Clareese Hill & Elly Clarke

RE:SEARCHING TOGETHER (IN TWO ACTS)

Abstract

Here are the visual scriptal remains of — and for — two performances presented by artist-researchers Clareese Hill and Elly Clarke at Transmediale Festival *On Refusal* and at ERG in Brussels in January and March 2022 respectively:

- Mixtape / Shuffle Play (USA/UK 27.1.22)
- Meditational Drag/gy Sales Pitch (BEL 24 & 26.3.22)

> Featuring:
> ● research fragments: dis:mantled & re:assembled
> ● wormholes: conjured & cared-for
> ● extracts: from past & not yet realised performances
> ● quotes: from artists & scholars we imagine ourselves to be in dialogue with
> ● requests: to unmute, to turn on video
> ● co-host(ess)ing
> ● a spanning: of time, of the western geographical terrains we reside in
> ● like-minded, differently em:bodied resistance: to the drag/gy performance of academic positioning, placing, posing and posturing for the sake of legibility.

> The two Acts may be read consecutively or separately, or else watched as they were performed, by following the QR codes embedded within this text.

ACT 1 - Mixtape / Shuffle Play

To watch this in video format please scan the following QR code:

Screenshot 1 — Browser tabs and address bar:

Why is Euro... | a very speci... | open call | Recent - Go... | Under the R... | MIXTAPE / S | underthera... | HOME : Elly Clar... | Ser Gina (@... | @serg1na | ... | #Sergina - A... | Clareese Hil... | Clareese | X | +

https://www.instagram.com/p/CGno3pnlZfY/   Facebook ||| ☆

Instagram

🔍 Search

clareesehill • Following

clareesehill We are over here thinking about the appropriate makeover to signify transcends out of the body ✨ We are magic and must look like it 💫

56 w

michelle_murphy Yes
56 w Reply

michelle_murphy When can I talk to you
56 w Reply

— View replies (2)

michelle_murphy Virtual studio

♥ Liked by **sintheticboi** and 65 others
OCTOBER 21, 2020

Add a comment...   Post

More posts from **clareesehill**

Screenshot 2 — Browser tabs and address bar:

Why is Euro... | a very speci... | open call | Recent - Go... | Under the R... | MIXTAPE / S | underthera... | HOME : Elly Clar... | Ser Gina (@... | @serg1na | ... | #Sergina - A | Ser Gina | X | Clareese Hil... | +

https://www.instagram.com/p/CT-CEAcoX29/   Facebook ||| ☆

serg1na
Seafront Felixstowe

serg1na Traces of a performance- real stick on the wall prints by @digitalb0dy in a gallery with no wifi - yet. The performance was one I did on #internationalwomensday2019 in a medi evil nunnery @dominicainsccr, where @primos.onassis and @sintheticboi were my super sexy handsome boys in t shirts that said 100% feminin (in French) - which was how the whole night was billed. These images are grabbed from a long forgotten recording of a rehearsal i did just before.

Delighting in the here & thens in the grand company of other proxy bodies @instantgalina @clareesehill @dominique_savitri @bryony.graham - in @hamilt0nmas

They are Gilceeprints that are limited in their number to just 9 plus 2 aps. They also for sale which means they could be ador(n)ing your walls too if you want - dm if you're interested.

#proxybodies #gilceeprints #artforsale #getitwhenyouwantit #performancetraces #vjing #limitededitionprints

See more info in @digitalb0dy bio

9 w

billingham_alex I'm absolutely loving these. So 🔥🔥🔥🔥 🔥. There utterly fabulous xx
9 w 2 likes Reply

♥ Liked by **sintheticboi** and 49 others
SEPTEMBER 18

Add a comment...   Post

Clareese: Under the Radar [E: MIXTAPE (2021) / C:SHUFFLE PLAY (2018-22)]

E: This is a   collaborative trans-atlantic meandering around our respective research fields, interjected with archival traces of our performances.
C: Alongside us are The GUIDE, and #Sergina. E: The GUIDE is a survival praxis of how the Black identity performs in anticipation of being trapped in the gaze of being processed as other; a pedagogical deployment of research and critical theory from Black studies, Post-Colonial studies, and Black Feminist studies. C: #Sergina is a multi-bodied multi-locational drag queen who sings songs about love lust and loneliness in the digital age, alone and with others, performing on stages and readymade platforms of Google Hangout, Skype, Zoom, Instagram and so on. E: What follows is a trans -racial -temporal -geographical edit of our side by side evaluation of where we are - or not.

