able to articulate some of the experiences of what it feels/felt like to draw while Black. My way of compromise here was to create another piece for the Critical Reflection. A reflection that spoke about Black Queer marks as much as it does perform those marks. So, I created a 4 part Drawing While Black performance writing piece. These performance writings address the -isms Black Queer creatives balance and negotiate with as we make marks.

This performance writing piece speaks to some of the embarrassing and dangerous lengths I have to go through to make marks that feel authentically Black and queer. In other words, I am using the impulses of Black music (see. Figure 2). For example, The Blues Impulse, which is a Fingering the jagged grain of one's brutal experience, and locating a near-tragic, near-comic voice to express that experience, reaffirming my existence as a Black & queer creative (Warner p.55).

THE THREE IMPULSES OF BLACK MUSIC

1. The Blues Impulse
 - Fingering the jagged grain of your brutal experience
 - Finding a near-tragic, near-comic voice to express that experience
 - Reaffirming your existence
2. The Gospel Impulse
 - Acknowledging the burden
 - Bearing witness
 - Finding redemption
3. The Jazz Impulse
 - Clarifying realities
 - Envisioning possibilities

Figure 2. (Craig Warner. *A Change Is Gonna Come: Music, Race and the Soul of America*. New York: Plume, 1999.) Alexander Shashko, Black Music Syllabus, Afro-American Studies 156 Spring 2018.

Imagine having to blindfold yourself so you can't see your skin. Or the only way to consider your hair texture beautiful is through touch. How shameful...Wait, no, not just how shameful. But, how much do you have to hate your skin? Skin you can't escape! ~~Finally admitting sometimes you want to escape it.~~ So, blindfold yourself. So you can't see their eyes. Their gazes. Or you play your music so loud you can't hear Nigger. Or try suffocating yourself with sweet smelling flower petals, so you can't breathe the air that's too good for you anyway. Truth is. This piece was supposed to be playful, fun and freeing. It was supposed to be all mine. No one told me clarity would be so painful. Writing this PAR. Sucked the joy out of marks for me. I mean. It's ok. I have plenty of marks. Plenty of magic. That's what I feel/felt like, not to perform the piece. But, to gain more clarity about the work through what I can only label as performance writing now. With all the strike throughs literally trying to get folks to read between my lines or ignore them as usual.

To reiterate, I am thinking with the Langston Hughes essay "The Negro Artist and the Racial Mountain," piece here. About clarity gained by exploring the beauty and the ugliness of Blackness and Queerness. This critical reflection explores how the ugliness the -isms suck out the joy. The beauty or joy experienced is when I perform the "Drawing While Black aka Non-Binary Joy" formerly known as "Drawing While Black aka Black Boy Joy." Here is where the documentation collected from the performance, and experimentation with the form of this text is keen. Documentation is more than just a description of what was took place during the performance of the piece. Documentation is a focusing on some of the specific doings, or feelings, and feltness when performing "Drawing While Black aka Non-Binary Joy," (see fig. 3) .



Figure 3. Still at mark (0;01;14;21) Moore, Maurice. Video 2 “Drawing While Black, aka Black Boy Joy”, Performance, Video Courtesy of International House Davis I House, 2020, 1 minute.

Image Description

Look Goodt! A gorgeous genderqueer big bodied performer standing six feet tall knees bent in black shorts dat bleed into dey thicc thighs not sure where the figures legs start and de shorts end. De figure has one arm raised gettin it probably tah som lovely disco music; while de other arm jus beez drawing up a storm on tan butcher paper wit white chalk. Paper has blue painter tape on the left and right sides of the blackboard dats covered wit dis tan butcher paper. De line in the piece be thin and makin swirls throughout the top portion of de drawing while the line at de bottom portion of the drawing are sparce. It’s a bit blurry but bout seven or eight pieces of different colored

chalk jus be laying out on de floor. Chu know dat big colorful thicc sidewalk chalk chu uste play wit when we was kids.

To reiterate, clarity of the artist process functions like a road map for both the creator of the work as well as the audience. Leading both parties to know what it feels/felt like for me writing this text and performing the piece i.e. subverting the White gaze with Black aesthetical practices such as the Black Snap!, or reading and/or throwing shade (Marlon T. Riggs p.39, Livingston *Paris is Burning*). As you continue reading this text, some of the lengths taken when subverting the White gaze/sight in both the performance and text to get the Snap! should be apparent. Apparent, meaning, clarity and the shame, and pain I experienced here, by writing about the ugliness of the -isms. How it feels like the joy & play are being sucked out of my marks here with the performance writing.

I have used some of those same practices here in this text: i.e. the strike throughs, breaking up the line(s), and my usage of Ebonics and AAVE to experiment with form in terms of the text. These techniques code switch and/or mesh the form of this essay out of the very ~~White~~ Standard English rules (Where are the Podcast Blaccents? mark 18:43 - 20:05, Assanta p.14). My attempt to access a Black sight/gaze/breath/sound/skin/snap is so that I may more fully explore both the ugliness and beauty involved with the act of drawing/writing while Black (Hughes).

Part 1: Drawing While Black

~~White~~ Eyes for sight/seeing/seen

~~White~~ Ears for hearing/sound/vibrations

~~White~~ Noses to Smell/Breath

~~I can't breathe!~~

~~White~~ Mouths/Wet/Spit/Dry/Buds Tongues to taste

~~White~~ Skin/parts/limbs/flesh to Touch Feel/Felt.

What is Black sight?

Black sight is always having your worth measured by another's gaze.

(see. W.E.B. Dubois p. 2 - 3)

Black sight is not being represented from birth.

~~Super Predator-~~

Black sight means your presence casts no real lasting reflection in the world.

~~Vampire~~

It's only when a self-imposed blindness occurs, I start to become visible; not just to the world, but to myself.

~~Aliveness of Line~~ (UM Stamps mark 44:36 - 45:06)

Some ~~White~~ folks have all 5 human senses and some of us ~~niggasfagsdarkies~~ don't have any and/or possess full usage of these faculties. Regardless of what human senses ~~niggas~~ possess, the

“Drawing While Black aka Non-Binary Joy,” performance is concerned with how a

~~BlacktyBlackBlack~~ art object in its various iterations and/or processes for someone of the

African and African American Diasporas ~~aka an art nigga like me~~ are effected and affected by

the -isms. By -isms, I mean anti-Black racism, misogynoir, queer antagonism, Black Ablism

ect...Moreover, how I code switch and mesh, cope, to navigate ~~and do some of that magical~~

~~Negro Bull~~ shiting my way through this performance ~~Snap!~~, and still continue to create this piece

by tapping into Black aesthetics on my own

terms.

~~Witch~~

With this piece I am interested in learning if there are more human senses that exist both inside and outside of ~~White~~ western culture. I am also interested in if Black people's 5 human senses are different. Yes ~~Karan~~, solely because we are black. Getting myself and the audience to consider with this work what it's like to move through the world with black eyes/sight, black ears/hearing/sound, black mouths and noses for breathing, and black skin for feeling. And, while we're at it, what about colored people's time (CPT)? Can Black Time be considered a sense?

My piece is drawing while being Black. Understand, that the only way I can see myself is to take away my ~~White~~ eyes. Because they lie to me. My ~~Whiteeuro~~ eyes ~~Blood~~ tell me that I don't belong, and there is no beauty in blackness.

~~Black is Beautiful.~~

But Blackness can

also hold ugliness too.

(see. Langston Hughes)

~~What does anti-Blackness tell me bout sight?~~

Black BOY Non-Binary Joy:

Some things to reconsider.

First of all! Yes, I can say it, and no you can't! Snap!

Second!

The form I am using in the text now as well as the text above about the “Drawing While Black aka Non-Binary Joy,” performance is meant to function like Marlon T. Riggs’ “Snap!,” does in his text, “Black Macho Revisited: Reflections of a Snap! Queen,” as shade and reading.

(see. dorian corey - Livingston Paris is Burning)

Sup: To reiterate, I am not trying to recreate the “Drawing While Black aka Non-Binary Joy,” performance through this critical essay, or any rendering channeling Black Aesthetics. However, what I do intend to expose through these different iterations of drawing while inhabiting a Black body are some of the negotiations and/or balancing it takes to draw in this radicalized queer/quare body (William Kentridge: Anything Is Possible Art21 mark 34:48-35:25, Johnson p.1-2). These elements must come through if one is to comprehend what it’s like to draw while Black. Therefore, being able to read you and/or a throwing of shade, must occur during my writing process now just as it does when I am blindfolded performing the piece. Because, I feel it’s more than a little shady to turn my back to you while performing this piece (see. Figure 3). Moreover, having the audacity to not look at your faces when I am performing seems like a read to me. Snap!



Photo from Moore, Maurice. "Drawing While Black, aka Black Boy Joy", Performance, Photo Courtesy of International House Davis I House, 2020.

Image Description

Performance Drawing! A big bodied black performer wearing black shorts and a sleeveless white shirt has dey back turned tah de audience as de perform dis piece. Assuming dey be an audience. De performer wouldn't know cause zer be wearin a mask made out of orange and white rose petals. De figures left arm is relaxed hanging down dey side while de right arm be drawing makin pynk swirls on de blackboard. Also, de same flower petals dat found in de mask be de same ones laid out on dat cold shinny gray floor. De room be lit, wit white walls and an arch day lead to de edge of a door can be seen if yah look tah de left corner of dis image. Brought up questioning if an audience been present doing dis performance because of de performer being blindfolded wit flower mask. No sure who is or was documenting dis piece.

Part 2: Drawing While Black:

~~White~~ Ears for hearing/sound/vibrations

What is Black sound?

~~Hard (ers)~~

Black sound is That devil's music.

Black sound is ~~strange~~ fruit ~~still~~ growing. (see. Billie Holiday)

Black sounds are the police sirens.

Black sound is always worrying about making too much noise!

Black sound is the moan! Aunt Hester's Screams

(Moten p.2 -3)

Ahaaw, I love to love you, baby.

(see. Donna Summer)

~~Pain Pleasure~~

Black sound is the silence when it comes to speaking the name of Nina Pop, another black trans woman murdered.

Black sound is the silence of how us Black Queers are constantly left out of hxstory.

Black sound is being a troublemaker!

Heavy Metal!

AfroPunk!

Funk!

Blues!

Country!

Classical!

Gospel!

~~Getting Happy~~

BeBob! ~~Made so y'all couldn't keep up, as if you could! Snap!~~

Rap!

