

Me, Myself and BI: An Expression of Sexuality

by

Crystal Bedford

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Graduate Supervisory Committee:

Frederick Corey, Co-Chair  
Simon Dove, Co-Chair  
Naomi Jackson

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## ABSTRACT

Bisexuality is a unique kind of sexual identity, as a gray area between heterosexuality and homosexuality. The piece *You made up the Story and I Played with all the Parts* explores bisexuality as a lived artistic experience based on my sexual journey within a society that advocates heterosexuality. The piece includes movement phrases and text derived from conversations with intimate partners, characters based on former partners, storytelling, a 1950s-style sex education video parody, and audience participation via dialogue. The creation of movement and dialogue manipulated heteronormative social stigmas into a canny social acceptance of bisexuality. The multifaceted nature of the piece provokes viewers to consider how sexuality is constructed socially through my own interpretation. As a result, the work suggests that bisexuality is a legitimate sexual identity and represents a culture within American society.

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## Chapter 1

### INTRODUCTION

An individual's journey of sexual self-discovery entails continuous reflection about innate preferences and a range of life experiences. These preferences and experiences are evaluated against the social pressures and cultural values of a given place and time. Contemporary North American society embraces heterosexuality as the most acceptable sexual orientation and deems taboo homosexual, bisexual, transgender, and other alternative lifestyles. As a young adult, my society's heteronormative standards often caused me to feel dislodged or trapped with suppressed feelings, provoking me to silently question my dual attraction to men and women.

At age 21, I had my first glimpse beyond the heteronormative world in a modern dance class. The instructor asked us to support a partner across the floor as though the person had unstable legs. At one point, my perspiring partner slipped out of my hands and I accidentally grabbed her breast in a quick recovery attempt. I felt embarrassed and apologized immediately. She responded, "It's okay." I thought, "It's okay? How could it be okay to touch her in a place that is forbidden to be touched?" For the remainder of the exercise, I positioned my hands to avoid touching her breasts. At the same time, though, it felt "okay" to press our bodies together without hesitation or restriction. For the first time in my life, I felt relieved to be able to make physical contact with another woman without having to second-guess my sexual attraction or feel judged by society.

Dance initially empowered me to embark on a journey of sexual self-discovery, and dance continues to be an integral part of my ongoing journey. In the piece *You made up the Story and I Played with all the Parts*, I reflect upon past experiences, sexual desires, objects of affection, and complicated emotions to depict my own life story as a "lived existence" of bisexuality. The piece playfully incorporates family values and popular culture references from the 1950s to cannily convey bisexuality as the dominant type of sexual orientation. Importantly, the piece shows that bisexuality is a legitimate identity and that bisexuals are a unique culture within American society.

Many non-bisexuals interpret bisexuality as a temporary experiment in an ambiguous zone between heterosexuality and homosexuality. Non-bisexuals commonly label bisexuals as promiscuous, untrustworthy, and unable to commit to a long-term relationship. However, bisexuals can be attracted to both sexes without being "confused" or "experimenting." My own relationship history demonstrates that a self-identified bisexual can remain loyal to a single partner while being attracted to both sexes. Nonetheless, I too have been accused of being lustful and misguided by people who cannot see beyond the restrictive heterosexual/homosexual paradigm.

My bisexuality is a unique kind of sexual expression. I do not disguise it behind heterosexuality or homosexuality. I am attracted to both men and women, and I have openly expressed my attraction to both sexes since 2004. The word "bisexual" is charged and sometimes has a negative connotation, so I prefer to be recognized as an individual rather than as a bisexual. However,

labeling myself as "bisexual" enables other people to observe my behavior and to associate bisexuality with a legitimate lifestyle, thus challenging misperceptions. Frequently, non-heterosexual lifestyles are stigmatized because they deviate from the norm and make people uncomfortable. In reality, though, American society consists of individuals who express varying degrees of heterosexuality, homosexuality, and bisexuality and deserve the opportunity to express their sexual identities without fear of ridicule.