C: We are calling this our Mixtape/ Shuffle Play.

E: The GUIDE's physical appearance shifts and seeks to disrupt the technology she is commanding. C: I am a self-sculpted c-celeb, waiting for my social media presence to take off. E: This disruption happens when the non-reflective skin meets the 3D scanner and she is not seen, illegibility, intelligibility is perverted into a problem. C: In my spare time I write songs about having my phone in my wallet, waiting to download and that kind of thing. E: She (re)writes the technological apparatus she uses in her practice; the technology becomes a conduit for contemporary social abolitionist ideals through the exploration of unrefined reproduction. C: Played (out) on different bodies, I appear in one place or many at once. E: She is rejecting the indoctrination of auto-instituting by scrambling her legibility, intentionally making herself incomplete. C: Filters are fabulous.[1]

We turned to   , and read what he had written a while ago. Our now no longer tutor   , who we both very much liked and respected - for her sensitivity with everybody's work as well as her genuine interest in what we were delving into - made us respect also what she looked at - [&] we found things that resonated with what we have been saying, in this time-stuttered, geo-dispersed conversation.

```
            What is it to have no signal?
Only when you have no signal do people get worried
            I couldn't get hold of you
                     Where are you
                       Are you ok?
```

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[1] What is kept from Hill, Clareese, 2020, Transmission: #2, 2020; Biography, 2020

```
Reach out
Reach out to touch
Touch base
re_connections
```

The BODY of The GUIDE occupies a very precariously uncharted margin between being a first-generation child of immigrants and an academic scholar. `Every time we drove past a big house, my grandmother would say 'who lives there?' as though she ought to know - and probably would know whoever it was who lived in this particular house, its presence indicated merely by its Lodge.` These labels, she takes issue with as they fly out of their Western context of privilege and access, landing in her face. SPLAT!!!!! The burn cannot be soothed; its hotness travels with her every day. `And each time my mother would answer 'I don't know' and my Grandmother would act disappointed, shrug and look out of the window in the other direction and would be silent for a bit.` An objection to being objectified by the offer of privilege, not slipping into the ambivalent quagmire of institutionally enforced complacency of the "Black intellectual". The token academic. The illusion of diversity. `In any case it was the double bind of my ancestry that granted me access to these homes - and the endorsement by Eton made people aware of my project and take it seriously.` The Gatekeepers of the institution administration patrolling applications to fulfil the diversity quotas, whatever the contrived ratio that deems them as ethically responsible without disturbing what their toxic ecology might be. `My mixed-class background equipped me with the gestures and knowledge I needed to pass, to perform, to have the conversations I needed to have.` I guess on paper I come across as black enough to have the ink meet the checkbox, but not too black. `I remember seeing her hands folded on her lap, where they fell after the shrug and watching her, wondering what she was remembering, wishing for, or mourning.`[2]

```
                    NARCISSISTER:
        It's impossible in this day & age to be anonymous.
                This is why I wear masks.[3]
```

What is it to migrate from platform to platform.
A fugitives desire for the possibility to occupy a p(l)ace in between the platforms.
To leave, but not necessarily arrive.
What is lost in the process.
And how will I   you   we   know
How will we appear in this new place.
If you change your history, present, future
It'll show you in a different light.[4]

How will anyone re-cognise you?