When the music hits!

Hits my ears, it pours into my big black, blacklty, fat, body. (see. CB4)

Suddenly there are beats, rhythms, harmonies, and Pynk emanating from within.

No, Blues here, baby! I ain't Bessy either! But I ya Gurl! And, no my skin doesn't glisten

beautiful shades of blue in de moonlight! Snap!

~~Only Negrx Faggtray here boo! Yes, we on dat Zora TEA tonight!~~

(see. Jenkins)

(see. Janelle Monae) (see. Marlon T. Riggs p.390) (see. Zora)

I move my hips. My thick thighs feel feminine, vulgar, nasty, sticky, explicit, x rated...

I don't have rhythm! I can't dance! So, I must not be Black. Right? I am supposed to be able to dance! But sometimes I get in sync with the song(s)/lines, and I am like them, The other Black people. My ancestors are resurrected. I am resurrected. **Zombie**

I move like them. Maybe it's in my ~~bad~~ blood; the way I move my hips like the lines I create.

How do I know how to move like this, creating these types of lines?

Maybe, I am really Black instead of nothing.

~~Phantom Limbs~~

Part 3: Drawing While Black

Some ~~White~~ people's taste and smell don't have to be connected.—————

~~They are free to experience these sensations uninterrupted and without fear of death(s).—~~

~~They/You have the freedom to do both at~~

~~ease.~~ necropolitics ~~neeromancy~~

black mouths/tongues for taste, black noses for smelling

Black taste and smell are connected.

For this performance, these scenes are about breathing.

Black breathing is holding your breath.

Black breathing is Drowning

Gasping

~~I can't breathe!~~

Like, de ancestor who flew back home. ~~Dark Continent Flying Africans~~

(see. Diouf p.54)

Maybe they grew gills. Maybe dey found Atlantis? When performing the piece. I always make a mask of flowers. ~~The flowers represent dat feminine energy, dat sissy shit, dat punk shit, dat quare shit.~~ Yassss Queen!

I often forget to cut out nose holes so I can breathe. I keep this practice in when doing the performance. I like the sensation of not being able to breathe. ~~Death Wish~~

No, I like the sensation of having or feeling like I have some control over my own Black breath~~Life~~. Just as I take my ~~White~~ eyes away to gain Black sight. I have to take my ~~White~~ breath away to feel my Black breath. I can feel my breath for once, and for once it is all mine! Snap!

I am the ~~Blackest~~ in these moments. Breathing the same complicated air my ancestors did when they were ~~are still~~ bein chased,

In the Bowels of the ship,
Or Seasoned,
Made into ~~Whipped~~ Cream.

Part 4: Drawing While Black

~~White~~ epidermis - used to feel/felt

~~White~~ skin is the fair, the fairest of them all, snow, pure, clean, easy, smooth, light, goodness, genius, cis, beginning, healthy, alpha, wealth, academic, formal, privilege, civilized, invisible, centered, feather, visible, whatevah it wants to be, the default...

De complexion fo de protection.

(See. Paul Moony)

I mean, I could go on and on and on, and on, and on like Missy! Snap!

(See. Missy Elliot)

Black Skin/parts/limbs/flesh to Touch Feel/Felt

Black skin is weight. Cain

Marks

~~Cain~~ Making Marks on paper. ~~By the way, what's up with all dis white paper?~~

Making ~~Cain~~ marks on paper. Now, I can make ~~cain~~ marks in the air.

~~Cain punishment? "fugitive and
wanderer"—~~

~~Diaspora! Well If dat ain't a Nigga I don't know what one is! Snap!~~

Black isn't a fake tan Sweetie!

Nah, you can't bottle dat shit up! ~~Karen! Becky! Susan!, Tod!~~

Black skin isn't a fetish!

Black skin is?

What does my skin feel like? What does it feel like when moving through the world(s).

~~Drawing with~~ Black skin feels/felt like weight.

~~Drawing with~~ Black skin feel/felt like trouble.

I can see what havin this Black does when I am not doin dis performance. No, not just with my ~~White~~ eyes. With my Black feel/felt sense.

Black skin is noticing that I am the only one in the room. However, with this performance being the only one in the room it's on my terms! Snap!

Black skin is noticing in your eyes, how you won't sit next to me on the bus!

Black skin is always fitting the description.

Black skin was being a child, but being perceived as an adult.

Black skin is being seen as only a TOP! Or some funkin big dickd mandingo!

Bottom Pride ~~Bitches~~!!!!!!

Black skin is feeling you clutch your tacky ass bags on the elevator.

Black skin is a feeling. The feeling is you punching me in the gut.

Black feel/felt is you crossing the street when you see/saw/feel/felt me comin.

Black feel/felt is finally moving through a space without feeling the touch of your ~~White~~ gaze for once! Snap!

Part 4: Writing While Black

In conclusion, I am left with pondering a question involving **Writing While Black**. How does writing i.e., experimentation with the form in this text here, differ from the sensorial play that takes place in the “Drawing While Black aka Non-Binary Joy” formerly known as “Drawing While Black aka Black Boy Joy,” piece? In other words, purposefully restricting my ~~White~~ sight to gain Black Sight in order to process/deflect the negative impact the -isms have on my art practice. ~~I am thinking with Langston Hughes essay "The Negro Artist and the Racial Mountain," the writer speaks on the ongoing negotiations and balancing colored artists are burdened with in choosing to identify or not be identified as a Black artist ("The Negro Artist and the Racial Mountain, LH). I believe he is saying that anti-blackness, the politics respectability, and the White gaze are some of what hinders the Black artist from more freely expressing both the beauty and ugliness tied to being a Black creative in the early 20th century.~~

In short, what I am interested in subverting with this text in terms of form involves subverting the White gaze and/or White supremacist affects and effects the ~~Ablest~~ American Standard English rules involving grammar, spelling, sentence structure, and language. Moreover, how these standards/rules negatively impact African and African American Diasporic peoples expressions be it the written word, or spoken word, and/or through non-verbal physical gesture i.e the Snap!

Nah!

Hold up, ho la, ho la, ho la!

I can show better than I can tell ya with just a description!

Don't have to be blindfolded to write while Black.

Don't have to manipulate my sight/breath/skin/sound/e to write while Black.

What I am doing is playing with language.

~~Is saying a big fuck you to grammar, spelling, and the so-called American standard english language.~~

The White gaze

White supremacy

all feel like sirens. ~~Reeks Crashing~~

Who's standards?

~~Legible to who?~~ Who Karen?

AAVE, affords me the opportunity. To be a troublemaker-~~ing Nigga~~ on my own terms.

Meshing my Southern Queer Black African and African American Diasporic tongues together

and/or breakin dem apart for my pleasure ~~not yours Karen!~~ (Where are the Podcast Blaccents?

mark 18:43 - 20:05). 3 Snap

Conclusion

Drawing Wit Light! Come Get Rhythmless Wit Me!

Not sure what to say about concluding this scholarly research. Only, that I don't want to, and that I am not going to end this work. Yes, this is an ending of sorts in regards to my dissertation. However, my journey in exploring mark making and the many questions and possibilities is one I know that I am not alone in anymore. And one that I plan on continuing till my last breath. Be that last breath tomorrow, or in five years, or in forty years, or a billion years from now.

This type of mark making allows a nonbinary person such as myself, the space and freedom to push further and engage wit balancing and negotiating the joys & pains Black performers experience both inside and outside African and African American Diasporas as creatives. These chapters were created by incorporating elements of performance-drawing; to create immersive environments and engaging experiences relating to race, gender identity, gender expression coupled with black histories and cultural diasporic traditions in Amerikkka. As the work evolved, I continued to consider what digital, analog, and ephemeral marks do if we let them be themselves. Shout out John Cage! The many, many, many marks in these works were created by engaging wit Beautiful Black Blackty Blk figures of all shapes and sizes in the Black and Queer diaspora! Next, I decided to put my foot in it, and infuse the work with African American Vernacular/Gesture English (AAVE) Image/Visual/Gestural descriptions thereby further expanding queer mark making. Moreover, I am drawing with vocabularies, sources, bibliographies, scripts, image descriptions, remixing past drawings, collaging visuals/texts, and incorporating queer Black theory to create these new experimental marks. Wonder where the work is going? All I can say is, I am drawing wit light now! Come get Rhythmless Wit Me!

At the end of Ruby Rich's 2013 text "New Queer Cinema: The Director's Cut," the critic posed a question about where New Queer Cinema is heading toward the future. These series of short experimental films are an answer to Rich's question that expands both cinema and drawing. In the same vein as John Cage's work(s); I consider what moving and/or still marks do if we let them be themselves. The pieces in this series are short experimental films, that incorporate the Cheryl Dunye Effect (CDE), which is made through the creation of Fictional, Nonfictional Citations, and applying queer film theory; thereby further expanding queer mark making using digital, analog, and ephemeral materials. Moreover, I am drawing with vocabularies, sources, bibliographies, scripts, image descriptions, staged photos, remixing past drawings, collaging visuals/texts, and incorporating past films to create these new experimental marks. In otha words!

Lewq At Huh!

