

UC Santa Cruz

UC Santa Cruz Electronic Theses and Dissertations

Title

Throwing: Approaching Baseball Through Queer Temporality and Experimental Art

Permalink

<https://escholarship.org/uc/item/27v734rh>

Author

Duval, Nicki

Publication Date

2023

Copyright Information

This work is made available under the terms of a Creative Commons Attribution License, available at <https://creativecommons.org/licenses/by/4.0/>

Peer reviewed|Thesis/dissertation

UNIVERSITY OF CALIFORNIA

SANTA CRUZ

Throwing:

Approaching Baseball Through Queer Temporality and Experimental Art

A thesis submitted in partial satisfaction

of the requirements for the degree of

MASTER OF FINE ARTS

in

DIGITAL ARTS AND NEW MEDIA

by

Nicki Duval

June 2023

The thesis of Nicki Duval is approved

by:

Peter Biehl

Vice Provost and Dean of Graduate

Studies

Karlton Hester, Chair

micha cárdenas

Marianne Weems

Yolande Harris

Copyright © by

Nicki Duval

2023

Table of Contents

Table of Contents	iii
List of Figures	iv
Abstract	v
Dedication	vii
Acknowledgments	viii
I. Introduction	1
II. Temporal Evolutions in Baseball	11
III. Formations in Queer Temporality	23
IV. Moments in Experimental Art/Video/Performance Involving Athletics	29
V. Description of <i>Throwing</i> : Performance and Installation	39
VI. Connections/Syntheses	60
VII. Conclusion	66
Appendix: Early Work in DANM	70
Bibliography	75

List of Figures

Figure 5.1 - Diagram of Digital Arts Research Center Room 108...	39
Figure 5.2 - Camera 1 view with superimposed delayed video...	44
Figure 5.3 - Seated audience view of performance during Section 1	45
Figure 5.4 - Overhead camera view of performance during Section 2...	48
Figure 5.5 - Direct camera view (with effects) during first subsection...	51
Figure 5.6 - Camera 2 angle superimposed on pre-recorded video...	52
Figure 5.7 - Overhead audience view of second subsection of Section 3	53
Figure 5.8 - Overhead audience view of coda during Section 3	54
Figure 5.9 - Installation view showing Screen 1, Screen 2...	56
Figure 5.10 - Installation view showing Screen 1...	56

Abstract

Throwing: Approaching Baseball Through Queer Temporality and Experimental Art
By Nicki Duval

Throwing is a performance and installation that was created to be staged at *Heap is Full*, the 2023 UCSC Digital Arts and New Media MFA exhibition. The performance is a three-part, three-and-a-half-hour durational audiovisual reflection on the act of pitching in the wake of Major League Baseball (MLB) adopting a pitch clock in order to speed up the pace of play during the 2023 season; it considers the previously less-bounded temporal nature of baseball as queer through an affective depiction of a training pitcher. The installation displays the documentation of the performance in varying forms and at varying durations to gesture at the compression of temporality in baseball and its media; it also includes an elapsed timer that shows the amount of time that the gallery has been open for that day, calling attention to the communal temporal experience of the exhibition in which gallery attendees are taking part.

This paper provides context regarding the personal history, research, and ideas that led to the creation of this work. First, I discuss my personal relationship to baseball. Then, I trace a brief history of temporal developments in baseball and Bananaball, along with a recounting of baseball's race and gender segregation.

I then touch on formations in queer temporal theory and pieces of experimental art involving athletics that influenced *Throwing*. I describe the performance and installation of *Throwing* in detail, before highlighting theoretical connections and syntheses that are explored in the work. I conclude with reflections on the success of the project and future directions I can take in my work.

Dedication

I dedicate this thesis to my mother, Kim Bridgford (1959-2020).

I hope this makes her proud.

Acknowledgements

I'd like to thank Rory Willats for his extended collaboration on this project. He built the Isadora files for the performance and installation and talked through the project with me on a daily basis. I value his friendship immensely and am constantly inspired by his work.

I'd like to thank Angie Fan and Robbie Trocchia for collaborating with me on projects leading up to this one and opening my horizons with their insight and artistry.

I'd like to thank Patrick Stephenson for introducing contact mics into my practice and for inspiring me throughout the two years with his parallel queer experimental art approach.

I'd like to thank the rest of the DANM 2022, 2023, and 2024 cohorts for inspiring me and making this experience wonderful and generative.

I'd like to thank my thesis committee, micha cárdenas, Marianne Weems, and Yolande Harris, as well as my thesis chair, Karlton Hester, for their support, critique, and guidance throughout.

I'd like to thank Matt Schumaker for his critique on the piece (especially regarding the sound), which led me down very fruitful creative pathways.

I'd like to thank Colleen Jennings for everything that she does. Her tech support made this project possible.

I'd like to thank Samantha Sheppard, Naminata Diabate, and Dehanza Rogers for enabling me to be here through their instruction and guidance at Cornell as well as through their letters of recommendation in the application process.

I'd like to thank my close friends and my extended family for their encouragement and generosity even from afar.

I'd like to thank my father Peter Duval for instilling in me a love of baseball and for helping me get here in all sorts of ways.

I'd like to thank Tel for reminding me just how sweet and boundless life can be. I'm thankful everyday for their presence, inspiration, partnership, and love.

I. Introduction

Throwing is a performance and installation created to be staged at *Heap is Full*, the 2023 Digital Arts and New Media (DANM) MFA exhibition at University of California, Santa Cruz. The performance was staged twice (April 29 and May 6th) and the installation was on view for the other dates (April 28, and May 3, 4, and 5). The performance is a three-part, three-and-a-half-hour durational audiovisual reflection on the act of pitching in the wake of Major League Baseball (MLB) adopting a pitch clock in order to speed up the pace of play during the 2023 season; it considers the previously less-bounded nature of baseball as queer through an affective depiction of a training pitcher that evokes queer temporality and performance. The installation displays the documentation of the performance in varying forms and at varying durations to gesture at the compression of temporality in baseball and its media; it also includes an elapsed timer that shows the amount of time that the gallery has been open for that day, calling attention to the communal temporal experience of the exhibition in which gallery attendees are taking part.

In this introduction, I will situate *Throwing* within my life and work to date. The path to this project is long and winding and perhaps dates back further than most artistic work that I've done up to this point, so a genealogy feels appropriate. Given that the thesis performance and installation both have a strong affective dimension, I will use a personal emotional narrative form to chronicle my impressions and experiences of baseball back to my childhood, as I believe these details inform the project in significant ways. I will mention some brief context about the evolution of

the project (with further detail included in the Appendix at the end of the paper). I will conclude with some context for why I made *Throwing* at this time and in this place before outlining the arguments and framework of the rest of the paper.

My Life In (and Out Of) Baseball

I grew up playing baseball from a young age (probably 5) and supporting the Boston Red Sox, carrying on the lineage of my father, who was very invested in the game and team¹. I played baseball video games and learned the active rosters of every team, sometimes attending major league baseball games and surprising less-heralded players by asking them to sign a ball for me. I knew the rules and customs of the sport from so early on that they became second nature to me, and the sensation of throwing and catching the ball felt satisfying and familiar. Baseball was an essential part of life for me as a kid, grounding me in a different perspective than those who try to pick up the game from a later age and find it overcomplicated, boring, and/or alienating.

