



INTERDISCIPLINARY JOURNAL OF DECADENCE STUDIES

Volume 5, Issue 2

Autumn/Winter 2022

Screwball

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ISSN: 2515-0073

Date of Acceptance: 1 September 2022

Date of Publication: 23 January 2023

Citation: EO Gill, 'Screwball', *Volupté: Interdisciplinary Journal of Decadence Studies*, 5.2 (2022), 124-42.

DOI: 10.25602/GOLD.v.v5i2.1670.g1783

volupte.gold.ac.uk



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Screwball

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‘Did you expect a happy ending?’
– Bugs Bunny

The Bugs Bunny epigraph gives away the fact that this essay strays from late nineteenth-century accounts of decadence. As an artist and curator whose practice mines film culture and genre – Hollywood, pornography, amateur videos – I promote screwball logics but also draw a line back to the work of Charles Baudelaire, that connoisseur, to which Aaron Poochigan refers as the ‘tender freak of freaks’,¹ whose unabashed intimate style always generates a strange ambiguity, not least because of the way Romanticism and realism cross paths in his work. It is in the decadent tradition of Baudelaire that I re-enact scenes, appropriate scripts and mess with genres in my own creative practice. This essay articulates the decadent methodology of the screwball via reference to the video and installation works I curated in the show of the same name at Verge Gallery in Sydney, Australia, June-July 2022. A mix of commissioned and existing pieces, *Screwball* featured work by California-based artists Harry Dodge, Stanya Kahn, P. Staff, and Aimee Goguen, alongside work by Australia-based artists Sione Monū, Nat Randall and Anna Breckon, Jimmy Nuttall, Brian Fuata, Frances Barrett, Archie Barry, Athena Thebus and Chloe Corkran, and Garden Reflexxx.

Screwball was a love-letter to cinema and video art, featuring mostly video works alongside two works on paper. The gallery’s glass façade was plastered in what looked like old 1970s/80s porn magazine covers that both concealed and protected the exhibition within. Designed by artist Ella Sutherland, these graphic citations also featured as the cover to the exhibition catalogue. Inside the gallery, two timber benches with overhanging towel racks – the kind you’d see in a horny locker room scene – were positioned in the gallery to entice visitors to sit down and settle in (see figs 2 & 3).

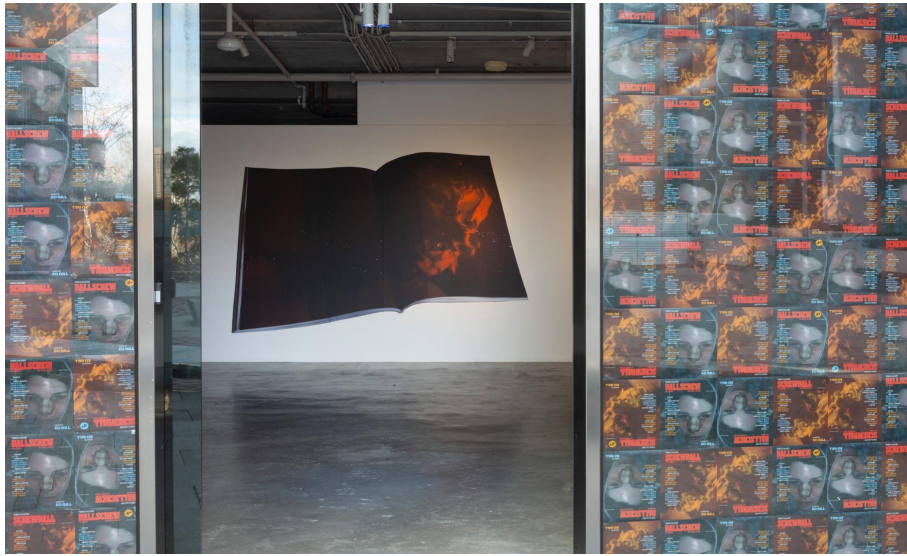


Fig. 1: *Screwball* (2022), exhibition documentation by Jek Maurer.