The piece *You made up the Story and I Played with all the Parts* is based on my sexual journey as a white, middle-class bisexual woman in America. Chapter Two outlines critical life experiences that shaped my perceptions about sexuality. It concludes with an analysis of my sexuality based on the Kinsey Scale of Heterosexual-Homosexual and the Fritz Klein Sexual Orientation Grid. Chapter Three shows how my sexual journey was transformed into a multifaceted dance piece. Next, Chapter Four describes *You made up the Story and I Played with all the Parts* from beginning to end, highlighting its key elements. Finally, Chapter Five explores my artistic development, personal growth, and post-concert reflections on bisexuality based on my experiences creating a strongly autobiographical piece.



## Chapter 2

### INVESTIGATING MIDDLE GROUND

As a white middle-class American girl in the 1980s, I felt pressured to identify myself as heterosexual. My observations of intimate relationships at home with my single mother, in school, and in the media led me to believe that if I were to marry a man, I would be happy and successful. I would have all the things a woman could want, including children, money, a house and a car. For the first two decades of my life, I only considered relationships with men. I resisted exploring my sexual urges toward women because I did not want to jeopardize the “dream” by challenging social expectations.

My childhood perspective about sexuality was rooted in family ideals from the 1950s, the decade when my grandparents married and gave birth to my mother. In the 1950s, sex education concentrated on the social aspects of married life such as dating, planning weddings, and raising children. The sex educators' main goal was to influence youth to conform to white middle-class norms (Morgan 2000). Sex education videos were hetero-centric and portrayed husbands as breadwinners and wives as homemakers. Same-sex attraction was considered taboo. In everyday conversation, most people did not discuss the act of sex let alone say the word "sex." Sex education became more liberal in the late 20th century with the growing need to educate people about sexually transmitted diseases. However, many adults including my single mother continued to avoid the topic of sex in conversation.

My first experience with sexual self-identification occurred in my public elementary school when classmates inquired which boys I liked and whether I was dating, which made me feel as though I should date a boy. The strongest influence on my early sexual identity, however, came from the school's sex education videos. The videos addressed the dangers of sex, taught safe sex practices, validated sex between men and women by showing heterosexual couples, and neglected to mention same-sex attraction and alternative sexual practices. Even as a child, I felt that my sexual education lacked comprehensiveness. My sexual identity was more complex than the heteronormative doctrine that I was fed. It was not until my early 20s, though, that I felt comfortable enough to explore the notion of bisexuality.

### Translating Middle Ground

Many people perceive heterosexuality and homosexuality as mutually exclusive and are only two possible theorized sexual identity. In reality, sexuality is a complex continuum rooted in an individual's traits, preferences, and experiences. The increased interest in bisexuality as an existing identity is starting to be surveyed in the current fields of queer and feminist studies. The lack of contemporary bisexual theorizing can be partially contributed to the range of meanings the term carries. Hemmings (2002, p. 5) suggests “[t]he more epistemologically productive moments of bisexual theorizing of the last decade are frequently under cut by the reinstatement of bisexuality as a marginal identity [...]” This leaves bisexuality as a consistent and self-evident challenge to gay and straight oppositions, by being fluid and

transparent. Questioning bisexual experiences in relation to lesbian, gay, feminist, queer, and transgender experiences, for me, is about demonstrating being open to the ways one's research bodies shapes one's own position and guide it meaning. In 1948, Alfred Kinsey, founder of the Institute for Sex Research at Indiana University, recognized:

The world is not to be divided into sheep and goats. Not all things are black nor all things white. It is a fundamental of taxonomy that nature rarely deals with discrete categories. Only the human mind invents categories and tries to force facts into separate pigeon-holes. The living world is a continuum in each and every one of its aspects. The sooner we learn this concerning human sexual behavior the sooner we shall reach a sound understand of the realities of sex (qtd in Klein, p. 14).

