

I want the right kind of time.

Wanting this has orientated me towards some people, music, films, and spaces, more than others.

In Masha Tupitsyn's book, *Love Dog*, her "I" is a subject position which extends back into the technology she absorbs. It opens with a "Note to reader: This book is polyphonic. It should be read, listened to, and watched."<sup>1</sup>

Her text incorporates the medias it contains and is able to metabolize the songs and cinemas so that what goes through the corpus of the book reads differently alongside *Love Dog's* personal revelations.

In his essay after Masha Tupitsyn's durational film, *Love Sounds*,<sup>2</sup> McKenzie Wark has termed Tupitsyn's writing as being made by "technologies of the self."

He writes, "What were the technologies of the self in the late twentieth century? ... In Tupitsyn's own account, they were the family, books, and movies."<sup>3</sup>

Some such technologies, for me, are the songs that last all my life.

The ones that do, along with the people who do, are world-making for me.

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1 Masha Tupitsyn, *Love Dog*, (Los Angeles, Penne Ante, 2013), 14.

2 Masha Tupitsyn, *Love Sounds*, (2015).

3 McKenzie Wark, "Love Will Tear Us Apart, Again," *Love Sounds Catalogue*, (Los Angeles, Penne Ante, 2015), 24.

12 One of the most affecting bands in my life, Broadcast, have an album called *Work and Non-work*.

And almost eight years after another band, Dog Day, first arrived in my life, one of their members joins a separate project under the name Not You.

I feel what Sara Ahmed means when she says that “what is ‘present’ or near to us is not casual.”<sup>4</sup> Because even if it takes time, approaching one thing puts me closer to all else that is involved with it, including its history, materiality, and future potentialities.

What those certain things put me closer to, in words, were: Work and Non-Work/ Not You/ Work and Non-Work/ Not You.

I have tendencies now to think about work, and to think about the intimacy of the subject-position You, if not exactly because of, or along the same lines as, Broadcast and Not You, I am extending that line of thought with my own, and in turn extending myself as well.

These considerations informed a majority of my early twenties, thinking hard about the kind of work I want to do and the people who matter.

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4 Sara Ahmed, *Queer Phenomenology: Orientations, Objects, Others* (Durham, Duke University Press, 2007), 21.

From a tarot reading in a whiskey bar:

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What is important to you will stay. Defend it to the death.

Sarah Ahmed writes:

“Loss of time for writing feels like a loss of your own time. Attention involves a political economy, or an uneven distribution of time between those who arrive at the writing table, which affects what they can do once they arrive. For some, having time for writing, which means time to face the objects upon which writing happens, becomes an orientation that is not available given the ongoing labor of other attachments, which literally pull you away. So whether we can sustain our orientation toward the writing table depends on other orientations, which affect what we can face at any given moment in time.”<sup>5</sup>

As a young woman, a migrated and migrating Chinese person and skilled labourer, trying to be successful in my multitude of being these things means giving up my time to line up with straight time, while turning myself after hours to face the symbolic and literal “writing table,” as well as the work and people I feel I belong with.

My queerness is tasked with maintaining an orientation towards communities, and ways of communicating.

It is bound up with readings of queerness, which need to happen in between other events.

The act of reading takes on a lively importance as it occurs beyond text, in stereo with lived desire, loneliness, aesthetics, and into moments of ecstasy, pleasure, rupture.

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5 Ahmed, *Queer Phenomenology*, 32.

This is how I find myself

arriving

right here.

