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ALFUNCTIONS: *ETHICS AND*
ONTOLOGIES FOR DRESSING-UP

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MALFUNCTIONS: ETHICS AND ONTOLOGIES FOR DRESSING-UP

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SYNOPSIS

Malfunctions is part of an ongoing artistic research into the futurity of the self. What are the possibilities of becoming? Rather than considering this question from the vantage of science, or computer technology, I consider it from dressing-up in flashy attires. Recourse to gender-bending, unscripting, filmmaking, and hanging out provide means for asking questions. The construction of identity is examined in its formal, and ideological components. In order to document a methodology intended for other artists to use, principles have been constructed to form a basis for ethical dressing-up. Ethics is the interface for futurity. In searching for an ethics of dressing-up, examples are examined in which modes of identification have been ethically contested by for example a conflict of interest between different ideological schools. Feminism and Queer studies, in spite of being contingent produce radically contested notions of how to dress, or how to go about categorizing dress. Rather than participating in this debate, the research develops strategies for visualizing adjacent frictions between ideologies. This is done through the application of theory to practice and measuring the manners in which theory and praxis fail to coincide. The research offers an ethics of dressing-up through self-analysis. The manner by which the methodologies disseminate into a body of work produces principles of practice that claim for themselves an ethics for dressing-up. Dressing-up is understood as a radical re-establishment of understanding fiction.

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Σφάλμα! Μόνο κύριο έγγραφο.

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and my Aunt Angela.

DECLARATION BY STUDENT

I, (*Daniel Voorthuis*), HEREBY CERTIFY THAT I HAD PERSONALLY CARRIED OUT THE WORK DEPICTED IN THE THESIS ENTITLED, “(*Malfunctions: An Ontological Guide to Becomings*)”, EXCEPT (*IF EXTERNAL HELP WAS SOUGHT DECLARE AND ACKNOWLEDGE*). NO PART OF THE THESIS HAS BEEN SUBMITTED FOR THE AWARD OF ANY OTHER DEGREE OR DIPLOMA PRIOR TO THIS DATE.

Σφάλμα! Μόνο κύριο έγγραφο.

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CHAPTER ONE: INTRODUCTION

1.1 Urgency: Myth of 'dressing-up' in ethical ways?

In the *Achilleid* (2015), Statius, the second century AD Roman poet, sketched a minor counter-narrative to the *Iliad* (1982), in which the titular character, Achilles, kidnapped by his mother on an island and disguised as one of three daughters of the local King, plays a transvestite who falls in love with their purported sister Deidamia. Like many fairy-tales, and myths, dressing-up plays a crucial role in the unfolding of the plot. While Achilles dresses as a girl, their destiny as a heroic warrior is already set in stone. Statius is unequivocal about Achilles' biological, masculine destiny as the character repeatedly fails to perform womanhood, resorting to stereo-typical gestures of masculinity, culminating in the alleged rape of Deidamia. There is, however, a suppressed counter-narrative to that of biological determinism: as the gender and classics scholar P.J. Heslin has argued, Achilles' cross-dressing inspires in Deidamia 'a radical critique of normative gender roles'.

Deidamia says in effect, 'If you can perform actions that are constitutive of femininity and therefore be considered a girl, then why should I be prevented from attempting to perform the actions of a man on the grounds of my sex? What constitutes gender if not the performance of certain gender-specific roles?'

(2005, 139)

I never finished reading the *Achilleid*. Nonetheless, the work functions for me as a mythological ontology of the male crisis, leading all the way to the present. As Deidamia succinctly observes, the male crisis raises many gender-ontological questions. ‘If you *can* wear women’s clothes, then what *can* I do?’ The logic of Deidamia’s deduction opens up the limits of her own futurity. Thus, Statius’ poem oscillates between what is pre-destined, and what *could* be. In spite of what is preordained, my research persists in questioning what is written in stone and so I continue with my dressing-up. The *prequel* as format offers the suggestion to change fate, to suggest an alternative to the *Iliad*. Considering how we dress can influence the future. Far from being a humorous precursor to the heroic, Iliadic main course of masculinity, cross-dressing, and getting dressed in general have real political ramifications.

Dressing-up in The Netherlands is a very current topic. *Zwarte Piet* is the racial caricature used during the Dutch Saint Nicholas Day celebrations and this black-face ritual signals the racial tensions in The Netherlands and Belgium. During the recent *Black Lives Matter* protests in the Netherlands, thousands chanted for the removal of black-face from state-organized ceremonies. The shifting public opinion in its condemnation of black-face is used by its proponents as caveats against American colonialism, globalization—and subsequent eradication of tradition—and over-saturation by political correctness. The stakes for considering how to dress up ethically are high. The example of *Zwarte Piet* and *Transvestite Achilles* prompts the urgency of questioning the narratives of dressing-up and their relation to political representation of gender and race, but also reaffirm the need for alternative make-up practices that celebrate gender, racial inclusivity and diversity.

1.2 Discussion of connection between 'dressing-up', failure and ethics

Achilles failed at being a woman. Their failure created ontological questions for Deidamia. Dressing-up produces identity through ritualized habits passed on from generation to generation. Dressing-up produces ethical conflicts. For Deidamia, Achilles' cross-dressing provoked ontological questions of her own customs: why could she not cross-dress, if he could. Thus, there is a prerogative that modes of dressing establish, which if broken, challenge the conception of self: in Holland, 'black-face' proponents believe this tradition defines their culture: the incumbent celebration of whiteness is not consciously pronounced. The task of dressing-up ethically requires the dresser to place dressing within its social locus in order to visualize hidden ethical tension: this requires risk-taking: the failure to dress-up according to preconceived notions or scripts can be a volatile unpredictable affair.

When I use the term 'dressing-up', I have in mind a representation of self that is not limited to sartorial, or cosmetic choices. Rather, it has to do with the construction of identity in and of itself through stylistic means. *Malfunction* is a term I use as synonymous with the philosophical concept of failure. I use it as an instrument to explore failure with.