De Following Is De First Shocking Glimpse Into De Latest

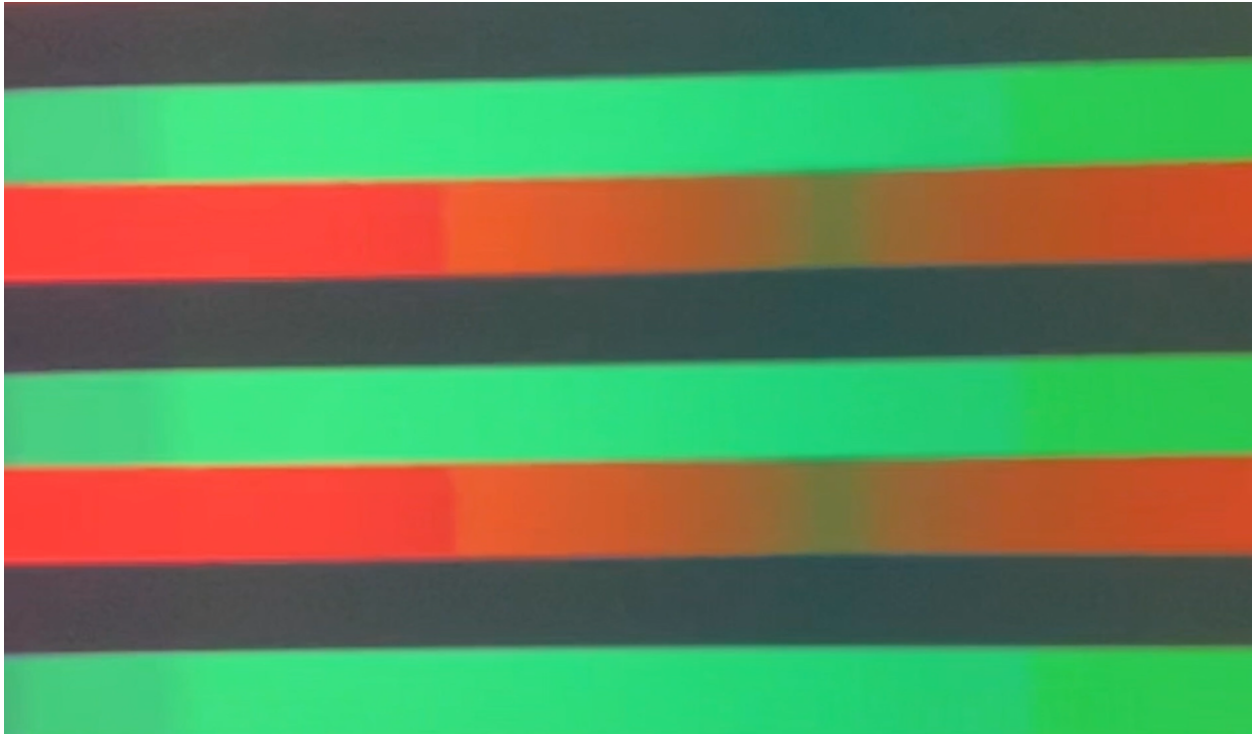
Coming Attractions Hunty!

~~Top Bottom Side Switch Vers~~ Secret Projects

From One Of De Worlds Mos

Notorious Mark Makers!

Clapping While Black (feat. Pan-African flag)



Still from mark 00:03 - Clapping While Black (feat. Pan-African flag), Directed by Maurice Moore, 05:02min, 2022.

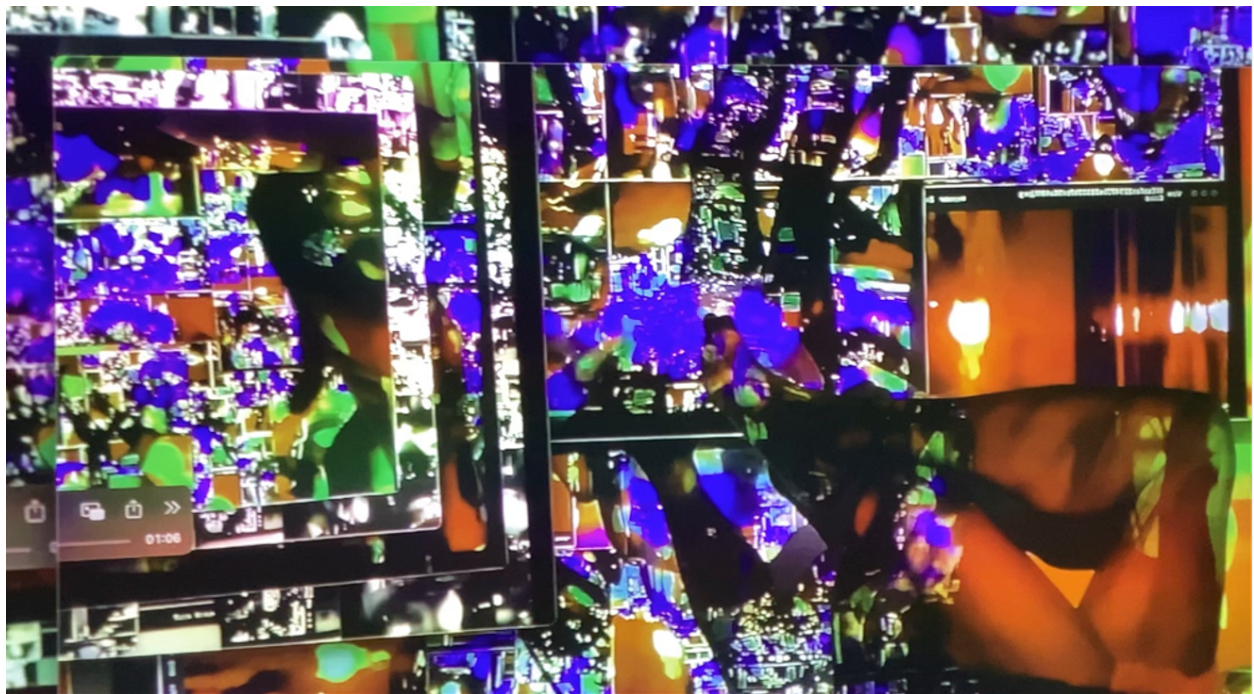
Visual/Video/Audio Description

De films starts at mark mark 00:03, wit de Blackty Black like midnight Pan-African flag Hunty! Jumping or glitching cross on dat lovely silver screen! But Silver like what Labelle brought tah de table. Chu know Dat Gitchie, gitchie, ya-ya Coco chokeah da da feel. What chu know bout dat? Ha Ha! At mark 00:12 Dis beez where de animation come into dis work. Well can animation jus beez light projected onto a glorious black body like on some cool world ish? Not dat we askin fo permission! Jus a question. Guess the overlaying and repetition of light and goodt goodt vibrations are marks rendering jus like any other materials werk too. At mark 01:59, Slow motion fo meh, Slow Slow motion fo meh, Slow motion fo meh! Move yo hips round and round churen! Like de mutiple beautiful non-binary figures moving throughout dis film. Slow-motion stops then the film moves at normal speed. Whatevah normal beez. My bad I always fo get tah talk bout the noise/sound/audio goodt goodt vibrations and such. Lewk at us being all ableist and ish! How tah describe de vibrations? Put on yo favorite song clapping on whatevah beat you want fo bout five min or so. Den chu might experience de Clapping While Black. De sting of yo hands or whatevah your using tah smack up against. Lastly, at mark 02:34, Gurl...I makes Art! Been maken art. Gon keep makin art. I makes de zesty art. I make art dats sus, dat make em say pause! We be centerin de black communities and the folks who beez in the wonderous intersections Hunty! Clapping While Blacky, Black, Blk, #000000! On som cool world animation ish! Red, Green, and Black horizontal lines are projected on multiple glorious non-binary black figures many are dance it up, while others are doin dey best deer caught in headlights realness!

Link to Work:

<https://www.dropbox.com/s/38p2u6pwhjhpnj4/4%29.%20Clapping%20While%20Black%20%28feat.%20Pan-African%20flag%29%20Directed%20by%20Maurice%20Moore%2C%205min%202sec%2C%202022.mp4?dl=0>

Queering Silhouettes



Still from mark 00:01 - Queering Silhouettes, Directed by Maurice Moore, 02:27min, 2022.

Video/Audio Description

At mark 00:01, And De category is Marked Bodies! Yessssssss! Where all my big beautiful Black Blackty Blk non-binare folks at?! I see you babies! Keep Givin it tah dem! Yesssssss, we beez on som Queering Silhouettes visual poems ish tah day! Ain't doin nothin in de dark no mo! All done in Dark light now baby! Ohhh and dis non-binare has de nerve to be goin all high sadyty wit dat digital materials ish! Chu thank you bad Mx. Thang! Don't forget where chu com from! Go on though! Keep doin de most! Keep makin de cis folks nauseous! Givin em those non-binary sickening vibes! Dem tryin tah make ya still, when chu was born tah move! We only give still on our own terms! Ohhhh lewk at those bout ten or fifteen hundet rectangular squareish shapes filling dat dis still and throughout the film. Chu has beautiful Black Blackty Blk body parts warmed by som tropical iridescent sunsety hues! Yes, de glorious parts be cropped but unlike som creatives "coughs" ~~mapplethorpe~~; dis piece beez givin a narrative hunty! Shout out Essex Hemphill! These pieces from this series were created by incorporating performance, writing, and gesture drawing to create immersive environments engaging experiences relating race and gender identity with

black hystories and cultural traditions in America. Now dat audio! On de low. Som cutie said yo gurl's werk was mesmerizing! Ohh ans dey beez som humming ans feedback from the digital equipment and such. But dat ain't nun of yells business. Enjoy joy de rest of de film! At mark 01:27, Queering Silhouettes! How do we do dis? Chu want my technique? Chu want my recipes? And digitally at dat! All's I can say dat when chu center and celebrate cho ancestor attempting to infuse euphoria in yo marks great wonderous thangz happen! Just don't give up! De ancestor's didn't! The piece has a weight to in it. Mos of de weight beez on right side. At mark 02:01, Guess cause various high yella and orange hues combined wit de lovely black and dark shadowy shape read as heavy. These shapes and boxes of the right side of de piece are recedin in a bit. Givin de piece sum depth. De left side of the light drawing has window boxes overlayed on top of each other. Starting from the center the boxes are small and increase in size as each box is overlayed at an angle. Mos of dees square and rectangleish boxes have an spice wty line on dey borders. Som times dees line read as silver too. However, dees boxes are cropped but the figure is project wit light on top of the dees light boxes. Som thing bout the figure doin dis gives dees figures mor depth. More story. Jus more. more. More, more, more. How do Chu like it?!

Link to Work:

<https://www.dropbox.com/s/gny3wues7tannjp/%20Queering%20Silhouettes%2C%20Directed%20by%20Maurice%20Moore%2C%202022.MOV?dl=0>

Welp. Dasst! It's a wrap! Meaning an ending to these iterations of my research at this point. But, know that this is an invitation for us to continue moving forward in both knowing and not knowing various forms of creative research. So, I invite you to do your own research, delving into mark making on your own terms. Be these marks for just yourself or others. Either way, come on let's get rhythm less and draw with the light dat continues tah emanate from our ancestors, passed onto us communities for folks, and pass dis light onto our descents! Snap!

