

Drawing While Black Aka Drawing Wit Nonbinary Light

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considering drawing practices be they 2D, 3D, 4D, or text-based as research at the same level as finished works and/or the criticism in this field; what are we missing out on as creatives and/or scholars by privileging one form of research over the other? In otha words. For these new series of performance drawings and performance writings in this hybrid text, are part experimental films and Visual Poetry hybrid pieces came about because of the need for dis creatives navigating experimental mark makin exploring euphoria and dysphoria marks as a trans-nonbinary person navigating de art world. These visuals were created by incorporating elements of performance-drawing, performance writing, and binary code translators; to create immersive environments and engaging experiences relating to race, gender expressions, and gender identity coupled with black hxstories and cultural diasporic traditions in Amerikkka. As the work evolved, I continued to consider what digital, analog, and ephemeral marks do if we let them be themselves. Shout out John Cage! The marks in this series of works were created by engaging wit Beautiful Black Blackty Blk Bodies ody ody ody ody ody ody ies of all shapes and sizes in the Black and Queer diaspora. Next, I decided to put my foot in it, and infuse da werk with African American Vernacular/Gesture English (AAVE) Image/Visual/Gestural descriptions thereby further expanding

Abstract

These performance drawings and performance writings centers Practice as Research. Meaning, not only engaging with finished work(s) like Visual Poems i.e. text-based works and/or visuals, or the criticism about these pieces, but I argue with this work similarly when I create 2D, 3D, 4D, and text-based pieces that it is equally important to practice making Black Visual Poems due to there being a scholarly and/or artistic knowing/knowledge, that is derived from the very act of practicing itself. By not

queer mark making. Moreover, I am drawing with vocabularies, sources, bibliographies, scripts, image descriptions, remixing past drawings, collaging visuals/texts, and incorporating queer Black theory to create these new experimental marks. In otha words! Catch A Glimpse Into De Latest Top Bottom Side Switch Vers Secret Projects From One Of De Worlds Mos Queertorious Femme Makers!

Clapping While Black (feat. Pan-African flag)

tRigger wArning

Art Pages

FRFR Flashing Lights

Queer Euphoria



Still from marks 00:03, 00:12, 01:59, 02:34 - Clapping While Black (feat. Pan-African flag), Directed by Maurice Moore, 05:02min, 2022.

Visual/Video/Audio Description

"Film pops-off wit a Blackty Pan-African flag Hunty! Jumpin n' glitching cross dat lovely silver screen! Silver like Labelle brought tah de table. Chu know Dat Gitchie, ya-ya Coco-la-da feel. What chu know bout dat? Ha Ha! Dis beez where de coolworld-ish animation com into dis work. Slow motion fo meh, Slow Slow motion fo meh! Move yo hips churen! Beautiful non-binary figures moving throughout dis film. Slow-motion stops! De film moves at queer speed. My bad, I always forgettah talk bout de goodt vibrations/sound/noise. Lewk at de ableism! Want-dat-Vibrations-Tea? Put-on-a-Bop! Tah experience de-sting n' euphoria of Clapping While Blk."

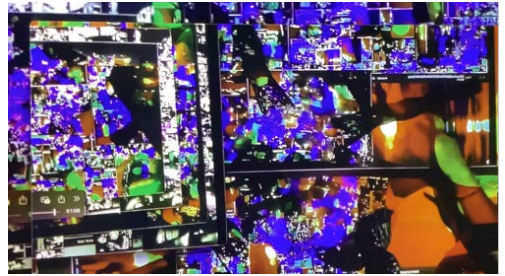
Non-Binary Rizz (Feat Dorian Corey)

Tri**er Warning

Code

Flashing Lights

BLK & Yt



Still from mark 00:13 - Non-Binary Rizz (Feat Dorian Corey), Directed by Maurice Moore, 0:16 sec, 2023.

Visual/Video/Audio Description

And de category is 01001110
01101111 01101110 00101101
01000010 01101001 01101110
01100001 01110010 01111001
00100000 01010010 01101001
01111010 01111010 Rizz, Rizz,
Rizz, Rizz, Rizz, Rizz, Rizz.