As I got older, moving through middle and high school, I encountered the toxic and hypermasculine side of the sport that turns so many away: coaches yelling, teammates picking on each other and saying misogynistic and homophobic things, the value of a game being reduced to whether we won or lost it (I played on some bad, doomed teams that should have just tried to have fun instead). I felt intense anxiety

¹ He told me watched every single game of the 1978 Red Sox regular season, which ended in heartbreak with the loss of the one-game tiebreaker playoff to the New York Yankees. I experienced my own immense disappointment when the Red Sox lost to the Yankees in Game 7 of the 2003 American League Championship Series, which was so consuming that their triumph over the Yankees and World Series win in 2004 felt less sweet to me. All this is to say, there was an emotional quality to baseball for me from very young.

every time I stepped onto the field and began to dread making any kind of mistake, for fear of drawing scorn; off the field, I experienced discomfort from watching high school players and coaches perform as alpha males. As a weird, introverted teenager who came out as pansexual and non-binary during my senior year of high school, the baseball field didn't feel like a healthy environment for me to spend my time. I felt myself drawn towards other queer people, who were disinterested in sports and much more involved in making and discussing art, and I further intensified my burgeoning passions for music and film.

I eventually stopped playing baseball altogether due to physical limitations (complications from a dislocated knee I sustained playing soccer), and I became detached from the sport for a good amount of time. My artistic pursuits, along with an increased engagement with theory, research, and academic writing, seized my attention. My undergraduate work at Cornell led to an honors thesis where I wrote about alternative forms of spatiotemporality (such as anachronism) in Black queer cinema, focusing on Isaac Julien's work in comparison to Peter Farrelly's *Green Book*; this would be a key moment of crystallizing my theoretical interests, ones that would resurface in my thesis work in DANM. I was also getting more into performance around this time; from 2018 onwards, I was taking playing and performing music more and more seriously. I saw myself as a musician and felt like I was realizing my true ambition of making experimental art, one that I had partially neglected due to participation in sports. I didn't feel like baseball or any sport had much to offer me at this point, neither from a playing nor watching perspective, and I

wasn't paying attention to any team (including my beloved Red Sox); it didn't seem like art and sport would co-exist for me.

In 2020, I experienced a profound loss - my mother passed away - and I felt I needed something separate from my current pursuits and interests to give me solace. I gradually began to watch baseball again, around the time of the 2020 World Series between the Tampa Bay Rays and the Los Angeles Dodgers. I vividly remember watching Game 4 with my aunt, who I used to attend baseball games with when I was younger. I felt a closeness with her and a release from the sadness and grief that loomed large in my life at that time; witnessing Brett Phillips' improbable walk-off single to win Game 4 for the Rays, the sport felt magical, emotional, and full of possibility to me again.

Baseball became a balm for me from that point onward. Looking into statistics of teams and immersing myself in the passionate discourse around the game allowed me to distract myself in a way that very little else could. I started watching games regularly starting from the beginning of the 2021 season, even attending some in person, and to this day I closely follow the daily news around the Red Sox and other teams. Perhaps it was a return to something pleasurable and easily accessible from my childhood; perhaps it was the way in which baseball allowed me to connect with people (including my dad) over something other than grief. Regardless, baseball became one of those theoretical interests (like temporality) that I could think about endlessly, that I could connect with and write about without feeling burnout.

The Thesis Takes Shape

In the fall quarter of 2022, after a year of experimentation in UCSC's Digital Arts and New Media Program², I began to settle upon what seemed like the form of my thesis. I was hoping to assemble a group of 10-15 queer, trans, and non-binary people from the Bay Area with varying degrees of baseball experience; I would have them play a game with each other and interview them before and after the game about their experiences with community athletics. This seemed like a natural culmination of the research I was doing around queer community athletics during the summer and a fitting way to tie my project to the rich history of queer sports in the Bay Area.

The project failed to get off the ground due to a lack of response from potential participants. From my outreach, I didn't get much of a response - a league commissioner offered to pass along the project description to players, but from that only one person responded to me and expressed enthusiasm in participating. It didn't seem like I would have enough time to field a team and adequately prepare before my ideal shooting schedule in January and February.

Furthermore, in my conversations with my thesis committee members, the form of the project came into question. micha cárdenas asked me: *why is this a documentary?* Not being able to fully answer that question led me to think that an extended durational performance, one that lasts hours and potentially longer than some major league baseball games, might get across my ideas about temporality more

² This journey, including prior DANM projects and my research about the first openly gay MLB player Glenn Burke, is described in further detail in the Appendix at the end of the paper.

effectively than a 15-20 minute documentary short. During winter break, I decided definitively to change course and focus on creating a solo durational performance.

Why Make *Throwing* at This Time?

Throwing came together at an important moment for temporality in baseball - the pitch clock was implemented in MLB spring training weeks before the first performance at Open Studio in March 2023. Even though the full effects of the pitch clock remain to be seen and will need to be studied over the course of a few seasons, this seemed like an ideal time to reflect on how singular baseball's temporality was up to now and how the minute and human gestures/tics/mannerisms of pitchers might be lost in the scramble to speed up the game. As I'll discuss further later on, even in the first half of the 2023 season, the pitch clock is already becoming normalized and game lengths (and communal experiences at games) are being shortened.

Linking queer temporality and baseball also felt important. Despite narratives of progress and inclusion (most prominently seen via team Pride Nights and Pride Month activities), there are still people around the sport that show ambivalence, intolerance, and outright hostility towards queerness and transness. To give a couple of recent examples surrounding one of baseball's most popular organizations (which happened after the making of the piece but still reflect how things are in baseball right now): a recent Instagram post by the Los Angeles Dodgers made on May 4, 2023 about their Pride Night was flooded with queerphobic/anti-LGBTQ+ comments. On May 17, 2023, the Dodgers organization buckled under pressure from groups like the

Catholic League and politicians like Marco Rubio and disinvited “queer and trans nuns” The Sisters of Perpetual Indulgence from their Pride Night³ (Brown); the Sisters were meant to be honorees “for their countless hours of community service, ministry, and outreach to those on the edges, in addition to promoting human rights and respect for diversity and spiritual enlightenment” but had their invitation rescinded due to the Dodgers fearing further controversy (Zeigler). They eventually apologized to and reinstated the Sisters on May 22, citing “much thoughtful feedback from our diverse communities, honest conversations within [the Dodgers] organization and generous discussions with the Sisters of Perpetual Indulgence” (Abramovitch). This apology post was, like the original Pride Night post, spammed with anti-LGBTQ+ comments. Since then, Dodgers pitcher Clayton Kershaw announced a team-sponsored Christian Faith and Family Day as a reaction to the re-inclusion of the Sisters, despite saying that his disapproval of the Sisters has “nothing to do with [disapproval of] the LGBTQ community or Pride or anything like that” (“Kershaw says disagreement...”).

There is still clear discomfort around queerness and transness in MLB, even within a Dodgers organization that seemed progressive in attempting to address its homophobia towards Glenn Burke (who they had traded in 1977 at least partially for refusing to present as straight⁴) by inviting Burke’s family to their 2022 Pride Month festivities (Miller). And even though popular players like Trea Turner and Josh Hader

³ Thankfully, some protest of the Dodgers’ action surfaced on the aforementioned Pride Night post; LA Pride also pulled out of the Dodgers event following this disinviting (Anguiano et al.).

⁴ Burke was known to his teammates and the organization as a gay man but had not publicly come out at this point.

have been reprimanded for homophobic and racist tweets of their youth, and Cincinnati Reds broadcaster Thom Brennamen lost his job in 2020 for getting caught using a homophobic slur on air, these happenings don't really seem to have changed the culture of the game all that much.

There are queer baseball fans, like [RB Butcher with their *Three Swings* podcast](#), who are trying to make the game more accessible and the discourse around the game more politically engaged. And there are certainly players who have actively voiced their support of LGBTQ communities - most prominently [Sean Doolittle](#) and [Liam Hendriks](#), and more recently [Marcus Stroman](#) and [Julio Rodriguez](#). But while this work is vital, it is only part of what needs to happen.