1.3 Ultimatum

I made a film, *Malfunction* (2020) which revolves around dressing-up. Discussions of what to wear, and why are central to the way in which the narrative pans out and is used to question the mythological tropes and fables. I wrote multiple scripts in

different media that malfunctioned; the scripts malfunctioned by contradicting each other, and shifted the emphasis away from language and into song; the spoken text also diverged from the meaning written by its own subtitles. I used song-writing to raise ontological questions between characters that shifted the emphasis away from linear narratives. I developed a mode of research that excavated personal experience, re-staged it, lyricized it, and asked questions through re-enacting episodes from my life. The goal of the research is to find an ethical way of dressing-up through performing modes of dressing-up. I lay emphasis on self-exploration—through cultural provenance and social interaction—to find out the means I possess so as to dress myself ethically. Ethical dressing-up is understood beyond the notion of social policing. I am using my own vulnerability to shape the ontology of policing and the existent ethics and morality that constitute the status quo.

1.4 Chapter outline

In Chapter two I delve into theories on specific ways in which dressing-up has produced ethical conflicts. I revisit a debate around cross-dressing due to the documentary *Paris is Burning* (Livingston, 1990), in which a subculture of gender-bending mores of dressing-up were discussed. An existential space of failure is proposed to structure a methodology that examines diversity within difference. Indeterminacy offers a space for alternative futures, futures that are unbound by hetero-normativity and canonicity. The guidelines for how to proceed ethically are deducted from this chapter. In chapter three, *Mesearch*, is a method I have devised in which I ask myself how can I exert control over my

own system of belief. *Mesearch* offers examples on re-imagining affective histories brought on by sartorial choice. I negotiate the *mesearch* through feeling vulnerable, and creating the space for exposing vulnerabilities and securing comfort through the availability of social resources like 'hanging out' and 'having fun'.

In the fourth chapter, I discuss the principles for working that emerged through my own process. These principles are artistic dispositions that can be seen as the basis for an art movement centered on malfunction as a budding principle.

CHAPTER TWO: VAGUE-ING THEORY & THE CLOSETED GENEALOGY OF FAILURE

2.1 Theories of an Ethics for Dressing-up, especially with regards to representation of gender/race

When mainstream culture represents the culture of minorities through modes of representation such as film or theatre, the dominant culture is likely to maintain its own structures of visibility—casting white actors to play transgender, queer or POC minorities, or typecasting minorities into stereo-types.¹ In many instances, dressing-up produces problems because of discord between what is fixed identity, meaning biological, or hereditary, and what is socially constructed, meaning acquired, and thus not predetermined; the parameters of either fixed or socially constructed identity are equivocal and polemically contested. There has been extensive research into the ethics of dressing-up and the conflicts it produces with regard to gender, race and class. The film and performance critic Peggy Phelan has criticized ball-room culture in New York, and its resurgent *Vogueing*² practice for its covert ‘fetishization’ of whiteness and white standards for beauty. In the same chapter, Phelan defines cross-dressing as when, ‘a man imitates an image of a woman in order to confirm that she belongs to him’ (1993, 17). Phelan questions the ethics of male-to-female cross-dressing by suggesting the patriarchal dominance of women is within its designs; likewise, she contests any emancipatory potential for black and Latino queer cultural

1 Consider viewing Trap Trope on Youtube: <<https://www.youtube.com/watch?v=NfHBKnMRMic>>

2 Phelan discusses Paris is Burning (1990) by Anne Livingston, and offers a substantial summary on the practices of ‘Vogueing’. *Vogue* is a highly stylized form of house dance that evolved out of the Harlem Ballroom Scene. It has since become an international phenomenon with several different styles and movements.

practice that identifies and reproduces hetero-normative regimes of dressing-up. In doing so, Phelan's argument emblemizes a critical stance towards drag culture from the perspective of a feminist scholar. Her tone of dissent is an instance of how dressing-up enters the political realm.

The political landscape for dressing-up is changing rapidly. Hetero-normative modes of dressing are shifting, and are subject to the whims of seasonal, regional, and economic predicates. What forms a hetero-normative definition of itself is even up for questioning. There is, for instance, a difference between a cis heterosexual man claiming his right to wear jeans and a white shirt, and a cis heterosexual woman who does the same. Yet by today's standards, a woman who does so is hardly cross-dressing. This hetero-normative ambivalence was demonstrated by the late literary theorist Eve Kosofsky Sedgwick asking: 'does the pope wear a dress? If these questions startle, it is not least as tautological' (1999, 52). Sedgwick's point is that the pope is excluded from any trans-normative categories by dismissing the question: the syllogistic question anticipates the dismissive response that the pope is not a cross-dresser because popes have always worn dresses—as if cross-dressers have not. There is a factitious claim to historical precedent within the constitution of hetero-normative dress. The preposterousness of the question shakes the pope's claims to a hetero-normative identity making apparent how tenuously established the dominant, hetero-normative mode of dress is.

Authenticity is tenuous. Dressing-up is continuously destabilized by the nature of its contiguous fashion industry—fashions fade quickly. Who has controls over naming is the backbone of the hetero-normative claim to truth and authenticity. Definitional control is very important for inclusivity and social recognition. Recently

the word *tranny* was cancelled³ by trans-activists having been deemed offensive to transgender women. As the black cultural studies scholar LaMonda Horton Stallings has effectively remarked, the term ‘is specifically linked within a history and culture of sex work that transgender erases’ (2015, 232). Good intentioned policing of alleged sexism is considered by Stallings in this case an infringement of the black sex worker’s ability to make a living. What is offensive to some, is to others a means for establishing identity. Definitional legislature erases histories through failing to take into account what *is* being jettisoned and who is being forfeited.

There is an important consideration in thinking about differences created through dressing-up, which is the sense of liveliness that the establishment of identity and becoming conjures up. One of the major questions of the future of dressing-up is what will emerge once the categories of male and female are no longer the constituent elements of hetero-normativity. The expression ‘coming out of the closet’ establishes how connected the practice of dressing is to identity. Here, the closet is a metonym for a hidden identity as if the selection of clothes in the closet reveals an individual’s true nature. The ontological value of the closet is the manner by which ‘coming out’ is something that re-occurs with every new outfit presented to the world. Within the closet there exists the freedom to think about a method for dressing ethically and to remain outwardly malfunctional in relation to dominance and normativity. The closet holds the space to signify incoherently, to oscillate indeterminately between variant forms of dressing and to embody what philosopher and cultural theorist Jean Baudrillard has called ‘the transvestite of the political realm’ (1993, 23). Choosing a dress in itself is not a malfunction of normative prescriptions for dressing, it is rather an intention of the dresser that generates this

3 In online parlance *cancelling* implies mass rejection by a group of like-minded persons.

knowledge of malfunction, of intending to subvert normativity. The cross-dresser's emulation of the opposite sex points towards their essential difference; the boy-in-a-dress becomes a derogatory epithet for a failed transvestite.

