

BREAK
YOUR
VOICE

these tellings.

SAIR GOETZ
2 0 1 9

OPEN WINDOWS COOPERATIVE
bayview ♦ san francisco, california

1. BREAK
YOUR
VOICE

1. crack
2. surpass
your own
condition
3. become
an action

ST302 8142
8 1 0 5

YERLIAN EDARI • 2019 THE OPENING ROOM
www.openingroom.com

1. 100%
2. 100%
3. 100%
4. 100%

these tellings.

SAIR GOETZ
2019

OPEN WINDOWS COOPERATIVE
bayview ♦ san francisco, california

I. BREAK
YOUR
VOICE

collaboration by management with

SAIR GOETZ
2019

PICKWICK NEIGHBORHOOD PRESS • SPACE GALLERY
bayview, san francisco

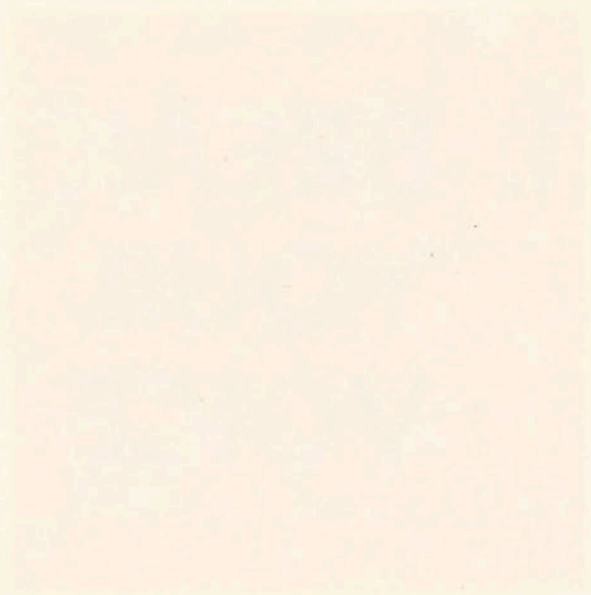
these arrangements of sensitivities,

SAIR GOETZ

2018

PICKWICK INDEPENDENT PRESS • SPACE GALLERY
portland, maine

1. BREAK
YOUR
VOICE



UNIVERSITY OF MICHIGAN

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2018

UNIVERSITY MICROFILMS
SERIALS ACQUISITION
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UNIVERSITY OF MICHIGAN
SERIALS ACQUISITION
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body was conceived,
as a dynamism.

opening of the body,

empty mouth.

language first arises in the painfully

*Let's take a
muscle. It
relaxes. It
stays.*

'from a mouth filled with the
breast to a mouth filled with words',
The voice is the auditory apparition of the breast, the sound that swells
to fill the void opened by the breast's absence. They sing to us because
they seem to be singing to themselves, and thus can be mistaken for the in-
effably beautiful song of our own voice.

body was conceived,
as a dynamism.

opening of the body,

1. unviolated
2. obscure
3. interior
4. formless
5. private

empty mouth.

language first arises in the painfully

breast to a mouth filled with words',

The voice is the auditory apparition of the breast, the sound that swells
to fill the void opened by the breast's absence.

They sing to us because
they seem to be singing to themselves, and thus can be mistaken for the in-
effably beautiful song of our own voice.

'from a mouth filled with the

body was conceived,
as a dynamism.

opening of the body,

1. world and
2. obscure
3. interior
4. formless
5. private

empty mouth.

language first arises in the painfully

'from a mouth filled with the
breast to a mouth filled with words',

The voice is the auditory apparition of the breast, the sound that swells
to fill the void opened by the breast's absence.

They sing to us because
they seem to be singing to themselves, and thus can be mistaken for the in-
effably beautiful song of our own voice.

*Grow up given a gender
you could never forget*

THE ONLY PERSON WHO REFUSED TO

When first lifted from the arms of my mom and put into the arms of my grandpa, a bow was placed on top of my head. The bow was made of foil-coated plastic that my cat likes to chew, the kind you buy in bulk with a peel-off backing. At each following holiday, I became a present in this manner, delighted to be so valued forgetting that my present-hood was a celebration of my own birth, my own life, not only a gift from a man and a woman to an elder.

1. defining
2. limiting
3. shaping

0. bodily form
1. smashing
2. stretching
3. compressing

THE ONLY PERSON WHO SHARED THEM WITH YOU

1. swallowing
2. ingestion
3. speaking & hearing

Share a birthday
with your Grandpa.

...the only person who refused to teach you somethin
...the sweetness of the pecans from the backyard
...the only person who shared them with you

THE ONLY PERSON
WHO REFUSED TO
TEACH YOU SOMETHIN

THE SWEETNESS OF
THE PECANS FROM
THE BACKYARD

THE ONLY PERSON
WHO SHARED THEM
WITH YOU

Share a birthday
with your Grandpa.

1. defining
2. limiting
3. shaping

0. bodily form
1. smashing
2. stretching
3. compression

1. swallowing
& vomiting
2. ingestion &
excretion
3. speaking &
hearing

THE ONLY PERSON
WHO REFUSED TO
TEACH YOU SOMETHING

THE SWEETNESS OF
THE PECANS FROM
THE BACKYARD

THE ONLY PERSON
WHO SHARED THEM
WITH YOU



1. 2. 3.
4. 5. 6.
7. 8. 9.

0. 1. 2.
3. 4. 5.
6. 7. 8.

1. 2. 3.
4. 5. 6.
7. 8. 9.



The child attempts to feed itself with its
[voice, but its voice simply crams starvation back down its throat.]

those which are rejected as not-me,

1. *Sweet Pea*
2. *Baby Girl*
3. *Fairy Princess*

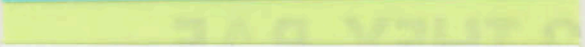
1. liquidity of
the saline
2. hissing & tiny
shudder of
the breath
3. electricity of
the tongue
and teeth
1. popping of
the lips

on your words you life I watch word upon you
dream that she has done no good at all of us

She knew before I did the shape of my true name
in her mouth.



MUCH MORE THAN A



I bear the words that pre-scripted me into silence
but with care.

They are still of warm holdings, of story tellings,
of magic seeings, of bedtime singings because
They came from her.

but then, a sweet pea bears no gendering

1. liquidity of
the water
2. hoarse & in
the throat of
3. clicking of
the tongue
and mouth
1. popping of
the lips

1 SWEET PEA
2 THEY-BAE
3 FAIRY PRINCX

but then, a sweet pea bears no gendering

introject and control frightening and traumatic experiences of sound,

1 SWEET PEA
2 THEY-BAE
3 FAIRY PRINCE

||| speaker:

the conqueror is always also a 'loud-

1. energy
2. ...
3. ...