Although there have been openly gay minor leaguers like Solomon Bates (who came out in 2022), and although Burke and Billy Bean played in MLB and came out as gay after their careers were over, there still hasn't been an active major league player who has come out as gay, trans, and/or queer. Representation certainly isn't everything, but there is a lot of negative feedback coming from multiple channels for queer/trans/non-binary kids and teens who have baseball aspirations.

Burke, when he came out in 1982, said the following:

It's harder to be a gay in sports than anywhere else, except maybe president. [...] Baseball is probably the hardest sport of all. Every man in America wants his son to be a baseball player. The first thing every father buys for his son is a ball and glove. It's all-American. Only a superstar could come out and admit he was gay and hope to stay around, and still the fans probably would call the stadium and say they weren't going to bring their kids. Instead of understanding, they blackball you. (Burke 1982 qtd in "Why homophobia Glenn Burke faced with A's must always be remembered")

Given the amount of anti-LGBTQ prejudice that still exists in the game 40 years later, I think there is still weight to Burke's point that the first active openly gay player might have to be one of the best in MLB to have longevity.

On a more local level, the Bay Area does have a vibrant history of queer/trans/non-binary community athletics and queer baseball in particular. Burke was born and raised (and eventually buried) in Oakland, and played in gay community leagues in San Francisco after his tenure in MLB. There was a "Northern California Independent Third World Lesbian Softball Team" called Gente that played in Oakland in the mid-70s. Brianna Lei's popular animated visual novels, *Butterfly Soup* (2017) and *Butterfly Soup 2* (2022), are situated within queer youth community baseball in the Bay. There are a good number of Bay Area queer community leagues like SF Spikes, Outloud Sports San Francisco, and United States Gay Sports San Francisco currently in operation. I felt like the best way to pay homage to this lineage was to make this project here and now.

Right now also seemed like a key time to explore ideas around art and athletics. As noted in my personal narrative, at one point I couldn't really reconcile these seemingly separate entities within my life. As Jennifer Doyle writes, "we tend to imagine [art and sport] as separate spheres, in which sport is fully masculine, and art is coded socially as effeminate and queer" (4). However, over the past couple of years the synthesis of these fields has been essential and invigorating to my work, and I've been able to understand, as Doyle puts it, that the art-sport binary is a "narrative of convenience" (4). Thus, even though the spatial dimensions of the Digital Arts and

Research Center Room 108 (50 feet in length) aren't quite in line with the regulation distance between the pitching mound and the back of home plate on a baseball field (60.6 feet), I felt strongly about staging the piece in the DARC Lab to explicitly mark the art/athletics connection. And I think that I was able to convey at least some of my energy and theoretical enthusiasm about that connection through this piece.

Structure of This Thesis

In this paper, I make three main arguments. First, I argue that the pre-pitch clock temporality of baseball is aligned with queer temporality. I preface and support my argument with details and analyses from baseball's history of temporal development, as well as with queer theory around temporality by authors such as José Esteban Muñoz, Jack Halberstam, Elizabeth Freeman, and Bo Ruberg. I also argue for the importance of an experimental art approach to athletics; I survey exciting works of sports-focused art that influenced *Throwing* and reflect on how the tools I used to create *Throwing* contribute to what Joshua Malitsky calls "knowing about sport" (211). Finally, I argue for the productively disruptive power of gesture and ritual; I use Claire Carter on the value of queer disruption, Muñoz on gesture, ephemera, and waiting, a case study of intentionally-paced relief pitcher Pedro Báez, and performance elements from *Throwing* to frame this argument.

I will first trace brief histories of baseball temporality and queer temporality to give the reader a firm grounding of what's at play. I will then examine examples of experimental video and performance that involve athletics to gesture at the aesthetic

lineages that converge in *Throwing*. I will then present descriptions of the performance and installation versions of *Throwing* that were shown at *Heap is Full* in April and May. Finally, I will consider my aforementioned arguments, and will conclude with reflections on the experience of making the work and what I will take forward from it with me in future practice.

II. Temporal Evolutions in Baseball

According to historian Richard Hershberger, baseball descended from an 18th century English game primarily for children (xvi). There were a number of variants when the game was brought to America (2), but baseball came more into focus in New York in 1845, with the Knickerbocker Base Ball Club and its “Knickerbocker Rules” (1), which are considered to be “the direct ancestor of the modern game” (xvi). These rules, and the overall pace and feel of the game, changed extensively especially within the following 40 years. The pitcher was originally seen as more of a facilitator that allowed the batter to get a hit so that the fielders could be involved; over time, the game gradually shifted into the familiar competitive dynamic with the pitcher trying to get the ball past the hitter (xvii, xix). And while these rules developments occurred, the unique temporality of baseball grew more and more established; although many rules were changed in order to make the pace of play overall faster (xviii), the game didn’t take on a fundamental game clock to organize its time.

In this section, I will primarily draw from the work of Hershberger and baseball writer Ben Lindbergh to give a brief account of baseball's progression towards the introduction of the pitch clock in 2023. I will also discuss the popular baseball variant Bananaball, with its intense temporal compression produced as a critique of the slowness of pre-pitch-clock baseball. I will end with a brief recounting of histories of race and gender segregation in Major League Baseball, which led to alternate baseball/softball temporalities that are important to recognize.

Temporal Developments

Baseball is unique among major sports for its lack of an overall game clock. However, it does have several elements that propel it forward towards a conclusion. On a macro level, it is composed of periods called innings, which are divided into two half-innings (one team hits per half inning); in a regulation-length game, there are nine innings, but there is the possibility for an indefinite amount of extra innings if neither team is winning at the end of those nine. Half-innings are composed of three outs; these outs can be made in the field (through fielders catching hit balls, tagging runners, or throwing the ball to a base where there is a "force" play before the runner reaches the base) or at the plate (batters striking out after receiving three strikes). These are the parameters that give structure to the game, but the lack of a clock means that it is on the players and their actions to determine how long half-innings (and, by extension, games) last.

These structural elements were not present from the beginning. Hershberger notes that games used to be played to "fixed scores" (i.e. the first team that made it to

a certain score won); in the 1850s, this ranged from 21 runs to 100 runs (xvi, 26). In the late 1850s, the shift was made to three-out half-innings and nine-inning regulation games. Called strikes (i.e. strikes that the umpire calls against the batter for not swinging at good pitches) were also implemented during this time (78-79), although they were not as strongly enforced until ten or so years later (87); this was done to avoid batters stalling indefinitely by not swinging at anything they didn't want to hit (80). But even as these rules changed in part to speed up the game (xviii), the institution of a game clock never came about.

Baseball's overall clocklessness gives it the possibility to extend onwards beyond what is reasonably expected for a sporting event. There was a 33-inning minor league baseball game in 1981 between the Pawtucket Red Sox and Rochester Red Wings that was played for eight hours and 25 minutes over parts of three days; this is considered the longest professional baseball game in history in both innings played and time elapsed ("The Longest Game in Baseball History"). In MLB, the Brooklyn Robins and Boston Braves played 26 innings over the course of three hours and 50 minutes in 1920 with the game called a tie on account of darkness; the Chicago White Sox and Milwaukee Brewers played 25 innings across eight hours and 25 minutes over two days in 1984; and the St. Louis Cardinals and New York Mets played 25 innings across an unbroken seven hours and four minutes in 1974. All of these examples show the potentials for length and structural variety that exist in the sport. ("Longest Games in Baseball History")

However, these games are outliers, as most do not reach extra innings. Average non-extra-inning game times over the course of major league baseball history are much shorter. When games were played to a “fixed score” rather than according to innings in the 1850s, they typically lasted two to three hours but could take longer (Hershberger 26). After the implementation of structural developments like called strikes, three-out half innings, and nine-inning games, a game averaged one hour and 47 minutes in 1901, roughly two hours in 1935 (“the year of the first night game in the white major leagues”), two and a half hours in 1959, and up to three hours in 2014 (“Forgotten History...”).