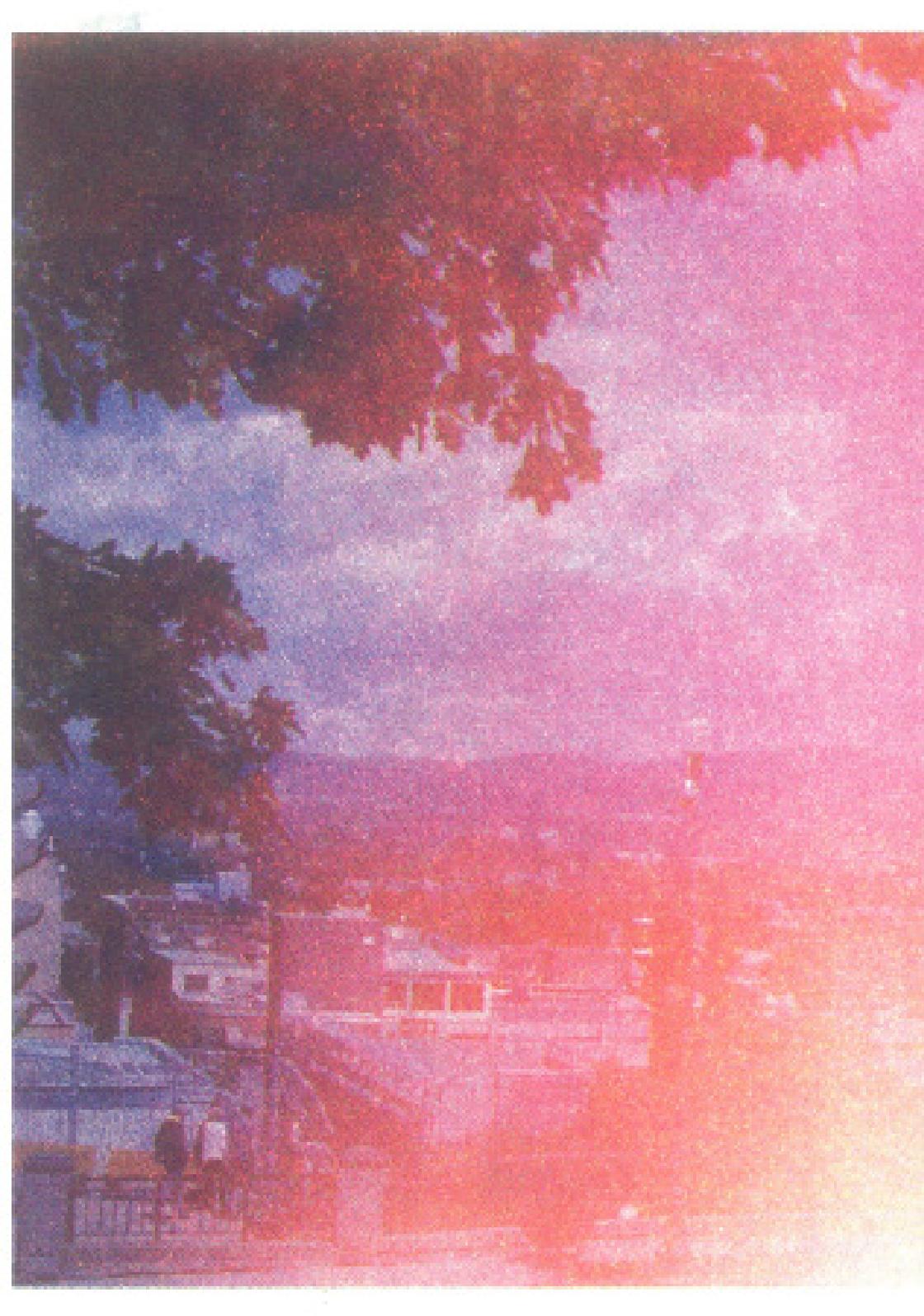
Something ordinary in me has always tended toward  
intimacy,

goaded me toward all else

and all else,

which puts me

closer to you.





18 **Having a poem or song**

**is having a perfect unit  
capable of making a mood reoccur.**

Books materialize fantasies of relationality. Books become a holding space, lending me “the space of time (like the one) that composure produces.”<sup>6</sup>

“All you can hope for are those people who put that calm in you,” writes Dorothea Lasky.<sup>7</sup>

Composure is not the same as calmness, but calmness is one of the things that composure can allow for. Composure is the predecessor to any other affect but often called upon when I’m closest to rupture, because I am feeling so much.

One line I always come back to by Gertrude Stein I came across by another book of poems, *The Cow* by Ariana Reines.<sup>8</sup> Reines uses a line from Stein as an epigraph, to set up for the wholly affecting, marbled inside of poetry to come. The line she uses is, “There is danger in sucking, the danger of sucking.”<sup>9</sup>

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6 Lauren Berlant, *Cruel Optimism* (Durham: Duke University Press, 2011), 144.

She says: “The space of time that composure produces enables you to set the scene of your entrance and makes the world come to you when you want it to some degree or another.”

7 Dorothea Lasky, “A Belief in Ghosts: Poetry and the Shared Imagination,” *Jstor Daily*, last modified October 4, 2016, <https://daily.jstor.org/a-belief-in-ghosts-poetry-and-the-shared-imagination/>.

8 Ariana Reines, *The Cow* (Albany: Fence Books, 2006).

9 Gertrude Stein, *How to Write* (Los Angeles: Sun & Moon Press, 1995), 21.

Sucking is palpable, and so it is seducing. Like Stein and Reines, sucking and seduction even sound alike. It seems appropriate to me that the two women I loved to read out loud the most share an assonance through their names. The oratory pleasure of their writing is duplicated again when they are, quite literally, read together.

Sucking is the most vicious type of holding, but also so sensitive, a kind of nursing.

The danger in sucking applies to how I think about my own work. "Forever emerging," is the joke amongst my friends.

It means we are all trying to get beyond the nativity scene of our careers as artists, musicians, and writers.

Sucking is feeling, and later on, it could be thinking. In school, I wanted knowledge to sophisticate my weepiness.

The kinds of spaces and collectives (which are one and the same, both types of contours adjusting,) that value more experimental cultural production value what José Muñoz calls "Ephemera."<sup>10</sup>

Similar to how Jack / Judith Halberstam considers failure as a valuable re-orientation device in *The Queer Art of Failure*,<sup>11</sup> sucking in its most optimistic reading may describe, simply, when something exists in a way that it shouldn't.

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10 José Esteban Muñoz, "Ephemera as Evidence: Introductory Notes to Queer Acts," *Women & Performance: a journal of feminist theory*, 8:2 (1996): 6.

11 Jack / Judith Halberstam, *The Queer Art of Failure*, (Durham: Duke University Press, 2011.)

And as we all know, the real miracle has always been the courage it takes to go on like this: