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SCHOOL OF ECHOES

Vogue'ology

How we organize history informs how we organize ourselves and our futures. In ongoing investigations and discussions, historical research, installations and collective listening sessions that are conducted as part of the Vogue'ology project, members of New York City's House|Ballroom scene along with artists and curators of this exhibition consider how members the scene might organize their own histories. Vogue'ology is a collaboration between the Ballroom Archive & Oral History Project and Ultra-red's School of Echoes. The investigation begins with the question: "What is the sound of Ballroom?"

Since 1994, Ultra-red have been developing sound-based methodologies for collective reflection and analysis of lived experience. The sound investigations employ instructions - or protocols for collective listening - that guide participants through listening together to audio recordings of everyday life places, events, and speech. The experience serves as a catalyst for sharing, discussing and analyzing what people hear in the recordings themselves, and in the ways others listen.

The protocols collected in this document facilitated the recording and listening procedures used in the three previous phases of the Vogue'ology project: 1. The New School Encuentro, a gathering of members of the House|Ballroom scene and The New School's Gender Studies Program in May 2010; 2. Ballroom Archive Project oral history interviews conducted by and with members of the House|Ballroom scene in the summer of 2010; and 3. Vogue'analysis, a series of Vogue performances reviewed and discussed by some of the form's key practitioners.

Vogue'ology, the final protocol, guides the phase of the investigation that is presented at Parsons The New School for twelve days in November 2010. We invite you to follow the steps in this protocol, which asks you to listen to an encounter between archival objects and audio statements derived from recordings of the project's prior phases. As you follow the instructions you will develop your own written record of how your experience and understanding of objects and statements shift in relation to each other. In the final step, we encourage you to consider what this record of your own process might contribute to a deeper understanding of how to organize collective histories. We hope you will share your thoughts with us either by leaving a written statement in the gallery or sending us a message at info@ultra-red.org.

Vogue'ology is curated by Arbert Santana Evisu, Carin Kuoni and Ultra-red, with special guidance from Jennifer Evisu, J’Lin Evisu and Edgar Rivera-Colon. For Vogue'ology, Ultra-red organize themselves as Robert Sember and Dont Rhine.

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I. The New School Encuentro
8 May 2010

Vogue'ology presents four groups of documents used for organizing recent
listening procedures in Ultra-red's collaboration with the Ballroom
Archive & Oral History Project. The first set of documents comes from The
New School Encuentro, sponsored by the Vera List Center for Art and
Politics at The New School. The event brought together key members of
the House|Ballroom scene and the Gender Studies Program at The New
School in New York.

Documents

Doc. I.A. The New School, "Video and Audio Recording of
Conference Release Form"


Doc. I.C. Ultra-red, "Protocols for Listening to Encuentro
Recording"
The New School for Boys is proud to announce the following information.

**1. Parent-Teacher Conferences**

Parent-Teacher Conferences will be held from 3:00 PM to 5:00 PM in the school auditorium. All parents are encouraged to attend.

**2. School Council Meeting**

The School Council meeting will be held on Monday, May 14th, at 7:00 PM in the library. All students and staff members are welcome to attend.

**3. End of Year Events**

- **Graduation Ceremony**
  - Date: June 1st, 2023
  - Time: 2:00 PM
  - Location: Gymnasium

- **Sports Day**
  - Date: June 10th, 2023
  - Time: 9:00 AM to 1:00 PM
  - Location: School操场

**4. Summer Program**

The Summer Program will be held from June 15th to July 10th. All students are welcome to participate. Registration opens on April 1st.

**5. School Holiday**

The school will be closed from July 11th to August 14th for the summer break.

**6. Contact Information**

For further inquiries, please contact the school office at 123-456-7890 or email info@thenewschool.edu.
The text is not legible due to the quality of the image.
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II. Ballroom Archive Oral Histories
29 June 2010 to Present

The oral history interviews of the Ballroom Archive & Oral History Project serve as the basis for the second group of documents used for listening procedures. In late June 2010, the Ballroom Archive & Oral History Project organizers began conducting in-depth interviews lasting from one to three hours with members of the scene. Interviewees come from various Houses and from different generations, including Legends and Icons, the most highly honored members of the community, as well as people of various gender identities and performances.

Documents

Doc. II.A. Ballroom Archive & Oral History Project, "Informed Consent Form"

Doc. II.B. Ballroom Archive & Oral History Project, "Interview Guide"

Doc. II.C. Ultra-red, "Protocols for Listening to Oral History Recordings"
5. The bottom activity of each History Project. Above: Zanana Sane and more.

6. If you're interested in learning more about the services offered or if you have questions, please feel free to contact us at

7. The website is located at www.historyproject.com.

8. History projects are not only beneficial for individuals, but they also contribute to the overall well-being of society. By participating in history projects, individuals can learn about the history of their community and gain a deeper understanding of the past. This knowledge can help individuals make informed decisions in the present and shape a better future for themselves and their community.

9. The history projects also encourage community involvement and collaboration, which can lead to stronger and more cohesive communities. By working together, individuals can overcome challenges and achieve common goals.

10. If you have any questions or concerns, please feel free to contact us at www.historyproject.com. We are here to help and support you in any way we can.
Please fill in the story of the history of the bathroom scene as you know it:

If you were a member of your team, what did you prefer? Why?

You can fill in the blanks:

Where did you start the history of the bathroom scene?

What is the history of the bathroom scene?

How did you learn about the history of the bathroom scene?

How long have you been in the bathroom scene?

1. How did you first learn about the bathroom scene?

D. BALLOON HISTORY:

(Scrub your eyes and scrub your eyes. Are your eyes scrubbed? Are your eyes scrubbed?)

2. When was the first LGBTQ+ person in the history of the bathroom scene?

3. When did you know you were LGBTQ?

Where do you go to school?

5. Where is your education and what happened?

What is your neighborhood's history in the history of the bathroom scene?

Your troubled soul that is your troubled soul?

Please tell me a story of your troubled soul.

4. Where were you raised?

What are the keys to understanding?

What are the keys to understanding?

3. Where were you born and raised?

2. Where were you born and raised?

1. I wonder if you have a story of your troubled soul.

C. PERSONAL BACKGROUND:

If you continue:

We're going to be discussing the history of the bathroom scene. You can fill in the blanks:

Your troubled soul that is your troubled soul?

Where do you go to school?

If you haven't done it before, go ahead and fill in the blanks:

What is your education and what happened?

What is your neighborhood's history in the history of the bathroom scene?

What are the keys to understanding?

Where were you born and raised?

1. I wonder if you have a story of your troubled soul.

B. CONSULTATION:

This is (either your name) and the date and time is (either the date and time)

I am his/her/its

(If you're a consultant)  

Do you agree to consult on the history of the bathroom scene?

Is your local community?
Do you think the balloon scene needs to change and why?

- Content related
- Delicate
- Disturbing
- Depressed
- Overdramatic
- Vivid
- Calm
- Relaxed
- Peaceful
- Tense

4. You're standing in the room with the balloon scene and you
   get an unexpected visit. How do you react?

   - You are surprised and scared.
   - You are angry and upset.
   - You are calm and collected.

3. Tell me more about your most talked-up in the Balloon scene.

   - Have you had enough of the Balloon scene?
   - How does the Balloon scene affect you?

2. Have you seen the Balloon scene?

   - Yes, I have seen the Balloon scene.
   - No, I have not seen the Balloon scene.

1. What did you do in the Balloon scene?

   - I ran away.
   - I stayed in the room.
   - I helped someone.


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H. IMPRESSIONS OF BALLOON SCENE

4. Has HIV/AIDS changed how you understand other perspectives in the
   Balloon scene?

   - Yes, HIV/AIDS has broadened my understanding.
   - No, HIV/AIDS has not changed my understanding.

3. If you were Harriet, how would you feel?

   - I would be sad.
   - I would be angry.
   - I would be happy.

2. How do you feel about the Balloon scene?

   - I love it.
   - I hate it.
   - I'm neutral.

1. What do you think about the Balloon scene?

   - I think it's great.
   - I think it's terrible.
   - I think it's okay.

E. GENRE IDENTIFICATION IN THE BALLOON

11. Did you enjoy the Balloon scene?

   - Yes, I loved it.
   - No, I didn't like it.
   - It was okay.

10. Would you recommend the Balloon scene to a friend?

   - Yes, I would recommend it.
   - No, I wouldn't recommend it.
   - It depends.

9. What was your most memorable part and why?

8. How do you feel about your performance?

7. Would you work with the Balloon director again?

6. What was your favorite part of the Balloon scene?

5. What can we do to improve the Balloon scene?

4. Why did you choose to work on the Balloon scene?

3. What was the most challenging part of the Balloon scene?

2. How did you feel working on the Balloon scene?

1. What is the most important lesson you learned from the Balloon scene?

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D. HOUSE AND WALL KNEE
Date: _____________
Completed by: __________________

1. What is the most recognizable song of the Barroom scene and why?

2. What is the most important role in the Barroom scene?

3. I am going to ask you five questions and it's about music. Music plays an

4. I. MUSIC:

want to be a part of the Barroom scene now?

With all your experience, what advice would you give to someone who

If not why not?

If so, what changes can we make

possible changes to the scene and the laws of the members?

Do you think we, as a Barroom community, can do something to make

If so, why?

Is there something you miss about the Barroom scene?

You should hold on to keep going?

What are the characteristics and qualities of the scene that you think we
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III. Vogue’analysis
15 and 22 August 2010

To analyze the grammar of Vogue, the Ballroom Archive & Oral History Project asked four Legends in the House/Ballroom scene to perform choreographed statements in the language of Old Way and New Way Vogue. The performers included Leiomy, Derrick Xtravaganza, Dawan Milan, and Deshaun Wesley Evisu. After videotaping the performances, the four Legends analyzed the tape, reading the performances according to the culture, history and politics of the House/Ballroom scene. Also participating in the analyses were members of the Ballroom Archive & Oral History Project team and other scene members in the room.

Documents

Doc. III.A. Ballroom Archive & Oral History Project, "Consent and Photo / Video / Audio Recording Release"

Doc. III.B. Ultra-red, "Moving Toward An Archive Of Vogue"

Doc. III.C. Ultra-red, "Protocols for Listening to Vogue’analysis Recordings"
Thank you for your help in ensuring that we don't develop an action to remove our staff.

The problem is not in the performance of the staff, but in the way in which we set the performance metrics. We need to ensure that the metrics are fair and reasonable, and that they are aligned with our overall business objectives. The performance metrics need to be reviewed and adjusted on a regular basis to ensure that they are still relevant and effective.

We also need to consider the performance of our staff in terms of their personal and professional development. We should provide opportunities for staff to develop their skills and expertise, and we should also ensure that they have access to the resources they need to do their jobs effectively.

Finally, we need to ensure that we are fair and consistent in our approach to performance management. We should avoid making assumptions about staff performance, and we should always be prepared to provide evidence to support our decisions.

Thank you for your attention to these issues.
and in the third thirty-seconds. Face to face.

The same. Here is the voice. Care for this thirty-seconds. Face to face. Here is the thirty-seconds. Care for this.

Looking for the thirty-seconds. Care for this thirty-seconds. Here is the thirty-seconds. Care for this.

Looking at the thirty-seconds. Care for this thirty-seconds. Here is the thirty-seconds. Care for this.

Looking for the thirty-seconds. Care for this thirty-seconds. Here is the thirty-seconds. Care for this.

Looking at the thirty-seconds. Care for this thirty-seconds. Here is the thirty-seconds. Care for this.

Looking for the thirty-seconds. Care for this thirty-seconds. Here is the thirty-seconds. Care for this.

Looking at the thirty-seconds. Care for this thirty-seconds. Here is the thirty-seconds. Care for this.

Looking for the thirty-seconds. Care for this thirty-seconds. Here is the thirty-seconds. Care for this.
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IV. Vogue'ology
17 to 30 November 2010

Each of the tables in the Vogue'ology exhibition showcase single or multiple objects that have been contributed by House|Ballroom members as potential objects for the Ballroom Archive. The document "Protocols for Vogue'ology" guides visitors through reading these archival objects in relation to the audio recordings available in the headphones.

Document

Doc. IV. Ultra-red, "Protocols for Vogue'ology"
ULTRA-RED | PROTOCOLS FOR VOGUE’OLOGY

The Ballroom Archive sets the stage for formulating histories of the House/Ballroom scene. How the archive is organized will influence the kinds of histories that emerge. Those histories will, in turn, inform the community’s future collective action. Mindful of this connection between past and future, the Ballroom Archive & Oral History Project carefully considers how the archive is to be organized and for what purpose.

The protocols for Vogue’ology guide you to think about the different themes, genres, and contributions that may be possible in the archive. What is valuable in these different histories? How do they organize the past? What future organizing might they support? And, what are the political implications of one form of history versus another?

STEP I
Object Selection

Select one of the objects at a table in the exhibition and study it carefully. On the back of this paper, write down the characteristics that are particularly striking to you.

STEP II
Statement Selection

Put on the headphones at the table and listen to as many of the audio recorded statements as you wish. Select one. Make a note on the back of this paper of the key terms contained in that statement.

STEP III
Object – Statement

Return to the object that you selected and consider it again, this time in relation to the statement you have heard. Does your understanding of the object shift in light of the statement? What does the object represent in the context of the statement? Does the object underscore or add emphasis to aspects of the statement? On the back of this paper, make a note of what the combination of object and statement produces as an understanding of both of them.

Repeat steps II and III keeping the same object but shifting to a different statement. You may do this as many times as you wish. We suggest considering an object in relation to at least two different statements.

STEP IV
Reflection

Review the notes you have made on the back of this paper. Notice those instances where the object is differently illuminated by and illuminates the statements you selected. Describe or organize the differences in your responses. Considering how your encounters with the object and statements shifted, what questions, themes or propositions come to mind concerning how they contribute to the Ballroom Archive. Also, what might your encounters contribute to our understanding of the question of history?

We are interested in hearing what questions, themes or propositions you have composed by following these protocols. If you are willing to share them with us, you may either leave written comments or please e-mail us.

Thank you.

info@ultrared.org | www.ultrared.org
About the Ballroom Archive & Oral History Project

The House|Ballroom scene emerged in New York City in the first half of the last century and is today found in cities across the United States. Members of the scene have organized themselves into houses, such as the House of Ebony, the House of Evisu, and the House of Garçon, which function as intentional communities and artistic collectives. Houses sponsor Balls: large events at which members compete in multiple performance categories. For generations of transgender, bisexual, lesbian and gay Latino and African American men and women, the Balls have provoked radical explorations of style, identity and social inequality. As such, the Balls have inspired propositions about what might be possible if fundamental social structures were radically changed.

The scene’s signature performance style is the complex mimetic dance-performance form Vogue, which developed from the careful study of the exaggerated femininity evident in fashion images. Styles and categories of vogueing are constantly being influenced and restructured by individual creativity, new trends in popular culture and fashion, as well as shifts in the terms of gender, race, ethnicity and class. As a celebration and analysis of desires, Vogue signals a key political dimension to the House|Ballroom community activities.

The House|Ballroom scene also constitutes a large, multigenerational community of care and support. Through deep bonds of friendship, the scene provides a rich experience of community to its members in the midst of life-changing negotiations around sexual and gender identity. The scene is a crucial site of solidarity for those experiencing the consequences of, and organizing collective resistance to, homophobic violence, transphobia, racism, and the social injustices of homelessness and poverty. As a creative community, the scene has and continues to contribute an enormous amount of its cultural labor to the spheres of music, fashion, design, and performance often with little or no acknowledgment.

The Ballroom Archive & Oral History Project was initiated in the spring of 2010 by Arbert Santana Evisu, a prominent member of the House|Ballroom scene. The commitment to archiving House|Ballroom histories builds on the scene’s established tradition of intergenerational learning and a fierce insistence on survival in the face of the AIDS crisis that continuously to disproportionately affect this community. The archive benefits from the contributions by many member of the House|Ballroom scene through donated materials and expertise, and their participation in oral history interviews.