1. ...
2. ...
3. ...

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1. ...
2. ...
3. ...

put a shirt on

introject and control frightening and traumatic experiences of sound,

- 1. series
- 2. subs
- 3. delayed fulness
- 4. calling
- 5. wraps requesting presence

1 SWEET FAIRY
 2 THEY DARE
 3 FAIRY PRINCE

the conqueror is always also a 'loud-

speaker:

- 1. singing
- 2. cheerily
- 3. conversation
- 4. music

- 1. the location of the self of the body in imaginary space
- 2. the co-presence of others & conflicts & the different sensor
- 3. apprehension and ambivalence of the different forms & conceptions of power

- 1. learning
- 2. exhaustion
- 3. instruction

- 1. walk
- 2. stand
- 3. sit

- 1. by
- 2. to
- 3. for
- 4. with
- 5. from
- 6. against
- 7. without
- 8. through
- 9. across
- 10. over
- 11. under
- 12. between
- 13. among
- 14. towards
- 15. away from
- 16. into
- 17. out of
- 18. up
- 19. down
- 20. along
- 21. across
- 22. through
- 23. over
- 24. under
- 25. between
- 26. among
- 27. towards
- 28. away from
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- 30. out of
- 31. up
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- 106. away from
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- 145. away from
- 146. into
- 147. out of
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- 482. towards
- 483. away from
- 484. into
- 485. out of
- 486. up
- 487. down
- 488. along
- 489. across
- 490. through
- 491. over
- 492. under
- 493. between
- 494. among
- 495. towards
- 496. away from
- 497. into
- 498. out of
- 499. up
- 500. down

put a shirt on

- 1. not open
- 2. not closed
- 3. not open
- 4. not closed

- 1. not open
- 2. not closed
- 3. not open
- 4. not closed

- 1. precise object
- 2. free object
- 3. nature
- 4. sensation

- 1. autonomous
- 2. disinterested
- 3. quasi-objectified

- 1. autonomous
- 2. disinterested
- 3. quasi-objectified

- 1. not open
- 2. not closed
- 3. not open
- 4. not closed

- 1. not open
- 2. not closed
- 3. not open
- 4. not closed

- 1. not open
- 2. not closed
- 3. not open
- 4. not closed

introject and control frightening and traumatic experiences of sound,

1. SWEET PENS
2. MEY-BAR
3. FAIRY PRINCE

- 1. series
- 2. sets
- 3. delayed return
- 4. ending
- 5. ways of recording presence

- 1. move from you to the world
- 2. move you into the world

- 1. clean to yourself
- 1. clean your self

- 1. morning
- 2. exhaustion
- 3. instruction

- 1. walk
- 2. hand
- 3. stretch
- 4. eyes

- 1. dye your hair
- 2. get a man
- 3. talk to a group
- 4. alien
- 5. pump her
- 6. use your ego trip

put a shirt on

- 1. precious object
- 2. fascinating object
- 3. texture
- 4. sensation

- 1. autonomous
- 2. discredited
- 3. quasi-objectified

- 1. compliant
- 2. obedient
- 3. instrumental
- 4. instrumental
- 5. capture

- 1. huge
- 2. boiling
- 3. hotness

- 1. blockage
- 2. forceful
- 3. paralysis

- 1. perspective
- 2. orientation
- 3. unperfected
- 4. his side

the conqueror is always also a 'loud-

speaker:

- 1. singing
- 2. shouting
- 3. conversation
- 4. music

- 1. Romantic aesthetics
- 2. subversive experimentation
- 3. avant-garde experimentation
- 4. contemporary technological ambition

- 1. the location of the self of the body in imaginary space
- 2. the comparison between the different centers
- 3. approach to and ambivalence of the different centers of perception of power

1. ...
2. ...
3. ...

subject and control frightening and traumatic experiences of sound.

1. ...
2. ...
3. ...

1. ...
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1. ...
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1. ...
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1. ...
2. ...

the conqueror is always also a 'lost'

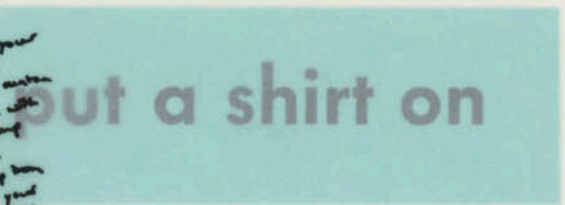
1. ...
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2. ...
3. ...
4. ...

1. walk
2. bend
3. stretch
4. turn

1. ...
2. ...
3. ...
4. ...



1. ...
2. ...
3. ...

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3. ...

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How 1
how 2
Arabic 2
print 1

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1. ...
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3. ...
4. ...

put a shirt on

H₂ said it to me, before chest and breast meant the same thing in reference to my body. I was running after my brother, who was already outside - shirtless. When I asked why --- for me --- a shirt was required to go into public, he was silent, stuck.

SEPARATE MEMORIES
OF BEING TREATED
LIKE A GIRL FROM
MEMORIES OF BEING
TREATED LIKE A
YOUTH

build, and he taught me things he may not have meant to.

THE ONLY QUESTION
HE COULDN'T ANSWER



**SHIRTLESS
TOPLESS**

**CHEST
BREAST**

Dad taught me without reservation. He taught me what he wanted to teach my brother, he taught me about anything I wanted to know, he taught me how to build anything I wanted to build, and he taught me things he may not have meant to.

**THE ONLY QUESTION
HE COULDN'T ANSWER**

THE ONLY QUESTION
HE COULDN'T ANSWER

THE GAIT YOU
NEED TO
PASS

THE GAIT
WHICH WILL
PERMIT
SAFE
PASSAGE

THE ONLY QUESTION
HE COULDN'T ANSWER

THE ONLY QUESTION
HE COULDN'T ANSWER

the voice is subordinated to the need for visible display;

a unity from the outside;

required to take up positions and gestures

perhaps the
"unpleasant"
"gesture".