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[2] Jettisoned from Hill, Clareese, Chapter 1, 2019; `Clarke, Elly, A Class(y) Lecture, 2018`

[3] Narcissister, 14.11.2019, Talk & Screening at Live Art Development Agency, London

[4] Clarke, Elly / #Sergina, I want to see you from a different perspective, 2014
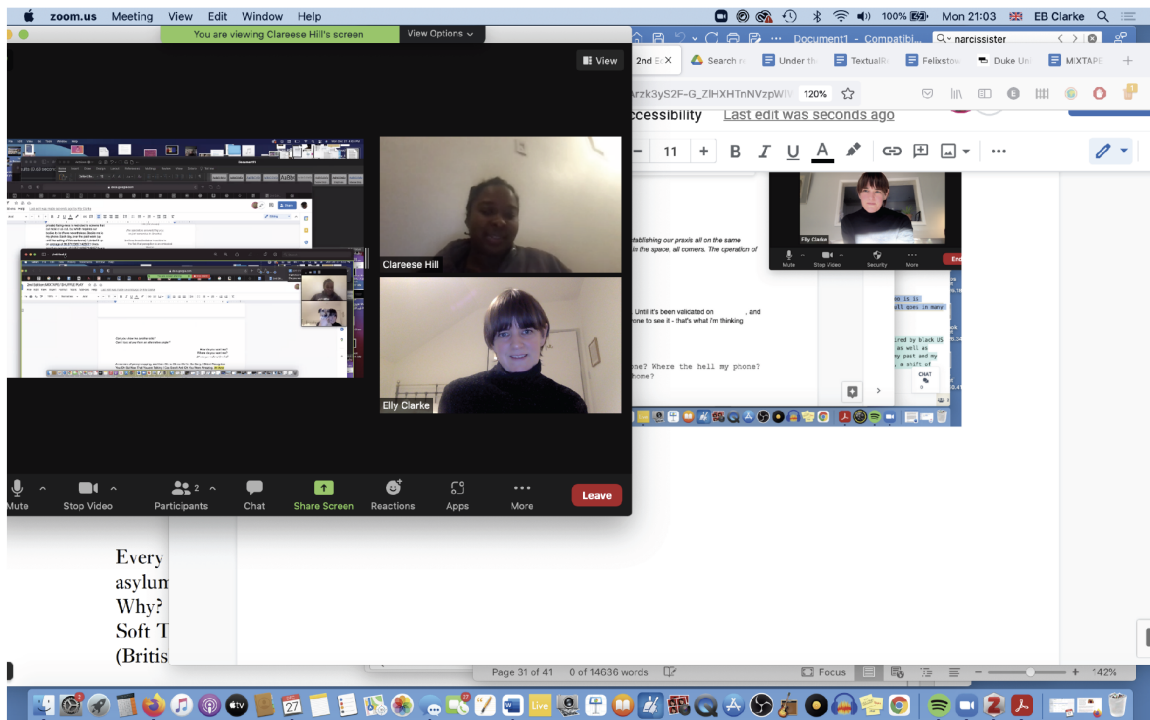
Screenshot 2021-12-27 at 20.32.19 - New York / Felixstowe

E: My situation: I pose

I begin with my body. I begin from my body sitting at this computer. This body at the computer is a pose I have been in for a long time. It is a pose that is at least partially dictated by the device, as is the case with most tools: a phone, a hammer, a fork, a QR code… each brings with it its own choreography. Tools are directive. The body at the computer position is one that has been taken up by many bodies for many more uninterrupted hours since COVID took hold, whilst our public (and much of private) facing-ness is restricted to screens that cut most of us out, but which requires our bodies to be t/here nevertheless. Beside me is my phone. Each day, over the past week (up until the writing of this sentence), I picked it up on average of 80.571238571428571 times. I spent an average of 3.957142857142857 hours a day on my phone.

C: The GUIDE:

Right here right now we (Us and You)
are present.

In the next moment, and in the moment after
constant instances of the next.

Until the moments that stood side by side
Like the foot soldiers in the preservation of
the problematics of time

Vanish
So do the limitations of time and space
that you occupy

(the spectators are watching you,
so just remember to Breathe)

And how those limitations transition to
the fact that perception is an
embodied illusion.

(look at the spectators, and remember to
Breathe again)

5

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[5] Clarke, Elly, 2021, The Drag of Physicality; Hill, Clareese, 2018, Transmission: Hyper Present the Manipulation of Space and Time

These performances required a set of logistics tied to our bodies,
our class, our precarious privileges, and our coherence in attempts of being legible.