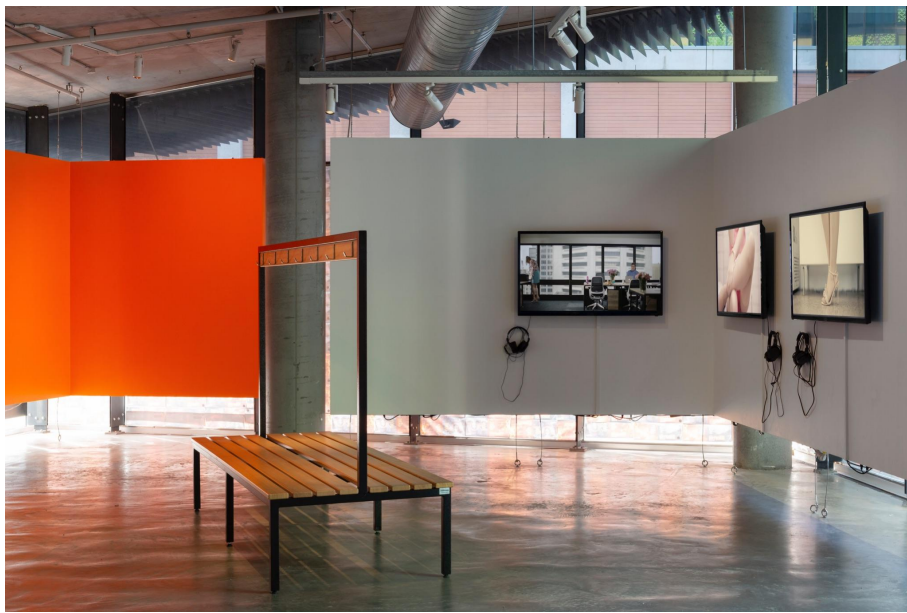


Fig. 2: *Screwball* (2022), exhibition documentation by Jek Maurer.



Fig. 3: *Screwwall* (2022), exhibition documentation by Jek Maurer.

In a review of *Screwwall*, Veronica Tello notes that the show strategically and powerfully responded to the current hyper-visibility of gender and sexuality discourse in art institutions, both in Australia and around the world.² Tello remarks that this drive to hyper-visibility emerges as art institutions scramble to ensure their relevance and futurity by ‘diversifying, decolonising, and queering’ their collections and initiatives.³ At its worst, this impulse to ‘heed the demands of contemporaneity’⁴ favours images of positivity and progress, catering to the ‘dark side’ of modern queer representation and disavowing the link between queerness and loss.⁵ Where some might perceive the unabashed celebration of queer identity and image as being in line with the decadent tradition, my view is that decadence is as much about evasion, disappearing and trickery as it is about excess, pleasure and indulgence.

As well as engaging the symbolic pleasure of identity, the *Screwwall* is made up of multiple referents always pointing elsewhere, elusive and perverse. It swivels and side-steps. It is related to screwy and cartoonish personae like the clown, the jester, and the fool, but it is also intended as a verb, as in ‘screwwalling’. As a figure, the *Screwwall* is like a clown insofar as its humour is very physical but also imbued with sadness; there is a melancholy buried away in their serious

commitment to the task at hand. The Screwball is also like a court jester in its ability to bend perspective and speak back to those in power. But the Screwball differs from these archetypal figures in taking gender and sexual tension as its primary area of play. The Screwball figure always engages the body in debauched pursuit of the imagination. Like everyone else who finds their metier on film, the Screwball desires to be looked at but deflects the gaze if and when it does not suit it.