Notes

1). Land Acknowledgment:

Eno

Miwko

Walli

Lumbee

In short, a text posted by Activism Guide titled “Activism Skills: Land and Territory Acknowledgement,” states that Land acknowledgements of Indigenous territories can take place at public events, meetings, and the work(s) created on these lands. The process of deliberately acknowledging and naming that this is Indigenous land and Indigenous people have rights to this land. They go on to say that in doing so gives the opportunity for folks to reflect on their relationship with the land and the continuous process of colonization that deeply impacts activist work. In regards to my work(s) be they creative or criticism both in the past, present, and the future even. I want these works to not be violent, abusive, or appropriative to others. Therefore, I think it is vital to acknowledge that this work was created on stolen land by someone who is a descendent of stolen people. I do wonder if acknowledging these things are enough? Not that anything could ever be enough.

2). The six images that appear in this piece were originally titled “Flying Africans”, “Sissy Dat Walk”, “Body Euphoria (Feat. Trans Is Beautiful, Big Boi Energy,” “House of Crip Camp (Feat. Oh, everybody Oh, everybody Everybody Oh, everybody Oh, everybody),” “I Got Soul,” and *Gay Nikkas at Sunset (feat. Landscapes)* were completed between 2015 throughout 2022. Five of these images in this hybrid piece, the “Flying Africans”, “Sissy Dat Walk”, “Body Euphoria (Feat. Trans Is Beautiful, Big Boi Energy,” “House of Crip Camp (Feat. Oh, everybody Oh, everybody Everybody Oh, everybody Oh, everybody),” were part of my “Bad Paper” series and “Drawing Wit Light” series which consists of a number of experimental films i.e. *Gay Nikkas at Sunset (feat. Landscapes)*. These images allow a questioning of the role digital, analog, and ephemeral materials play in relation to queer and/or racialized marked bodies being used as a material as well in creating marks through an artist's process. The “I Got Soul” image comes from my performance “Drawing While Black Aka Black Boy Joy” performance which I have been performing since 2017. During this “Drawing While Black Aka Black Boy Joy” performance I blindfold myself for long periods of time while listening to music for the duration of multiple songs. As I draw dis whole Black Blackty Blk body i.e the embodiment; meaning not just using my hands or eyes to create marks; but dis whole body manipulates the media and materials to create marks. Therefore, my whole Black body becomes/functions as site, that moves not simply across a two-dimensional surface, but through the surface and space/time as well. Drawing on the tradition of Black and queer performance has broadened my theoretical understanding of what it means to reconstruct, and simultaneously deconstruct, the many intersections involving one’s Blackness, sexuality, and nonbinary/transness-ish on one’s own terms. The two-dimensional chalk and digital renderings (or visual leftovers, if you will) are the

end result from this 4D performance. All in all, these works led to the meshing of the text-based works with visual works into the realm of speculative fiction(s). In an attempt to sample and/or remix these works by applying my research from Black Music, Performance Studies, African and African American Diaspora Studies, and Queer of Color critique to start creating hybrid pieces such as “*Raheem’s Dance*.”

3). “Where are the Podcast Blaccents?,” was a 2019 panel discussion that brought together various Black voices who spoke of some of the code switching and meshing Black creatives have to implore in order to subvert White supremacy. What this podcast showed me about code switching and/or meshing is that turning on or off one’s Blackness i.e., our aesthetics can take place in various iterations: writings, non-verbal movements and voice. Moreover, I think there are instances where code switching and/or meshing take place in my performance and the form used in this text. This podcast also gave me inspiration to use AAVE and/or Blaccent(s) to experiment with the form in the text. I will also add that the turning on and off one’s Blackness correlates with Langston Hughes text “The Negro Artist and the Racial Mountain,” balancing and negotiating one’s blackness.

4). On remixing/sampling of my past works: to reiterate, a version of the piece above titled “*Raheem’s Dance*” and the image “*Flying Africans*” was published in HIVES Buzz-Zine Vol 1 Human Animal Relations in 2020; also, the “*I Got Soul!*,” image appears in Unlikely Stories Mark V in an essay I wrote entitled “*Drawing While Black Revisited: Reflections of an Academic Snap! Queen*.” My inclusion of these works here is taken from Black and Latinx music aesthetics. Through a process rap/hip-hop artists use in remixing/sampling music and/or sounds. Here, I also attempt to sample my past works to create new and more complex lines and/or drawings be they 2D, 3D, 4D, or text-based works. All in all, with this hybrid piece, I am drawing with vocabularies African American Vernacular/Gesture English, sources, bibliographies, using faux script form at least, AAVE infused image/video/audio descriptions, remixing past drawings, collaging visuals/texts, and incorporating films to create these new experimental marks. These marks synthesize different dialects of innovative visual/text languages.

5). Lexicon of Mark Making

Mortality lines

“*Drawn To That Moment*,” read as a critical reflection that articulates how using Practice as Research (PAR). Understand that Berger’s usage of critical reflection and PAR practice helps to explain the feel/felt sense dealing with the author coming to terms with mortality and the urgency to render his dead father’s corpse with what I call mortality lines Berger’s account over dealing with the lose of his father. Yes, there is a 2D rendering of his father’s corpse, but Berger’s account here this experience; I would argue that these lines are just as impactful in the article as the 2D rendering.

Bill T. Jones and his collaborators conceptualize in the *Still / Here* performance and documentary. These lines were evoked by the reckoning of balancing and negotiating ones impending death and/or mortality.

Theatrical Toxic or Violent lines

John Berger in “Drawn To That Moment,” goes on to explain the lengths an educator Oskar Kokoschka went to, to get their students to draw with more verve. Prompting the Model to faint, to get the students to draw with more urgency.

Aliveness Lines

Aliveness Lines... these electric spook house lines Linda Berry spoke of during an interview; Stating that these thrilling lines are created by the wonder of not knowing when making marks; And goes on to state; Aliveness lines is what some creatives may lose and desperately are trying to get back after their formal training may have killed this feeling.

Text-Based lines AAVE infused Lines Visual Poem Lines

In an attempt to combat some of the ableism in the arts, and center People of Color POC. African-American Vernacular English (AAVE) in fused lines could be used in Text/Image/Audio/Visual descriptions to make drawing and other visual media more accessible. These works could also function as visual poems too.

Queer lines

Both documentaries one based in fictional citations and the other non-fictional citational marks; both function as records which provide marked bodied creatives with evidence, links, traditions, expressions, rituals, aesthetics, i.e., marks that still give a number of Black queer folk’s glimpses into communities that not only creatively supported each other, but also these films serve as a record/citation/marks/lines that helps fight the violence brought on by the erasure and whitewashing Black queer folks still face in the 21st century. These factors lead many diasporic folks to not know or be able to articulate the connections, traditions, hxstories, and relationships to their BIQPOC ancestors to the standards and expectations set in many academic institutions.

Second, in Levington’s documentary *Paris is Burning*, a Black queer person could be read as a citation/record that our Black & Latinx queer ancestors used to pass on the wealth of knowledge and/or aesthetics through performance i.e., the dances, the sites such as drag balls, reading & throwing shade, queer houses, Family structures the House Mothers & the Fathers. Therefore, Dunye’s fictional citational marks in the film i.e., the staged photographs, mock interviews with the films subject, her characters comedic ventures in archives, and testimonies I would argue function/mirror many of the marks made the ancestors in Jenny Levington non-fictional documentary *Paris is Burning*. Where Dunye’s & Levington’s work fits into this drawing research involving questioning expectations and/or assumptions around mark making. Both documentaries one based in fictional citations and the other non-fictional citations both function as records which provide evidence, links, traditions, expressions, rituals, aesthetics, i.e. marks that still give a number of Black queer folk’s glimpses into communities that not only creatively supported each other, but also these films serve as a record/citation that helps fight the violence brought on by the erasure and whitewashing Black queer folks still face in the 21st century.

5). Cheryl Dunye’s & Jenny Levington’s work fits into this drawing research by questioning expectations and/or assumptions around mark making. Both directors’ documentaries (one based in fictional citations and the other in non-fictional citations) function as records which provide

evidence, links, traditions, expressions, rituals, aesthetics, marks that still give a number of Black queer folk's glimpses into communities that creatively supported each other. These films also serve as a record/citation that helps fight the violence brought on by the erasure and whitewashing that Black queer folks still face in the 21st century. First, Dunye's work utilizes what I call the Cheryl Dunye Effect (CDE), demonstrates that the citation can also function at least in part as fictional citations where BIQPOC creatives such as Dunye used in her film/faux documentary *The Watermelon Woman*. I argue that the fictional citations Dunye uses in her film are not about lying to people. But because Dunye is part of the African and African Diaspora (AAAD) coupled with the erasure queer Black Queer folks experience both inside and outside of our communities and in society. These factors lead many diasporic folks to not know or be able to articulate the connections, traditions, hystories, and relationships to their BIQPOC ancestors to the standards and/or expectations set in many academic institutions. Second, in Levington's documentary *Paris is Burning*, a Black queer person could read this piece as a citation/record that our Black & Latinx queer ancestors used to pass on the wealth of knowledge and/or aesthetics through performance i.e., the dances, the sites such as drag balls, reading & throwing shade, queer houses, Family structures the House Muvas & House Fathers. Therefore, Dunye's fictional citations in the film i.e., the staged photographs, mock interviews with the film's subject, her characters' comedic ventures in archives, and testimonies I would argue function/mirror in many of the same ways the ancestors in Jenny Levington non-fictional documentary *Paris is Burning* does. However, Where Cheryl Dunye's works look to the past to find the marks and/or wealth our ancestors bequeath, for this hybrid piece I am creating marks through a Black Speculative fiction lens (i.e., Afrofuturism, Afro-pessimism, and Afro-bubblegum come in to play). Instead of looking to commune with the ancestors of the past, This work looks to the future to locate, connect and maybe continue the bequeathing of marks/wealth even if the marks/citations are fictional. The goal is for my marks and/or drawings to continue the cycle of bequeathing wealth to our future descendants as well.

6). Expanded Field Theory (EFT) is a term coined by the creative Robert Morris in 1946 to encompass 3D creative practices that stretched beyond the limitations of the 'white cube' gallery spaces. Expanded Field Theory relates to my drawing practices by helping me contextualize and broaden. Expanded Field Theory (EFT) It helps me by providing more evidence to break rules and push boundaries when conducting arts research. Similarly, as mentioned above, Berger's, Cage's, Harney's, and Moten's text/works all expand mark making in creative fields. In my case, expanding drawing past 2D, 3D, 4D constraints involves using other lenses such as Black Speculative Fiction, Critical Essays, Critical Reflections, the Visual Critical Essays that are rooted in expanding mark making practices where practitioners/creatives are concerned.