2.2 Failure: Ontology and De-disciplining

To be a 'failed transvestite' is tautological. The transvestite does not fit into categories, and this constitutes an ontological failure. It is their need to come out of the closet, that safe and indeterminate space where the transvestite crafts not only their yet-to-be politicized bodies but asserts their volitional control over the refusal to 'succeed' in identifying correctly. The feeling of failure produces feelings, sentiment, and is a condition. Failure *is* indeterminate.

He felt like a *failure* when he wasn't accepted into law school.

(Merriam-Webster)

The etymological root of the word 'failure' lies with Old French *faillir*, which means non-occurrence, as in absent, as in no *thing* at all. Failure asks for an existential reflection upon the state of affairs. As with the example of the failed student above, failure is animated through the state of rejection. The sense of absence within the word failure informed existentialism, the philosophical and literary anti-movement of the nineteenth and twentieth centuries. The philosopher most associated with existentialism, Jean-Paul Sartre described the philosophy as 'the attempt to draw all consequences from a position of atheism' (1984, 43). To Sartre, atheism was not a plea for science over religion, or reason over belief, but rather freedom from systems.

The freedom to think ‘is its own condemnation’, he morosely claimed. The rejection of a system of beliefs is the starting point for Sartre’s thinking—and his own subsequent ‘system’. The existentialist fails to abide by pre-determined systems, but begins thought from scratch, from what they know to exist: themselves. Failure is a system.

What differentiates Sartre’s take on failure and the Merriam-Webster example is that the law student’s state of rejection is not derived from their own volition, as in the case of Sartre: for the failed student, rejection is not chosen, but a consequence, albeit unexpected, of a series of actions. The former case demonstrates a certain volitional forfeiture. This forfeiture opens up a narrative of failure that offers a social, affective, anti-individualist conception of being for the disenfranchised. Volitional control is to all intent and purposes socially determined by the levels of access to resources for education and healthcare. While Sartre’s existentialism opened a field of space for the consideration of failure, new studies have opened up new gateways, which existentialist failure has failed to account for. Dressing-up ethically through failure asks for an ontological becoming that questions the very systems of identitarian classification as such; a *neo-existentialist* ontology not only questioning systems, but questions the self within the system too.

Jack Halberstam, the gender and queer theorist celebrates failure as a means for letting in otherness, and thereby ‘forgetting’ dominant structures of white supremacy. Halberstam considers failure from the perspective of diversity itself. Learning occurs through questioning the very relation of the self to social environments. Thus, failure is a tool to forget the idea that there is a truthful identity, in order to open up to find identity within solidarity, and togetherness, within diversity: ‘to refuse to choose between identitarian and contingent forms’ (Halberstam, 2018, 8). The failed poet

allows for a consideration of expression through dance by the very frustration with their catatonic failure to speak through poetry; a failed dancer creates a spectacle of themselves, adding a sense of vitality and humour to an ostensibly austere, modern-dance curriculum. The aspect in which failure conjures inter-disciplinarian notions is crucial to the notion of ontological questioning. Famously, producer, artist, and fashion-designer Kanye West was told not to pursue a career as a solo artist by his record company before he started rapping as he did not have the required bad-boy personality. Effectively, when West did pursue his solo career, he revolutionized hip-hop into a conceptual, avant-garde art-form at a time when the norm to be a rapper was to be gangster, providing a platform for countless other rappers to follow suit. The point is not that Kanye West is exemplary in any way, but rather that his genre-bending shifted stereo-types significantly and helped re-establish African-American futurity.

2.3 A Tensile Future Tense of Failure

In the Merriam-Webster's dictionary example of the law student, the failure to pass their exam has destabilized the basis for which they have existed, their tutelage, parental support, penchant for soft-drugs, livelihood, and so on. Now that their failure has dissolved this space, what next? In a Hollywood film, they would try even harder, and ultimately succeed or fail triumphantly, but that is not the failure that queer theory entails. Failure, in queer theory, is always more than the sum of its parts. The failure to become something successfully offers the failed subject a conception of futurity. Within this trajectory failure always stands against what is successful: majoritarian hetero-normativity, and revels in its multitudinous otherness. The

performance, and queer theorist José Esteban Muñoz uses the term *disidentification* to describe this phenomenon. In his words,

to offer a lens to elucidate minoritarian politics that is not monocausal or monothematic, one that is calibrated to discern a multiplicity of interlocking identity components and the ways in which they affect the social.

(Disidentifications. 1997, 8)

The *disidentification* can never fully be grasped. Queer identity *disidentifies* with mainstream culture, as cross-dressers *disidentify* with female politics. The term problematizes the understanding of identification, which is as Muñoz claims, neither ‘monocausal or monothematic’. The prefix ‘dis’ infers a critical stance that accompanies the identification; the *disidentification* highlights a performative process that uses existential self-awareness—the knowledge of what the *disidentifier* lacks—in order to develop; ‘disidentification uses majoritarian culture as raw material to make a new world’ (Muñoz, 196). The reason why the minoritarian culture uses majoritarian culture is because it is what is at hand. Muñoz argues that the *disidentification* is a tactic used to make use of an aspect of culture that they are not able to partake in, the minoritarian subject must use what is available, their lack, or failure becomes currency for a cultural mode of production. Investment in alternative futures and *disidentifications* with the heteronormative modes of representation asks for failure in the present. What this failure signifies is the possibility for diversity within culture; fictional representation becomes a means, not

to reproduce the self, but to reproduce multiplicities. Failure means having patience and relying on the solidarity of the community.

The examples Muñoz provides in contemporary culture are comprised of queer performance artists, who use comedy and farce to address social issues. Performance art is re-configured, ontologically questioned by these performance artists whose practices were certainly at the time not shown in the public art institutions, theatres, or galleries. Performance art was being remoulded and defined: '90% of performance is costume' she said before she 'gestures at her flashy attire' (Disidentifications, 5, 1997). Muñoz uses this example of a comedic stand-up by performance artist Carmelita Tropicana as a prime instance of campy performance tactics. Carmelita defines performance art through their encounters with it, through the specific New York queer art scene. She is referencing experimental film-maker and performance artist Jack Smith whose performances were giant dress-up rituals. Allegedly, at the time a contemporary theatre critic dismissed Jack Smith's performances as 'good-humoured goofing that does not hold up' (Muñoz quoting Brecht, xii, 1997), Muñoz highlights the tradition of artists that have emerged since Smith. Antithetically, Muñoz claims the frivolous comedy of queer performers 'does not exist independently of rage (...) and is pitched as a call to activism' (13, 1997) to 'remake the world'. Carmelita's frivolous gesture at her flashy attire is part of an experimental political project. The importance of the 'flashy attire' as such shifts the emphasis away from the idea of 'meaningful' content. Performance art relinquishes the need to achieve anything other than the content of the closet. Besides this, the rhetoric of camp and queer is inherited from counter-hegemonic tradition of performance. Carmelita is not the first person to 'dress-up' on stage. In describing previous encounters during performances hosted at the queer performance artist and film-

maker Jack Smith's house, they articulate very clearly the lineage from which they emerge. The idea of lineage is important as it subverts the idea that what is happening is somehow new, and avant-garde: performance art fails to be avant-garde through the refusal to work harder to succeed or 'make it' within alternative art-circles.

2.5 Directions

The closet is a point of departure for dressing-up as artistic research. Although clothes within a closet are gendered, it is their detachment from the outside world that keeps such prescriptions as gender, race, style, or size both secret, and braced towards future embodiment. Artistic research into the question of how one 'should' dress ends up sounding prescriptive, militant, and above all, sanctimonious. However, asking how to dress through the failure to do so strikes a different chord. In order to fail at etiquette, and social prescriptions, the dresser must turn up at a cocktail party in dungarees or interpret a 'playful dress code' by arriving at the next party dressed as a playboy bunny with a fluffy tail, only to find everyone in satin evening gowns. These kinds of failures to take the edge off some of the self-importance lingering round social gatherings and let others loosen up a bit and become playful. Neo-existentialist failure is not an attempt to work hard at succeeding, but letting go, and assuming a fundamentalist position within letting go. This malfunction of failure highlights the emphasis on volitional control in letting go. It is a decision that artists using failure are able to make through self-assertion. *Disidentification* is a tool that is implemented for the specific purpose of fictionalising the self.

To question someone else's ontological existence is something I want to avoid. I cannot question someone else's ontology, this is the basis for an ethics of failure. Therefore, I will question my ontology through the parameters of my own volitions, prohibitions, and inhibitions. Failure is de-disciplinary, it uses the faculty of fantasy to project a different reality, or futurity through existential rejection.

CHAPTER THREE: MAKING METHODS

Mesearch is a method for research that contains within it an ethical protocol: *mesearch* adopts identity crises as material for investigation, but the search is about the process in which identity fails. I cannot ask someone to fail, because that would be antithetical to a research that is looking for ethical modes of expression. However, I *can* examine myself. *Mesearch* approaches the search for identity as a ‘technology of the self’ (Foucault, 1982): the urgent need to speak the truth about the self. In the case of dressing that entails considering why I came to wear something, and the consequences that those decisions had on my mental, and physical state. Failure is conjured through the post-hoc, existential questioning of those decisions: why and how I wore, and how the questioning is brought about, by the external and internal stimuli.

The performance review, the second method, constitutes part adaptation, part appropriation. Many artists have worked with failure and have done so through dressing. Before and during the process of film-making, I encountered other artist’s works. In experimenting with their methods for making art, I have paid attention to how the circumstances of my work changed those methods and transformed their modes of operating. I consider the way in which the method evolves part of the process of re-establishing knowledge.

Script-writing is the third method, which includes messing up existing scripts. In the presumption that hetero-normative dressing-up adheres to pre-established, cultural, economic, and social scripts, I have developed methods for un-scripting my own so-called pre-scripts. A pre-script is how I am conditioned to react or behave by social *and* fixed settings. The process of malfunctioning script-writing is divided into

three techniques. Multi-scripting entails the intentional relinquishing of authorial control over artistic decisions. Multi-scripting is synonymous with collaboration, and is closely related to the fourth method of de-disciplining. By de-disciplinary, I mean multi-disciplinary means for making.

De-Disciplining is a method for acquiring data about phenomena pertaining to Mesearch, Adaptation, Script-writing, and De-disciplining. This method is born of the teleology of failure. De-disciplining seeks for alternatives to making art where needed. In juxtaposing, assembling, and mixing disciplines, I am looking for rhythms, and counter-rhythms within disciplines rather than linearity or progression.

3.1 Mesearch part 1: The Boy-in-a-dress symptom

In my experience, ethical confrontations can arise through dressing-up. If it is the wrong brand, no-brand, or the wrong size, the malfunction of the clothes produces an affect, ~~the text book example is~~, when an intention fails. One malfunction occurred at home when I was busy converting a pair of denim jeans into a mini-skirt. While I did not want to pass as a woman, my intention was to look sexy, stylish, which is why I used a form-hugging, pencil-skirt pattern. When I tried it on and showed my partner she laughed at me. I felt vulnerable, and as a result I got angry at her. My anger exacerbated the sense of failure I was feeling. I felt judged by my masculinity that failed to carry off the skirt, and instead made of me an object of ridicule. Her laughter questioned the validity of my projected identity. I stopped speaking to her for a while; during this time I mulled over the incident and tried to forget the anger. When I told a friend about this episode, they quoted *A Hand-Maid's Tale* (Atwood, 1983): 'men are afraid that women will laugh at them, women are afraid that men

will kill them (321). This perspective chilled me and my anger was placed against the larger spectrum of male violence against women. To be included within such a tradition made me feel self-revulsion. The episode revealed the complexities of gendered identity within a relationship. My failure to look good forced me to (dis)identify with my own masculinity. As Muñoz's theory of *disidentification* points to a future, my *disidentification* with the stereo-typification of my own gender fortifies my desire for subversion. I had to ask myself why I couldn't pull off the form-fitting pencil-skirt. My partner and I were in crisis. Anyway, the fight ebbed and my partner and I got along fine again. But Atwood's quote troubled my experience, it was through this recourse to fiction, which in this case is more of a maxim, that I gained insight into the conflict between dressing-up as a woman, and being together with a woman.

The episode made me write it down, and consider its fictional potential. I re-enacted this script with my partner. I used the fictional characters from Statius' *Achilleid* as a format. This helped me detach my emotion from the episode.

DEIDAMIA

If you were female, perhaps it's time you invoked your gender by
clearing up every once in a while...