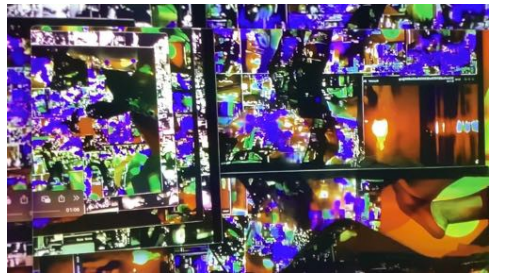
Queering Silhouettes

Trigger Warning

Queer African American Vernacular English

Flashing Lights

Thicc Thighs



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

Visual/Video/Audio Description

And De category is Marked Bodies!
Yessssssss! Where all my big beautiful
Black Blackty Blk non-binare folks at?! I
see you babies! Keep Givin it tah dem!
Yesssssss, we beez on som Queering
Silhouettes visual poems ish tah day!
Ain't doin nothin in de dark no mo! All
done in Dark light now baby! Ohhh and
dis non-binare has de nerve to be goin all
high sadyty wit dat digital materials ish!
Chu thank you bad Mx. Thang! Don't

forget where chu com from! Go on though! Keep doin de most! Keep makin de cis folks nauseous! Givin em those non-binary sickening vibes! Dem tryin tah make ya still, when chu was born tah move! We only give still on our own terms! Ohhhh lewk at those bout ten or fifteen hundet rectangular squareish shapes filling dat dis still and throughout the film. Chu has beautiful Black Blackty Blk body parts warmed by som tropical iridescent sunsety hues! Yes, de glorious parts be cropped but unlike som creatives "coughs" mapplethorpe; dis piece beez givin a narrative hunty! Shout out Essex Hemphill! These pieces from this series were created by incorporating performance, writing, and gesture drawing to create immersive environments engaging experiences relating race and gender identity with black hxstories and cultural traditions in America. Now dat audio! On de low. Som cutie said yo gurl's werk was mesmerizing! Ohh ans dey beez som humming ans feedback from the digital equipment and such. But dat ain't nun of yells business. Enjoy joy de rest of de film!

Marked Bodies Video 1



Still from mark 00:06 - Still from - Marked Bodies Video 1, Directed by Maurice Moore, 0:47sec, 2022.

Visual/Video/Audio Description

Oonts, oonts, oonts, oonts, oonts, oonts, oonts, oonts, oonts, oonts! Yesssssssss Darlings! Dey beez a big beautiful Black Blackty Blk non-binare person in all dey glory! Dey gettin down as de oldheads usta say! Now we jus say gettin it! Livin de ancestor wildest and wettest dreams! Lewk at dat juicy black body bending, crouching, lifting, twirling on yah! Ha ha! De pictureplane or video beez broken up in tah bout nine or ten rectangular windows/boxes. Two of de boxes one in de center and de one at the top left corner has the Press play and Pause bars overlaid on these two boxes revealing the timestamp. At de lower right corner blurry fingerprints or smudges wit a glare comes into view.

Marked Bodies Video 2



Still from mark 00:55 - Still from - Marked Bodies Video 2, Directed by Maurice Moore, 0:47sec, 2022.

Visual/Video/Audio Description

And de category is Black Blackty Blk non-binare Realness! In Six rectangular windows seven Nonbinarygenderqueerish figures be standing in various positions. These windows be overlaid on top/bottom of each other. Making the visual appear to cropped on dey own terms! Yes eat yo heart out Mapplethorpe! All tea all shade! We given narrative hunty! We given de

churen a story! We not just bout focusing on one type of beautiful part dat makes up Black Blackty Blk bodies!

Marked Bodies Video 3



Visual/Video/Audio Description

Lewq at Huh servin Nonbinary realness! Bout nine Black Blackty Blk genderqueer figures beez filling de screen wit dat juicy big body goodness. De picture window be overlaid on top/vers/bottom/switch of each othatha. De top/vers/bottom/switch of de image/video creates an upper case "L" shape wit a pair of gorgeous legs at de bottom appear to be runnin off de pictureplane. At de bottom/top of de right pictureplane dey be more creatively cropped figures jus revealing dey torsos and dey be some mo of dat beautiful blurry glare given the visual a dream like quality. I swear cis folks could nevh!

