

WHITE SHIRT, JOGGERS

A text by Claire Biddles Nastia Nikolskaya and Mathew Parkin

Setting: Dark, a light in a corner, other room with door open, on the left a social space. On the periphery.

1. *Hunting*

“No doubt he could offer what I needed that night. He was he. The hunt was over. The prey had trapped the predator.” [1]

Who is the prey/who is the predator? Is cruising space a democratic space? Are we all equal? Are we all participants? Do we all hunt? Are we all hunted?

most bats perceive the external world primarily by sonar detecting the reflections, from objects within range, of their own rapid, subtly modulated, high-frequency shrieks the outgoing impulses make precise discriminations of distance, size, shape, motion, and texture [2]

Cruising for love looking at sex
Super drunk teenage girls Edging themselves away / towards
Crushing BLOOM

I was outside this dance party once and i said i was hungry and someone handed me an apple and we ate it looking at each other and after this persons friends had gone she said do you want to come with me now and i wanted to so much but had called an uber to near my house for someone else as well and felt responsibility about that, what a sad little decision that was

2. *Speech*

The peripheries in music albums, the form of the interlude as a non-thing...
struggling to say the thing...can't find the way to describe
Where language starts to fall apart

we stop at a gas station where he gets out the car to have sex in the toilets, then he gets back in the car. I'm interested in those points of affinity and distance. [3]

Fan fiction, written in second person, women in cruising spaces, accessing their own whatever
Forgetting we consume, ourselves; remembering in a moment and comparing ourselves
gay porn reinforcing language as a site where gender often becomes a Thing

3. *to be visible*

WHITE SHIRT

Costume as a wider concept

Joggers or a visual cue

Spiralling of signification in different people appropriating imagery - layers of cosplay

Clothes, in terms of possession of different bodies

3rd person walked into a room, possessive

Erasure of sexuality as a visual category

Sex that is removed from everyday life by delegating it to a particular unique space

On the way to the sex party, you know this is going to happen — you don't want it because the possibility is so certain, theres no frisson —

Organic sexual engagement - we are all here for this environment

Certain ways of dealing with another's body

he jerked off beside me and gave me a fifteen-minute monologue of his petty crimes that according to him, continue to this day, the telling of which apparently kept him very excited.
My part was to listen, seem interested, maintain physical contact, and not leave. [4]

[1] *The Angel of History*, Rabih Alameddine, 2016 [2] *What Is It Like to Be a Bat?*, Thomas Nagel, 1974

[3] *Re: Homos and light*, Leaver-Yap and Charlotte Prodger, 2012 [4] *Ash Wednesday*, Samuel R Delany, 2017

Claire Biddles is a writer and artist in Glasgow interested in fandom, the politics of desire and the relationship between pop culture and real life. Recent projects include the *Fuck What You Love Zine* (2016 – current); *The Persistence of Type Live*, The Old Hairdressers, Glasgow (2018); *Echo + Claire Biddles*, Dundee Contemporary Arts, Dundee (2018); *Sad Girl Cinema* work in progress screened at the Scottish Queer International Film Festival, Glasgow, (2017) and “*Ms B Presents...*” event series at The Old Hairdressers, Glasgow (2012 – 2016). Biddles writing has been appeared in *The Wire*, *The Line of Best Fit*, *The Singles Jukebox*, *Little White Lies*, *Dazed*, *The Skinny*, and a number of zines, indie publications and exhibition catalogues.

Nastja No is at points a queer artist working in Glasgow through places, words, images and time-dependencies. Questions explore silence and twins, binaries as understanding, desire & pining, mental monologues, structures of prestige, cross-historical cosmologies, cross-currency inequalities, democratisation of image-making & gendering as creating the other. They are part of *72 Collective*, *KY16*, *Hypothermia & Flatcam*. Some projects include *MUD* organised by Hypothermia HQ, with Dachi Cole, Candice Williams, Reba Maybury, Natasha Stagg and Clarinda Tse, Gallery Celine, Glasgow, (2018); *Flatcam with Nastja Randy & friends*, 37 Heaven, Glasgow (2018); *Video Delight*, Centre for Contemporary Art, Glasgow (2018); *Love is colder than death*, workwear designs with Rebeca Allen Tejerina, (2018); *Butoh workshop with Masaki Iwana*, Govan Theatre Studio, Glasgow (2018); *Fallope and the Tubes & the Veg Queens*, Buzzcut Live art and Performance Festival, Glasgow (2016); and *Cepn u Molom*, Parallel Programme for the 5th Moscow International Biennale for Young Art, Moscow, (2016).

Mathew Parkin is an artist based in the UK who works with moving image, exhibition making, text and image making. They are particularly concerned with which bodies matter, the political potential of biography, sex, and how to show solidarity through working and thinking together physically and digitally. Recent projects include *LUX Scotland's Artists Moving Image Festival*, Tramway, Glasgow (2018); *slope-tend-big*, Grand Union, Birmingham (2016); *This Is It, Isn't It?*, Workplace Gallery, Gateshead (2016); *Like a floral knife*, Embassy Gallery, Edinburgh (2016); *I Believe in you*, IMT Gallery, London (2016); *Film Open* touring, Spike Island, Bristol; Eastside Projects, Birmingham; Transmission, Glasgow; Castlefield Gallery, Manchester; S1 Artspace, Sheffield; and the ICA, London (2015); *Group Occupation Residency*, New Art Gallery Walsall, Walsall (2015); and *4 5683 968*, Set The Controls For The Heart Of The Sun, Leeds (2014).

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