(Vorthuys, 2020)

This shows further trouble at home and the wielding of gender weapons within our relationship. It is a dramatization of my partner's response to my cross-dressing. Gender relations are stereo-typified once more: my partner suggests my dressing does not correlate with my behaviour around the house. Gender failure is exacerbated. There emerges the stereotype of women as doing all the cleaning and men not doing so. It changed my attitude around the house. Being a slovenly male whose girlfriend

does all the cleaning became an image of myself I vehemently rejected, and sought on all accounts to eradicate.

Having written down the script my partner and I re-enacted this domestic skirmish and the rehearsals gravitated towards improvisations, which shifted the focus away from my perspective, and allowed my partner to perform herself rather than perform me from her perspective. We played versions of ourselves in domestic situations: getting dressed, making fun of each other, undressing, role-playing, applying make-up, et caetera. We filmed this material, taking turns to hold the camera, and parts of this improvised footage were included in the film: 'Malfunction' (2020). By imagining ourselves together we created the space for reconfiguring the sartorial limits of our relationship to one other; wearing each other's clothes, for instance, something I was already doing in the closet, was accelerated through the rapid rate of dressing and undressing that the exercise demanded. We were *disidentifying* with ourselves through dress-up, through self-parody, and showing off.

3.1 Mesearch part two: an emotional roller-coaster

The first episode of *Mesearch* took place inside my own house and revealed a state of domestic emotions conjured by the scene. This contrasts strongly with the following episode of *mesearch*, which was a failure that elicited celebration in a public space. It was during a day trip to Brussels. I wanted to wear something that would not be too hot during the day, and that would also be appropriate for a nightclub I was going to that evening. I wore a crop top, which exposed most of my midriff. I spent that day walking through the city, and caused some consternation amongst passers-by. Not only did I feel alone, and uncomfortable, but I felt unsafe,

and felt stared at almost as if I had been in full drag, or had been wearing something outrageous. I felt at times like I was provoking people by wearing what I wore. I had to figure out for myself whether I was. Although it would have been safer and more tactful to put on a jacket, to do so felt in conflict with my identity. I felt like hiding my choice of clothes was akin to self-betrayal, denying my volition and being dressed by someone else's standards. By the time I arrived at the club in the evening, I felt so relieved by the familiarity of friends, and the affirming comments and remarks on my attire that it created the reverse effect, where the sense of danger was exchanged for comfort and ecstatic release. This experience offers two radically contrasting feelings—vulnerability for comfort—that are in this case mutually dependent. The episode revealed the manner in which the feelings are contingent on each other. One can't have the one without the other: risk-taking is part of the sense of enjoyment. The manner in which this informed the project was through creating the space for such oscillations: filming extravagance in the streets. When I performed a scene outside of my house in the Bijlmer projects with drag queens, and women in skimpy outfits, the children playing outside competed to try and appear as often as possible in the shots and afterwards they showed a keen interest in the nature of the film that we were making. By creating scenes in public, emotions are stirred both ways, which is why dressing, and especially extravagant dressing can infect surroundings. Whatever the reason for the boys' excitement, the camera plays a crucial role. It was important that during my *mesearching*, there were such contrasting reactions to dressing-up. Here, my colleagues' drag-performances spread a sense of liveliness through the community and neighbourhood. Fictitious elements occur in and outside of the academic, or artistic institutions, and I will pay careful attention to this when looking for opportunities to screen the film.

3.3 Performance Review

Performance One: Devastating Musical Dramaturgy

Jacques Demy's musicals malfunction French identity; French composition in all its rococo splendour is rendered into musicality, but using the American Hollywood musical format. High culture is vulgarized. He interfaced French culture through the musical and he queered his own culture. I used this method quite closely by adapting a scene from *Peaux d'âne* (1970) and adjusting it to my own script as part homage, part dissimulation. Song is in Demy both a method for queering, and a critical tool for emphasizing fantasy. Song fictionalizes fiction, if you will. Muñoz' concept of *disidentification* enabled me to look into frivolousness and silliness in performance and to consider what political tactics of 'camping' or 'queering' were employed and to what end. Jacques Demy's *Peaux d'âne* being a case-in-point was both an approximation and appropriation of the fairy-tale genre, whose underlying morals were queered in the first place. Queerness in *Peaux d'âne* is camouflaged through its hetero-sexual fable, which fails in moral terms: the King wants to marry his daughter, and the daughter has to find a way out. In the sixties and seventies, Jacques Demy queered France like no other film-maker, and he did so by using markers of *Frenchness*: he *disidentified* 'French-ness'. In Demy's lyrics, the Alexandrine becomes a marker of impossible melody, its strange metrics long-since fallen out of fashion for poetry standards. The poet Verlaine once quipped: 'de la musique avant toute chose, toute le reste est littérature' (1999, 322). This literary credence to sing is what Demy takes to heart. To speak the lines is not enough, singing stops time and creates space for reflection. Likewise, I adapted my material into songs, using the musical genre to frame the research. It was one scene in particular in Demy's film that struck a chord.

During this scene, the princess, played by Catherine Deneuve travels to the forest in order to visit the fairy played by Delphine Seyrig. Before giving advice to the character of Catherine Deneuve, the fairy changes her dress colour from yellow to violet. I adapted this scene closely: I wanted to make a close adaptation of this scene, creating the sensation of magic through an edit of a change of clothes. I showed the cameraman I was working with the film and he suggested we get hold of a better tripod and use his Canon 7D camera in order to emulate its slow, floating camera styles, I had been using camera phones and an old Sony with a nice lens but lower resolution. From this moment, the film got divided into two types of footage. Because I had been inspired by the look of big-budget musical, the film ended up juxtaposing two styles of film-making, the golden age of cinema together with *DIY*, hand-held approach favoured by artists. As a result I had to discard a lot of footage and set about making more footage with the Canon 7D. I wanted to make a low-fi production, but the film gravitated towards increasingly more and more hi-fi technology. This constitutes a failure within itself. My intention to do things according to a *DIY* philosophy shifted as other people brought different ideas, and techniques with them. I allowed this to happen, because doing so allowed me to keep stretching the boundaries of formal decisions.