Starting in 2014 (and continuing with the appointment of Rob Manfred as commissioner in 2015), MLB began to try different measures to decrease average game length. The league targeted changeover time between innings and during pitching changes; the requirements varied based on whether the game was locally or nationally televised, and on whether it was during the regular season or postseason, but the general time limit was between two and three minutes. The league also limited the length of (and eventually the amount of) mound visits for coaches to talk to pitchers (“Pace of Play”). However, despite these efforts, the average nine-inning game time continued to rise. In 2021, this average reached its peak at three hours and eleven minutes; in 2022, it dropped slightly, but still came out to three hours and three minutes (“Major League Miscellaneous Year-by-Year Averages and Totals”).

Despite these high averages of nine-inning games, there was a successful rule change for limiting the length of extra-inning games in recent years. Starting during

the shortened 2020 season, MLB started having a runner placed at second base at the beginning of each half-inning in the extra innings of regular season games (though not in playoff games); this gives the team batting a run waiting to happen, leading to quicker scoring and game resolution. This move was effective in temporal compression as, following this development, “no game has gone longer than 16 innings” (“Baseball’s Pitch Clock…”).

However, the most significant change for baseball temporality (and the driving force behind this project) has been the institution of the pitch clock into MLB games during the 2023 season; this rule has given MLB the shorter nine-inning games that it has wanted. The pitch clock gives pitchers 15 seconds to deliver the baseball to home plate when there aren’t runners on base and 20 seconds to do so when there are. The punishment for the pitcher is an automatic ball for the hitter. There are additional provisions for the hitter, including that the hitter must be in the batter’s box ready to hit and making eye contact with the pitcher with at least eight seconds remaining on the clock; if the hitter fails to do so, they are penalized with an automatic strike.

The pitch clock stems from a rule made in 1901, which would penalize pitchers if they took longer than 20 seconds to deliver the baseball; however, this rule didn’t meaningfully enforced in the ensuing years, so its effect (and existence) was effectively negated (“Forgotten History”). Although there were attempts at a MLB pitch clock in the 1960s and 70s (“Forgotten History”), there was never official implementation until 2023, after previous use in the minor leagues (“Pitch Timer (2023 rule change)”).

Although the clock doesn't technically restrict games from going on and on (and high scoring innings and games still do last longer), it has definitely been effective in the mission of cutting down game time. Per Lindbergh, "the average game time [in the 2023 season] is [...] shorter than in any season since 1984" and there is less structural variety; thus, non-extra-inning games take less time and happen in very similar time frames, making them especially commodifiable for network television play and for the ideal fan's attention span ("Baseball's Pitch Clock..."). There has been a good amount of approval of active players and managers like Mark Canha and Kevin Cash ("What players think..."); conversely, players like Max Scherzer (who in an interview asked, "why do we have to be so anal about this, to have the clock up everybody's face, shoved in everybody's face, and try to step out every single second that's going through the game?") are frustrated by how the machinations of the clock are interfering with established routines including pre-inning warmups ("Max Scherzer talks strong outing vs Phillies"). Regardless, the game now feels like it is veering away from its temporal potential toward something much more regulated and streamlined. In this way, it parallels the development of Bananaball.

Bananaball and Temporal Hypercompression

A popular variant of baseball has emerged in recent years called Bananaball, which has been played by a team called the Savannah Bananas since 2020. The slogans for the Bananas and their version of the game are "We Make Baseball Fun.

Fans First. Entertain Always.” The founder and inventor of Bananaball, Jesse Cole, is blunt about considering his version of the game as a “product” that has been tooled to supersede the normal version of the game. (“Who are the Savannah Bananas?”)

The rules of Bananaball explicitly institute a temporal compression - games are limited to less than two hours (with very limited exceptions), and they penalize and eschew any aspect of baseball that slows the game (batters stepping out, mound visits) or supposedly makes it any less entertaining (including bunting, for which players are ejected). The activity that happens in the games, including dance routines, celebrations, and trick plays, is intended for the Savannah Bananas’ TikTok page (which has 6.2 million followers). So while Historic Grayson Stadium (the Bananas’ home field) is considered by the Bananas on their website to be “the world’s first ad-free ballpark,” the actions of the Bananas are compressed into media that’s short, commodifiable, and perfect for selling the team (“About Us”).

This consciously crowd-pleasing variant evokes a discourse of making the game more accessible and fun, one that MLB has also tapped into as it tries to court fans; yet its relentless drive for entertainment drains the sport of the waiting and interstitial moments that hold possibility and make it what it is. Baseball, in its classical form, benefits from its temporal ebb and flow, emphasizing a communal dynamic that holds its viewers together through moments of mundanity and transcendence. Bananaball has united people and produced experiences, but feels regulated and managed despite its attempts at whimsy; it’s controlled chaos, on a tight

schedule. I would argue that baseball's clocklessness exemplifies queer temporality far more.

Temporalities of Race and Gender Segregation in Baseball

In addition to recognizing the temporal developments within baseball and Bananaball, I want to finish by briefly (and by no means comprehensively) discussing temporalities of race and gender segregation in professional baseball. I will focus on the racial segregation of African-American players and the gender segregation of women players⁵. These segregations produced alternate temporalities, one of which eventually became officially integrated into Major League Baseball (in the case of the Negro Leagues and African-American players) and one of which has not to date (in the case of professional women's baseball and women players).

The history of African-Americans in Major League Baseball dates back to June 21, 1879, when William Edward White played one game for the Providence Grays of the National League as a fill-in for an injured player before returning to playing college baseball at Brown University (where he won a championship with the team); formerly a slave, White didn't identify as Black during his adult life and was passing as white while playing this game ("June 21, 1879..."). Moses Fleetwood

⁵ There is also a long history of Indigenous American professional players dating back to Louis Sockalexis, who played for the Cleveland Spiders from 1897-1899 (Baseball Almanac). Baseball Almanac lists 52 total, although Max Molski qualifies this with the fact that many players have partial Indigenous American heritage ("Get to Know the History...").

“Fleet” Walker is credited as “the first to play major league baseball openly as a [Black] man” after debuting for the Toledo Blue Stockings in the American Association on May 1, 1884; he was forced from the league by racist pressures by the end of that year (“Moses Fleetwood Walker”). From 1878 to 1895, Bud Fowler played professionally on 12 white minor league teams; in 1894, he formed the all-Black team Page Fence Giants, who played as an independent team to great success and challenged the Major League team Cincinnati Reds to two exhibition games in 1895 (Ladson). However, until Jackie Robinson played his first game for the Brooklyn Dodgers on April 15, 1947 and definitively broke the color barrier (going on to play until 1956), Major League Baseball was racially segregated.

There were Black teams that played independently during the late 19th and early 20th centuries through “barnstorming” (i.e. traveling around and taking on any teams who would play them in exhibition games); however, Black baseball in general became more centralized via the Negro Leagues (“Negro Leagues History”). These professional leagues, of which there were seven, ran parallel to the Major Leagues primarily from 1920-1948⁶ (“Major League Officially Designates...”). The first of these leagues, the Negro National League, was founded in 1920 by former pitcher Rube Foster and others in Kansas City, Missouri. Despite a near-collapse around the time of the Great Depression, the Negro Leagues attracted high attendance during their existence; in 1942, there were an “estimated 3 million attendees” across the leagues (Kelly).

⁶ One of the seven leagues, the Negro American League, continued on afterwards (until 1962), but was only considered “major league quality through about 1950”; statistical record-keeping for the league fell off after 1948. (“Negro American League,” Baseball Reference).

The final years of the Negro Leagues came with the desegregation of Major League Baseball. In MLB, segregation was upheld by the first Commissioner of Baseball Kenesaw Mountain Landis, who allowed owners to discriminate against (and not sign) Black players (“Kenesaw Landis”). He died in 1944, which led to the tenure of second Commissioner of Baseball A.B. “Happy” Chandler; Chandler supported Brooklyn Dodgers general manager Branch Rickey in signing Jackie Robinson and thus, despite intense opposition, Robinson was able to make his debut in 1947 (“Albert Benjamin “Happy” Chandler”). This led to many top-tier Negro League players (like Satchel Paige and Larry Doby) also leaving for the MLB (Kelly).

On December 16, 2020, 100 years after the founding of the Negro National League, the Negro Leagues were classified as Major League and their statistics were officially integrated into the MLB archive (“Major League Officially Designates...”). As such, the parallel temporality of the Negro Leagues has been retroactively addressed by the MLB.

Regarding women’s participation in baseball, Major League Baseball remains gender segregated to this day, and any professional women’s baseball statistics have not been granted archival equality. There have been women MLB executives such as Helene Britton, owner of the St. Louis Cardinals from 1911-1918, and Kim Ng, general manager of the Miami Marlins since 2020 (“The History of Women in Baseball”). However, women players have instead predominantly played softball,

which is essentially its own game given the differing ball and field dimensions and technique from baseball⁷.

Historically, there were women who played baseball at the collegiate level from 1866, when Vassar College formed a women's baseball team that lasted until 1878; the team's end was due to misogynistic ideas regarding baseball being unsafe for women ("The History of Women in Baseball"). On a professional level, teenager Jackie Mitchell, pitching in an exhibition game with the otherwise all-male minor league team Chattanooga Lookouts against the New York Yankees in 1931, struck out two of the greatest hitters in MLB history (Babe Ruth and Lou Gehrig). The first MLB Commissioner Kenesaw Mountain Landis, the same commissioner who upheld racial segregation, ended up canceling her minor league contract ("The History of Women in Baseball"); he cited more misogyny about women being unfit to play the sport despite Mitchell's clear and demonstrated talent (Harrel). Third Commissioner of Baseball Ford Frick actualized the ban of women from MLB in 1952 to prevent shortstop Eleanor Engle from playing (Klages 263); the ban remained until the early 1990s, though no woman has played in the MLB following the end of the ban (Harrel).

In terms of parallel league play, there was the All-American Girls Professional Baseball League (1943-1954)⁸, which was founded by Chicago Cubs owner Philip K.

⁷ I'm only focusing on women's baseball for the purposes of this section/thesis.

⁸ A fictionalized version of the AAGPBL was portrayed in *A League of Their Own* (1992 movie and 2022 TV series). The 2022 series features queer/trans representation, including a Black lesbian player based on Toni Stone, Mamie Johnson, and Connie Morgan ('A League of Their Own': The Real Life Baseball Players...") and a trans male character. The 70-year lesbian relationship of a former AAGPBL player was the subject of the documentary *A Secret Love* (2020).

Wrigley in the wake of male professional players' participation in World War II; over the course of its history, the league had over 600 players ("AAGPL Launched with Great Fanfare...", Baseball Hall of Fame). This league was racially segregated throughout its existence, which led to "at least 12 [Black women] [...] including Toni Stone, Mamie Johnson, and Connie Morgan" playing alongside men in the Negro American League in the mid-1950s ("The History of Women in Baseball"). The Colorado Silver Bullets in the mid-1990s continued the legacy of women's professional baseball, lasting until 1998 when they lost the funding to continue ("Silver Bullets Come to Cooperstown").

In more recent developments in women's professional baseball, the Women's Baseball World Cup happened for the first time in July and August 2004, and has continued since, with another edition to begin in August 2023 ("Women's Baseball World Cup"). Furthermore, in Japan, a Women's Baseball League was founded in 2009 that is still active ("Japan Women's Baseball League"). But these leagues by and large don't receive the same attention as their professional men's counterpart, and professional baseball at the major league level still remains gender segregated.

In terms of women playing in men's leagues, Stacy Piagno and Kelsie Whitmore debuted for the otherwise all-male Sonoma Stompers in the independent Pacific League in 2016 (Ring). And on March 27, 2023, Olivia Pichardo of Brown University was the first woman to play in an NCAA Division I "Men's Baseball" game. ("Brown's Olivia Pichardo...", ESPN.com) Perhaps this signals more of a shift towards inclusion, but it seems like it could take a very long time, especially since all

three were given very limited playing time. Furthermore, the misogyny aimed at them (and directed at the possibility of women participating in MLB) is virulent.

III. Formations in Queer Temporality

In this section, I will briefly survey some important works of queer/trans theory and media that discuss temporality. This list and analysis is not meant to be comprehensive regarding the history of queer temporal theory and work; I recognize the importance of texts like Lee Edelman's *No Future: Queer Theory and the Death Drive* (2004), but the intention is to hone in on ideas and theorizations that directly informed the thinking behind *Throwing* as a performance and installation.

I begin with Isaac Julien's *Looking for Langston* (1989), since this film was crucial in shaping my engagement with queer (spatio-)temporality. In *Looking for Langston*, a Black queer examination of Langston Hughes and the Harlem Renaissance at large, Julien locates queer spaces that exist between different temporalities and at times even outside of temporality. For example, one crucial sequence which takes place in a nightclub in the 1920s has the characters dancing to "Can You Party?" by Royal House (released in 1988); the song is suggested to be playing diegetically, *in* the space, using anachronism to create a cross-temporal

kinship between late 80s Black queer artists such as Julien and Essex Hemphill (who reads poetry on the soundtrack in this scene) and 20s Black queer Harlem Renaissance artists like Richard Bruce Nugent. In doing so, Julien bridges and reflects upon the realities of being a Black queer man in the 1920s and 1980s.

Given that this film is explicitly engaged with specific pieces of literary/art history while I'm touching on the pitch clock and time in somewhat more opaque ways, there isn't an immediate resemblance between *Langston* and *Throwing*. However, I doubt I would be making this kind of affect-driven work about queer temporality had I not written about and engaged so extensively with Julien and *Langston*. Furthermore, I do see some of Julien's floating temporality in the first and third sections of the performance; the space and soundscape I created in the first section feels on the same wavelength with some of the lyrical reveries of *Langston*. I also think that the section of lying on the ground and illustrating queer stillness in such a direct way reflects back on Julien's use of tableaux (also present in *The Attendant*).

In *In a Queer Time and Place* (2005), Jack Halberstam describes "queer time" as "those specific models of temporality that emerge once one leaves the temporal frames of bourgeois reproduction and family, longevity, risk/safety, and inheritance" (6); Halberstam writes that it's "not only about compression and annihilation" in the wake of AIDS, but also "the potentiality of a life unscripted" outside of normativity (2).

I'm also drawn to Halberstam's thoughts about queer subcultures in that book, since queer (community) athletics can be thought of as one. Given the lack of a clear trajectory to professional play, queer baseball players growing up aren't afforded the same level of support, comfortability, and possibility as their cis/straight peers; as a result, their play is largely directed to queer community leagues. Halberstam notes that "queers participate in subcultures far longer than their heterosexual counterparts" and thus "[mapping] out different forms of adulthood" (174).

Baseball is continually described as a game of failure. Even the best hitters ever (like Ted Williams) only got on base half the time, and most players do much worse; the best pitcher (arguably someone like famed closer Mariano Rivera) still can't get everyone out, and has failed in important circumstances (for example, Rivera blew a save in Game 7 of the 2001 World Series so that the New York Yankees lost to the Arizona Diamondbacks). In *The Queer Art of Failure* (2011), Halberstam writes that "[the queer art of failure] quietly loses, and in losing it imagines other goals for life, for love, for art, and for being" (88). I see this manifested in *Throwing* via the decision of the pitcher to lay down and stop pitching. From a conventional point of view, stopping or quitting marks a caving in to loss and deterioration; in this queer lens, the pitcher stops throwing and moves towards a different understanding of time and being outside the binary of win/loss.