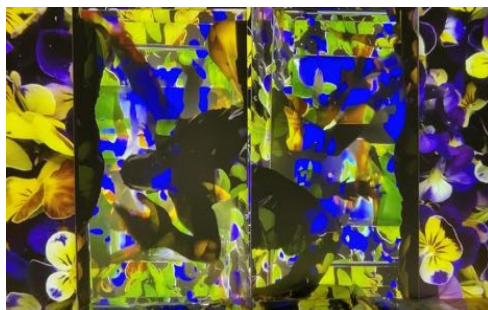
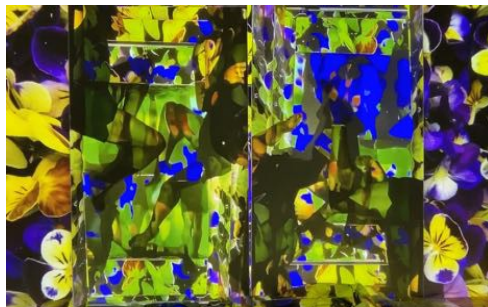
Marked Bodies Video 4

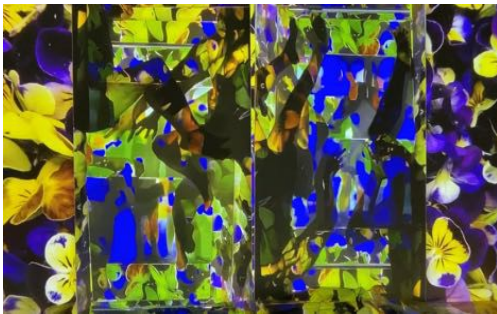
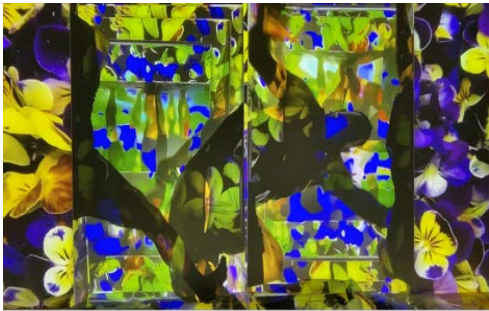


Visual/Video/Audio Description

Non Binaries outchea in Nature! Bout nine cropped Black Blackty Blk trans figures are moving dey marked bodies through out dis piece on dey own terms! Shout out tah Serap! Dis be our space hunty! De left part of de visual be in focus, and mos of de right part of the visual be given dat beautiful blurry glare! It's out of focus. Pops tongue! But dis reminds me of a painting.

Colored Silhouettes (feat Storme DeLarverie and Forget Me Nots)





Still from marks 03:59, 05:39, 05:41, 05:51 - Colored Silhouettes (feat Storme DeLarverie and Forget Me Nots), Directed by Maurice Moore, 06:04min, 2022.

Visual/Video/Audio Description

Forget Me Nots of are enlarged throughout dis digital werq along wit the de amazing Blk queer figure. Spinning out of control here. The horizontal black figure upper body reads as a solid silhouette and de hands and arms a blurry colored wit golden yella and blu hues.

It's as if dis figure beez surfing through a wave of Forget Me Nots. Hanging ten as dey say! Moving through a wonderous surrealist world made up of colorful floral arangments. Four vertical rectangle shapes make up de picture plane here. Wit de two on the outside being smaller den the two in de center.

Notes

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

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

To reiterate, I now have come to realize that what I have been making is performance-drawings. And that many of my struggles with articulating my research in both critical essays and mark making practices; stems from me solely centering finished art objects over the process of drawing itself. All due to the assumption that finished art objects

made in two dimensionality with analog mark making with dry or wet media practices is the ideal (Foá Maryclare, Jane Grisewood, Birgitta Hosea, and Carali McCall p. x). This text allows me to consider that current drawings can be durational, spatial and not just fixed to one dimension (Foá Maryclare, Jane Grisewood, Birgitta Hosea, and Carali McCall p. x).