As a namesake method, Screwball points to the classical Hollywood genre of screwball comedy that engages gender and sexual tensions, often across class lines, satirizing traditional relational dynamics and often bubbling with queer subtext. But, bar the exhibition title, screwball comedy as a genre is not explicitly apparent in *Screwball*. Instead, Tello notes, ‘it acts as a vital historical framework. It is a citation and precedent of how film can screw.’⁶

Screwball's implicit citation of Hollywood genre sits in campy juxtaposition with its more explicit citation of gay ‘realcore’ porn videos from California in the 1970s and 1980s as a historically rich blend of classical and amateur forms of pornography and eroticism that preference the symbolic over the genital. Such films beckon contemporary communities to linger on the representational past, an experience I liken to edging, or the practice of stopping short of satisfaction in order to prolong pleasure. In the case of *Screwball*, the hyper-visual sexual play operates within ‘real’ or ‘everyday’ environments, including sites of suburbia and domesticity, in order to challenge what is considered intact and valuable.

So why Bugs Bunny? The first cartoon featuring Bugs Bunny and Elmer J. Fudd was called *A Wild Hare* (1940). The episode has a strong gloryhole motif. It commences with a soon-to-be-familiar white-gloved hand emerging from a rabbit hole to grasp the carrot left as bait by Elmer. When the gloved hand retracts into the hole, Elmer inserts the barrel of his gun after it. As Elmer thrusts the gun deeper into the hole, Bugs takes hold of it and pulls it even deeper, yanking it in and out repeatedly. Bugs finally pulls Elmer’s head into the hole and plants a kiss on Elmer’s lips.

The episode ends with Elmer crying which prompts Bugs to turn to the camera and say, ‘You know, I think the poor guy is screwy.’ It is Bugs and Elmer’s shared shrewdness that allows the cartoon to codedly speak to issues of gender ambiguity, homoeroticism, trans-eroticism, and an undoing of the heteronormative frameworks on which the Looney Tunes comedy also relies.



Fig. 4: Video still from Harry Dodge and Stanya Kahn, *Can't Swallow It, Can't Spit It Out* (2006).

A key node in the genealogy of the screwball method is the video work *Can't Swallow it, Can't Spit it Out* (2006) by Harry Dodge and Stanya Kahn, in which the pair cite Elmer J. Fudd's costume in the classic Warner Bros' cartoon *What's Opera, Doc?* (1957) (see fig. 4). In the work, which is a cornerstone of the Verge exhibition, Khan is wearing a green dress with white polka dots, cut off above the knee. Over this she has on a brown suede vest, laced up at the front. On her head she wears a Viking helmet with two sewn-in fake blonde braids. She is holding a large piece of Swiss cheese made from rubber. Kahn has a nosebleed. Hard to say why. Has she been punched? The blood trails down her cheek, over her mouth, to her jawline. She is standing in the California desert. To her right side is a highway, to her left, a cliff over a gushing dam. An

ambulance goes by, its sirens trilling. She stares into the camera, a perplexed expression anchored in her brow. She talks, almost compulsively, to the camera operator (Dodge), scrambling to hold their attention. The camera operator is both curious and apprehensive in their style and approach, following Kahn as a kind of implicated voyeur.

For Dodge and Kahn, re-embodiment of the originally animated figure of Elmer J. Fudd allows them to approach the alienation and violent trauma of contemporary queer life through crude humour and the notion of the absurd. Dodge and Kahn's use of Looney Tunes characterization recalls Patrick Nation's experimental documentary *Give Up On Hopes and Dreams* (2021), in which artist Terre Thaemlitz proposes a trans-analysis of *What's Opera, Doc?* Thaemlitz reads Bugs Bunny as a transfeminine figure who utilizes drag and passability as a means to escape the cisgender-male hunter's wrath. Bugs Bunny might also be read as phallo-obsessed or, perhaps more accurately, castration-obsessed, chomping through carrot after carrot with the kind of cool disregard that Freud might diagnose as over-compensation. Although Thaemlitz takes Elmer J. Fudd as representative of the cis-male, I also understand him to be an important transmasculine icon. Classic pointers would be his small stature, the phallogocentricity of his costuming, specifically his gun, his failed machismo, and his service-bottom tendencies which blossom forth in the face of attraction, a sexual tendency that surfaces at the very beginning of Elmer's Looney Tunes career.