7). Understanding how Performance-Drawing expands studio and performance arts research (as well as how it exists as a mode of critical inquiry intersecting with various mediums) is what I have found engaging with making Performance-Drawings these past couple of years. In the 2020 text written by Foá Maryclare, Jane Grisewood, Birgitta Hosea, and Carali McCall called "Performance Drawing: New Practices since 1945," which defines performance-drawing as:

"Importantly, drawing can now be understood as a performance when enacted in front of an audience either live or in anticipation of a future audience through a recording device. Drawing is concerned with process not product. It can be a score, a thought, a study, a map, a walk, an action within a performance, or the performance itself. Thinking about performance drawing

encompasses several forms of art: visual art, theatre, dance, music. The ethos of performance studies that encompasses all activity as a form of performance has now been extended to the visual arts where the ontology of the line overwhelms every medium. (Foá Maryclare, Jane Grisewood, Birgitta Hosea, and Carali McCall p. x)”

This quote has been liberating. It made me have more options than I thought I had. Involving arts research. To reiterate, I now have come to realize that what I have been making is performance-drawings. Many of my struggles with articulating my research in both critical essays and mark making practices stems from solely centering finished art objects over the process of drawing itself. This is all due to the assumption that finished art objects made in two dimensionality with analog mark making using dry or wet media practices is the ideal (Foá Maryclare, Jane Grisewood, Birgitta Hosea, and Carali McCall p. x). This text allows me to consider that current drawings can be durational, spatial and not just fixed to one dimension (Foá Maryclare, Jane Grisewood, Birgitta Hosea, and Carali McCall p. x).

Further, I have been questioning the ease experienced when making say one dimensional (1D) or two-dimensional (2D) marks and/or drawings. Yes. But what about three-dimensional (3D) marks, and fourth-dimensional (4D) marks? Maybe? Let’s take it further. What about 5D? or 6D...or 100,000D drawings?, and to infinity and beyonddddddd!!!!!!! Drawings! Why is it so hard to imagine drawings with various lens in virtually any dimension? Moreover, could critical essays, or visual poems, or speculative fictions, or African American Vernacular/Gesture English (AAVE) infused Image/Visual/Gestural descriptions, or experimental queer films etc. also be considered as other dimensions as well? Since I thought I had to just focus on finished art objects I did not consider the process of mark making as a finished art object in and of itself. I did not understand that by not allowing the blurring between mediums to occur, keeping my pieces isolated and just referring to my works as just drawings *or* just performances was hindering my artistic growth. Not showing or finding ways like I am now, with my Practice as Research (PAR) of not only just documenting the work, but also showing how engaging with performance-drawings through various lenses and practices has continued to expand both the act of drawing, and the finished art objects as well. Expansion by using other lenses/fields/theories/expressions/senses etc. to get to experience and/or question the various dimensions drawing can take thus became the focus of my practice.

9). More on Mixing, Remixing, Sampling Marks and Lines. The Performance-Drawings presented here in this research blur the medium in a manner consistent with what Foá Maryclare, Jane Grisewood, Birgitta Hosea, and Carali McCall describe in their text “Performance Drawing: New Practices since 1945 text. But the Performance-Drawings i.e., Marks and Lines are also Mixed, Remixed, sampled by my reinterpretation using Black and Latinx music aesthetics and applying them to drawing. Some Rap and hip hop creatives use these techniques involving mixing/remixing/sampling music and/or sounds to create innovative pieces. My take on this process involves the usage of past marks, drawings, and performances to create new and more complex lines.

11). Throughout this text there is an ongoing list of Black Vocabulary terms. That is compiled from my research and scholarship involving critical race theory, queer of color critique, reviewing Urban Dictionary, from films such as *Paris is Burning*, and Marlon Riggs’

filmography and texts. Ohhhhhh And, yeah Karen! My vernacular also comes from jus being Black & Queer embracing these aesthetics in multiple forms! Snap!

12). These Image Descriptions and Images in Chapter 3 were created by incorporating elements of performance-drawing, writing, and gesture drawing; to create immersive environments and engaging experiences relating to race and gender identity coupled with black hxstories and cultural diasporic traditions in Amerikkka. As the work evolved, I continued to consider what digital, analog, and ephemeral marks do if we let them be themselves. Shout out John Cage! The Image Descriptions and Images here were created by engaging wit Beautiful Black Blackty Blk figures of all shapes and sizes for almost 3 months. Next I decided to put my foot in it, and infuse the work with African American Vernacular/Gesture English (AAVE) Image/Visual/Gestural descriptions thereby further expanding queer mark making. Moreover, I am drawing with vocabularies, sources, bibliographies, scripts, image descriptions, remixing past drawings, collaging visuals/texts, and incorporating queer Black theory to create these new experimental marks.

13). Audience as Makers - Experiences, Responses, and Reactions to the Works. I spoke a little about my expectations in earlier chapters. I want it to be clear here that Audience as Makers or vice versa that questioning this can be a space for play. To be messy and not have order. To continue to question various roles of Audience, Makers, Readers when gaining clarity through engaging with Practice as Research. Me as an Audience, Maker, Reader; sometimes I care about others outside of myself engagement with my creative research, and other times I don't. As a creative researcher it is important to question what drives me or us to know the similarities and differences between do work and/or werq. Because we feel we have to, or supposed to, or want to, need to, expected too etc. For my creative research as I continue; engagement with the similarities, differences, and nuances of what is traditional, alternative, and nuanced inside and outside of creative research. This questioning, and not making sense of the creative research, like knowing where me or the werk will end up is part of what drives me to continue fluid way of knowing and/or not knowing when making. I want readers and audiences to also be free as I am through being and becoming creative researchers. This is another reason why establishing boundaries, and challenging expectations of what an art object and/or critical essay. Moreover, the maker roles as being both audience or makers the Experiences, Responses, and Reactions to or various works I am experimenting with through play.

14). During a lecture at UM Stamps, Barry references the ~~Aliveness of Line~~ that is lost in kids when they become self-conscious about not being able to render, realistically which is carried on into adulthood. She also addresses this phenomenon occurring after an artists formal training as well. Moreover, after this formal training takes place, She states that artists who draw are trying to chase/regain that aliveness of line. The spark. The live wire, energy, ~~juice~~, in their practices is what many artists are trying to resurrect. (UM Stamps mark 44:36 - 45:06).

15). In William Kentridge's, "William Kentridge Anything Is Possible," documentary by Art21. He states that multiple iterations of an idea be it through a drawing, or a text, or opera, and/or a tapestry brings about clarity. Moreover, these disciplines don't have to be hierarchical or turned into a pissing contest (my words) in order for people to become enlightened. (William Kentridge: Anything Is Possible Art21 mark 34:48-35:25)

16). In Langston Hughes essay "The Negro Artist and the Racial Mountain," the writer speaks on the ongoing negotiations and balancing colored artists are burdened with in choosing to identify or not be identified as a Black artist. I believe he is saying that anti-blackness, the politics respectability, and the White gaze are some of what hinders the Black artist from more freely expressing both the beauty and ugliness tied to being a Black creative in the early 20th century. (Langston Hughes, "The Negro Artist and the Racial Mountain," 1926)

17). I am not sure what Writing While Black means to me as an arts scholar/practitioner yet. Writing is still new to me, so chill. I'm talmbout a performative playing with nonlinear form type of writing here. Not the standard English. To be continued...**I will say that**, People **refusing** to **accept** the way **we** speak and/or **convey** our (dis)pleasure with **you**, be it through the written **word**, or scholarly texts, raps, or our mannerisms, or dance(s), and non-verbal i.e. eye rolling lip popping **you** name it, it's so **late**. Call it Black Speech, AAVE, Ebonics or whatevah. **Understand** that these **expressions** are an ever changing **mode** of the Black experience **across** the Diaspora. It's a language **honey**! Just take the **L**! It's the very language that I am using it to play with form today! **Stap!**

18). brooks, mayfield. IWB = IMPROVISING WHILE BLACK, helps in my documents/research for the performance and text because the piece speaks of the still ongoing negotiations and balancing Black Artists face in the 21st century like Hughes' essay, but brooks also lightly brings into conversation queerness and gender; there roles dealing with the Black creatives identity and/or process as another layer to consider.

19). Assata Shakur's books along with Riggs' writing gave me inspiration to experiment with text and words. Her usage of spelling remixing America to Amerkkka and what she is implying that White Supremacist ideology is woven in the tapestry of this country on multiple levels. There, for I use the strikethroughs to also call out and in some of the -isms affecting Black people. Snap!

20). "Where are the Podcast Blaccents?," was a 2019 panel discussion that brought together various Black voices who spoke of some of the code switching and meshing Black creatives have to implore in order to subvert White supremacy. What this podcast showed me about code switching and/or meshing is that turning on or off one's Blackness i.e. our aesthetics can take place in various iterations for, writings, non-verbal movements and voice. Moreover, I thought there are instances where code switching and/or meshing take place in my performance and the form used in this text. It should be apparent that this podcast also gave me inspiration to use AAVE and/or Blaccent(s) experiment with the form in the text. I will also add that the turning on and off one's Blackness correlates with Hughes' sounding balancing and negotiating one's blackness.

21). When I mention death in this text I am not just referring to a physical death. Reviewing Achille Mbembe's text "Necropolitics," allowed me to understand that there is more than one type of death a person can experience i.e a social death in society. The closest I can think about how my pieces comes to relate to Achille Mbembe's text '*Necropolitics*', in *Public Culture*, because of the way he explains how invisible killing are used as one of the many forms violence

against invisible communities (Mbembe 27). Fits with my performance writings and performance drawings involves giving the invisible communities voice and/or amplifying their already powerful voices. I hope that this piece can further expose how those people who are often considered the most disposable, have used foodways to create disruptions and/or used these practices for shielding themselves from the various forms of violence they face everyday (Mbembe 12). Mbembe's work made me think about death in different ways. However, death for me, as an act of resistance. Which is why the Ibo landing and the Flying African resonates with my work.

22). Critical reflections are able to serve as a way to call truth to power, challenge, rebel, callout, and disrupt the so-called standard/formal/traditional/default aka the White Western European Capitalist etc artist work or processes (University Avenue West Waterloo). I argue that a standard mode of critical reflection as well as a Black quareing of the reflection process takes place when I am reflecting upon my work and processes used when demystifying a drawing and/or the drawing process along with black artist/activist Langston Hughes in "The Negro Artist and the Racial Mountain" takes place in their work as well. Meaning, we all use standard mode(s) of critical reflections to find ways to quare this concept which serves to better critique some of the complexities involved with Black identity and in my case Black quareing mark making.