**THE GAIT YOU
MAINTAIN
TO PASS**

**THE GAIT
WHICH WILL
PERMIT
SAFE
PASSAGE**

THE GAIT YOU
MAINTAIN
TO PASS

THE GAIT
WHICH WILL
PERMIT
SAFE
PASSAGE

1. physical
2. mental
3. emotional
4. spiritual

1. physical
2. mental
3. emotional
4. spiritual

1. posture
2. gait
3. stride
4. step

1. physical
2. mental
3. emotional
4. spiritual

1. person
2. body
3. world

1. stiff
2. tense
3. tight
4. corded with
'armour'

1. body
2. measure
3. susceptibility

1. sound
2. rhythm
3. other songs

I'M WALKIN' HERE

1. body
2. voice
3. world

1. volume
2. depth
3. shape

1. shape
2. space
3. distance

1. shape
2. dimension
3. pattern

1. physical
2. shape
3. location
4. movement

TO PAR
MANTHAN
THE GUN

1. back
2. hand
3. foot

1. form
2. movement
3. energy

1. fire
2. sword
3. hand
4. below
5. above

1. hand
2. foot
3. back

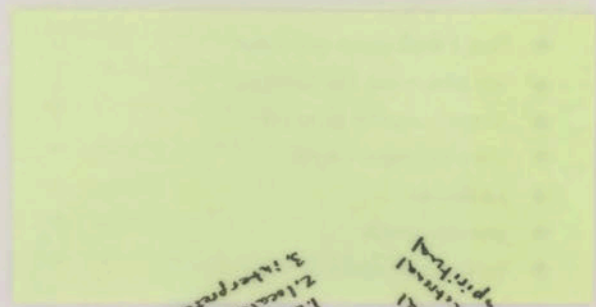
1. hand
2. foot
3. back

1. hand
2. foot
3. back

1. hand
2. foot
3. back

1. hand
2. foot
3. back

1. hand
2. foot
3. back



1. physical
2. mental
3. emotional
4. spiritual

1. physical
2. mental
3. emotional
4. spiritual

1. voices
2. physical
3. postures
4. facial
5. infectious

1. doll
2. glove puppet
3. rock dropped
over the hand

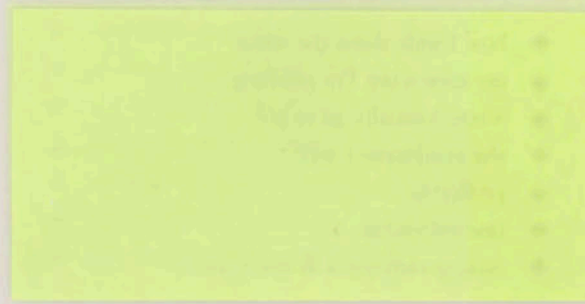
1. finger
2. holder
3. move
4. disassociated
5. up
6. down

I'M WALKIN' HERE

1. ...
 2. ...
 3. ...
 4. ...
 5. ...
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 8. ...
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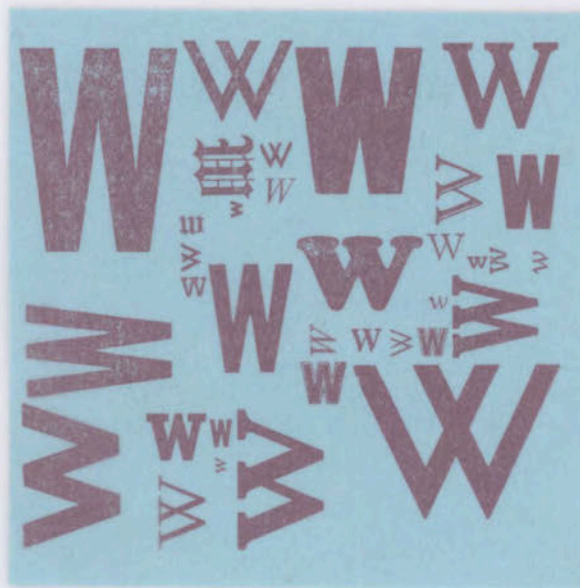


1. ...
 2. ...
 3. ...
 4. ...

- ◆ how I walk down the street
- ◆ my tone when I'm teaching
- ◆ where I usually go to poo
- ◆ the equipment I buy
- ◆ profitable
- ◆ uncomfortable
- ◆ talking tech-specs in interviews



- ◆ how I dance at home
- ◆ my tone when I'm caring
- ◆ where I usually go to pee
- ◆ the equipment I've got
- ◆ passing
- ◆ uncomfortable
- ◆ playing dumb when pulled over



1. warmly
2. zestfully
3. enthusiastically
4. cozily

1. vilified
2. persecuted
3. vilified

1. Habsburg
2. Habsburg
3. Habsburg
4. Habsburg

1. sea
2. Habsburg
3. Habsburg
4. Habsburg

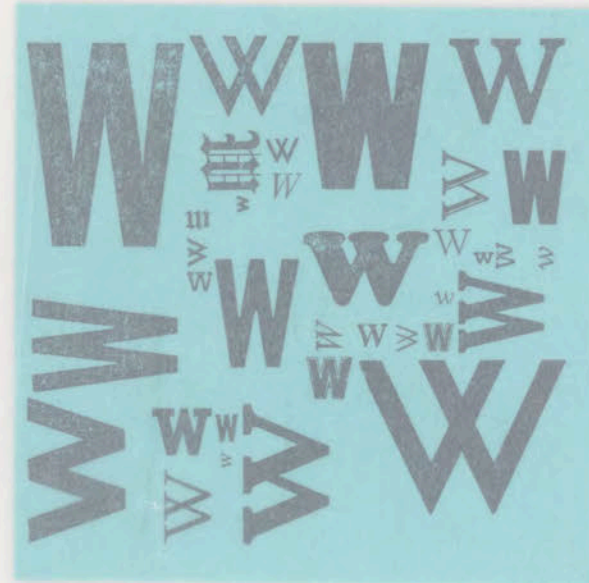
1. Habsburg
2. Habsburg
3. Habsburg
4. Habsburg
5. Habsburg
6. Habsburg
7. Habsburg
8. Habsburg
9. Habsburg

1. walking
2. supporting
3. walking
4. walking

- ◆ how I walk down the street
- ◆ my tone when I'm teaching
- ◆ where I usually go to poo
- ◆ the equipment I buy
- ◆ profitable
- ◆ uncomfortable
- ◆ talking tech-specs in interviews



- ◆ how I dance at home
- ◆ my tone when I'm caring
- ◆ where I usually go to pee
- ◆ the equipment I've got
- ◆ passing
- ◆ uncomfortable
- ◆ playing dumb when pulled over



1. warmly
2. effectively
3. gently
4. calmly

1. utilized
2. advanced
3. modern
4. efficient

1. thoughtful
2. professional
3. reliable
4. knowledgeable

1. sea
2. beach
3. sun
4. sand

1. peaceful
2. relaxing
3. enjoyable
4. comfortable
5. convenient
6. affordable
7. safe
8. clean
9. well-maintained
10. scenic

1. smiling
2. supportive
3. patient
4. understanding

- ◆ how I walk down the street
- ◆ my tone when I'm teaching
- ◆ where I usually go to poo
- ◆ the equipment I buy
- ◆ profitable
- ◆ uncomfortable
- ◆ talking tech-specs in interviews

1. theologian
 2. relativist
 3. philosopher
 4. physicist
 5. psycho-
 6. psychologist
 7. psychiatrist
 8. epistemologist
 9.