This trans and trans-historical rubric, though not explicit, is integral to Dodge and Khan's practice. Their shared interest in mobilizing gendered performance within video art contexts could be attributed to many things: the camp performative culture paved by the 1970s gay liberation movement, the 1980s AIDS epidemic and the consolidation of performance as an activist mode via ACT UP, or the resurgence of queer and trans activism in the late 80s and early 90s. Dodge has reflected that their practice emerged at the same time 'as Macy's was trying to use ACT UP's SILENCE = DEATH slogan as a way to sell motorcycle jackets'.⁷ Kahn adds 'There was an elaborate network of communities in San Francisco who were pointedly interested in developing

a language to talk about being outside systems of legitimisation.⁸ The timing and location of their practice also coincides with the emergence of third-wave feminism in the West, in particular intersectional feminisms where certain practices, among them video art and performance for the camera, were especially conducive to an autotheoretical turn for Indigenous, POC, queer, poor and working-class artists as a way to process and transform the discourses and frameworks of theory through their own embodied practices and relational lives.

Dodge, who also makes drawings and sculptures, played a supporting role in John Waters's *Cecil B. Demented* (2000) before codirecting his own award-winning feature with Silas Howard in 2001, the New Queer Cinema cult classic *By Hook or by Crook*. In the early 90s, Dodge and Howard co-founded Red Dora's Bearded Lady Cafe in San Francisco, a closet-sized lesbian cafe, gallery, and performance space near the Valencia Gardens housing projects in the pre-gentrified Mission District. The Bearded Lady served as an important cultural hub for an emerging queerarts scene.

Dodge and Kahn's collaborative practice is often humorous, depicting tragic characters whose eccentricities work to resist coherent signification. In an interview, Dodge explains why they prefer consumer-level camcorders over film. Apart from it being a cheaper option, 'We're specifically interested in making a character out of the camera eye. We announce the current of the camera. It's presence in the present.'⁹ The camera in Dodge and Kahn's practice becomes an explicit element of the plot. By enfolding the video apparatus into the narrative framework of each piece, Dodge and Kahn use 'the motivated camera' to draw attention to the means while paradoxically immersing the viewer in the 'authenticity' of each scene.¹⁰

The Screwball figure is also prevalent in the multidisciplinary practice of collaborators Athena Thebus and Chloe Corkran. For *Screwball*, Thebus and Corkran made a large-scale wallpaper paste-up titled *In Dramatic Roles Such As These* (2022) (see fig. 5). The piece centralized cartoonish versions of themselves with Thebus as 'Comedy', her face covered in cream pie slop, and Corkran as 'Tragedy', her face battered and bruised following plastic surgery. The work

playfully hints at broader questions around transgender desire and becoming and mocks tired transgender narratives of failure and lack.



Fig. 5: Athena Thebus and Chloe Corkran, *In Dramatic Roles Such As These* (2022).

In an earlier work, Thebus and Corkran engage the bunny motif in a large-scale, hand-studded, leather-hide installation titled *Bunny* (2021), which recalls Bugs Bunny as a ‘horny innocent’ whose fluffy cuteness slyly diverts the ‘wrath of her enemies with the bat of an impossibly long eyelash while animatedly fucking the world’ (see fig. 6). For Thebus and Corkran, the cartoon bunny taps into the symbolism of abundance and new life, though their ‘Bunny’ (like Bugs) is also devilish.¹¹



Fig. 6: Athena Thebus and Chloe Corkran, *Bunny* (2021).

Not all the artists in *Screwball* draw on Looney Tunes characterization. While the *Screwball* can attach to a character or behaviour that is odd or ‘off’, and so something to be laughed at, as with Bugs Bunny and Elmer Fudd, it is also registered as a navigational tool or methodology, a screwballing of convention that engages the obscene. Taken as a verb, screwballing is a way of toying with the filmic conventions that guide us in how and where we look. Screwballing means to make the camera an explicit element of the plot. It draws our attention to visual mechanics while paradoxically immersing the viewer in the ‘authenticity’ of the depicted action, as with Dodge and Kahn’s ‘motivated camera’. This screwy way of making work isn’t about planning illusionary worlds: it is about the *action* of living. A way of passing time, the screwball engages relational, non-normative forms of sensuality, pleasure, and connection. Unlike narrative-driven forms, the

Screwball understands duration in relation to a kind of fetish-time, an experience of time as seen rather than measured.

The low-fi *Screwball* video work *Blue Car* (2022) by Garden Reflexxx (Jen Atherton and André Shannon) is one such piece. The 10-minute piece documents two friends, Gloria (Gloria Bose) and Bart (Shannon), on a road trip engaging in banal conversation as Atherton captures the interaction from the back seat with their phone camera. Annoyingly, the car's faulty interior light will not turn off and so Gloria addresses the issue by producing a small bottle of Prussian Blue nail polish from their bag and gradually paints over the light. The stark lighting in the beginning of the film gradually shifts into a saturated blue hue (see fig. 7).



Fig. 7: Video still from Garden Reflexxx, *Blue Car* (2022).

Another example is Jimmy Nuttall's video work *Fabulina* (2019), a single channel semi-narrative film, which loosely follows the journey of a group of slacker friends who drink a hallucinogenic ale called *fabulina*. Beginning in a mumblecore documentary style, the film ultimately descends into strangeness as the *fabulina* drug takes hold (see fig. 8).



Fig. 8: Video still from Jimmy Nuttall, *Fabulina* (2019).

Both Garden Reflexx's and Nuttall's works recall early performance video art by John Waters, Andy Warhol, Jack Smith, and Kenneth Anger, where campy pleasure and decadent homoerotics meet with a realist aesthetic. Similar qualities can be seen in the work of Japanese director Toshio Matsumoto who coined the term 'neo-documentary' in relation to his 1969 feature film *Funeral Parade of Roses*, a loose adaptation of Oedipus Rex set in the queer underground scene of 1960s Tokyo. Matsumoto explains that 'neo-documentary' brings together 'Surrealist-inspired avant-garde filmmaking and documentary film style'.¹² *Funeral Parade of Roses* is formed from a collage of fragmented parts – TV commercials, interviews with the actors, popular culture references, political happenings, drag performance, Greek tragedy, and Kabuki Theatre. Matsumoto states:

my creative intent was to disturb the perceptual schema of a dualistic world dividing fact from fiction, men from women, objective from subjective, mental from physical, candidness from masquerade, and tragedy from comedy. [...] I dismantled the sequential, chronological narrative structure and arranged past and present, reality and fantasy on temporal axes.¹³

Stephen Barber notes the Shinjuku district in which *Funeral Parade of Roses* was principally shot was intimately associated with experimental arts and gay culture in the 1960s. It also had a heavy police presence that meant Matsumoto was unable to obtain official permission to film there. 'As a result',

Barber writes, ‘the exterior sequences of the film were done covertly, usually in one take, before the police arrived to break up the filmmaking process’.¹⁴ The urgency and spontaneity produced in this environment in part determines the stylistic form of *Funeral Parade of Roses*, infusing the work with a sense of immediacy and intimacy. Much of the film was shot on handheld cameras in single takes and focuses primarily on the faces and bodies of the characters, which contributes to an overall effect of proximity and sensuality. The film’s interior scenes are shot in small rooms, which Barber notes are ‘often crowded with figures dancing or engaging in sexual acts, so that the camera has to manoeuvre and negotiate its way through space, with a perpetual sense of mobility’.¹⁵

Mika Ko describes ‘neo-documentary’ as devised

not only to achieve the ‘new realism’ created by dialectic confrontation between documentary and avant-garde conventions but also to explore its methodological potential for interrogating the political tensions of the period in a way that does justice to both visible and invisible social realities and avoids subordinating film’s own independent reality to political imperatives.¹⁶

The advantage of working with a neo-documentary mode for artists like Garden Reflexxx and Nuttall is that it allows them to operate from a position of infiltration – they are working within the quotidian in order to expose reality as a performative fiction. The genre reimagines cinematic codes and conventions in order to shift the medium’s relationship with the realities it depicts. Matsumoto stated that his focus as a creative practitioner was on ‘experiments in context, experiments in deconstructing contextual systems through which people give meaning to the world’.¹⁷ Similarly, the screwballing method explores contextual systems of suburbia and institutional environments, and their relation to formations of gender, desire, intimacy, and other bodily things.