The prefix "bi" means two or dual. Fritz Klein, sex researcher and early bisexual rights activist, explains that bisexuality is "the most complex state of sexual relatedness with people. It exists to various degrees in everyone. Its dimensions are multiple" (1993, p. 13).

The Kinsey Scale of Heterosexual-Homosexual is a rating system that evaluates an individual's sexual tendencies on a scale from zero to six. As an individual moves through life and gain new experiences, his or her rating may change. The ratings are:

- 0- Exclusively heterosexual with no homosexual
- 1- Predominantly heterosexual, only incidentally homosexual
- 2- Predominantly heterosexual, but more than incidentally homosexual
- 3- Equally heterosexual and homosexual
- 4- Predominantly homosexual, but more than incidentally heterosexual
- 5- Predominantly homosexual, only incidentally heterosexual
- 6- Exclusively homosexual

I rate myself at a 3 or 4, because I am in a relationship with a man, but I am predominantly attracted to women. The Kinsey Scale of Heterosexual-Homosexual is a rudimentary way to define sexual identity though, because it rates sexuality without much context.

The Fritz Klein Sexual Orientation Grid is a more appropriate model for illustrating the complexities of sexual identity. The grid consists of seven variables and accounts for the past (preferences prior to 12 months ago), present (preferences within the past 12 months), and the ideal (preferences for the future). Table 1 explains the seven variables, and Table 2 shows my responses to each variable for the past, present, and ideal.

**Table 1: Variables in the Fritz Klein Sexual Orientation Grid**

Variable		Question / Explanation
<b>A</b>	Sexual Attraction	To whom are you sexually attracted?
<b>B</b>	Sexual Behavior	With whom have you actually had sex?
<b>C</b>	Sexual Fantasies	Who are your sexual fantasies about? (They may occur during masturbation, daydreaming, as part of real life, or purely in your imagination.)
<b>D</b>	Emotional Preference	Emotions influence, if not define, the actual physical act of love. Do you love and like only members of the same sex, only members of the other sex, or members of both sexes?
<b>E</b>	Social Preference	Social preference is closely allied with but often different from emotional preference. With members of which sex do you socialize?
<b>F</b>	Lifestyle Preference	What is the sexual identity of the people with whom you socialize?
<b>G</b>	Sexual Identity	How do you think of yourself?

**Table 2: Personal Responses to the Klein Sexuality Grid**

<p><b>For Variables A to E:</b></p> <p>1 = Other sex only                  2 = Other sex mostly                  3 = Other sex somewhat more                  4 = Both sexes                  5 = Same sex somewhat more                  6 = Same sex mostly                  7 = Same sex only</p>	<p><b>For Variables F and G:</b></p> <p>1 = Heterosexual only                  2 = Heterosexual mostly                  3 = Heterosexual somewhat more                  4 = Hetero/Gay-Lesbian equally                  5 = Gay/Lesbian somewhat more                  6 = Gay/Lesbian mostly                  7 = Gay/Lesbian only</p>
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	Variable	Past	Present	Ideal
<b>A</b>	Sexual Attraction	6	4	4
<b>B</b>	Sexual Behavior	5	4	4
<b>C</b>	Sexual Fantasies	5	4	5
<b>D</b>	Emotional Preference	4	2	2
<b>E</b>	Social Preference	6	5	5
<b>F</b>	Heterosexual/Homosexual Lifestyle	5	3	4
<b>G</b>	Self Identification	5	4	4

My responses in the Klein Sexuality Grid illustrate the dynamic nature of sexual identity and map out my own sexual/social journey. Until my early twenties, I pursued relationships with men. Then, after my revelation in a modern dance class (see Chapter 1), I mainly sought relationships with women. For several years, I tried to be more masculine with my clothing and a short haircut in order to be accepted in the lesbian community. I wanted others to interpret from my physical appearance that my sexual preference was for women, although I never verbally articulated my preference.