Halberstam also notes that "one form of queer art has made failure its centerpiece and cast queerness as the dark landscape of confusion, loneliness, alienation, impossibility, and awkwardness" (97). In *Throwing*, there is room for these

emotions; although I don't find the work definitively pessimistic, there are moments before the pitcher finds their desired temporality where they are uncertain, thrown, and awkward.

In *Cruising Utopia: The Then and There of Queer Futurity* (2009), José Esteban Muñoz writes “queerness’s time is a stepping out of the linearity of straight time. [...] Queerness’s ecstatic and horizontal temporality is a path to a greater openness to the world” (25). Furthermore, he writes that “queer restaging of the past helps us imagine new temporalities that interrupt straight time (171). He thinks through straight time as “laden with temporal obstacles and challenges that ensure a certain kind of queer failure for the queer subject and collectivity” (173). For *Throwing*, this temporal clash is evident via the contrast between the queer (personal/internal) time of training and imagination vs. the straight (imposed/external) time of the pitch clock and regulation.

Muñoz is particularly invested in utopia and futurity. With utopia, he looks to German philosophers Herbert Marcuse and Ernst Bloch in considering it “a critique of a present order, and of the overarching dictate of how things are and will always be in an unyielding status quo”; by extension, he defines queer utopianism as a “a great refusal of an overarching here and now” (132-33). Muñoz also critiques Edelman’s *No Future* and his “assertion that the future is the province of the child and therefore not for the queers by arguing that queerness is primarily about futurity and hope” (11). I definitely think of *Throwing* as critique of the current state of baseball temporality and of the way the professional baseball establishment views queerness at

the moment. And there's an element of hope present in the third section, where the pitcher realizes a personal rhythm and slowness that is untethered to the regimentation of the pitch clock, finding solace both in disruptive pitching behaviors and in the release of rest.

Muñoz's use of ephemera is also relevant to my project. He considers ephemera as "the remains that are often embedded in queer acts, in both stories we tell each other and communicative physical gestures" (65). *Throwing* is about the preservation and centering of ephemeral moments in pitching; in fact, grappling with what is ephemeral is a big part of my thinking and practice (especially since ideas around grief have entered my work). To mine the remains in the pitching gestures, I repeat them (both in performance and in video documentation) over and over to call attention to what is conveyed in them, focusing on their humanity and their personal temporality.

In Elizabeth Freeman's *Time Binds: Queer Temporalities, Queer Histories* (2009), she writes of "chrononormativity", which she defines as "the use of time to organize individual human bodies toward maximum productivity" (3). She notes that "manipulations of time convert historically specific regimes of asymmetrical power into ordinary bodily tempos and routines, which in turn organize the value and meaning of time" (3).

Already in the 2023 season, the pitch clock has become normalized to the point of not being a constant topic of conversation in game broadcasts (unless it has a direct effect on a play via a violation). Pitchers and hitters have had to adjust their

game tempo to it, and those preparations are now a part of the training regiments that will exist going forward. Within the next ten years, it's likely that we won't really talk or think about it, and when we do, it'll be with the framework that it's just another part of the game. And, as a result, the temporal compression and reduction will be just as normalized. *Throwing* as a performance, installation, and research project is interested in calling attention to these kinds of manipulations of time (as chrononormativity) and calling into question why games are being shortened in the way that they are.

In "Speed Runs, Slow Strolls, and the Politics of Walking: Queer Movements Through Time and Space" (from *Video Games Have Always Been Queer*, 2019), Bo Ruberg thinks through queer temporality by considering the queerness of speedrunning and walking (both by design in "walking simulators" and as a method of "emergent" resistant play). They helped me to make the connection between queer temporality and games in general (although they were focusing on video games specifically).

I was particularly drawn to how they characterize slower play. They bring in ideas from Halberstam and Freeman, calling this slow play "stalling the business of the dominant. By moving slowly, by lingering longer than game chrononormativity deems correct, the player-characters [...] stall time and space" (205). This connected very clearly with the expansion of the time between pitches in the third section of *Throwing*; the use of disruptive pitching behaviors (such as stepping off the mound to have a meeting with the catcher or to throw a pickoff attempt) stalls time.

IV. Moments in Experimental Art/Video/Performance

Involving Athletics

In this section, I will delve into works of experimental art, video, and performance involving athletics that informed the thematic and aesthetic content of *Throwing* as a performance and installation. I give special attention to works that involve baseball and feel relevant; however, even with *INCITE Magazine's* 2016-2017 Sports issue (which includes a really helpful “Selective Guide to Sports in Experimental Media”), there don’t seem to be a lot of baseball works that engage the specific themes and concerns that I am interested in⁹. This lack was a major part of the motivation to make *Throwing*.

T.R. Uthco (Doug Hall, Chip Lord, and Optic Nerve) - *Game of the Week* (1977)

This video by members of “San Francisco multimedia performance art collective” T.R. Uthco features Doug Hall as an “artist-in-residence” for the San Francisco Giants, showing him interacting with fans and members of the Giants as they prepare on-field for a game (“T.R. Uthco”). He signs autographs for playfully “starstruck” players like future Hall-of-Famer Willie McCovey. He becomes part of

⁹ I want to mention The Game Band’s recently discontinued *Blaseball* (2020-2023), which I’m not writing up in depth as a part of this section, since it was repeatedly mentioned as a potential source for inspiration when I was starting this project. While I respect what it’s doing at this point in time, I didn’t really engage with it in a significant way as I was making *Throwing*, especially since it arguably uses baseball more as a jumping off point.

the lineup and eventually “hits” a walk-off home run in another game against another future Hall-of-Famer, pitcher Tom Seaver (via conspicuous editing that doesn’t hide the artifice of the situation and with a goofy audio commentary simulating a broadcast). “As artist-in-residence, I can pretty much do as I please,” Hall remarks.

Game of the Week jokingly collapses the distance between Bay Area experimental artist and professional athlete in a way that seems almost inconceivable now. The video shows a moment before increased security measures and when baseball was more willing to be weird and have a wry sense of humor; I can’t imagine many prominent players of today being as willing to play with their image¹⁰, or teams giving any kind of aesthetic power to experimental filmmakers.

I hadn’t seen this video when I was first conceiving this idea and thinking about Bay Area baseball or art and athletics; it’s a relatively unseen piece primarily available via Electronic Arts Intermix and I only became aware of it due to *INCITE Magazine*’s Sport issue. However, it works with themes (albeit in a drastically different form) that I reflect on in *Throwing*, and feels relevant as a nearly 50-year-old touchstone of experimental art about baseball.

This video contributed to my decision to include the tech table on the periphery of the pitching surface. I wanted to show a visible shift back and forth between experimental artist and athlete. And even if the overall affect of my work and the way I consider that intertwining of identities is not as tongue-in-cheek, the way that I used samples of crowd noise (pressing a button on a sampler and having it feel

¹⁰ There are some exceptions - Manny Ramirez, Joey Votto, Nyjer Morgan, and Kiké Hernandez among them. But even so, their humor and weirdnesses feel more self-aggrandizing than the sort shown in *Game of the Week*.

canned in a way; using that sound to highlight the “non-action” moment of making sure the pitching target is properly attached to the wall) feels in line with the tone cultivated here,

Harun Farocki - “Deep Play” (2006)

“Deep Play” is a 12-channel video installation made by Farocki from video shot during the 2006 FIFA World Cup Final. These 12 screens play 12 different simultaneous perspectives on the game. There is personal footage and security footage of the exterior of the stadium, cameras locking onto and following around various soccer players, computer simulations of the players on the field, people notating the game, and more.