The screwballing method privileges assemblages and process over polished or unified formations. All of the methods adopted by the artists represented in *Screwball* support a sensual and intimate mode of image-making in which the viewer experiences uncertainty and interminability with varying degrees of pleasure or irritation. It is intended that these methods keep

us in a promiscuous state of movement, collapsing the distinctions between truth and fiction, character and persona, scripted action and improvisation. This methodology opens us toward an erotic, ethical and political mode of filmmaking, where subjectivities, bodies and gazes are mutable, textured and charged.



Fig. 9: Video still from Nat Randall and Anna Breckon, *Piece of Work* (2022).

A screwballing methodology is also utilized in the structure and edit of Anna Breckon and Nat Randall's three-channel video *Piece of Work* (2022), which looks at the erotics of control as they manifest in the workplace in forms of officiousness, micromanaging, fallacious arguments and gaslighting (see fig. 9). *Piece of Work* explores the perversity of familiar techniques that workers use to get time-out, to catch a break or prevent others from doing so. Presenting three different narrative scenarios, the work explores the way in which sexual sadism is channelled through ordinary and repetitive interpersonal dynamics. Aesthetically, however, the film engages a screwball erotics grounded in being slightly off, in just missing the mark. It does this by taking the loop structure of the video work to explore live performance. While the film's structure remains the same for each loop, the takes of the performance included in each loop are distinct. The use of various performance takes combines live and mechanical repetition. By including what is

conventionally left unseen or discarded in the editing process of selection, *Piece of Work* emphasizes the impact of the affective nuances of performance on storytelling, rhythm and form. The loop structure is a familiar device for Breckon and Randall, who also employ the technique in their live mediated theatre works *The Second Woman* (2016) and *Set Piece* (2021). Breckon has described the looping iterations as a kind of ‘edging’, by resisting a climactic narrative structure. Instead, the repetition of the piece moves the viewer through a series of anti-climaxes.¹⁸



Fig. 10: *Screwwall* catalogue cover, design by Ella Sutherland (2022).



Fig. 11: *Screwball* catalogue cover, design by Ella Sutherland (2022).

The ways in which the screwball method enacts a politics of edging is also evident in the *Screwball* catalogue, designed by Ella Sutherland and featuring artwork by Athena Thebus and Chloe Corkran (see figs 10 & 11). The catalogue (along with the exhibition itself) is perversely organized in two orientations, ‘Screwball’ and ‘Ballscrew’. The flip-cover references the 1980s aesthetics of Palm Drive Video and *Drummer Magazine*, California-based gay porn producers who promoted non-penetrative sex, leather, S&M, and kink as forms of erotic activism in the context of the AIDS crisis. The catalogue design builds on Sutherland’s previous ink-on-paper body of work *Glyph, a body* (2020), which examines the early typeface production history of 1980s/1990s Australian lesbian erotica magazine *Wicked Women*. Both U.S. and Australian visual-erotic traditions feed into my own film methodology and interest in edging as a practice that simultaneously engages

and defers representational certainties, something I also find at work in the ‘realcore’ porn now available on the internet. I slavishly cite realcore porn in my own video work, which does not feature in *Screwball* but which I invoke here as evidence of the continuing pull of decadence as an aesthetic and intellectual framework.

Here, on a green medical bench in a sterile room, sits a young man, naked, his legs swinging over the edge. He sits like this for a long time. We watch as his mind wanders. This permitted act of voyeurism feels exclusive, thrillingly intimate. The door swings open, a creak cutting through the dull hum of the air conditioning unit. A doctor enters.