23). In terms of my own artwork, processes, and practices, this statement holds true to a certain degree. Meaning, that in order to create safer spaces for the Black, Indigenous, Queer and People of Color (BIQPOC) creatives such as myself. Has been the usage of creating critical reflections on an art object and the processes used to create the work. A quaring must take place. No, not a "queering" but a "quareing" and/or Blacking of the critical reflection process is needed. My use of quareing comes from E. Patrick Johnson's text "'Quare'" Studies, or (Almost) Everything I Know About Queer Studies I Learned from My Grandmother." Johnson uses African American Vernacular English (AAVE) as a technology to challenge the prevailing whiteness and erasure of Black experiences within "queer" or "quare" spaces. (Bain p.860 Cárdenas p.105 Johnson p.3-4).

24). Below, is an ongoing list of Black Vocabulary terms. That is compiled from my research and scholarship involving critical race theory, queer of color critique, reviewing Urban Dictionary, from films such as Paris is Burning, and Marlon Riggs' work both in his writings and in films. Ohhh And, yeah Karen! My vernacular also comes from just being Black and embracing Black aesthetics in multiple forms too. Snap!

Vocabulary

Blackty, Black, Blk, #000000 - Different ways of referring to Black the color or the people in different ways.

Black Non-Binary Boy Joy - is drawing with the Black senses, and this may be through feeling/touch i.e., one has to take away their ~~White Gaze~~ eyes, taste, smell, and breath in order to access drawing while black. And, through this manipulation of the senses a joy can be achieved that's rooted in Blackness that's situated in exploring both the ugliness and beauty of existing while Black.

Black Breath - is purposefully hindering/restricting your breath; to take control over your life. To feel your breath/life on your own terms.

Black CPT - is this the immediacy. The feel/sensation of knowing your life could be taken from you at any moment just for being Black. And, still choosing to create/live.

Black Feel/Felt - is not just the sensation of touching your skin, but feeling/felting both the visible and invisible consequences of having Black skin.

Black Sight - is a forced blindness. The removal of the white gaze; to perceive both the beauty and the ugliness of Blackness on one's own terms.

Black Sound - is channeling/tapping into both the pleasure and pain of the moan.

Bottom - Referencing a person gets penetrated anally during sexual activities.

Chill - Relax. Chill, the act of calming ya ass down Karen.

CPT - Colored People's Time

Da - is short for the word, "The."

Dark Continent - A derogatory reference made toward the beautiful motherland that is Africa.

Da or De - is short for the word, "The."

Dat - shortening of the word That.

Dassit - Meaning: That is it. or Dat is it. As in "Dassit! Go do your own research! We ain't here tah do all dis AAVE Race 101!"

Dey - is short for the word, "They."

Der - is short for the word, "There."

Dem - Short for "them."

Drawing While Black - Black drawings Language. Whether I draw with lines that are corporal or in the air with lines that are non-corporal or archival, and now even as I draw with lines that are text.

Enuf - is short for the word, "Enough."

Finna - Meaning you're about to do something.

Flying Africans - the myth goes that stolen Africans on slave ships during the middle passage would take their lives rather than be enslaved. They believe that upon death their soul(s) would fly back to Africa. Hence, Flying Africans.

Getting Happy - How some Black folks and/or godly/goddessly people be getting all happy jumping and shouting in da Black church.

Gurl/Gorl - When one is referencing someone. This term can also be gender neutral.

Hold up, ho la, ho la, ho la! - Is a way of saying slow down.

Honey - Can be used as a term of endearment or meant to be condescending to someone. This term is gender neutral.

Hungrymouth - is a way of describing someone who likes to eat food. Think Max from *Living Single*

Hxrstory - is a gender-neutral way of referring to the past.

-isms - anti-Black racism, misogynoir, queer antagonism, Black Ableism, colonialism etc...

Juice - is another way of saying power.

Karen - referring to a person, Who would call the po po on Black folks for existing while Black and/or walking while Black. This term can also be gender neutral. Yes, Jus Cus we said so!

Nah - means No

Nigga- First, no you still can't say! Just know that it is a gender-neutral term of affection.

po po - The police. Law enforcement. ~~Pigs~~

Seent - beez a simple past tense of see.

Snap! - is performative and signifies the impending reading and/or shade bout to take place. 3 Snaps!

Sup - Short for saying "What is up?" A greeting. A checking in with someone.

Sweety - Can be used as a term of endearment or meant to be condescending to someone. This term is gender neutral.

Talmbout - Talking about.

Take the L - Take the loss.

TEA or T - Your truth.

Thicc - meaning thick like Blackberry jam, but dat thang can still jiggle like jelly.

TOP - Referencing a person who penetrates someone anally during sexual activities.

Werk or Werq - this word is a celebrating and/or congratulating the fierceness of a person's work and/or being.

Whatevah - means whatever

White, Wht, Yt, Unseasoned, Pink toes, Melonly Challenged - Ways of referring to Yt the color or the people in different ways. Sometimes this is coded language so yall don't know we are talking bout yall. And other times so our posts on de www don't get flagged. Also, Don't get it twisted! Chall not popping like dat; don't thank we beez talkin bout yall all de time. Or we beez all up in your ya tea. Dat you! Dat's what you do! It's jus sometimes, you com up in conversion. Snap!

Writing While Black - a subverting of both the White Gaze, or White Supremacy, or the -isms with text by way of Black aesthetics.

Ya - Short for you.

Yassss Queen! - Celebrating and/or congratulating someone for their fierceness.

Bibliography

- Activism Guide, Activism Skills: Land and Territory Acknowledgement, , Friday, September 1st, 2017 - 15:14.
- Affirmations, Directed by Marlon Riggs, California Newsreel, 1992.
- Alexander Shashko, Black Music Syllabus, Afro-American Studies 156 Spring 2018.
- Anthem, Directed by Marlon Riggs, California Newsreel, 1992.
- ART HISTORY CRASH COURSE: Art & Artists of the African Diaspora Lecture #1, Created by Museum of the African Diaspora MoAD.
- Bain, Read. "Technology and State Government." American Sociological Review, vol. 2, no. 6, 1937, pp. 860–874. JSTOR.
- Barry, Lynda. What It Is, Drawn & Quarterly, 2008. Print.
- Barry Lynda: Accessing the Imaginary, By UM Stamps, Oct 7, 2013. 57 min.
- belenen. Aug. 31, 2016. "22 months writing image descriptions: 4 awesome side-effects/resources & explanation of the need." Medium. Blog post.
- Berger, John. Drawn To That Moment first appeared in New Society magazine, 1976. Published in The White Bird by Hogarth Press, 1985.
- Berger, John. Berger on Drawing, Occasional Press, 2007.
- Berger, John, Ways of Seeing, Penguin Books for Art, 1972.
- Beam, Joseph. "In the Life A Black Gay Anthology," Boston, Alyson Publications Inc., 1986.
- Bean, Annemarie. "Black (Play) Is... Black (Play) Ain't: The Gumbo of Theatrical Blackness." Theatre Journal, vol. 57, no. 4, 2005, pp. 608–610. JSTOR.
- Bessie Smith: Empress of the Blues. Macmillian Publishing Co., Inc. New York: 1975.
- Billie Holiday-Strange fruit- HD, Performed by Billie Holiday, Dec 22, 2011.
- Black is... Black Ain't, Directed by Marlon Riggs, 1994.
- brooks, mayfield. IWB = IMPROVISING WHILE BLACK writings, Interventions, interruptions, questions by mayfield brooks, with interview by Karen Nelson, for CQ, CONTACT QUARTERLY JOURNAL WINTER/SPRING 2016.

- Bourriaud, Nicolas. *Relational Aesthetics*, Les Presse Du Reel, 1998.
- Call & Response Solo Exhibition Interview, THE BLURB, BURB CONTEMPORARY, burbcontemporary.com, <https://www.burbcontemporary.com/the-blurb>, Sacramento, California, 2021.
- Cameron, Dan “William Kentridge (Contemporary Artists),” New York: Phaidon Press Inc., 1999.
- Cárdenas, Micha. “Excerpts from “Redshift and Portalmetal,” “Writing the Walls Down A convergence of LGBTQ Voices,” Trans-Genre Press, 2015.
- Carlson, Marvin. “Performance: A Critical Introduction,” Third Edition, Routledge, 2018.
- Carpenter, Siri. “Everyday fantasia: The World of Synesthesia,” American Psychological Association, March 2001, Vol 32, No. 3, <http://www.apa.org/monitor/mar01/synesthesia.aspx>.
- Cartoonist Lynda Barry teaches us how to silence our inner critic and draw like a child, by q on cbc, YouTube, <https://www.youtube.com/watch?v=2CfmeTPQHLE>, Nov 25, 2019.
- Castro, Alex. *Tongues Untied*, Cinémathèque Annotations On Film, Senses of Cinema <http://sensesofcinema.com/2000/cteq/tongues/>, 2000.
- Chayka, Kyle. WTF is... Relational Aesthetics?, Hyperallergic, <https://hyperallergic.com/18426/wtf-is-relational-aesthetics/>, 2011.
- Chen, Alex. How to write an image description, UX Collective, 2020.
- Color Adjustment, Directed by Marlon Riggs, California Newsreel, <https://wisc.kanopystreaming.com/video/color-adjustment>, 1991.
- Connections Dr. Vershawn A. Young, Season 9 Episode 20, Created by PBS, 2014, <https://www.pbs.org/video/connections-dr-vershawn-young/>, 28 min.
- Critical Reflection Definition, Writing and Communication Center, University of Waterloo, <https://uwaterloo.ca/writing-and-communication-centre/critical-reflection>.
- Darnto, Julia. *Foodways: When food meets culture and history*, Michigan State University Extension, www.canr.msu.edu/news/foodways_when_food_meets_culture_and_history, 2012.
- Daughters of the Dust, Directed by Julie Dash, <https://www.netflix.com/title/60001104>, 1991.