SARA AHMED:
Bodies inhabit space by how they reach for objects, just as objects in turn
extend what we can reach. We do not have to think where to find such
objects; our knowledge is implicit and we reach toward them without
hesitation.[6]

Bad host
Server not found
Proxy server
Proxy bodies
The desire for degradation
Degradation as a saving grace.

Dis/grace.

We threw an image into a black hole to see if it would ever resurface. An Orgy of Algorithms, Darling! An Orgy of Zeros and Ones! [7]

Where are you whilst you are in the process of code switching.
How do I look in this position, with these surroundings. This background. This context.
Which filter works best.
Can you show me another side?
Can I look at you from an alternative angle?[8]

How do you want me?
Where do you want me?
What is your preferred form/at?

as internet users   knew well the fatigue of the performance has brought you here where avatars, temporary identities and single-use usernames were the main methods of interaction, anonymous [but you made it here to this point and for this we are grateful] online interactions offered a break from the drag/s that the physical body and the presence of more tension of the skin without releasing weary bones and masticated flesh identity was reduced to and produced through typed text and imagination the system is automated and relentless empathy and rest are only for and by those who can afford it.[9]

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[6] Sara Ahmed, 2006, Queer Phenomenology: Orientations, Objects, Others, Duke University Press, p.110

[7] Clarke, Elly with Bjelicic, Vladimir, 2015-21, An Orgy of Algorithms and Other Desires and Distractions

[8] *Clake, Elly / #Sergina, 2014, I want to see you from a different perspective*

[9] Clarke, Elly, 2021, The Drag of Physicality / Hill, Clareese, 2020, Transmission – Learning in the Firmament

We have the same temperature right now.