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

the act of drawing, and the finished art objects as well. Expansion by using other lens/fields/theory/expressions/senses etc. to get to experience and/or question the various dimensions drawing can take.

2). The use of African American Vernacular English (AAVE), and creating vocabulary to expand the Lexicon of Mark Making. Helped with channeling Black and Queer aesthetics. Not so much helped to make these aesthetics, but to have a space where I could play with Black and Queer aesthetics. In other words, the ability to sample other Black and Queer creatives aesthetics plus make up my make up words, concepts, and marks. Has been both affirming and empowering. Finding researchers thinking outside/inside/over/under/through this box we are always bringing up. Folks who like me even question if the shape used should even be a box. You will notice as you engage with these works and notes, African American Vernacular English (AAVE) is sprinkled throughout. This includes gestures such as "Eye rolls," the "Snap!," or the "Pops Tongue." Please fight the urge to correct grammar and/or spelling. Understand that the audience for this text is meant to be folks not usually centered in critical essays, notes, the arts, such as the Black/Blackty/Blk/Disabled/queers to name a few. If you don't identify with these ways of being. Know that you are welcome to engage with the text. However, you might have to do some Black/Blackty/Blk/Disabled/queer 101 werq. I am asking that you try to suspend disbelief and accept African American Vernacular English (AAVE) as a visual/gestural/sonic signifying language. And in this case signifying marks that

flow in both text and visual forms. No Tea, No Shade. Asking yourself if you're struggling. What -isms are getting in the way?

3). Part of the play & fun in creating these pieces, was being able to use this notes section as I would drawing materials and/or drawing concepts. Think of notes as a tool for art making. Like a piece of paper, a pen etc. to scribble, to sketch, to doodle, to render; and find marks that are not worried about being part of some binary focusing on good or bad techniques. But marks that are nuanced and exist on their own terms. Creating some marks that make sense and some that marks that don't make any sense to me. The notes section in this text exists as a low stakes space. Like a piece of scratch paper for notes where you use to test out materials or jot down and work through ideas. I don't know how to explain the notes. It's just a space that I don't think people really pay too much mind when reading a text or art object. In the notes space, I don't feel like I have to code switch, or mask, or be on, in any fixed way shape or form. The marks I make here in notes are indifferent. The notes are a space where I am not worried about being seen as some sort of arts researcher making prolific strides in the field. I am free to be messy in the notes. It may sound silly. But when I make the notes; It feels like I am frolicking in this section.

4). My relationship with drawing research has not been a linear one. I wish I could say that I found Foá Maryclare's, Jane Grisewood's, Birgitta Hosea's, and Carali McCall's text called "Performance Drawing: New Practices since 1945," way back in 2001 when I began my Practice

as Research (PAR) journey in the arts. Or that I even put on that there is a knowing that comes from Practice as Research (PAR). "Performance Drawing: New Practices since 1945," text introduced me to the likes of John

Berger, John Cage and also had me searching out creatives who pushed boundaries of research such as Marlon Riggs, Fred Moten, Lynda Barry, and Robert Morris. Researchers in many ways, be it through their criticism and/or creation of art objects have all influenced me to question, broaden, challenge, make up and break so called rules; many unspoken, pertaining to research practices involving studio arts. Questions never asked during any of my formal training. Why am I never asked for a bibliography or citations for my drawings when exhibiting? How do critical essays serve studio artists? What sources, or materials, or documentation should studio artists use when citing their works? Can critical essays, citations, frameworks, and notes be used as materials or to create art objects? Being in this position of not knowing has been scary, but it also grants me, and I hope other creatives more freedom in our field. Freedom to continue to explore nuances in art making and practices as legitimate academic research. So, no one ever really explained to me how to cite my sources, and who I was thinking with as I created/researched during my formal training. And I always hear from people who research how horrible and tedious research can be. Made me wonder if there is any room for play and/or fun in one's research? My answer to that question is Yes! Also, when you're Black, people tend to focus on our pain, our Blues. However, the Blues is not the only hue or mark to make with.