- Davis, Chloe O., *The Queens' English: The LGBTQIA+ Dictionary of Lingo and Colloquial Phrases*. New York: Clarkson Potter/Publishers, 2021.
- Diouf, Sylviane A..*Slavery's Exiles: The Story of the American Maroons* (p. 54). NYU Press. Kindle Edition.
- Driskill, Qwo-Li (Cherokee). "Doubleweaving Two-Spirit Critiques Building Alliances between Native and Queer Studies," Duke University Press, 2010.
- Drunk History, Directed by Jeremy Konner and Derek Waters, Narrated by Crissle West, MARSHA P. JOHNSON SPARKS THE STONEWALL RIOTS, Comedy Central, 2016.
- Du Bois, W. E. B. *The Souls of Black Folk*, Xist Publishing 2015, 1903.
- Elliot, Missy. *The CookBook*, The Goldmind Inc. and Atlantic Records, 2005.
- Ethnic Notions, Directed by Marlon Riggs, <https://wisc.kanopystreaming.com/video/ethnic-notions-0>, 1986.
- Eng L. David, Halberstam Judith, and Muñoz Esteban José, "Introduction," "What's Queer About Queer Studies Now?," Duke University Press, *Social Text* 84-85, Vol.23, Nos.3-4, Fall-Winter 2005.
- Everett, Karen. "I Shall Not Be Removed," *California Newsreel*, <https://www.youtube.com/watch?v=ku0jQyysroI>, 2013.
- Five College Digital Humanities, "Dr. micha cárdenas: The Shift and the Stitch," YouTube, <https://www.youtube.com/watch?v=T6hUvsvfRqw>, 2016.
- Foá, Maryclare, Jane Grisewood, Birgitta Hosea, and Carali McCall. *Performance Drawing: New Practices since 1945*. London,: Bloomsbury Visual Arts, 2020. Bloomsbury Collections.
- Guidelines for Creating Image Descriptions, <https://www.americananthro.org/ImageDescriptions?navItemNumber=25126>, 2019.
- Hadley, Elizabeth Freydberg. "The American Historical Review." *The American Historical Review*, vol. 100, no. 4, 1995, pp. 1210–1212. JSTOR, JSTOR, www.jstor.org/stable/2168215.
- Hardee, Jay. *Code Meshing and Code Switching*, *Antiracist Praxis*, <https://subjectguides.library.american.edu/c.php?g=1025915&p=7749939>.
- Hemphill, Essex and Beam, Dorothy. "Brother to Brother," Alyson Books, 1991.
- Hoddinott, Brenda. *Drawing for Dummies*, New York : Wiley Pub., 2003.

- hooks, bell. "Black Looks Race and Representation" Chapter 9 "Is Paris Burning." South End Press Boston, MA, 1992. I Shall Not Be Removed, Directed by Karen Everett, <https://www.youtube.com/watch?v=ku0jQyysroI>, 1996.
- Hubbard, M Thomas. What Is Queer Of Color Critique, October 7, 2022 Gender Identity, <https://www.sdlgbtn.com/what-is-queer-of-color-critique>.
- Hughes, Langston. Hughes's "The Negro Artist and the Racial Mountain," THE NATION, 1926.
- Hunter, Lynette. Feel/Felt Sense PAR Portfolio Zoom Lecture, Spring 2020.
- Hurston, Neale Zora. How It Feels To Be Colored Me, Source Title: The World Tomorrow; Publication Date: May 1928; URL: http://www.cengage.com/custom/static_content/OLC/s76656_762181f/hurston.pdf, 1928.
- Johnson, E. Patrick. "Quare" studies, or (almost) everything I know about queer studies I learned from my grandmother, Text and Performance Quarterly," 21:1, 1-25, DOI:10.1080/10462930128119, <http://dx.doi.org/10.1080/10462930128119>, (2001).
- John Cage's 4'33," A performance by William Marx of John Cage's 4'33. Filmed at McCallum Theatre, Palm Desert, CA., <https://www.youtube.com/watch?v=JTEFKFiXSx4>, 2010.
- John Cage about silence, <https://www.youtube.com/watch?v=pcHnL7aS64Y>, 2007.
- John R. Rickford, John Baugh, Salikoko Mufwene, Guy Bailey. African-American English: Structure, History, and Use, Taylor & Francis, 1998.
- Jones, T. Bill. Bill T. Jones: Still / Here with Bill Moyers. Vimeo. <https://vimeo.com/33288787>.
- The Kiosk Blue Mountains, Drawing in the Expanded Field, Modern Art Projects Blue Mountains (MAPBM), <https://www.modernartprojects.org/project/drawing-in-the-expanded-field>, December 2017.
- Kleinhans, Chuck. Ethnic Notions. Tongues Untied Mainstreams and margins, Jump Cut, no. 36, May 1991, pp. 108-111 copyright Jump Cut: A Review of Contemporary Media, 1991, 2006, <https://www.ejumpcut.org/archive/onlinessays/JC36folder/EthnicNotions-TUntied.html>, 2006.
- Knowles-Carter, Giselle Beyoncé, Lemonade, Parkwood Entertainment, 2016.
- Lynda Barry: Accessing the Imaginary, By UM Stamps, <https://www.youtube.com/watch?v=x5QsOg-7B6w>, Oct 7, 2013. 57 min

Lexicon of food, DEFINITION OF FOODWAYS, The New Encyclopedia of Southern Culture, Foodways, Volume 7. (UNC Press: 2007),
<https://www.lexiconoffood.com/definition/definition-foodways>.

Livingwithdisability. 2016. "All About Image Descriptions." Blog post. Link:
<https://livingwithdisability.tumblr.com/post/124066767358/all-about-image-descriptions>.

Livingston, Jennie, Pepper Labeija, Kim Pendavis, Freddie Pendavis, Dorian Corey, Venus Xtravaganza, Willi Ninja, and Octavia St. Laurent. 1992. Paris is burning. [United States]: Fox Lorber Home Video.

Looking for Langston, Directed by Isaac Julien, Strand Releasing, DVD, February 1989.

Lowery D, Sharelle. Chitlin's From Slave food to Delicacy | The Black American Kitchen,
<https://www.baystatebanner.com/2014/01/08/chitlins-from-slave-food-to-delicacy-the-black-american-kitchen>, January 8th, 2014.

Marsha's Plate : Black Trans Talk, Created by Diamond Stylz, YouTube,
<https://www.youtube.com/watch?v=k71E4Lbpt6o>, 2018.

Mbembe, Achille. Necropolitics, Duke University Press, 2011.

Merriam-Webster, Definition of Synesthesia, <https://www.merriam-webster.com/dictionary/synesthesia>, 2018.

MOMODU, SAMUEL. IGBO LANDING MASS SUICIDE (1803)
(<https://www.blackpast.org/african-american-history/events-african-american-history/igbo-landing-mass-suicide-1803/>), OCTOBER 25, 2016.

Monae, Janelle. Pynk, Dirty Computer, Wondaland, Bad Boy Records, Atlantic Records, 2018.

Moore, Maurice. Visual Poem: "Body Euphoria (Feat. Trans Is Beautiful, Big Boi Energy", Chapbook, Zoomglossia, Zoeglossia, 2020 - 2021 Zoeglossia Fellows Reading Series, 2021.

Moore, Maurice. 3 Selected Visuals: 1). "Body Euphoria (Feat. Trans Is Beautiful, Big Boi Energy)", 2). "Body-ody-ody-ody-ody-ody-ody-ody" Remix (Feat. Down Syndrome, Amputee, Body Positivity)", 3). "Sissy Dat Walk", Personal Histories; Work by 2021 AYP AIR Artists Zine, Verge Center for the Arts, Sacramento, California, 2022.

Moore, Maurice. 2 Selected Visuals: 1). Crutches, Seated in Wheelchairs Using a Walker and Standing, 2). Group of People Seated in Wheelchairs, #FanFriday, Crip Camp Film, <https://www.facebook.com/CripCampFilm/>, 2021.

Moore, Maurice. 3 selected Visual Poems: 1). "Sissy Dat Walk", 2). "Venus of Willendorf (Yeah, Baby, She's Got It) (feat. Sarah Baartman, Martha Wash, Izora Armstead", 3). "I

- Dreamed A Dream”, Anomaly Issue 33, ANMLY :: Anomaly :: Anomalous Press, Anomalous Press, <https://anmly.org>.
- Moore, Maurice. 1 Selected Visual Poem: "Visual Poem 1" from Anomaly, issue 33. Copyright © 2021 by Maurice Moore. Reprinted by permission of Maurice Moore. Source: Anomaly, issue 33 (Anomalous Press, 2021), The Poetry Foundation, 2023.
- Moore, Maurice. 1 Selected Visual Poem: "Venus of Willendorf (Yeah, Baby, She's Got It)" from Anomaly 33. Copyright © 2021 by Maurice Moore. Reprinted by permission of Maurice Moore. Source: Anomaly, issue 33 (Anomalous Press, 2021), The Poetry Foundation, 2023.
- Moore, Maurice. Cover Image "Venus of Willendorf (Yeah, Baby, She's Got It)" from Anomaly 33. Copyright © 2021 by Maurice Moore. Reprinted by permission of Maurice Moore. Source: Anomaly, issue 33 (Anomalous Press, 2021), COLLECTION Disability Poetics, <https://www.poetryfoundation.org/collections/159065/disability-poetry-and-poetics>, The Poetry Foundation, 2023
- Moore, Maurice. 4 Selected Visual Poems: 1). "Jus Be Honest n Say You Hate Fat People! Thicc Thicc Thicc (feat. Sarah Baartman, Biggie, Yes fats and Femmes)", 2). "When Dat Spirit Jump On Ya (Feat. Trans is Beautiful, Down Syndrome, Amputee, Body Positivity)", 3). "Let's Talk About Seggs (Feat Oochie Wally, Trans is Beautiful, Disabled)", 4). "Afro-Bubblegum”, Obsidian: Literature & Arts in the African Diaspora LGBTQIA+ Gender Queer/Genre Queer Playground Special Issue, volume 48.2, Publications Unit, Department of English, Illinois State University, obsidianlit.org, 2023.
- Moore, Maurice. 2 selected Visuals 1). “You Can Be A Man and Have A Baby (Feat. Trans Is Beautiful 2). “Wali Land” has appeared in NUNUM Volume 4 Issue 1 in Spring 2021.
- Moore, Maurice. 2 Selected Visuals 1). "Q.U.E.E.N", 2). "Being and Becoming” have appeared I n EX/POST MAGAZINE ISSUE III in 2021.
- Moore, Maurice. “Black Power!”, Chalk on Blackboard, 72" x 48", 2017.
- Moore, Maurice. Photo “Drawing While Black, aka Black Boy Joy”, Performance, Photo Courtesy of International House Davis I House, 2020.
- Moore, Maurice. “Drawing While Black Revisited: Reflections of an Academic Snap! Queen”, Unlikely Stories Mark V, www.unlikelystories.org, 2020.
- Moore, Maurice. “Raheem’s Dance,” HIVES Buzz-Zine Vol 1 Human Animal Relations, HIVES Research Workshop and Speaker Series on Disability and Animal Studies in Popular Culture Digital & Print Zine, <https://behives.org>, 2020.
- Moore, Maurice. “Body Euphoria (Feat. Trans Is Beautiful, Big Boi Energy)”, Ink on Paper, 19in x 24in, 2021.