1. suggestion
 2. suggestion
 3. suggestion
 4. blink

1. possibility
 2. possibility
 3. abandon

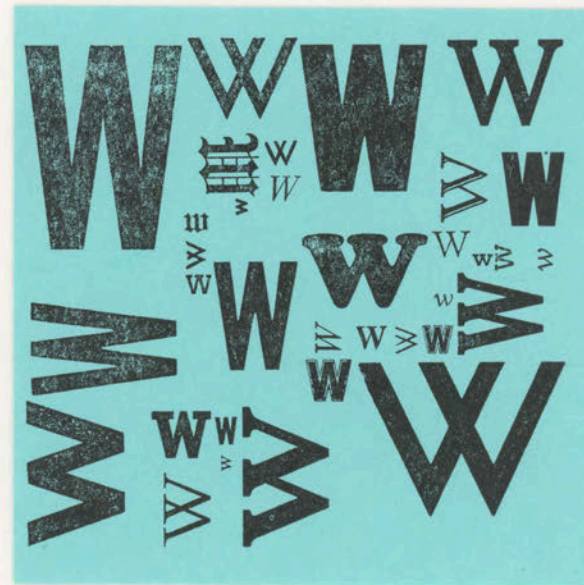
6. nihilist
 7. nihilist
 8. nihilist

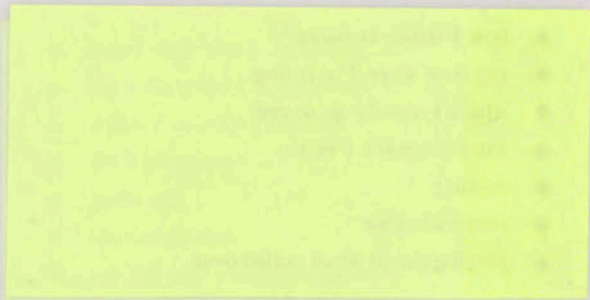
1. nihilist
 2. nihilist
 3. capacity



1. nihilist
 2. nihilist
 3. nihilist
 4. nihilist

- ◆ how I dance at home
- ◆ my tone when I'm caring
- ◆ where I usually go to pee
- ◆ the equipment I've got
- ◆ passing
- ◆ uncomfortable
- ◆ playing dumb when pulled over





1. Hologram
2. reflection of
photocopy
3. reflection of
photocopy
4. reflection of
photocopy
5. reflection of
photocopy
6. reflection of
photocopy
7. reflection of
photocopy
8. reflection of
photocopy
9. reflection of
photocopy
10. reflection of
photocopy

1. reflection of
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1. reflection of
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photocopy



1. reflection of
photocopy
2. reflection of
photocopy
3. reflection of
photocopy
4. reflection of
photocopy



powers of that voice.

. limit the ||

**A PUBLIC MAN
A PUBLIC WOMAN** SOLNIT

they have
the see

the life.
affective crisis,

person
man

||

A PUBLIC ENBY

TRY TO BE SEEN AS A
WORD MOST PEOPLE
HAVE NEVER HEARD.

1. BE HEARD AS A HER.
2. TALLY THE COST.

4 now, an unknown, accumulating debt

1. Analyzed
2. analyzed
3. analyzed
4. analyzed
5. analyzed
6. analyzed

enby n. a shortening of the word "non-binary."
Enby is derived from the transcription of the vocal sonification of the abbreviation "NB." "NB" fell out of use to signify "non-binary" upon recognition of the precedence of "NB" as an abbreviation for "non-black."



1. REMAIN UNSEEN

2. BECOME BETTER

NOBODY, OUTLOUD:

be heard, it best be

your
voice of
whiteness

“Honey Bun, if you

want your girl voice to

white woman:

- 1 excuse to harm people of color
- 2 constructs to deconstruct & pay for
- 3 of my own ancestries erased & paid
- 4 now, an unknown, accumulating debt

- 1. Mythical
- 2. magical
- 3. medical
- 4. scientific
- 5. literary-critical
- 6. ethereal

- 1. curious
- 2. ancient
- 3. long
- 4. time

- 1. something going on
- 2. something active
- 3. an exercise of power which exists only as long as something or someone is actually producing it

- 1. continuous
- 0. immediate
- 1. repeated
- 2. impermanent
- 3. passing

- 1. suspected
- 2. subjected
- 3. monitored
- 4. authorized
- 5. imposed

1. REMAIN UNSEEN
2. BECOME BETTER

lasipolau.1
lasipam .5
lasikam 2
silitmoiss.4
-uouidi.2
kasthis
lasidha .8

1. REMAIN UNSEEN
2. BECOME BETTER

NOBODY, OUTLOUD:
want your girl voice to
be heard, it best be
your
voice of
whiteness
"Howdy Run if you

be heard, it best be

want your girl voice to

your
voice of
whiteness

"Howdy Run if you

How many directions do you look both ways when crossing that intersection?



Handwritten notes on a pink and white sticky note.

Handwritten notes in a list format:

- 1. ...
- 2. ...
- 3. ...
- 4. ...
- 5. ...
- 6. ...

1. REMAIN UNSEEN
2. BECOME BETTER

NOBODY, OUTLOUD:
"HO"

NOBODY, OUTLOUD:
"NON-BINARY"
IN MY SOUTHERN
ACCENT

Faint handwritten notes at the top of the right page.

Large orange sticky note with handwritten text, partially obscured by other notes.

E
PE.

TRY TO UNTANGLE
A MESS OF ROPES
WHEN THERE ARE
NO LOOSE ENDS.

ACKNOWLEDGE THE
TENSION IN THE ROPE.

which the voice seems to precipitate itself as an object, characteristic ways in

THE PITCH OF YOUR VOICE
WHEN NO ONE THINKS
YOU ARE TALKIN OUT
YOUR ASS

of the sense modalities
than ^{human} ~~men~~
this they

this

'[s]ound is the least controllable

it will always partly supply it as well. an unassigned voice must always imply a body

ACKNOWLEDGE
THE TENSION
IN YOUR CHEST

thing expressed which they had wanted not to express but which nevertheless had been conveyed by speech qualities' (p. 85). some-

1. START T
2. STOP APOLOGIZING

SO WHAT IF
I AM ALREADY

DEAR,
WHY WOULD YOU
RISK MY LOVE
FOR THIS?

[ASKS:]

WHY WOULD YOU
CHANGE A BODY
I ALREADY LOVE?

1. START T
2. STOP APOLOGIZING

[HEARS:]

WHY WOULD YOU
RISK MY LOVE
FOR THIS?

**SO WHAT IF
I AM ALREADY**

[ASKS:]

WHY WOULD YOU
CHANGE A BODY
I ALREADY LOVE?