5). Text used for Visual Poems and/or Experimental Films Not trying to make my Visual Poems or Experimental Films situation into a verses battle. No one is forcing me to pick and choose between the two artistic frameworks. However, trying to decide which artistic framing of these visual works incorporating text to find if one works better than the other. Yes, I was questioning that; also, what happens if I leave the text out of the film? Am I being ableist? Because the text in these works were meant to function in part as image/films descriptions. To consider disabled audiences and also the usage of African American Vernacular English (AAVE) was added to center Black and queer audience. Not to mention just by using (AAVE) has been empowering and I have so much fun making marks using this black aesthetics. Also, the usage of text descriptions why can't this process be a creative one as well? Overall, I have been thinking about how the usage of artistic framing used in these pieces has an effect/affect how the work is engaged with. Well, duh! It's ok that I can't answer these questions now, but it seems important to bring them up in these notes. It's like I get to expose my many insecurities making these drawings here in the notes section of this critical essay. Maybe what I am ultimately asking is can the feel/felt sense what it feels like to draw and make these marks. Can this feel/felt sense also be part of typographical design? If these works in part are going to be considered visual or concrete poems.

6). Naming and [Not]knowing Balancing and Negotiating

[Not]knowing is a great opportunity, in that it creates space for centering

different kinds of knowing. Maybe a knowing that is just out of our grasp as creatives. A low stakes knowing. A knowing or [Not]knowing that I can freely admit that I don't know why I just don't call these damn works performance-drawings and call it a day. Instead of saying these works are African American Vernacular English (AAVE) infused image descriptions text-based visual concrete poems speculative performance writings that are a mixture of analog, digital, and ephemeral materials intersecting at multiple artistic dimensions. I guess in part for me there is power in naming and there is also power in not naming. Or naming on my own terms. Sidenote: This note is not supposed to answer any questions or make any big revelations. It's just meant to voice the swirling lines and marks of my [Not]knowing can take when allowed to wonder in space.

7). Audience as Makers - Experiences, Responses, and Reactions to the Works. I want it to be clear here that Audience as Makers or vice versa, that questioning this can be a space for play. To be messy and not have order. To continue to question various roles of Audience, Makers, Readers when gaining clarity through engaging with Practice as Research. Me as an Audience, Maker, Reader; sometimes I care about others outside of myself engagement with my creative research, and other times I don't. As a creative researcher it is important to question what drives me or us to know the similarities and differences between do work and/or werq. Because we feel we have to, or supposed to, or want to, need to, expected too etc. For my creative research as I continue; engagement with the similarities,

differences, and nuances of what is traditional, alternative, and nuanced inside and outside of creative research. This questioning, and not making sense of the creative research, like knowing where me or the work will end up is part of what drives me to continue fluid way of knowing and/or not knowing when making. I want readers and audiences to also be free as I am through being and becoming creative researchers. This is another reason why establishing boundaries, and challenging expectations of what an art object and/or critical essay. Moreover, the maker roles as being both audience or makers the Experiences, Responses, and Reactions to or various works I am experimenting with through play.

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

9). "Where are the Podcast Blaccents?," was a 2019 panel discussion that brought together various Black voices who spoke of some of the code switching and meshing Black creatives have to implore in order to subvert White supremacy. What this podcast showed me about code switching and/or meshing is that turning on or off one's Blackness i.e., our aesthetics can take place in various iterations: writings, non-verbal movements and voice. Moreover, I think

there are instances where code switching and/or meshing take place in my performance and the form used in this text. This podcast also gave me inspiration to use AAVE and/or Blaccent(s) to experiment with the form in the text. I will also add that the turning on and off one's Blackness correlates with Langston Hughes text "The Negro Artist and the Racial Mountain," balancing and negotiating one's blackness.