By my late twenties, I learned to accept my masculine and feminine traits and that I am attracted to men and women for different reasons. I relate to men in a simple and direct way, whereas I relate to women in a more soft and intimate way. My intrinsic desire is for women, whom I find

more attractive, supportive, and compassionate. My mother, her sisters, and my female companions have profoundly influenced my personal and artistic development, so I feel camaraderie with women. However, I value an individual's personality above gender or appearance, and I currently have a stable and happy relationship with a man. My social relationships are split nearly equally between men and women.

The Klein Sexuality Grid captures the essence of my ever-evolving, context-driven sexual identity. However, the grid is limited to quantitative representations and does not reveal the depths of my emotions. Dance, with its ability to viscerally convey emotions and tell stories, is a much better medium to express the dynamic and complex nature of sexuality. The piece *You made up the Story and I Played with all the Parts* is an autobiographical narrative that depicts sexuality as a continuum. The notion of bisexuality is a critical component of the piece, a legitimate middle-ground as the performers and myself move effortlessly through variations of sexuality.

## Chapter 3

### THE CREATIVE PROCESS

In the piece *You made up the Story and I Played with all the Parts*, my main objectives were to serve as the narrator for my own sexual journey and to help audience members develop an understanding about bisexual identity. I gleaned artistic inspiration from personal sexual experiences, political issues regarding bisexuality, sex education videos in public schools, reality television shows, dating Web sites, personal ads on Craigslist, conversations with my former and current partners, and discussions with the performers. The cast consisted of one male performer and eleven female performers including myself. We varied in age, ethnicity, religious affiliation, sexual orientation, and technical expertise.

Rehearsals ran from August 2010 through the concert premier on November 5, 2010. Each week, I met with the group for approximately four hours, and I also rehearsed independently for at least two hours. In the solo rehearsals, I reflected upon complicated issues from past relationships that I did not feel comfortable exposing to the performers. The solo rehearsals enabled me to physically express my arduous journey of sexual self-discovery in a nonjudgmental space. The majority of movement phrases that I created for the performers were about my masculine and feminine traits, my attraction to both men and women, my past experiences, and the people in my life.

During group rehearsals, I aspired to create a safe space in which the dancers respected diverse opinions and lifestyles as well as boundaries. On several occasions, I initiated discussions about the meaning of participating in a work that questions sexuality and portrays a range of sexual experiences, desires, and relationships. The performers and I spoke candidly about intimate experiences and developed good rapport. Nonetheless, I sometimes felt vulnerable when revealing pain from past relationships and my desire to be with both a woman and a man. The performers understood the sensitive nature of the piece showed respect and confidentiality beyond the rehearsal space.

To help the performers embody the concept of bisexual attraction, I led movement exercises in which the dancers explored masculine and feminine movement qualities. I encouraged the dancers to embody light fluidity for feminine movements and direct pulsations for masculine movements. For one exercise, the dancers abstractly interpreted how men and women move differently during sex acts. Eventually, I asked the performers to incorporate their ideas of masculine and feminine qualities into the group movement phrases depicting various concepts about sexuality, as well as the gestures that we co-developed for their characters.

The performers' characters were based on a chronological list of my former partners, nicknamed for the piece as follows: #1 Blow Job BJ, #5 V-card Dealer, # 9 Lubed Lacy, # 10 Dandy Dick , # 11 Deep throat Diva, #12 Nympho Nymph, # 13 Vibrating Vaedictorian, #14 La Dildo Wrangler, #16



Tongue Tingler, # 17 Classic Clit and #23 Purring Pussy. These characters represented a range of personalities and sexual encounters including the first man I experienced oral intercourse with (Blow Job BJ), a man who pretended to be a virgin in order to persuade women to sleep with him (V-Card Dealer), and the first woman I had intercourse with using a sex apparatus (Lubed Lacy).