Characters, in order of appearance:
THE GUIDE
#Sergina
Elly Clarke
Clareese Hill

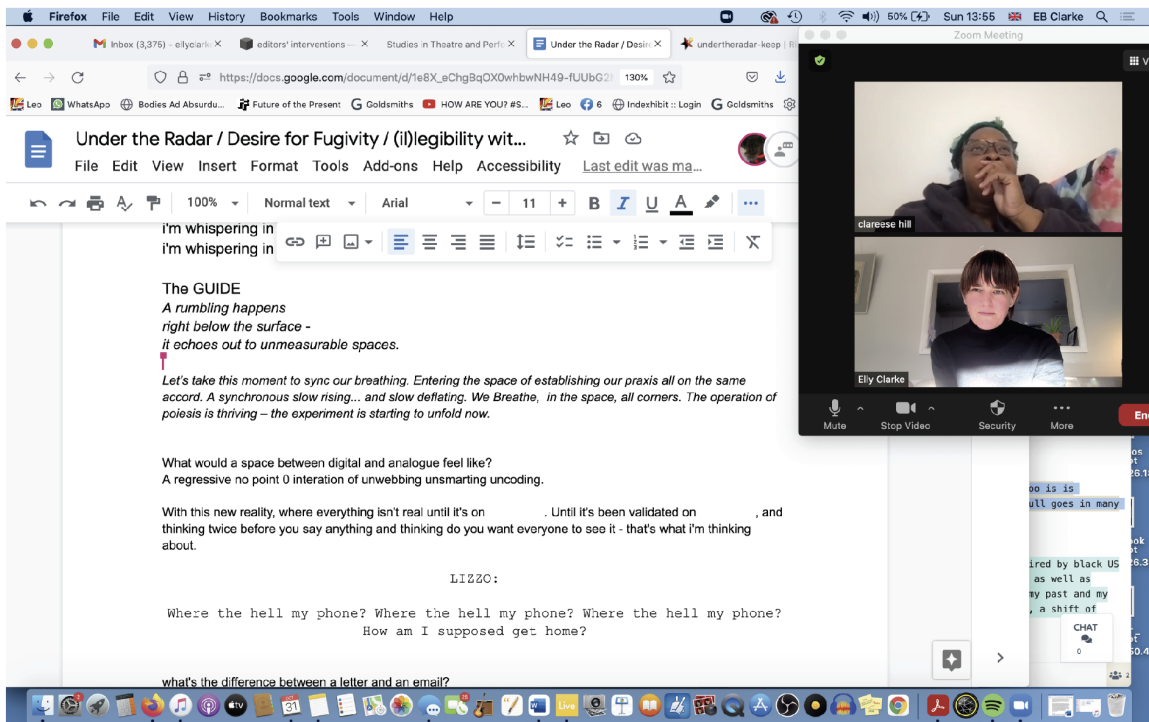Performances, in order of emergence:
2016: An Orgy of Algorithms and Other Desires and Distractions
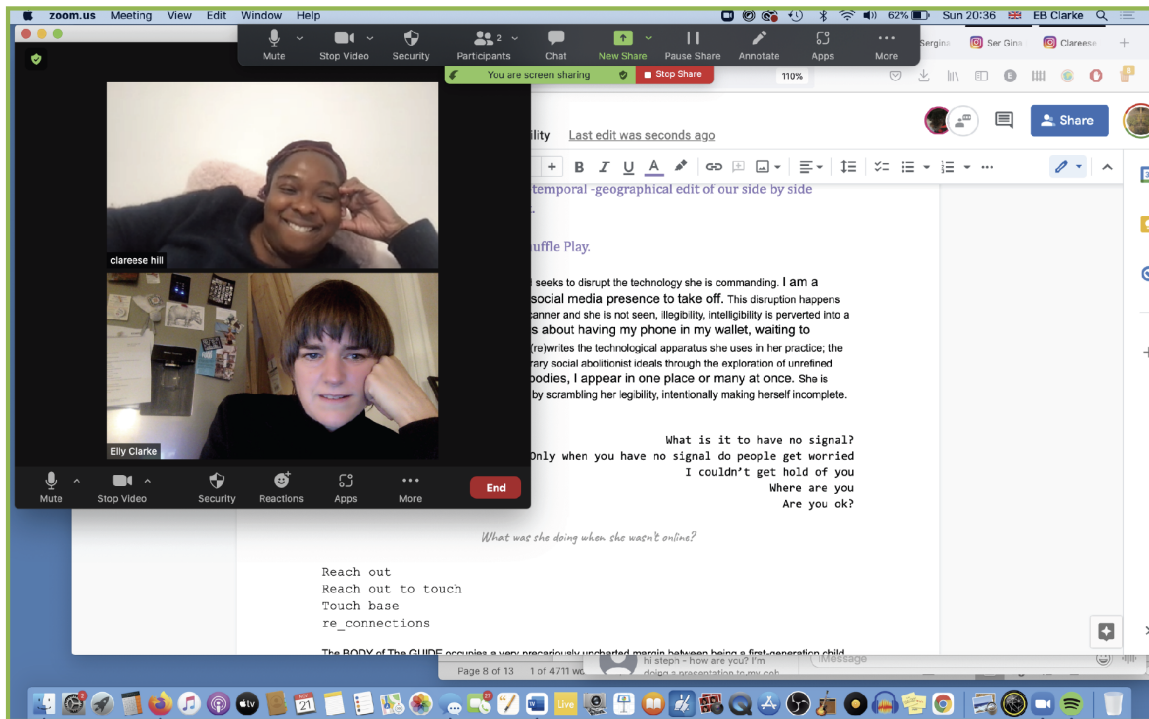2018: A Class(y) Lecture by Elly Clarke
2018: Transmission: Hyper Present the Manipulation of Space and Time
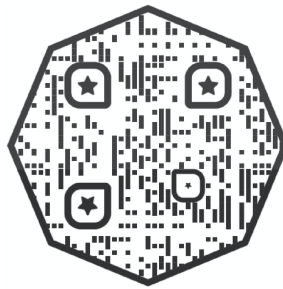2020: Transmission: Learning in the Firmament
2021: Proxy Bodies

Screenshot 2021-10-31 at 13.55.53 - Dartmouth, MA / Felixstowe, UK

Screenshot 2021-11-21 at 20.36.54 - Dartmouth, MA / Felixstowe, UK

ACT 2: Meditative drag/gy Sales Pitch[10]

To watch this in video format please scan the following QR code:

CLAREESE:
Meditative drag/gy Sales Pitch

E: ren•der
C: to cause to be or become; to make.
E: to do; perform.
C: to furnish; provide: to render aid.
E. to exhibit or show (obedience, attention, etc.).
C: to present for approval, payment, etc.
E. to pay as due (a tax, tribute, etc.).
C: to officially hand down: to render a verdict.
E. to translate into another language.
C: to depict, as in painting: to render a landscape.
E. to represent (a perspective view of a projected building)
    in drawing or painting.
C: to interpret (a part in a drama or a piece of music).
E. to give in return: to render good for evil.
C: to give back; restore
E. to give up; surrender.
C: to cover (masonry) with a first coat of plaster.
E: to melt down; extract the impurities from by melting:
    to render fat.
C: to process, as for industrial use: to render
    livestock carcasses.
E. to provide due reward.
C: to extract oil from fat, blubber, etc., by melting.
    [1275-1325; rendren < Middle French rendre < Vulgar
    Latin *rendere,alter.(by analogy with prendere to
    take) of Latin reddere to give back][11]

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[11] https://www.thefreedictionary.com/render

ELLY:

Every research presentation is a form of rendering. It is a performance, a vision, a provision, an exhibition, a re-presentation – of ideas, possibilities, opinions, and facts. Every research presentation is also a Sales Pitch. This Sales Pitch pitches and performs good rendering of research by a Researcher who is (put) in place (or who has put herself in place) to perform (as legitimately and convincingly as possible) her Value as a Researcher. She is also performing and proposing and pitching her worthy-of-the-investment of your time-ness. This requires good delivery. A good surrendering. A good melting down and a good first coat of plaster. With an invitation or a suggestion of what (colours, stories, narratives, additional voices) might be (deliciously or disastrously) layered on top of this. The rendering of research is a giving back, a storing, and a re-storing. And a handing down of one or more verdicts at once.

CLAREESE:

We are writing this on the train. I am writing this. I am sleeping. We are writing and sleeping alongside each other as the train brings us closer to where the Research Rendering will unfold. The events of the past few days, and weeks, and months even, have rendered us exhausted. I am writing this and I am wondering whether we will be able to render out our research well enough to gain your respect. If our giving is enough giving back. To you. To warrant your attention. For research is also an exchange. Your attention for this data. This data for your attention.

ELLY:

Attention!

CLAREESE:

Tension!

ELLY:

We would also like, very much, if you could take this collaborative Rendering as an invitation to ruminate, reflect and meditate – both now and for a little bit beyond that. This is surely the wet dream of most researchers. That people who have been Close Contacts of the Research will feel they have been infected by these Research Fragments. And that that infection will last a while, and show up every now and then in casual and not so casual conversations. The hope is that the Research

Fragments will be viral enough to morph, to change and be changed by each body and each voice that carries and transmits them. Each utterance or reference or re-membering of any Research Fragment trigger is a re-rendering that takes on some of these ideas, possibilities, opinions, and facts. And at that point the person picking up the Research becomes a collaborator in the ongoing journey of that research. The ongoing rendering. Research picks up meaning as it meets traction, purchase, friction, and desire.[12] Research is never done in a vacuum. Nor is reading. The reader is every bit as triggering for this research as the researcher who brought it together.

CLAREESE:

We believe in collaboration as a way forwards. Our collaborators are alive and dead and not yet born. They are human and not human.