10). Moreover, if drawing can be expanded and clarity gained by using various lens such as from experimental writing forms (free writing), textured papers, installations, digital or virtual interactions, practices and/or scores, incorporate audio & braille for the visually and hearing impaired, include letter correspondences, journals, and field notes. Then why can't the critical essay or notes in this context also be used as a lens and/or material to gain clarity? This notes section here puts into practice some of the pedagogy gained from engaging the works created by John Berger, Lynda Barry, Marlon Riggs; to create a critical research that is composed entirely of performance-drawings. One that serves both creatives and non-creatives alike, in that the essay challenges the traditional form a critical essay or notes sections can take, being that the materials used in its creation implore various analog, digital, and ephemeral forms/marks/expressions drawn from African American Vernacular Gestures English (AAVE), and callout some of the ableism and gatekeeping involved with critical research and/or art objects in this context where writing and/or mark making are expected to uphold the so-called standards involving English and/or grammatical correctness

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

11). Lexicon of Mark Making

Mortality lines "Drawn To That Moment," read as a critical reflection that articulates how using Practice as Research (PAR). Understand that Berger's usage of critical reflection and PAR practice helps to explain the feel/felt sense dealing with the author coming to terms with mortality and the urgency to render his dead father's corpse with what I call mortality lines Berger's account over dealing with

the lose of his father. Yes, there is a 2D rendering of his father's corpse, but Berger's account here this experience; I would argue that these lines are just as impactful in the article as the 2D rendering. Bill T. Jones and his collaborators conceptualize in the Still / Here performance and documentary. These lines were evoked by the reckoning of balancing and negotiating ones impending death and/or mortality.

Theatrical Toxic or Violent lines - John Berger in "Drawn To That Moment," goes on to explain the lengths an educator Oskar Kokoschka went to, to get their students to draw with more verve. Prompting the Model to faint, to get the students to draw with more urgency.

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

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

Queer lines - Both documentaries one based in fictional citations and the other non-fictional citational marks; both

function as records which provide marked bodied creatives with evidence, links, traditions, expressions, rituals, aesthetics, i.e., marks that still give a number of Black queer folk's glimpses into communities that not only creatively supported each other, but also these films serve as a

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

number of Black queer folk's glimpses into communities that not only creatively supported each other, but also these films serve as a record/citation that helps fight the violence brought on by the erasure and whitewashing Black queer folks still face in the 21st century.

12). FRFR. Jus a lil bit. Just a wandering thought about practicing or receiving euphoria and/or dysphoria. Marsha's Plate : Black Trans Talk, Created by Diamond Stylz. This Black Blackty Blk trans podcast has been inspiring me for years. To have queer content dat centers Black people is amazing! This podcast has inspired me to instead of think about joy as a maker i.e., my piece "Drawing While Black aka Non-Binary Joy" formerly known as "Drawing While Black aka Black Boy Joy." Moreover, makes me consider what brings me euphoria and dysphoria about art making as a trans-nonbinary person navigating the world.

13). These Image Descriptions and Images in this essay were created by incorporating elements of performance-drawing, performance-writing, and binary code translators; to create immersive environments and engaging experiences relating to race and gender identity coupled with black hystories and cultural diasporic traditions in Amerikkka. As the work evolved, I continued to consider what digital, analog, and ephemeral marks do if we let them be themselves. Shout out John Cage! The Image Descriptions and Images here were created by engaging wit Beautiful Black Blackty Blk figures of all shapes and sizes for almost 3 months. Next I decided to put my foot in it, and infuse the work with African American

Vernacular/Gesture English (AAVE) Image/Visual/Gestural descriptions thereby further expanding queer mark making. Moreover, I am drawing with vocabularies, sources, bibliographies, scripts, image descriptions, remixing past drawings, collaging visuals/texts, and incorporating queer Black theory to create these new experimental marks.

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

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

from my millennial 80's baby interperion's of these words and/or gestures. All in all, it is just fun, playful, euphoric, and empowering to name marks and let them name you!

Vocabulary

Ayo - A greeting. Can also be a response to something negative.

Beez - How we say "be." I beez gon to the store.

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

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

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

Dat - shortening of the word That.

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

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

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

Dem - Short for "them."

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- Still from mark 00:55 - Still from - Marked Bodies Video 2, Directed by Maurice Moore, 0:47sec, 2022.
- Still from mark 00:26 - Still from - Marked Bodies Video 3, Directed by Maurice Moore, 0:47sec, 2022.
- Still from mark 00:00 - Still from - Marked Bodies Video 4, Directed by

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