1.

2.

[HEARS:]

WHY WOULD YOU
RISK MY LOVE
FOR THIS?

1 MAGICAL
2 MIRACULOUS
3 MONSTROUS

The characteristic chest voice
imaginary 'maleness'

an 

container.

the voice which seems to colour and model its (1)

so what if I am already

*to give the world the same
kind of tender self-reliance as is possessed by all creatures that have a voice,
on the capacity of water to shape a being in the air*

A WHOLE LEMON

The characteristic chest voice
imaginary 'maleness'

an 

ytiamla em I ll 2ar/w os

container.

the voice which seems to colour and model its 11)

to give the world the same
kind of interior self-relation as is possessed by all entities that have a voice,
on the capacity of voice to shape a being in the air.

A WHOLE LEMON

The characteristic chest voice
imaginary 'maleness'

an M

to give the world the same

A WHOLE TERROR

model its (1)

container.

to give the world the same
kind of interior self-relation as is possessed by all entities that have a voice,
on the capacity of voice to shape a being in the air.

UNDER ONE ROOF

The characteristic chest voice
imaginary 'maleness'

UNDER ONE ROOF

A BODY NOT
CONTAINED
BY ANY BODY

to give the world the same
kind of interior self-relation as is possessed by all entities that have a voice,
on the capacity of voice to shape a being in the air.

OF YOUR MOUTH

The characteristic class voice

(imaginary 'voice')

BE YOUR MOUTH

A BODY NOT
CONTAINED
BY MY SKIN

to give the world the same
kind of interior self-relation as is possessed by all entities that have a voice,
on the capacity of voice to shape a being in the air.

A BODY NOT
CONTAINED
BY MY SKIN

BY MY SKIN
CONTAINED
A BODY NOT

fantasy of a body in its relations to itself

of interior and exterior,

the voice secretes a

marking out the relations

DO YOUR FACE WITH MAGIC MARKER

CHRISTINE
& QUEENS

quasi-spatial objects.

COUNT YOUR GLITTERS LIKE BEARD HAIRS

phonetic gesture

an event.

A voice is

a way of bringing the speaker's world into being.

not being looked at,

which can be relied on to hold its form even when it is

This voice is onanistic; it must attend to itself with care,
touching itself tenderly and exquisitely at every point.

- 1. what it says
- 2. what it hears
- 3. what it imagines it hears itself saying

→ repeated experience of passage and impermanence.

ance itself.

the uttering of utter-

pleasure of repeatability itself.

quasi-tactile self-caress.

- not a ribbon
- transmission
- gesture
- transmission
- not a

- 1. magic
- 2. superstition
- 3. popular entertainment

fantasy of a body in its relations to itself
of interior and exterior,

the voice secretes a
marking out the relations

**DO YOUR FACE WITH
MAGIC MARKER** CHRISTINE
& QUEENS

quasi-spatial objects.

**COUNT YOUR GLITTERS
LIKE BEARD HAIRS**

phonetic gesture

an event.

a way of bringing the speaker's world into being.

A voice is

- 1. modification
- 2. enhancement
- 3. storage
- 4. administration

not being looked at, which can be relied on to hold its form even when it is

This voice is onanistic; it must attend to itself with care,
touching itself tenderly and exquisitely at every point.

- 1. what it says
- 2. what it hears
- 3. what it imagines
- it hears
- itself
- repeating

→ repeated experience of passage and impermanence.

ance itself.

the uttering of utter-

|| pleasure of repeatability itself.

|||

quasi-tactile self-caress.

- 1. magic
- 2. superstition
- 3. popular entertainment

fantasy of a body in its relations to itself

of interior and

of interior and
of exterior
of interior and
of exterior
of interior and
of exterior

the voice secretes a
marking out the relations

DO YOUR FACE WITH
MAGIC MARKER CHRISTINE
& QUEENS

quasi-spatial objects

COUNT YOUR GLITTERS
LIKE BEARD HAIRS

phonetic gesture

a way of bringing the speaker's world into being

sign
notion
relation
marking out

A voice is

1. modification
2. enhancement
3. storage
4. administration

not being looked at,

which can be relied on to hold its form even when it is

This voice is onanistic; it must attend to itself with care,
touching itself tenderly and exquisitely at every point.

→ repeated experience of passage and impermanence.

ance itself.

the uttering of utter-

|| pleasure of repeatability itself.

||| quasi-tactile self-caress.

KAZOO
STRAP-ON

FEELING SO SEEN
IS EROTIC

1. divine
 2. annunciation
 3. vices & their
secondary
possessed by
spirits
 4. ~~erotic~~ ~~erotic~~
of the ~~erotic~~
 5. ~~erotic~~
the ~~erotic~~
- existential goddxx

**KAZOO
STRAPON**

1. 1996
2. 1997
3. 1998
4. 1999
5. 2000
6. 2001
7. 2002
8. 2003
9. 2004
10. 2005
11. 2006
12. 2007
13. 2008
14. 2009
15. 2010
16. 2011
17. 2012
18. 2013
19. 2014
20. 2015
21. 2016
22. 2017
23. 2018
24. 2019
25. 2020
26. 2021
27. 2022
28. 2023
29. 2024
30. 2025

**FEELING SO SEEN
IS EROTIC**
- existential goddexx

voice manipulates itself into an object.
~~from the child it~~

Like the infant's cry, the singing ♪

- 1. blind
- 2. deaf
- 3. break in
- 4. break in
- 5. break in
- 6. break in

J. TOP, HAYNES

AS A RATION
IS A KNOWN EDGED
THE VOICE, THOUGH

- 1. inspired
- 2. aesthetic
- 3. possessed

repeat, usually the 'place'

voice manipulates itself into an object.

~~from the child it~~

the infant's cry, the singing

- 1. build
- 2. fade
- 3. break in
- 4. break off
- 5. blend
- 6. alternate

onself

TOO

THE VOICE, THOUGH,
IS ACKNOWLEDGED
AS A RANGE.

ACCENTED

of speech

topoi, literally the 'places'

TOO, HAVE THEM

THE VOICE, THOUGH,
IS ACKNOWLEDGED
AS A RANGE.

voice manipula
from the c

he singing #

1. build
2. fade
3. break in
4. break off
5. blend
6. a. breathe

oneself.

back into

1. mystery
to be
explained
2. intensity
to be
contained

of speech

topoi, literally the 'places'

I, TOO, HAVE TIDES

I, T O O,
EXPAND
TO FILL THE SP
ACE ALOTTED

1. build
2. fade
3. break in
4. break off

I, TOO, HAVE TIDES

oneself.

must quickly be retrieved and drawn back into



1. holds
2. secures
3. encloses
4. supports

of speech

topoi, literally the 'places'

1. recognition
2. pleasure
3. love

I, T O O,
EXPAND
TO FILL THE SP
ACE ALOTTED

I, TOO, HAVE TIDES

oneself.

must quickly be retrieved and drawn back into

of speech

topoi, literally the 'places'

1. dynamic
2. intermittent
3. complex
4. indeterminate

sample 1
tablets .3
No. 100 .2
Hercules .1

unlocated or

man

of the articulated body,

The voice is the agent

transcendence or disruption of seen
matter not of translating the body back into voice, but rather of giving voice to
the body.