I’ve seen the piece as a 12-channel composite video version, which is an overwhelming experience visually and sonically with all of the videos and soundtracks visible/audible and playing in tandem; earlier iterations of the main screen video in *Throwing* used multiple camera feeds in a way that engaged with the information overload of that version (which, according to an email I got from Farocki’s studio, is not the ideal way to experience the piece), but I ended up retooling and simplifying the compositions of my on-screen images.

I ultimately drew more inspiration from the installation version of “Deep Play,” which informed my staging of *Throwing* as an installation. In a gallery, the projections/videos of “Deep Play” are spaced out so that a viewer can become engrossed in the videos as discrete units, or step back and take in more than one. I

wanted to give the viewer that flexibility with my installation, although the screens in mine are different sizes and the source sound is at different volumes, so there is a clearer privileging of some screens/sources over others.

I could also mention *Zidane: A 21st Century Portrait* (2006) by Douglas Gordon and Phillippe Pareno, which was a key touchstone earlier in the thesis process in terms of thinking through experimental sports documentation and sporting perspective. However Farocki's work, which features Zidane's ejection for headbutting Marco Materazzi, has more direct relevance to the eventual form of *Throwing*.

The Zidane-Materazzi incident is the most famous and controversial event of the 2006 final, which has remained in the public eye in the years since due to the bigoted content of what the Italian Materazzi said to the Algerian Zidane and the global stakes at play in the interaction. Claudia Rankine in *Citizen: An American Lyric* (2014) quotes a lip reading of Materazzi calling Zidane "Big Algerian shit, dirty terrorist, n—r" (108); she also quotes Zidane saying "every day I think about where I came from and I am still proud to be who I am..." (108) and that Materazzi's comment "'touched the deepest part of me'" (111). In 2023, Materazzi described the interaction as "Zidane offered me his jersey, I said no I prefer his sister", minimizing it as simply "trash talk" (Italian Football TV). The racism and misogyny from Materazzi's comments is clear and inflammatory; Rankine highlights Zidane alongside Serena Williams as elite athletes of color who were pushed to the breaking point and then criticized for not remaining calm and composed.

Although this moment itself is not the focus of the piece (it's not explicitly mentioned in the synopsis/description of the work), Farocki uses it as part of his argument about how the human part of soccer is unable to be fully captured by technology and analysis; per the synopsis, "football [...] just like life [...] constantly frustrates our attempts" to understand it ("Deep Play Manual," 2). Furthermore, Farocki has on his mind "how eerily close the wishes of the consumers, the trainers, and the police [are] to each other [...] just as they are in real life" ("Deep Play Manual," 2) Tracking Zidane during this section of the piece on one of the screens, he presents the interaction as well as its lead-up and aftermath. The real camera footage contrasts with the moment re-created via computer imagery, which (along with other limitations including having every player have the exact same skin color and tone regardless of race) isn't able to depict the physical nature of the confrontation (the digital players are always standing up and their contact is limited to running into each other in a glitchy way). The most prevalent element is the sound of the crowd, which becomes overwhelming and charged with emotion as Zidane is sent off with a red card. This human reaction cuts through to the fraught and complex nature of this situation much more than the simulations/notations/positional networks can.

I appreciate Farocki's approach to this moment, capturing its affective tenor essentially through images and ambient audio; the anxious commentary of the broadcasting director, intensely present in earlier parts of the piece, is absent here, and there isn't the moralizing sports analyst reaction ("what was Zidane thinking of")

that accompanied the moment in live time on television. Although the content and tone of my piece is far different, I took a tack of avoiding expository/analytical commentary and honing in on the sounds and images of the moment in order to reach more of an emotional truth than I believed possible otherwise.

Cassils - “Inextinguishable Fire” (2017-2015) and “Becoming an Image” (2012-)

These two performance works, which could be categorized as endurance art, are not specifically referencing sports like the other works listed here (although “Becoming an Image” is informed by boxing and bodybuilding). However, they are as physical as experimental performance gets, and involve elements of athleticism like fortitude and strength. In “Inextinguishable Fire” (which references a Farocki work from 1969), Cassils is set on fire (with proper precautions) in front of a live audience who then see a slowed down video of the same event; in “Becoming an Image”, Cassils punches and kicks a 2000 pound block of clay with only the light from a photographer’s flash for them (or the audience) to see what is happening.

Both of the pieces deal with elements of temporality in ways that felt meaningful to my process. With “Inextinguishable Fire,” a very short and dangerous performance is stretched from 14 seconds to 14 minutes via slow motion video. “Becoming an Image” parallels a photographic time of still images (via the flashes) with an unseen (but heard) performance time. I’m engaging with the similar ideas of

the temporality of performance vs. the temporality of video/image (which micha cárdenas and Yolande Harris had encouraged me to explore in depth with my performance/video/installation work).

I was drawn to the emotional intensity and vulnerability of Cassils' pieces. When I was thinking through the articulation of queer performance for my own purposes, I thought back to how Cassils is front and center in these works, determining the outcomes of the performances through their action and embodiment. My pitching is nowhere near as consuming as the actions in these performances, but *Throwing* does hinge on my embodied performance; it only can work so long as I'm able to repeat the pitching routines and behaviors.

I also took inspiration from how Cassils extrapolated upon performances in video and installation forms, turning the performance of "Inextinguishable Fire" into a video loop and the photos and resulting formation of clay from "Becoming an Image" into an installation. These reworkings of performance factored into how I tried to frame the performance in my installation version. I made varying documentations of the performance on video that played with time, and I included the baseballs that I threw as a material reminder of the physical nature of the performance.

Adriá Juliá, *Hot Iron Marginalia (HELMETCAM)* (2017)

Asher Demme - "Catchers point of view. 3 up 3 down." (2017)

Eric Steiner - "2020 POV PreSeason Plate" (2020)

amd3366 - “GOPRO BASEBALL + NO DOUBT HOME RUN?!?!”

(2022)

Although one of these videos is unlike the others, I’m grouping all four together given their shared usage of POV-style documentation.

Juliá’s work is an art video composed of repurposed footage of football collisions from 1990s Helmet Cams with a voiceover reading George Bataille; the other three videos were shot on GoPros (from the perspectives of a catcher, umpire, and hitter, respectively) and seemingly were intended as heightened and experiential documentation of baseball for general viewers. Regardless of intent and positioning, I would consider all four experimental and influential on my project.¹¹ In fact, I feel as though I combined the intensified aesthetic overload of Juliá’s video with some of the more quotidian process focus of the three YouTube videos (which capture moments which are experienced by many athletes and umpires but often discarded due to their supposed lack of transcendence).

I was originally going to have documentary subjects wear the GoPros in order to document their sporting perspective; even in *Throwing*, I wanted to have a livestream on Twitch during the performance from a GoPro that I would be wearing. Neither of these ideas worked out eventually (the latter because of battery life and streaming connectivity problems over the course of a long performance), but I still

¹¹ Major League Baseball has also started to adopt POV camera usage in their broadcasts - witness the “ump cam” shown during the 2022 All-Star Game and now during various network television game broadcasts.

was able to employ GoPro footage in multiple places in the performance/installation. In the intercutting on the main screen in the second section of the performance, a pre-recorded GoPro clip interrupts the flow of two live video sources and gestures at a larger training process. In the videos that expand from the bottom of the screen during the third section, the GoPro was used as a way of layering multiple perspectives on top of each other, sometimes temporally synced and other times now. These videos are also featured in the documentation playing at increased speeds, moving (at times) from the more legible to the more abstract.

Brianna Lei - *Butterfly Soup* (2017)

This visual novel (along with its sequel, *Butterfly Soup 2* (2022), which I have overall engaged with less) was key in inspiring me to make *Throwing* at this point in time. It depicts the lives of four queer Asian-American teenage girls who end up playing as part of a baseball club in the Bay Area. Lei's work was mentioned repeatedly when I first expressed my ambition of making a queer baseball project.