Under ideal conditions, collaboration with researchers outside as well as inside the academy, would be the norm. The stage would be set - and conditions supportive of - play, exploration, experimentation, conversation across disciplines, languages, contexts, and generations.[13]
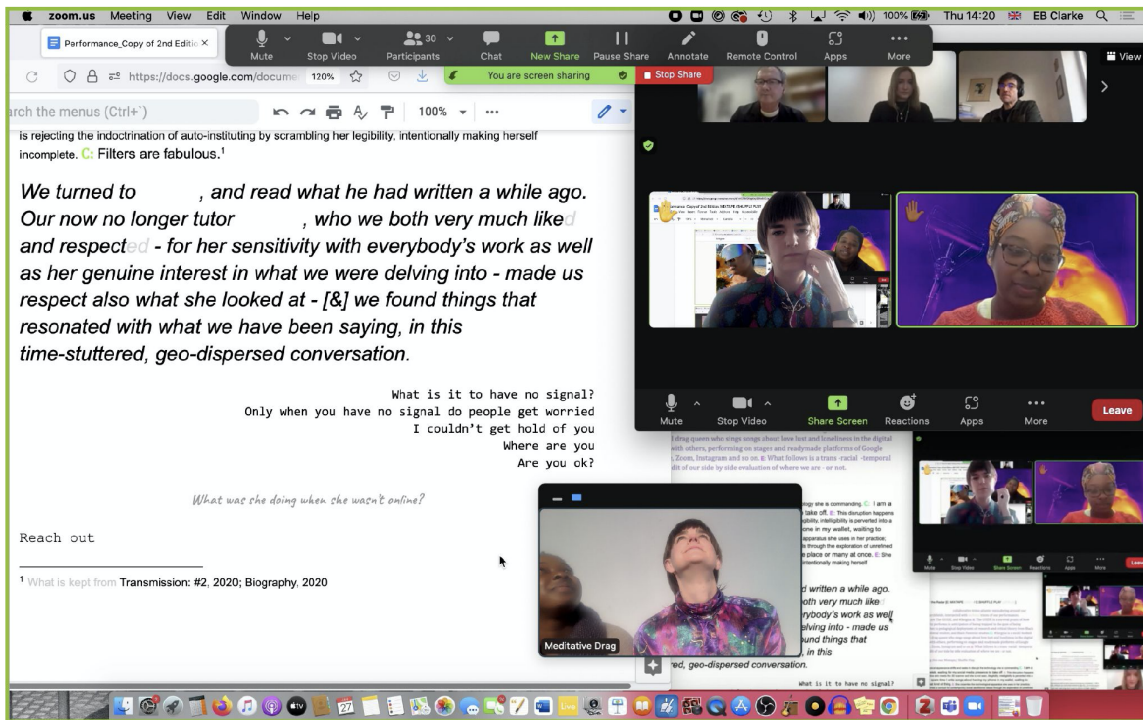

ELLY:

We are asking how research can be more useful. And be a network that catches - rather than excludes - bodies of knowledge too often left out. Research that can be more generously (co)created and shared.[14]

And - as researchers on the brink of finishing (up) with the student context, with no security of a job and uncertainty whether such a job will arise any time soon, to generate income for its generators.

[12] Barad, Karen., 2010. Quantum Entanglements and Hauntological Relations of Inheritance: Dis/continuities, SpaceTime Enfoldings, and Justice-to-Come. Derrida Today 3, 240–268. https://doi.org/10.3366/drt.2010.0206

[13] Stone, Allucquere Rosanne, 1992. Under The Radar. ACTLab Pedagogy- ON BEING TRANS, AND UNDER THE RADAR: TALES FROM THE ACTLAB. URL https://actlab.us/radar.shtml

[14] McKittrick, Katherine, Sharma, Nandita, 2015. Sylvia Wynter On Being Human As Praxis, Katherine Chapter 7 Strategic Anti-Essentialism: Decolonizing Decolonizations. 169.

CLAREESE:

How can our ideas sustain us?
Whilst allowing at the same time our research to become more
infectious? Re-mixable?

ELLY:

Re/distributable

CLAREESE:

and useful

ELLY:

helpful

CLAREESE:

relevant

ELLY:

relational

CLAREESE:

urgent

ELLY:

graspable

CLAREESE:

What if our research units could be generatively fungible?

ELLY:

A setting up of mutual beneficial, ever evolving, and evolvable
exchanges and reciprocity - up for grabs to be taken up by others
and put into new contexts, mouths, bodies, historical periods,
tweets, Instagram posts, and future networks.

CLAREESE:

What happens if you cut the umbilical cord of researcher from
research.

CLAREESE:

What possibilities and potential could that present.

ELLY:

To which un/intended places and people could the research travel,

CLAREESE:

be taken up

ELLY:

glitched

CLAREESE:

dragged

ELLY:

ruminated

CLAREESE:

meditated upon -

ELLY:

meditation as a holding space for learning

CLAREESE:

How can we work together better?
How can we (do) research differently?
How can our research sustain us?

ELLY:

How can we do this better?

[Elly and Clareese move together and laugh.
Video STOP]