This is how the video starts. A banal enough scene but I note certain interferences. Those interferences prick me. Roland Barthes might call this moment a *punctum*, a kind of photographic accident that punctures and bruises the viewer. With its connotations of medical incisions and other bodily penetrations, the word *punctum* suits me. The *punctum* disrupts the tyranny of the visual, it interjects the body in the act of looking. It moves me to question how and where I look. The doctor proceeds with a number of tactile examinations including listening to the patient’s heartbeat through a stethoscope, pressing on his abdomen to test for ‘any pain or discomfort’ and tweaking his nipples to test sensitivity.

Patient cums during Physical Exam is the title of a short video available for free viewing on pornhub.com. While the title promises orgasm, the video is more about *not* coming. What draws me to this video, and others like it, is the way it defers pleasure. In the porn world this is called edging. This deferral generates the sense of being held in time and allows the viewer to take pleasure in gestures that are isolated from normative notions of sexual pleasure and fulfilment. Unfolding in a single mid-shot, encapsulating the full procedure in real-time, the Pornhub video takes perverse pleasure in duration, resisting the usual temporality of mainstream pornography, and indeed, mainstream cinema. We might call this the erotics of regimented duration, something to which Chantal Ackerman has also alerted us.

Patient cums during Physical Exam is bad video. It is made up of shitty camera angles, pixelated image quality, and poor performance style. It is marked by a quality of improvisation or amateurism integral to the screwball method. As with documentary, the ‘ugliness’ of the image is precisely what injects it with urgency, volatility, potential. What pricks me here is the video’s tendency towards two different kinds of concreteness: the scene itself and the glitchy materiality of the image.

The Physical Exam genre sits within a broader pornographic genre that Sergio Messina has termed ‘realcore’.¹⁹ Realcore includes a number of identifiable traits: wide-angle shots that preference the full scene over the detail of things; long, fluid, unedited segments; a non-fictional quality to the narrative; seemingly hurried or ill-considered framing and mise-en-scène; domestic settings; and non-actors as performers. Messina also identifies within realcore the sub-genre of fetish realcore, in which the people portrayed are often fully dressed or sometimes not visible at all. Covering the flesh of the body, disappearing the body altogether, fetish realcore thus challenges what it is we take pornography to be.

Other challenges to or extensions of the pornographic emerge in other ways from the inside of the genre. In his discussion of barebacking porn, Tim Dean claims porn as a form of documentary or a visual ethnography of a subculture and its ritualized scenarios that emerges alongside that culture, rather than retrospectively capturing it.²⁰ When the AIDS epidemic swept through San Francisco, for instance, the production house Palm Drive Video began offering viewers ways of conceiving of pleasure and desire beyond penetrative sex. Precursors of what is now called ‘gonzo’ style, Palm Drive Videos generally feature a single performer in front of a hand-held camera, which acts like another body in the scene. In one video a performer fucks a mud-puddle, in another a lumberjack-type guzzles semen from an old boot. The videos are like art works, a product of their time but also a commentary on the culture and environment they emerge from. Depictions of reality and attachment to fantasies of authenticity are highly mediated within pornographic production and reception. These staged depictions of bodily authenticity open us to

broader slippages in reality. This lingering on the real disrupts conventional acts of looking and forces us to ask where our pleasure begins.

My own video work *Cleave* (2021), a practice-based precursor to *Screwball*, is in part inspired by realcore and amateur pornography (see fig. 12). Meaning both to sever and to stick, *Cleave* has a non-linear narrative structure and features two performers (*Screwball* artists Athena Thebus and Chloe Corkran). *Cleave* was shot during the COVID-19 pandemic largely in situ in the couple's home with a very small crew. The video runs for approximately 25 minutes and I loosely drafted the screenplay ahead of time, looting bits of text from old Hollywood films, classical Greek tragedy, realcore and net-porn, and conversations with my mother.