Moore, Maurice. "I Got Soul!", Chalk on Blackboard, 72" x 48", 2019.

Moore, Maurice. "House of Crip Camp (Feat. Oh, everybody Oh, everybody Everybody Oh, everybody Oh, everybody), 9" x 12", Ink on Paper, 2021.

Moore, Maurice. "Sissy Dat Walk", Ink on Paper, 19in x 24in, 2021.

Moore, Maurice. "Flying Africans", 8.5" x 11", Ink on Paper, 2015.

Moore, Maurice. Gay Nikkas at Sunset (feat. Landscapes), Directed by Maurice Moore, 2:22 min. 2022.

Moore, Maurice. "Ray Charles", Chalk on Blackboard, 72" x 48", 2017.

Moore, Maurice. "Sylvester", Chalk on Blackboard, 72" x 48", 2016.

Moore, Maurice. "Sister Rosetta Tharp", Chalk on Blackboard, 72" x 48", 2017. Detail.

Moore, Maurice. "Black Power!", Chalk on Blackboard, 72" x 48", 2017.

Moore, Maurice. Photo "Drawing While Black, aka Black Boy Joy", Performance, Photo Courtesy of International House Davis I House, 2020.

Moore, Maurice. "How Deep Is the Ocean (How High Is the Sky)," Chalk on Blackboard, 72" x 48", 2019.

Moore, Maurice. "I Got Soul!", Chalk on Blackboard, 72" x 48", 2019.

Moore, Maurice. "Ray Charles", Chalk on Blackboard, 72" x 48", 2017.

Moore, Maurice. "Sister Rosetta Tharp", Chalk on Blackboard, 72" x 48", 2017. Detail.

Moore, Maurice. "Sylvester", Chalk on Blackboard, 72" x 48", 2016.

Moore, Maurice. "You Used to Love", Chalk on Blackboard, 72" x 48", 2020.

Moore, Maurice. Video 1 "Drawing While Black, aka Black Boy Joy", Performance, Video Courtesy of International House Davis I House, 2020, 1 minute.

Moore, Maurice. Video 2 "Drawing While Black, aka Black Boy Joy", Performance, Video Courtesy of International House Davis I House, 2020, 1 minute.

Moore, Maurice. Video 3 "Drawing While Black, aka Black Boy Joy", Performance, Video Courtesy of International House Davis I House, 2020, 1 minute.

Morse, Carl and Larkin, Joan. "Gay & Lesbian Poetry In Our Time An Anthology," ST. Martin's Press, New York, 1988.

Mooney, Paul. PAUL MOONEY: A PIECE OF MY MIND – GODBLESS AMERICA (2014) – Full Transcript, Scraps From the Loft, December 1st, 2017.

Moonlight, Directed by Barry Jenkins, A24, 2016.

Morse, Carl and Larkin, Joan. "Gay & Lesbian Poetry In Our Time An Anthology," ST. Martin's Press, New York, 1988.

Moten, Fred. In the Break: The Aesthetics of the Black Radical Tradition. Minneapolis: University of Minnesota Press, 2003.

Muñoz, José Esteban. Disidentifications: Queers of Color and the Performance of Politics. Minneapolis: U of Minnesota P, 1999.

Neil Landau, Matthew Frederick, 101 Things I Learned in Film School, Grand Central Publishing, 2010.

Nichols, Bill. Engaging Cinema: An Introduction to Film Studies. New York: W.W. Norton & Co, 2010.

(No Regret) - Non, Je Ne Regrette Rien, Directed by Marlon Riggs, California Newsreel, 1992.

Organ, Michael. "Interview with Dr. Qwo-Li Driskill in connection with the Cultured Queer / Queering Culture: Indigenous Perspectives on Queerness symposium, University of Wollongong, 19 February 2015," YouTube, https://www.youtube.com/watch?v=X1MYOvV_kCg, 2015.

Paris Is Burning, Directed by Jennie Livingston, 1990.

Performance Drawing 2021, Online exhibition (Adelaide Damoah, Maurice Moore, Piyali Ghosh, Ram Samocha, sophia bartholomew) – 14 Sept – 14th Oct, Centre for Recent Drawing (C4RD), www.c4rd.org.uk, London, United Kingdom.

Performance Drawing, Centre for Recent Drawing (C4RD) - Adelaide Damoah, Maurice Moore and Ram Samocha in conversation with Foá, Hosea and McCall. Tues 5th Oct 7pm BST, <https://www.youtube.com/channel/UCpjTLObsHqi246splqxWEwQ>.

Perryman-Clark, Staci, et. al., editors. Students' Right to Their Own Language: A Critical Sourcebook. Bedford/St. Martin's, 2015.

Phillip, Brian Harper. "Marlon Riggs: The Subjective Position of Documentary Video." Art Journal, vol. 54, no. 4, 1995, pp. 69–72. JSTOR, www.jstor.org/stable/777698 (Links to an external site.) Links to an external site.

Phillips, Lee Melissa. "Synesthesia," The University of Washington, <https://faculty.washington.edu/chudler/syne.html>.

The Read, Kid Fury and Crissle West, LoudSpeakers Network, <http://thisistheread.com/>, 2013 – present, Podcast.

Research Online Videos, "Presentation by Dr Qwo-Li Driskill at the Cultured Queer / Queering Culture: Indigenous Perspectives on Queerness symposium, University of Wollongong, 19 February 2015," Youtube, <https://www.youtube.com/watch?v=x9s3WVizm-Q>, 2015.

Riggs, Marlon T. "Black Macho Revisited: Reflections of a Snap! Queen." *Black American Literature Forum* 25, no. 2 (1991): 389-94. Accessed April 30, 2020. doi:10.2307/3041695.

Riggs, Marlon T. "Notes of a Signifyin' Snap! Queen." *Art Journal*, vol. 50, no. 3, 1991, pp. 60–64. JSTOR, JSTOR, www.jstor.org/stable/777218.

Riggs, Marlon T., Nicole Atkinson, Christiane Badgley, Vivian Kleiman, Essex Hemphill, Bill T. Jones, Linda Tillery, et al. 2004. *Black is-- black ain't: a personal journey through black identity*. San Francisco, CA: California Newsreel.

Riggs, Marlon T., Essex Hemphill, and Ben Callet. 2006. *Tongues untied*. [Berkeley, Calif.]: Signifyin' Works.

Riggs, Marlon. Meet the New Willie Horton, An OpEd from The New York Times, California Newsreel, 1992.

Riggs, Marlon, Tongues re-tied? Filmmaker Marlon Riggs speaks for a group mainstream America would prefer to 'erase', 1991.

Roy Grundmann, and Riggs Marlon. "New Agendas in Black Filmmaking: An Interview with Marlon Riggs." *Cinéaste*, vol. 19, no. 2/3, 1992, pp. 52–54. JSTOR, JSTOR, www.jstor.org/stable/4168720.

Shakur, Assata. *Assata An Autobiography*, Lawrence Hill Books, 1987.

Smith, J Michael, "Black Men/White Men A Gay Anthology," Gay Sunshine Press, San Francisco, 1983.

smith, s.e. Oct. 6, 2016. "Alt text and image descriptions made simple." Blog post. Link: http://meloukhia.net/2016/10/alt_text_and_image_descriptions_made_simple/.

Southern Foodways Alliance, "Black Corn," <https://www.southernfoodways.org/black-corn/>, 2017.

- Stefano Harney and Fred Moten, *The Undercommons: Fugitive Planning & Black Study*, Minor Compositions, 2013.
- Summer, Donna. *Love to Love You Baby*, Album: *Love to Love You Baby*, Disco, 1975.
- Tate, Relational Aesthetics, <https://www.tate.org.uk/art/art-terms/r/relational-aesthetics>.
- Taylor, Diana. “Performance,” Duke University Press, 2016.
- Temporal Drawing, Queer Traces panel, TRACEY Drawing Research Network Conference February 2021 through July 2021, Conveners: Drawing Research Group, Loughborough University, Loughborough, Leicestershire, in the East Midlands of England.
- Thomas, R Sheree. “Dark Matter: A Century of Speculative Fiction from the African Diaspora (p. 181).” Grand Central Publishing. Kindle Edition.
- Tongues Untied, Directed by Marlon Riggs, Frameline, <https://wisc.kanopystreaming.com/video/tongues-untied>, 1989.
- UCLA Film TV Archive, In the Life: Interview with Marlon Riggs [unedited footage], <https://www.youtube.com/watch?v=wGgtVpjcqak>, 2017
- Urban Dictionary, created by Aaron Peckham, Founded in 1999.
- The Washington Post, Malcolm X: 'By any means necessary', https://www.washingtonpost.com/video/national/malcolm-xs-by-any-means-necessary-speech/2015/02/20/16fec00-b955-11e4-bc30-a4e75503948a_video.html?utm_term=.edac2199ad98, 2015.
- The Watermelon Woman, Directed by Cheryl Dunye, Drama/LGBT, 1996. 1h 30m.
- Weston, Kath. *LongSlowBurn Sexuality and Social Science*, 1998.
- Werner, Craig. *A Change is Gonna Come*, University of Michigan Press, 2006.
- Where are the Podcast Blaccents?, SXSW 2019, <https://schedule.sxsw.com/2019/events/PP88534> MAR 13, 2019.
- Williams-Farrier, Bonnie J. “‘Talkin’ Bout Good & Bad’ Pedagogies: Code-Switching vs. Comparative Rhetorical Approaches.” *College Composition and Communication* 69, no. 2 (2017): 230–59. <http://www.jstor.org/stable/44783614>.
- William Kentridge: *Anything Is Possible*, by Art21, <https://art21.org/watch/william-kentridge-anything-is-possible/full-program-william-kentridge-anything-is-possible/>, October 21, 2010. 53:11 min.