MM

voice of rage
denial of the bodying and embodied nature

evidence of sight.

represented the power of sound to countermand the

1. microphone
2. megaphone
3. loud speaker

necessary formation of protective or filtering skins or imaginary
membranes of various kinds.

PACK WITH
A LEMON

experience of a sourceless sound uncomfortable, and the experience of a sourceless voice intolerable.

shla lug'na. 1
-taranay. 3
among omal. 5

unlocated or

the
man

of the articulated body,

The voice is the agent

1. manipulable
2. permanent
3. homogeneous

transcendence or disruption of seen
matter not of translating the body back into voice, but rather of giving voice to
the body.

AM

voice of rage
denial of the bodying and embodied nature

|| evidence of sight.

represented the power of sound to countermand the

1. microphone
2. megaphone
3. loudspeaker

necessary formation of protective or filtering skins or imaginary
membranes of various kinds.

PACK WITH
A LEMON

|| experience of a sourceless sound uncomfortable, and the experience of a source-
less voice intolerable.

articulated or

1. analysis . 1
2. steady state . 2
3. long distance . 2

of the articulated body.

The voice is the agent

1. manipulable
2. permanent
3. homogeneous

v transcendence or disruption of seen a |
matter not of translating the body back into voice, but rather of giving voice to
the body.

AM

voice of rage
denial of the bodying and embodied nature .

|| evidence of sight. represented the power of sound to countermand the ||

necessary formation of protective or filtering skins or imaginary
membranes of various kinds.

**PACK WITH
A LEMON**

|| experience of a sourceless sound uncomfortable, and the experience of a source-
less voice intolerable.

**THE SOUND OF
OUR GENDERS
IN YR LARYNX**

1. relations
2. interimplications
3. exchanges

THE SOUND OF
OUR ^{Gendered} ~~GL~~NDERS
IN YR LARYNX

Amplification,
a matter of reach, and therefore of limit;
transcendence of natural limits always discloses further limits.

|| we eavesdrop on our own speech,

| seeking to take it into our own bodies

more-than-presence.

of authority of the voice over

|| the spectacle itself is changed.
alive thickens and freezes,

|| hearers,

transcendence of natural limits
discloses further limits

The voice craves effort to surpass its own condition, to become an action, achieving immediate effectivity in the world.

craves effort to surpass its own condition, to become an action, achieving immediate effectivity in the world.

Amplification,

a matter of reach, and therefore of limit;

transcendence of natural limits always discloses further limits.

1. creaking
of joints
2. crackling
of leather
3. bumping
of purified
blood

we eavesdrop on our own speech,

seeking to take it into our own bodies

1. the creaking
of doors
2. the whirring
of wings
3. the patterning
of rain

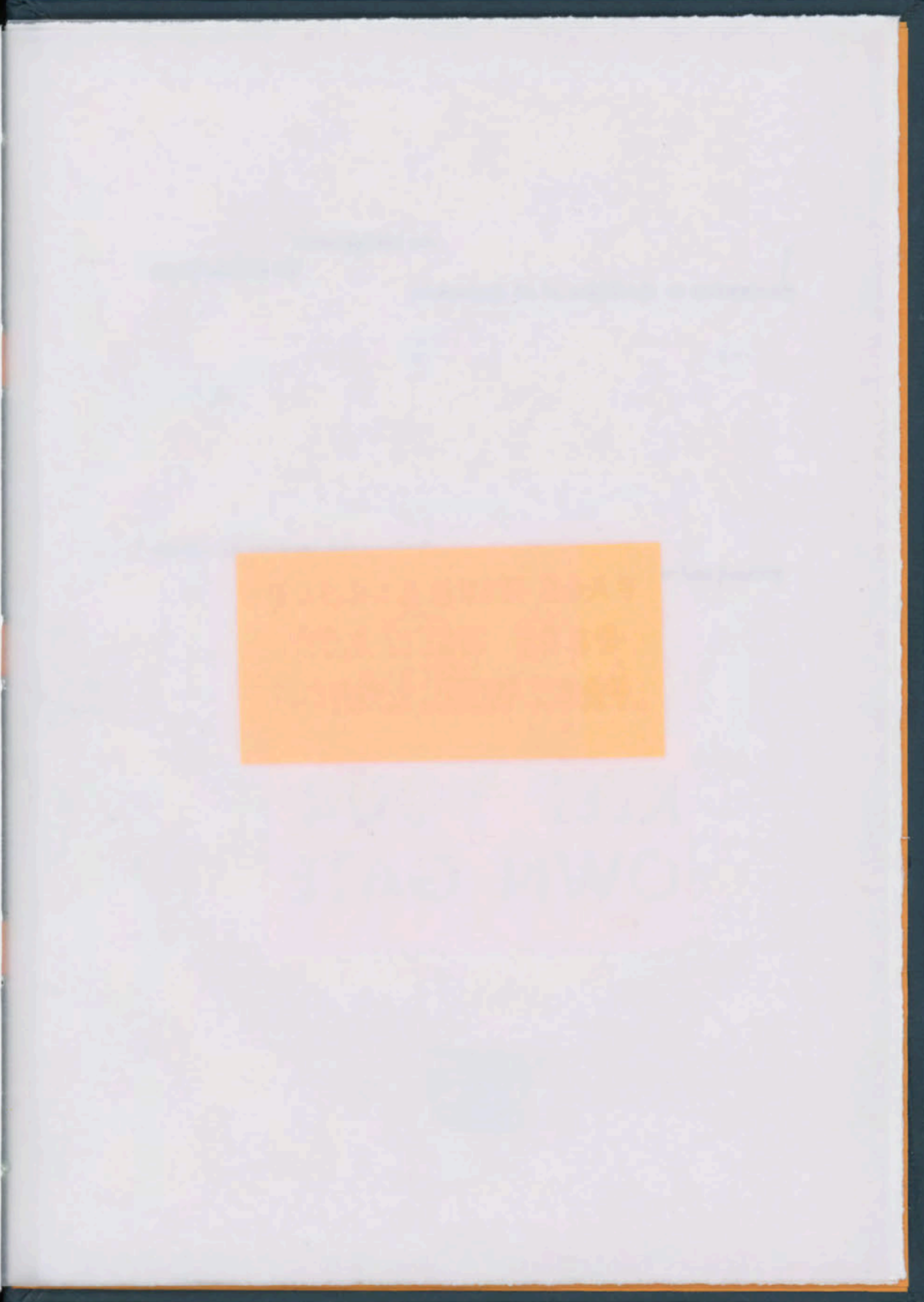
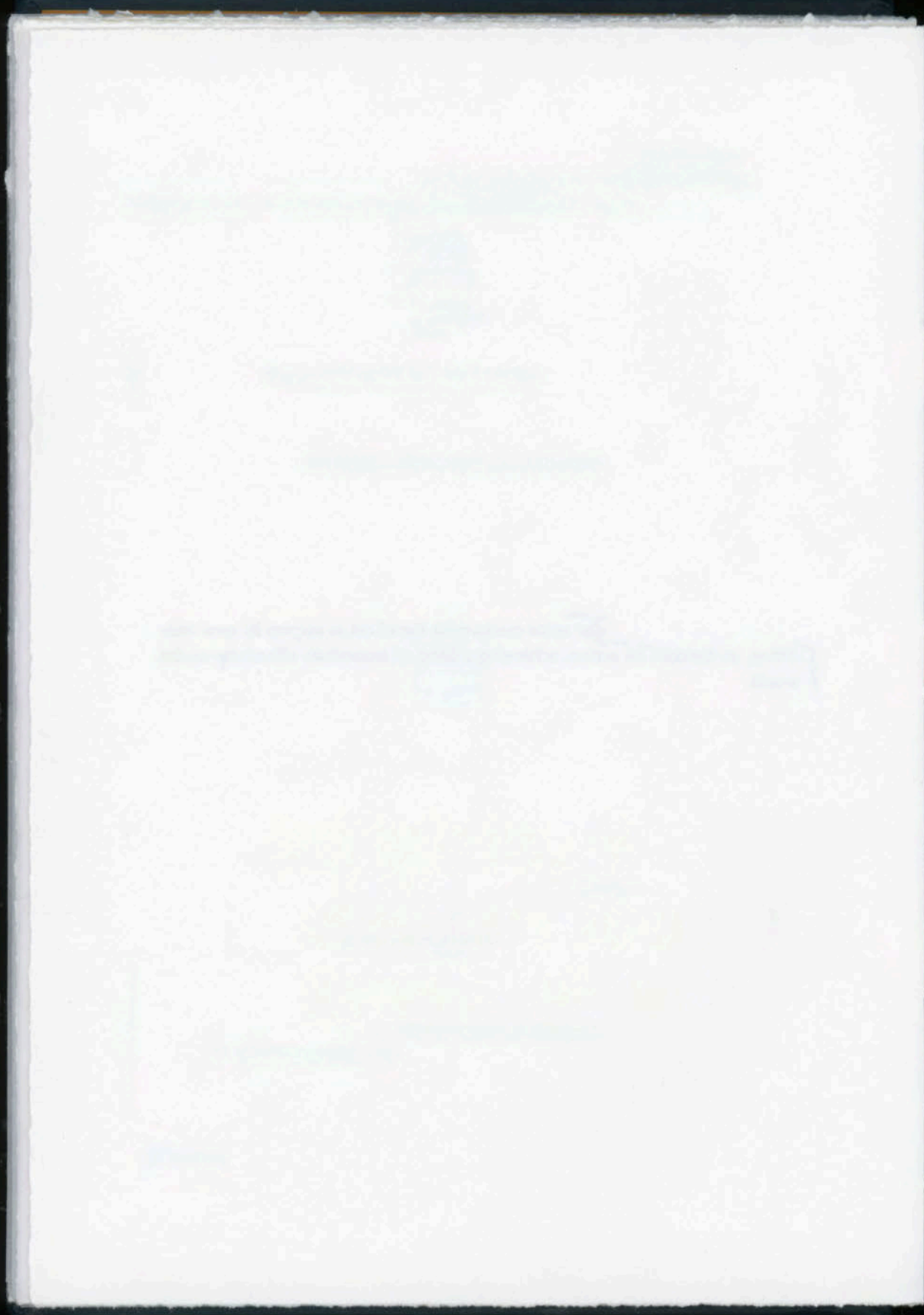
more-than-presence.

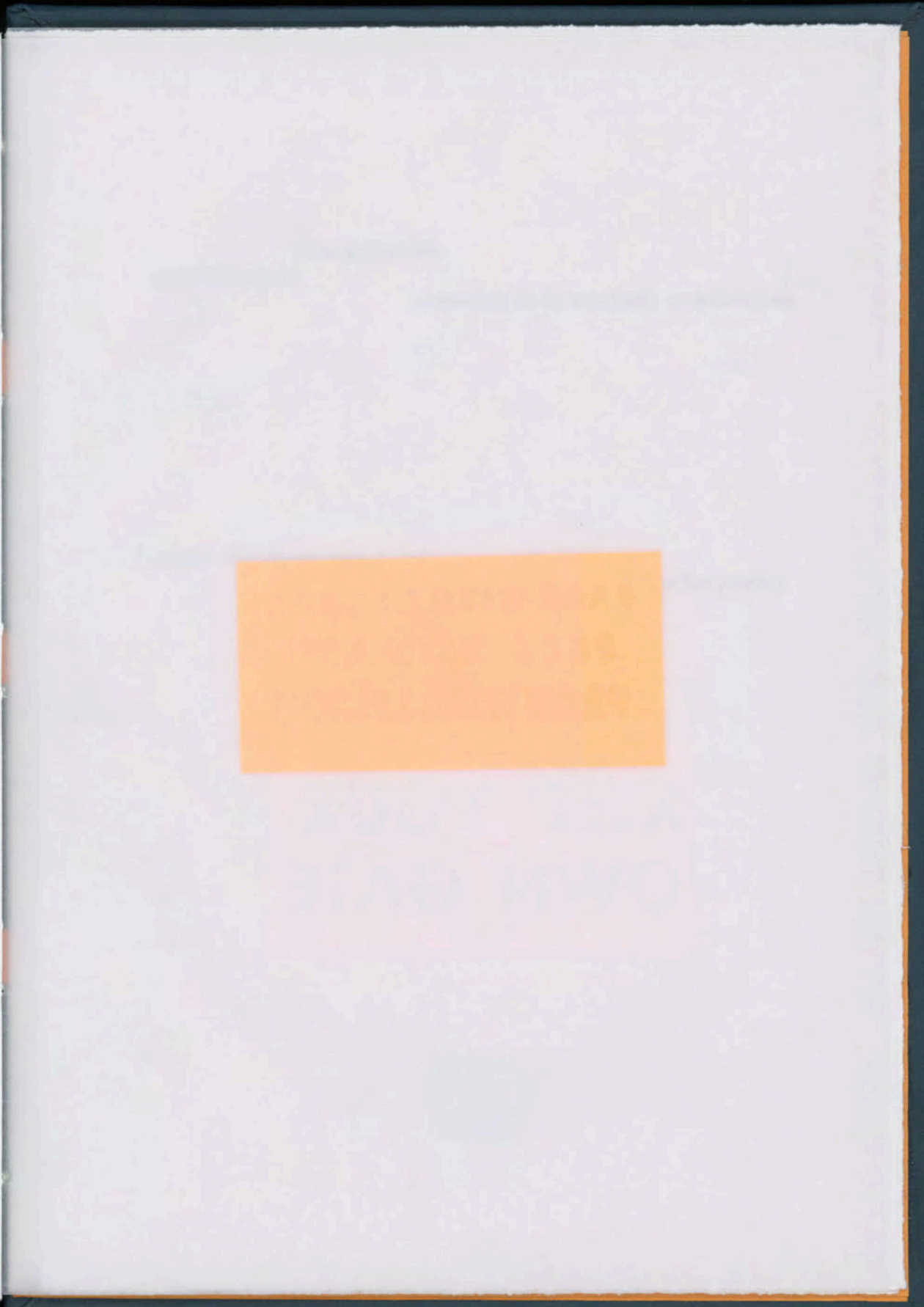
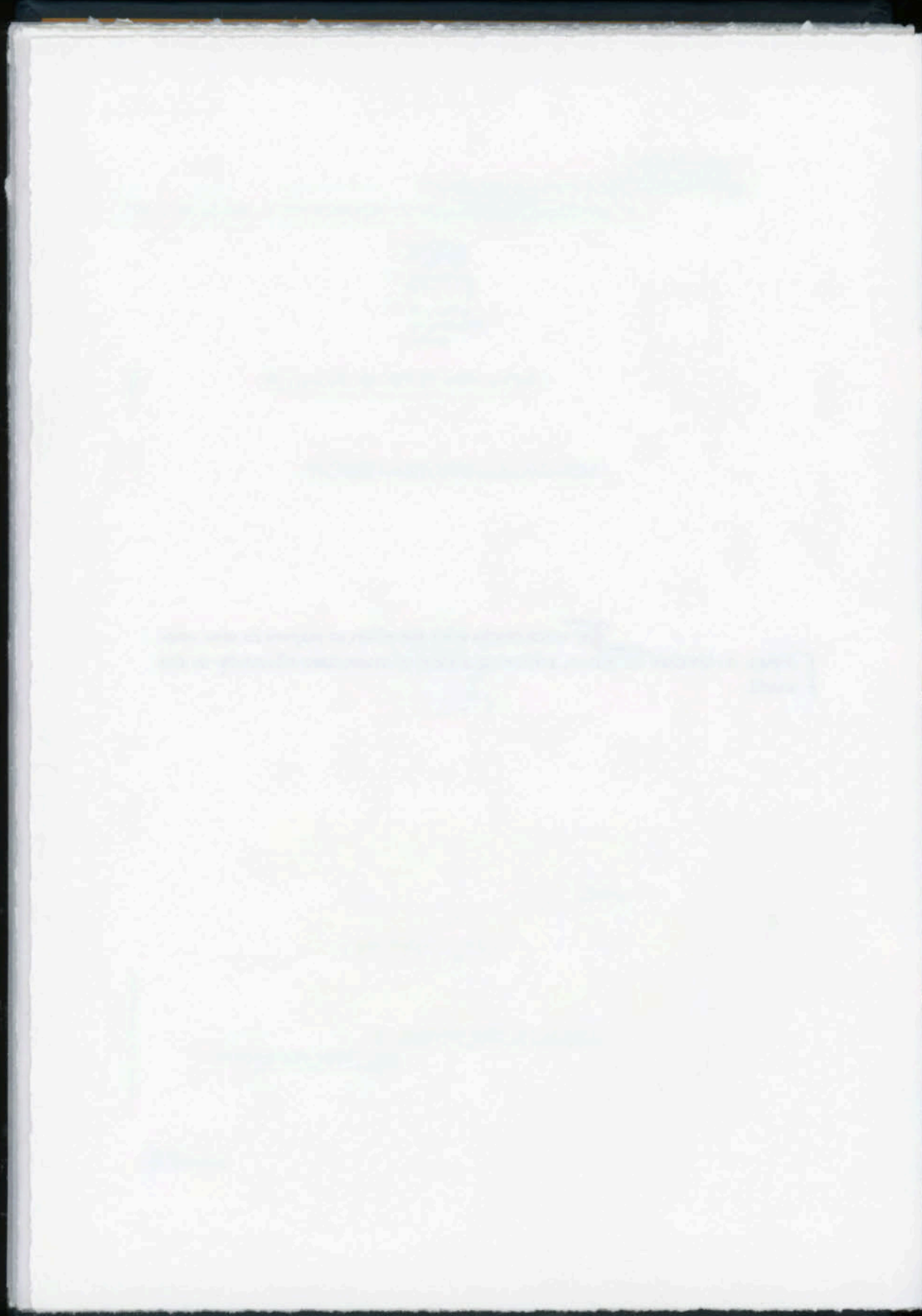
authority of
the voice

the spectacle itself is changed.
alive thickens and freezes,

hearers,

The voice cracks with the effort to surpass its own condition, to become an action, achieving a kind of immediate effectivity in the world.





PACK WITH A LEMON
PACK WITH LMN
PACK WITH LMNOP

1. mystery
to be
explained
2. intensity
to be
contained

PACK WITH A LEMON
PACK WITH LMN
PACK WITH LMNOP

*quodque .1
ad et
boni aliquid
plena .5
ad et
boni aliquid*

*quodque .1
ad et
boni aliquid
plena .5
ad et
boni aliquid*



suspension or dissolution of all distinctions. the healing voice
the demand for the

textures, and warmth of another body. Such a voice promises the odours,)

**KEEP YOUR
OWN GATE**

at our ear

1. *the voice*
2. *the odour*
3. *the touch*
4. *the taste*

the healing voice
the demand for the
suspension or dissolution of all distinctions.

Such a voice promises the odours,)
textures, and warmth of another body.

**KEEP YOUR
OWN GATE**

1. surround
2. support
3. confer
physical
definition

at our ear

1. express
2. enact
3. heal
4. relieve

suspension or dissolution of all distinctions. the healing voice the demand for the

textures, and warmth of another body. Such a voice promises the odours,)

KEEP YOUR
OWN GATE

1. suspension
2. suspension
3. suspension
physician
definition

at our ear



**KEEP YOUR
OWN GAIT**