Fig. 12: Video still from EO Gill, *Cleave* (2021). Image by Katie Winten, featuring Athena Thebus and Chloe Corkran.

The video works to build a sense of edging through durational shots, reference, and innuendo before plateauing – holding the viewer in a state of agitation and unease. The two protagonists, Doctor-Mother and Patient-Son, flex pure interiority with the video seemingly structured around their individual wills and desires. With Cassavetean persistence, the camera lingers over the silences between them and their drifts of anxiety. Doctor-Mother vacuums her car, then sits, staring blankly

as Andrea Bocelli and Sarah Brightman's *Time to Say Goodbye* plays through the car stereo. Other times she is more knowing – seizing opportunities for an observed existence, a reprieve from obscurity and loneliness like a modern-day Little Edie.

¹ Charles Baudelaire, 'To the Reader', in *The Flowers of Evil*, trans. by Aaron Poochigan (New York: Norton, 2022) p. 6.

² Veronica Tello, 'Screwball', in *MeMO Review*, 27 (2022), <https://memoreview.net> [accessed 9 July 2022] (para. 2 of 19).

³ Ibid.

⁴ Ibid.

⁵ Heather Love, *Feeling Backwards: Loss and the Politics of Queer History* (London: Harvard University Press, 2007), p. 4.

⁶ Veronica Tello, 'Screwball', in *MeMO Review*, 27 (2022), <https://memoreview.net> [accessed 9 July 2022] (para. 3 of 19).

⁷ Michael Smith, 'Harry Dodge & Stanya Kahn', *Bomb Magazine*, 108 (2009),

<https://bombmagazine.org/articles/harry-dodge-stanya-kahn/> [accessed 5 May 2022] (para. 7 of 111).

⁸ Ibid. (para. 10 of 111).

⁹ Ibid. (para. 64 of 111).

¹⁰ Rachel Kushner, 'Harry Dodge and Stanya Kahn', *Artforum*, 44.6 (2006),

<https://www.artforum.com/print/200602/harry-dodge-and-stanya-kahn-10278> [accessed 27 July 2022] (para. 5 of 7).

¹¹ Athena Thebus and Chloe Corkran, 'description of *Bunny*' (2021), <https://www.athenathebus.com/Close-Contact-No-Show> [accessed 2 June 2022].

¹² Felicity Gee, 'The *angura* diva: Toshio Matsumoto's dialectics of perception. Photodynamism and affect in *Funeral Parade of Roses*', *Journal of Japanese and Korean Cinema*, 6.1 (2014), 55-73 (p. 58).

¹³ Ibid., p. 60.

¹⁴ Stephen Barber, 'Tokyo 1969: Revolutionary Image Thieves in a Disintegrating City', *Senses of Cinema*, 69 (2013), <https://www.sensesofcinema.com/2013/feature-articles/tokyo-1969-revolutionary-image-thieves-in-a-disintegrating-city/> [accessed 16 November 2022] (para. 9 of 22).

¹⁵ Ibid.

¹⁶ Mika Ko "'Neo-documentarism'" in *Funeral Parade of Roses: The New Realism of Matsumoto Toshio*, *Screen*, 52.3 (2011), 376-90.

¹⁷ Gee, 'The *angura* diva', p. 58.

¹⁸ Sarah Balkin, 'Comic anticlimax in Nat Randall and Anna Breckon's Set Piece', *The Conversation* (2022), <https://theconversation.com/comic-anticlimax-in-nat-randall-and-anna-breckons-set-piece-183624> [accessed 14 June 2022] (para. 11 of 15).

¹⁹ Mark Dery, 'Naked Lunch: Talking Realcore with Sergio Messina', in *C'Lick Me: A Netporn Studies Reader*, ed. by Katrien Jacobs (Amsterdam: Institute of Network Cultures, 2007), pp. 17-30.

²⁰ Tim Dean, *Unlimited Intimacy: Reflections on the Subculture of Barebacking* (Chicago: University of Chicago Press, 2009).