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# to represent the sex of angels

trans/poetics

An exegesis presented in partial fulfilment of the requirements for the degree of

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# ABSTRACT

This exegesis utilises writer Rebekah Edwards' definition of 'trans-poetics' as a methodology for the creation of performative and moving image artworks. The linguistic categories within trans-poetics are transcribed through a creative practice, valuing language for its multiplicity, ambiguity and limitations.

The projects outlined in this exegesis focus on queer and trans histories lifted from archival documentation. Trans-poetics are employed to circumvent and rearticulate the problematic legacy of queer and trans representation. The aim of this research is to utilise and push beyond the established oeuvre of queer autoethnographic work.

*To take the waters* (2017) and *Hardening* (2017) are two moving image works formed in response to the life and events surrounding the internment of Hjelmar Von Danneville on Matiu Somes Island in 1917. As works of significance, they are clear distillations of modes and methods of trans-poetics used in response to narratives within historical material.



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# A NOTE ON LANGUAGE

The terms I use throughout this work are often inadequate, insufficient. The meanings may slip between each other, because words are not enough, and sometimes they are too much. 'Perhaps gender, perhaps the self... perhaps just the impossibility of language is what we've got'.<sup>1</sup> For clarification, I have included a glossary of terms as an appendix to this document.

Sometimes they are *they*, because: we are not able to fully know the ways that people do, have, and will identify; to acknowledge the ways that we can/not be visible to each other, or to ourselves; to open up a space of not knowing; to remove assumption; to move towards indeterminacy as a space in which to hold the life of a person; to recognise that we

contain/

become/

are many/

neither/

none/

all/

and everything.

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<sup>1</sup>Myles, in Tolbert and Peterson, 177