Performance Two: Pet Concubine: 'becoming-animal'

The performance artist Clara Saito, and film-maker Deniz Buga, collaborated on a piece called *Diva the Dog* (2017). In this piece, Clara Saito simulates a dog and offers herself to a host of volunteers to walk them and maintain them for a day. The film reveals different portraits of the Amsterdam environment. Saito shows the extreme volatility of the inner-city centre, where they are subjected to sexual taunts

by tourists, and encounter down-and-outs, and marginal figures, to the peripheries where Saito shares meaningful experiences within a queer community. The film exhibits the volatility, the provocation, if you will, of malfunctional performance. Their failure to act human, to walk around upright, and unleashed, forms the basis for a reaction by the social, and environmental environment. This was appropriated in my film through subjecting myself to a similar ordeal, and being walked by the actor Cécile Tafanelli in her role as a fairy. The physical endurance of acting animal took up all of my faculties. When I showed the footage to a friend's eight year old daughter she could relate quite easily to my character's metamorphosis, insisting that I was a horse. The child knew better than I did. It goes without saying that I failed to perform the role of a dog, but I created a scene. As Saito had demonstrated in *Diva the Dog*, 'becoming-animal' has to do with the relations between actors. In my case, subjecting myself to the role of submissive pet created an allowance for shifting the role of director, and being guided by the actor. The exchange of roles developed as we collaborated on the music for the film together. The epistemology of 'becoming-animal' lies in the opening up of alternative ways of interacting within an artistic production. We were able to fantasize new ontologies for our characters. We used different make-up techniques such as lipstick as face-paint to create blush effects, a dog-chain, and a leopard-skin diaphanous shirt tied up in a bun. These clothes are more reminiscent of a coquettish prostitute than an animal as 'becoming produces nothing other than itself' (Deleuze and Guattari, 238). We discovered our own interpretation of being animal that was founded on a reciprocal suspension of disbelief.

3.4 Scriptwriting: Rigging the Ontological Scripts

I started with dialogues in the traditional sense. These dialogues were performed in different ways, at times with myself, at other times with my partner, or during internet phone-calls with the actors. In order to create more space for liveliness, and failure I experimented with different forms of script-writing as the quarantine circumstances made it difficult to rehearse together anyway. This was done in order to question the material I had concocted so far during previous stages of the research.

Multi-Authoring

I tried to rig the ontological scripts of the characters I had created and the very process of fictionalization by creating musical interfaces and textual sub-texts. The spoken element of the script were complicated in order to create multiple meanings. I had different strategies for doing so: *multi-authoring* involved the relinquishing of my own authorial voice through collaborative means. *De-disciplining* meant taking the emphasis away from the written to forms of embodiment through musicality: by writing songs and music, lyricality, and musicality created new interfaces for the research data. *Multi-scripting* is the verbal equivalent of multi-authoring, except that scripts run parallel and contradicting each other to form new meanings in the process: sub-titling dialogue is the most literal example of this method.

Cécile Tafari, who played the role of a fairy, and was the sound-designer for the musical score acted her parts in French. This made sense as we were adapting from a French script. The songs I wrote became infused with French language. As I was writing in an unfamiliar language, which meant that Cécile reinterpreted my

French, and changed the script through her own fluency. I was learning French. She played the role of the fairy from *Peaux d'âne*—originally portrayed by Delphine Seyrig—thus engaging with the stereo-type of the debonair, feminine ‘suavitas’ of the Seventies. The fairy was dressed in sparkly dresses, long eye-lashes, high-heels. In other words, the fairy was over-performing femininity, as if it was drag itself. Her portrayal emphasized my own gender’s malfunction. Her scenes were like a parallel, feminine universe. I included myself within this universe as a servant and I became her pet. My identification with femininity and *French-ness* was servile, it was obsequious.

De-Disciplining

De-disciplining is the next step forward, and a logical consequence of multi-authoring. The manner in which I de-disciplined script-writing involved a process of song-writing, and music-making. There were a total of three songs in the film, all of which employed specific narrative devices. I wrote the lyrics for the songs to create poetic subtexts to dressing. During the credits I sang the final song, which is subtitled and adds a completely new narrative. I sang of the experience I had in Brussels. It had an up-beat, disco beat. One line was: ‘I wore a crop-top all day (...) it was just a small gesture, but on the streets it caused some dismay’ (2020). It conjured my feeling unsafe, and complicated the end of the film, by offering danger during the credits.

Multi-Scripting

The method of *multi-scripting* appeared at the last stage of film-making during post-production. The subtitles differed from the spoken words, creating a malfunctional,

deviant effect. This is a type of script-writing that prevaricates meaning by emphasizing difference. The subtitles interpret the spoken text in a way that suggests a performative meaning. At one stage when the actor is leaving the house after a series of confrontations with their partner, they say: 'I'm going to have a cigarette', which is subtitled as 'I'm leaving you'. Then the response is: 'alright, do your thing', which is subtitled: 'don't leave me'. I wanted to amplify the force of what seems to be casual and matter-of-fact with (melo)drama. The dissonance created the space for the suggestion of meaning beyond logos, beyond what is heard or said. I also named the scenes in ways that rhymed with the content, but could offer the viewer an alternative understanding of the mise-en-scene. 'The nature of the beast', being a proverb to indicate the way things are, the status quo, was the name for the fairy scene. During this scene, the reason for the fairy-consultation was speculated upon, there was the suggestion of male, domestic violence, as Pyrrha stated 'fuck that beast, it's [sic] the last time he barks at me'. I wanted to use the word 'beast' in the fairy setting to conjure other fairy-tales, and at once suggest a grim reality. The title became a possibility for altering the content rather than naming it. As a viewer of the film I' m provoked to question which crisis we are dealing with: is it interior or exterior, within art or without it, is it clothing or gender? Multi-scripting makes concrete the malfunction of ambivalence.

3.5 Assemblage: The Ontology of the Multitudes

While asking ontological questions, posing them to my partner, my surroundings, and especially myself, this transposed itself into the media through which I was working. I was writing scripts, I was rigging existing scripts, I was writing songs, I was collaborating. The ideological ontology of dressing was continued in the media in which I was working. The question of what I was making was answered so: I am making a film with formal constraints that are in between genres. The idea of completeness derives from how each individual part suggests semblance through different means. An assemblage is never one thing, but derives its sense of self through difference.

The methods I have described all stem from a basic lack: whether it is experience, ability, resources, social acceptance, or quarantine. How the lack comes together *is* the artistic practice. There is an essential difference between the disunity of an assemblage and the unity of a collection. Unity within disunity is all the more a narrative of success. If everyone does their part, everyone stands to gain. Such maxims are motivational, which I believe is antithetical to the maxim of malfunction through the ontological questioning of the self, the notion of self, the volitional, and definitional control of the self, the technology for self-discovery, belief, and the futurity of the self—the rejection of the present. Deleuze and Guattari’s definition of the *assemblage* aptly describes the essential disunity of the assemblage.

As an assemblage a book has only itself in relation to other assemblages (...) We have been criticized for overquoting literary authors. But when one writes, the only question is which other machine the literary machine can be plugged into, must be plugged into in order to work. Kleist and a mad war machine, Kafka and a

most extraordinary bureaucratic machine . . . (What if one became animal or plant *through* literature, which certainly does not mean literarily? Is it not first through the voice that one becomes animal?) Literature is an assemblage. It has nothing to do with ideology. There is no ideology and never has been.

(Deleuze and Guattari, 2008)

In this vein becoming animal is an assemblage as much as film-making itself. As a method, the assemblage is under an obligation to diversity; like a machine looking for other machines. Lacking a coherent ideology can paradoxically produce a coherent political position. Being undecided is the basis for dissent. The assemblage asks questions: whether the person is animal, female, gendered, a thing, whether the director is a singer, a drag-queen, or the subject of their own film. The answers I'm looking for lie within means I have at my disposal.

CHAPTER FOUR: DISS THE DISCUSSION

Through the methods I have described, I can deduct three principles on ethical dressing. *Mesearch* is an exercise in gender-bending and the oscillation between on the one hand, passing over authorial control to my collaborators, and on the other, an assertion of volitional control by using source-material derived from my own phenomenology. The contradiction between these two positions forms the very space for oscillation and experiment. What is essential is the manner by which my experience is awakened through my surroundings. My livelihood is my capacity to bend myself according to others; as an ‘assemblage machine plugs into other machines’ (Guattari and Deleuze, 2008, 4) queering the self entails doing so through discursive knowledge of my self: my desires, my educations, my livelihood, and the prerogative to do so. By taking this position, I am avoiding a performance of ‘otherness’; one could argue that when a performance of ‘otherness’ has no recourse to the ontological questioning of identitarian, and volitional control, it is likely to sow a politics of division. Thus, gender-bending relies on the maintenance of the self and its clear establishment.

The second notion is what my tutor and I have named *availabilism*, which is an epithet for making do with what is available, rather than setting goals, or chasing dreams. That is not to say that ontological becoming is in any way forfeited. If I dream of becoming a president, then through the very principle of *availabilism*, I can found my own republic at the intersection of my social topos.

This leads me to the very insistence upon this founding principle known as *mythopoiesis*, the third principle. Attaining fictions through obduracy: reclaiming the Quixotic epithet from delusional world-leaders such as Donald Trump. One who is Quixotic, is ‘capricious, and unpredictable’ (Merriam-Webster, 2020). After the most explosive, and turbulent periods of my adult life, a tide of populism has overcome

the Western World. The fictions told by Donald Trump, and Boris Johnson are more reminiscent of Don Quixote's fantasia than a visit to the Venice Biennale. The art-machine, its mechanism for producing fiction is scrutinized as much as the art it has on offer. Much like during the World Wars, when surrealism lost appeal, so too is there a sense that in relation to Trump the artist has a responsibility to be rational, truthful.

4.1 Dissing the Gender Gendarme

Peggy Phelan's *Unmarked Bodies* problematized cross-dressing on the basis of its identification with, and possession of female identity, and formed the very basis and urgency for my research on how to continue cross-dressing in the future tense. While it could be argued that Phelan's position is itself antagonistic to cross-dressers—taking into consideration two caveats, that the demographic of cross-dressers constitutes by no means the business, powerful class of society, and that the questioning of the validity of their livelihood is potentially harmful—her critique resonates with the personal experiences I shared with my partner and our domestic tussle. By rethinking the episode in a quasi-mythical, quasi-contemporary setting, I made a case for the idea that the potential for problematizing was a viable artistic method in itself. By mythologizing Phelan's argument into a part fairytale, part autobiography, her argument itself was disidentified with. Although on the one hand, my cross-dressing created the space for Phelan's argument to manifest itself through Atwood's quote, on the other, the force of that argument only emphasized my need to be questioning my gender: namely, the gender that resorts to violence as opposed to laughter. I argue that not only is the theatricalization of theory through *mesearch*

therapeutic to both parties within a cross-dresser's relationship to their spouse, but that cross-dressing blurs the categories of male and female; I cannot make assertions about what others can or can not become, yet the crisis of my own becoming is felt beyond my own wardrobe. Especially within household communities where clothes tend to be shared, gifted, and washed in the same spaces, gender-bending is a bilateral (dis)agreement that encourages the questioning of stereo-typifications.

A caveat for artists wishing to adopt *mesearch* through the principle of gender-bending lies in the unconscious reproduction of gender-exclusionary practices. My script failed its own principles through unconsciously reproducing otherness.

CRYSTAL

I like your nails,

ME

Thanks

CRYSTAL

It's got that *chola* appropriation vibe

(Vorthuys, 2020)

Crystal, who played the drag queen in the film raised the question of 'chola appropriation vibes' because of the style of nails I had. Being unconscious of this intention, I decided to capture Crystal's *diss* of my own character's appropriation. Next time I need to be more consistent, and holistic in this self-critique as I argue that such 'failures' are in themselves simply boastful: they are what Natalie Wynn, ex-philosopher, and transgender rights activist and Youtuber has called 'checking

privilege in a way that's actually just bragging' (ContraPoints, Youtube, 2019). Next time in order to avoid this I will offer the role of this character to someone who identifies as 'chola'. This will open up the discussion of appropriation through the 'self' who identifies, and is in keeping with the principles of *mesearch*.

4.2 Availabilism

A point to clarify in relation to how the work answers questions, poses questions, and faces ethics must reckon with another contradiction within the methods section: on the one hand, existentialism yields a spirit of rejection, a dissent from systems beyond my own phenomenology, on the other hand, *availabilism* takes what is at-hand.

On the one hand, the ramifications of this critique are questioning a queering of culture that seeks to emulate, replicate, or identify with it. On the other hand, as I have tried to demonstrate with Munoz' theory of *Disidentifications*, replication and identification are terms to be explored in the first place for precisely less mono-cultural understandings. This prompts me to wonder whether queering culture is really the right term, and whether the results of the methods have not been a kind of retro-active queering of culture, I.e., a reinforcement of what is already queer about culture.

4.3 Malfiction

I have argued that the stakes for the establishment of identity are high—volitional control is dictated by access to ‘the fictions of identity’ (Muñoz, 1999, 5). The failure to make a coherent identity for myself in my dressing-up is posited as a case for indeterminacy and the value of ontological questioning. My use of Ancient Greek myths and Fables carries within it the desire to turn fancy into need. The fictional realm in which I ask questions offers leverage for the inquiry into ethical modes of dressing. This is the principle according to which *mythopoiesis*—the creation of fables and myth—is given a specific value: it is a dissent from the real, it fails to be real, rational, true, or authentic. One of the questions that I have glommed onto for thinking about my own practice is what *is* ‘the critical function of phantasy?’ (Marcuse, 1968, 34) In the estimation of Herbert Marcuse, Freudian-Marxist political theorist, fiction accessed degrees of pleasure that were compromising in real life: long work-days, the obstacles against same-sex love and social inhibitions concerning the same, ad infinitum. The New Left-thinker offered alternatives that apply today more than ever, yet half a century on, there are new stakes to consider; time has been subtracted from leisure hours as humans work unpaid around the clock for international conglomerates. The faculty of fantasy has become politicized. It could be argued that fiction is now more than ever unnecessary: in an era of post-truth, belief systems such as mythology, or fairy-tales are useless.

The post-truth era was announced ushered in alongside Trump's nomination. The 'alternative fact' is one of the great rhetorical flourishes of the twenty-first century, and was used by the U.S. counsellor to defend the White House Press Secretary's false statement about the amount of people who attended Donald Trump's inauguration. Trumpian politics blur the lines between what is true and what is factitious in their political rhetoric. The concept of 'post-truth' is not new or specific to the twenty-first century, but is the result of a long line of inquiry into the ontologies of truth within Western society. Arendt spoke of 'defactualization' (1972) to encapsulate the manner in which truth was circumvented in politics, which is adjacent to the post-truth notion.

The reasons why I put all my eggs in one basket, in fiction, are not easily answered. Firstly, acting in communities creates new realities and possibilities irrespective of the finished results of our 'productions'—to which I ascribe a kind of pedagogic function. Secondly, fiction interfaces reality and in doing so renders ethics. Here render mans to process. This is the principle according to which a panacea to post-truth is sought for within the problem. During the shooting process, I found the facilities for transformation within the mediums I was using to be the vehicle of conjuring sense. Editing transformed time-bound footage and dubbed dialogue infused yet another sense of time and place. To a certain extent, these transformations are beyond failure: the very ability to keep contradicting myself is a volitional advantage; my future is always in essential disagreement with what I am doing.

~~Solution to Post-Truth~~

There is an epistemology to art's capacity for getting *it* wrong—it being truth itself. The first century Roman author and naturalist, Pliny the Elder describes an alleged painting contest to have taken place in Ancient Greece between the most famous

painters of the day. Each is judged according to their painterly ability. While one painter's still-life of a fruit manages to trick a bird into thinking it's real life, the ultimate winner tricks the judges of the actual contest, and his rival as well, by presenting a painting of curtain, thus revealing to them their own expectations of what art is. In this case, getting it right constitutes deceit in the most ultimate form: revealing a truth of the cultural self. I would contend, however, that getting it wrong is not even accounted for: how would one go about competing for this criteria in the first place, and why did the ancient Greeks value human judgement over bird judgement?

CHAPTER FIVE: A PLURAL CONCLUSION

5.1 'le réel c'est les autres, le fiction c'est soi'⁴ (Godard, 1998, 14).

Facts or truths of themselves do not speak to individuals. Fiction is a mode of (ad)dress for being spoken to and an interface whereby truth can emerge. Individuals speak to individuals. Dressing-up participates in this 'fiction' by anticipating futurity—having agency over how *you* will be spoken to. The question of why I resort to *mythopoiesis*, is a research question that runs parallel to the question of ethical dress-up. If hetero-normativity is considered rational, or real, these are grounds for venturing into fantasy.

Plurality, fluidity, and accountability; these are the considerations for ethical dressing-up. It might be tempting to consider the discussion of mythology and masculine violence in the ancient age as anachronistic to the age of identity politics where the question of ontology is contested and divisively maintained. However, to do so runs the risk of undermining the subject and ontology of violence and oppression. There needs to be an awareness for what the consequences are of wearing clothes. The act of dressing-up, when sung or spoken about, there is the space in which ethics transform, and mutate.

5.2 The Boundaries of an Ethical Quandary

Availabilism is a material and ideological constraint that is self-imposed in order to reject notions of renewal, and reproduction. My material constraint was working with

4 'The real, that is the others; fiction, that is yourself' (my translation)

the clothes available to me, from multiple closets. The ideological constraint is questioning belief, and identitarian appropriation by means of deferring to experts, and not dominating others, and learning how not to through reaching out. The *availabilist* works to establish connections with the communities adjacent to their practice. In my case, the Bijlmer, in the periphery of Amsterdam is represented in my film footage. If another location is chosen, there exists the need to establish the outsider position of the film-maker, researcher, artist, et caetera, and preferably to identify the maker as the stakeholder within the project. The *availabilist* is not looking to reinvent fictions, or fashions, but rather looks to reject the premise of renewal altogether in exchange for what is available.

5.3 Future search

The scope of this thesis could not offer a nuanced look into the manifestations of identity politics, while the question of becoming is essential to it. In further *prequels*, I will challenge the notion of *availabilism* that came about through this research in order to question different subjectivities: intergenerational conflicts and how the passing of time estranges subcultures from each other's common causes. *Mesearch* is an interface for ethical questioning.

Music and musicality was one of the methods by which I malfunctioned *mesearch*. I argued that it interfaced research provoking an affective register for comprehension, but that production in itself reproduces misogyny, racist stereo-types, and violence.

I encountered the Spanish curator Chus Martinez' research on the possibility for art's role to change the art-viewer's experience of time. Anachronistic time is according to her fashioned by rhythms rather than duration. Rhythmic realism should,

according to Martinez, relinquish the need for human's recourse to cultural identity. Her thesis rhymes strongly with the emphasis I place on musicality and lyrics to circumvent linearity, and thereby revive queer subjectivity in cultural histories. A sequel, or should I say, prequel to this study could take musical knowledge as starting point for *mythopoiesis*.

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APPENDICES

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| Malfunction | https://www.youtube.com/watch?v=2yNpmxw5fYw&t=31s | st |
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