I contacted most of my former partners to discuss our relationship experiences and to gain greater insight into my sexual journey. I recognized that my former partners' opinions would be relevant to particular times in my life, and that my reaction to their feedback would be biased because of my own memories and impressions of them. Ultimately, I chose to develop my partners' characters based on certain attributes that caught my attention, not necessarily how my past partners would define themselves sexually. I defined the female characters as homosexual, the male characters as heterosexual, and myself as bisexual. I used the labels in order to clearly demonstrate my ability as a bisexual to move between the homosexual and heterosexual realms.

For the content of *You made up the Story and I Played with all the Parts*, I collected and analyzed stories and statements about sexuality from popular media as well as conversations with partners, including my current partner. During rehearsals, I abstractly and literally interpreted the text to create original movement phrases. Additionally, I used the text as starting points for the characters monologues. For my own character, for example, I

created a monologue about three individuals who impacted my sexual journey based on long conversations I had with them.

Reflections about my past, specifically how I perceived my sexuality as a child, showed that I was strongly impacted by 1950s family values and gender roles (see Chapter Two). Therefore, I decided to develop my character as a 1950s housewife, to dress the cast in 1950s-style clothing, to incorporate 1950s musical elements, and to use 1950s cultural references. Notably, I created a black-and-white sex education video parody entitled "Bi-Surprise, A 'How to' Video for Dating." Musician Robin Vining composed a 1950s-style soundtrack for the video, and Ryan Patient provided a step-by-step instructional voiceover.

With the help of costume designers Galina Mihaleva, I created original costumes from skirts, shirts, pants, and fabric found at thrift stores. The costumes were predominantly black and white, but they included bursts of red, blue, yellow, purple and green. The black and white represented the commonly recognized heterosexual/homosexual paradigm, and the bright colors placed against the black and white suggested the fluidity of a bisexual individual to move between the realms.

For the set, I chose a merry-go-round to symbolize innocent play and the spiraling emotions of my own sexual journey. The merry-go-round is a familiar object that provokes fun and laughter, and I wanted to create a light and humorous atmosphere for my piece. However, the ride requires cooperation to experience the fun; it only moves if a person pushes or

operates it. In a similar way, a person's sexual journey entails helping and having experiences with other people, otherwise the journey becomes static. The merry-go-round served as a focal point and guiding force in the piece, a symbolic portal to my past, present, and future relationships.

I worked with Mark Ammerman, Technical Director of the School of Dance, to construct the merry-go-round. In October 2010, we drew the plans for an 8-by-8-foot steel frame that rotated and had handlebars. The following month, we met two or three times per week to build the ride. I painted the handlebars yellow to represent my optimism, enlightenment, and happiness during my journey of bisexuality. I painted the base purple to represent open-mindedness and spirituality, defined as holistic mind-body understanding, which are necessary attributes to accept bisexuality as a legitimate sexual identity.

Physically touching and creating a piece of material so crucial to the work caused me to experience a connection back to my journey of sexuality. Much like the structure of the merry-go-round, I noticed my sexuality was a framework for fluid emotions and experiences. A vast majority of my time was focused on this new process of building the merry-go-round. I experienced patience and communicated ideas with materials to which I had never been exposed. The same went for my ideas of bisexuality; I had to be patient with my newly declared attraction to both sexes because I was unaware of the emotions it produced. I also had to be open to communicate my ideas of new relationships to those who were close to me.

As the concert deadline approached, I struggled with how to conclude the piece. My graduate advisory committee recommended that I read aloud an excerpt from Edward Monkton's *A Lovely Love Story*, a gift from a current partner. The book contains the familiar story of a boy and girl falling in love and is written from the traditional heteronormative point of view. I selected an excerpt about falling in love to illustrate that all humans were capable of loving and epic relationships regardless of sexual orientation. After watching my piece, I hoped that the audience would consider viewing the characters in *A Lovely Love Story* as individuals who are attracted to one another for reasons far beyond gender.

## Chapter Four

### DISCUSSION

The performance of *You made up the Story and I Played with all the Parts* took place in Physical Education Building East 132 theater at Arizona State University on the weekend of November 5th, 2010. The piece lasted approximately 25 minutes and consisted of 3 sections. The first section focused on the introduction of the performers characters and setting up a social structure of sexuality to the audience. The second section interlaced description of intimate relationships and sexual desire. Lastly, the third section finishes with a love story to illustrate that all humans were capable of loving and epic relationships regardless of sexual orientation.

The piece began with performers and myself intermingling with the audience while eating popcorn. I dreamily followed different performers as they introduced themselves to audience members while asking things of interest. For example, what they liked to do on a first date or if they enjoyed certain movies, had an interesting hobbies, and so on. Our costuming of a 1950s housewife and working man was to be seen as a perfectly socially constructed ideal of society. My costume's first layer was a light pink sheer shirt accompanied by a white skirt with light pink tulle underneath. The outer layer portrayed the feminine socially accepted standard of myself. The soft color palette was inviting and innocent, a misleading perception I have experienced in past relationships. Once I felt it was time to continue I would call the performers to come join me on stage to begin watching a video.

The video "Bi-Surprise, A 'How to Guide for dating," introducing audience members to the notion of a socially acceptable bisexual lifestyle. In the video, a young woman played by myself prepares for a date by packing condoms, lubrication, sex toys, and dental dams (female condoms). She engages in conversation with the unknown date and as they get ready to leave she knocks over her purse filled the date apparel. The video leads the audience to believe the young woman and the date will be leaving for dinner but at the last moment the couple is seen entering a bedroom. The date is finally revealed as a woman. The script for the video can be viewed in Appendix A. The video established a playful and curious atmosphere for the remainder of the piece.

After the video, section two began onstage with the explicate details of the performers characters were described individually while I recited my monologue from colorful note cards. The text moved in and out of a connected structure to the choreography. I described confusion, disappointment, memories, likes and dislikes of specific past partners. Each time a new story began I listed the particular character it was addressing. My performers moved me across the stage carrying me as an amoeba of memories from the past. Note cards were used to preserve the memories as performers would stop and pick them up and read them to themselves. As a group they were a metaphor of my past relationships, allowing me to move on from one relationship, or space, to the next.

The final resting stop for my journey across down stage left to upstage right ended with a gentle placement of me onto the merry-go-round. From the separation of me the performers movements resembled masturbation. Their gyrating and heavy petting of themselves was an in depth view of a desired touch. While I was left on the merry-go-round, the performers continued to move throughout the space as a whole unit only exposing their individuality during monologue of desire. For example, La Dildo Wrangler offered her breast as a two for one deal to allude to a late night paid commercial. The performers' movements were very heavy and weighted moving in and out of each other. The movements lead them back into the audience, this time with the intent of finding desirable traits of others regardless if they were male or female. If the performers were attracted to a particular audience member they would continue to engage in conversation with them. Some performers stayed with the audience member, whereas others pursued a 'ghost' audience member. The "ghost" was to be introduced to me as someone desirable and to interact with me while I was on the merry-go-round. By incorporating audience interaction into the piece, my goal was to enhance the audience members' experience and understanding, pull them into the work, and inspire them to think about or express their own sexuality.

During the performer's desired movements and interaction with the audience I pulled my outer layers of clothing off and darker colors were exposed. The insight of the darker color described the deeper, more

experienced side of my relationships. The masculine shirt and shorts exposed a clear underlying quest for sexual fluidity between men and women. I possessed the power to celebrate and show my unique identity of bisexuality.

The third section encompassed a story about two individual 'dinosaurs' falling in love. My performers asked me to read them a story and began spinning me around until I did so. Reading the love story I "gained control" over my flock of sex partners/characters as they moved in and around the merry-go-round. Some performers represented the actual dinosaurs while the rest were an ensemble. The movement was sharp, quick, direct and at times flowed from masculine to feminine qualities. As the story finished the performers created a body bridge for me to walk across to end back into the audience. The closing text became direct in the delivery with the choice of wording (see Appendix A).

In *You made up the Story and I Played with all the Parts*, I broke traditional boundaries of dance-making by incorporating video, text, and performance art techniques into the work. Furthermore, I positioned performers and audience members to have interactions with one another. Each layer of nontraditional staging added a distinct dynamic to the movement and use of space.



## Chapter 5

### SUMMARY

Life is built around relationships. To understand these relationships, it is necessary to examine the desires and experiences we share, as well as the taboos we condone or challenge. My identity as a bisexual artist informs the way I perceive and interact with others, as well as the way others perceive and interact with me. In making *You made up the Story and I Played with all the Parts*, I discovered a middle-ground where I could express myself as an individual and communicate my lived existence of bisexuality. Satirical intentions through superficial imagery were performed in multifaceted forms in order to encompass the complexity of bisexuality. Through the piece, I also was able to provoke questions about bisexuality and shed light on bisexuality as a legitimate type of sexual identity.

*You made up the Story and I Played with all the Parts* placed me in a vulnerable state because it exposed my nontraditional sexual identity. Furthermore, the piece demonstrated my inherent prejudices regarding bisexuality. As the choreographer, I only explored bisexuality from a white, middle-class, American female point of view. Many of my partners were from different socioeconomic, ethnic, and religious backgrounds, but I did not investigate their perspectives about bisexuality in my work. My perception of openness, and my desire to bring awareness to the bisexual culture, hindered me from depicting other's experiences.

Although the piece conveyed a limited view about bisexual identity, it illustrated the importance of recognizing bisexuality as a valid type of sexual identity. The majority of people identify as heterosexual or homosexual, but very few people identify as bisexual. Bisexuality is a complicated identity and oftentimes suppressed. Exploring the depths my bisexual identity was a key component in the process of creating *You made up the Story and I Played with all the Parts*, even though my explorations often took me down painful paths.

I grew as an artist and individual by fully immersing myself into the multifaceted autobiographical piece *You made up the Story and I Played with all the Parts*. As an artist, I learned to use the movement and spoken text to deconstruct heteronormative pressures within contemporary society. As a person, I learned that my bisexuality is deeply rooted and complicated, an inseparable part of myself that will always factor into my social interactions and artistic endeavors. In the future, I will use my art as a doorway for people to question or examine their own embodiment of sexuality, and to educate people that bisexuals do exist and are a valuable part of American society.

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APPENDIX A

TEXT CREATED FOR THE WORK

### Bi Superspies: A How to Video for Dating

*CAB Works Presents: Bi Surprise; A How to video for dating!*

*Here we see Crystal patiently waiting for her date. Who is your date with Crystal? (Young woman reaches for a letter) Why it's a letter from Dick, he must be the one you are waiting for!*

*Who's that at the door (knock) let's go find out...Could it be? Wait a minute Crystal, are you ready for the evening?*

*Why yes, you have your condom, your breath mints, lubrication, wacky willy, and don't forget the dental dam! All set!*

*Crystal and her date are enjoying great conversation just like mother taught her...she really likes her date! Now on to phase two, dinner!*

*Oops!*

*Wait a minute, looks like dinner is goanna be put on hold!*

*Hey! What about Dick? Oh well, better luck next time!*

### Nympho Nymph #12

*Only time will tell. Line up from the tallest to the shortest and remember I must be first. Please play go fish and fuck yourself because I don't have to play with barbies any more. I too can beat up people along with telling them that I have a black father and purple mother. Let's not use the word black but the word- word. Can't anyone else wee I cannot control all of the leprechauns in the South? If I did then I wouldn't have to see your face smiling back at the lower part of my armpit. It must be difficult to live in the shadows of others who can't see past the grandfather in the picture. I want to be your friend and place the rainbow in the house but you seem to think I will run away and do ecstasy. Well the good thing for you is that I have already done it so you don't have to worry about me going into the barn and silencing the chickens. I will grow up one day and live a happy life—I think or maybe the life of another perhaps the one you gave me before I came into this world. The one with three sisters who come from two different men not including me and please remember I'm the one with the purple father. Silence is pain and speaking is pain leaving the body and without it we would have no gain. I want to remember you, me him, her, them, them, she, he, it, watched form the outside and looked in to see us playing 52 card pick-up because we couldn't remember how to put the pig back into its box.*

### Lubed Lace #9

*Standing/sitting on the subway I see her; she looks at me with a look of empty passion; one who can tell and give all but one who could not live all. Relationship- not really just a made up on of butterfly kisses and the purists of all rainbows. You know the one you can only see through the eyes of a Buddhist Monk. The doughnuts are in my bag filling it with empty thoughts and calories. Would it be gross if I cut back my cuticles or maybe just a simple distraction of the real ideas. I crossed out crazy and put empty instead. Only because I was said to be empty, or should I counterbalance and say "Where did you really think this was going?" I cut my hair to see if she noticed but she didn't- she continued to plow forward (or straight rather) without letting me even have a*

*soft place to land. "Wait why can't I come with you or inside of you—oh that is because I am a woman and you can't deal with men?" So how do you play back all of your memories to yourself? Oh please forgive me-you can't because you wipe them off your face with the cum filled hands and wash them quickly regardless of how sticky they are. Clean, Clean, Clean you don't want to shake anyone's hand with the smell of cunt juice on them or play the guitar with the filth upon your brow. You got off so easily just because I had foreseen failure. Undeveloped like the pretend relationship we had or better yet the one I made up and played out all the parts. You sat back watched and applauded every once in a while to show that there was some interest. The applause gave me some kind of reassurance that you might want to come and play the perfect role I had set up for you. But instead you went to the bathroom again to wash your hands. The flight is stopping and we fascine our seta belts but you jumped and didn't wait for us to come to a full and complete STOP.*

### Classy Clit #23

*The day began with you and your ideas of selfishness, but the morning turned into the fall and brought all of us down. We wanted to hold and play with you in the creek of water, although there are vines pushing us away. Your thoughts of right are true the ones that make you worse then you really thought. Don't you remember you were the one to make the sum raise and fall? Why don't you let go and place yourself with in the smallest piece of glass possible. Please remember people who live in glass houses shouldn't throw rocks. I find the biggest mountain for you and you still say its nothing you can't climb without the help of a dust pan. On the other hand there is nothing because you don't have another hand- you cut it off when you didn't' begin the day. Do you remember that your name begins with the letter SHHHH....Don't let her hear you she might run and hide under the bird cage. I ask you don't hide but come and play like you once did with us when you began the day.*

### Ending Text for Piece

*For the world is not a beautiful place, nor are we one or the other and some believe we do not exist at all. Only the Dinosaurs and the other lovely Dinosaurs are said to be free loving every part regardless of how it fits in or outside of each other. A switch cannot be turned on or off but left presently working. We are left alone to wonder about the Dinosaurs and the other lovely Dinosaurs and trying to figure out how to put the pig back into its box. It is important to remember we all leave this place at one time or another. But what is not important is how many times I say the words him, her, them, she, he, it, over, under, through, fluid, taste, soft, unique, forward, cum, sex, I, you, me, desire, purple, black, dick, dong, dug, beyond, gay, destruction, played, parts, queer, control, fluid, social, structure, manipulate, fluid, individual, fluid, sexual fluid. Because you will go home feeling just as alone and empty if you continue to lather, rinse, repeat all the bullshit they have fed you for years*