I had wanted to make a community-oriented work that took cues from how this novel dealt with tone and emotional catharsis. Although the lively and irreverent personality, engrossing interpersonal drama, wholesome emotional resolution, player/audience interaction, and engaging art style ultimately don't find direct analogues in my performance and installation, I thought of *Butterfly Soup* often during the process as a great example of making baseball engaging and legible to people who don't care about it. Lei takes the game seriously (even specifically

referencing former MLB pitcher Tim Wakefield and the knuckleball as major elements of the story) and hones in on its emotional significance to queer people. My project ended up being way more introverted than I expected, but I tried to appeal to viewers on affective and visceral levels rather than making heavy use of statistics or baseball history like I had in the past.

V. Description of *Throwing*: Performance and Installation

DARC 108 (Dark Lab)

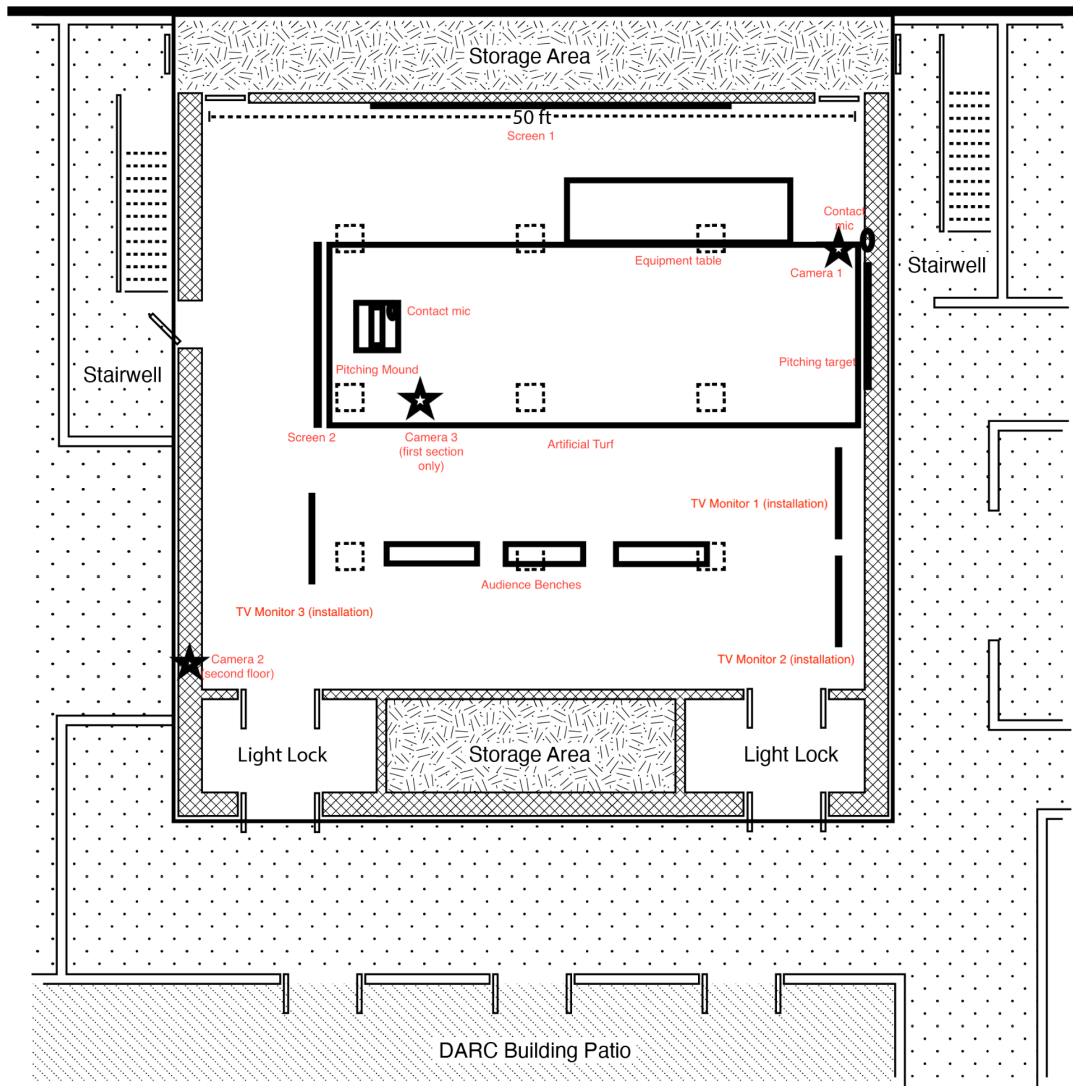


Figure 5.1 - Diagram of Digital Arts Research Center Room 108 with performance/installation materials

In this section, I will provide a description of the two versions of *Throwing* displayed at *Heap is Full*, the 2023 DANM MFA exhibition, at Digital Arts Research Center, Room 108 (DARC 108). I will go through the various visual, auditory, and performance elements and provide photographic documentation. For ease of reference, I will refer to the screens and cameras as numbered on the diagram at the beginning of this section.

I will engage with the mediaturgy of both the performance and installation. Mediaturgy is a concept coined by Bonnie Marranca in a conversation with Marianne Weems; she defines it as “a methodology of composition for the artist or a way of understanding work by a critic [...] connected to work in which media is not used merely as part of a narrative but is embedded in narrative” (Marranca). Talking about the practices of her theater company The Builders Association, Weems furthers this definition as “the interweaving of design [...] and dramaturgy. The design springs directly from the idea [...] what’s onstage is the idea embodied in many forms—video, sound, architecture, staging, etc” (Weems 384). Video is a foundational component of *Throwing*; I am using video on multiple screens (two for the performance and five for the installation) and a mixture of pre-recorded and live video sources during the performance. I was developing the video elements in tandem with the performance; there was always going to be an experimental engagement with the media of baseball woven into this piece both as a performance and installation. Thus, a mediaturgical framework is useful for thinking about the relation between my

form and content, especially how the spatial distribution of video creates meaning and structure.

The atmosphere and presence of the performance space (DARC 108) is also crucial to conveying the effect of the performance and installation. The setting is a black box theater, which frames the action in a much different way than (for example) an outdoor baseball field would. The controlled and theatrical environment (complete with lighting) inspires more of a respectful/solemn atmosphere than you would find at a baseball game or training session; this atmosphere also heightens the sound of the piece, given that the audience is overall quiet.

Performance

Throwing is a roughly three and a half hour audiovisual performance. It is composed of three distinct parts, each of which has a different 2-channel video setup and a different stereo soundscape. The three sections portray varying formations of temporality as experienced by a training pitcher (played by me), who does not wear the typical uniform of a baseball player but instead a black sleeveless top and a black billowing pants that resemble a skirt. Lit in pink light, a tech table containing a computer, mixer, interface, and other materials used to run the performance is present at the edge of the artificial turf; the piece has a procedural element linking the athlete and the artist as the pitcher controls various video and sound parameters throughout the performance.

I opted for the three and a half hour length as I wanted to exceed the ideal game time with the pitch clock (most recently, the goal has been two to two and a half hours). The performance is not a direct 1:1 analogue with a baseball game, but I wanted viewers to be conscious of the sort of playing and viewing time that baseball entailed not even that long ago, when nine-inning games went above three hours.

I wore the outfit that I did to consciously mark my queerness and to push against the gender/sexuality limitations of baseball. As detailed earlier, gender and sexuality segregation still exist in MLB. There is no precedent for a non-binary and pansexual person like myself in MLB; there are no images that are being produced of queer players at that level. I had considered attempting to combine the outfit with elements of a traditional baseball uniform like a hat or a jersey; however, I felt that the outfit had more power by rejecting all restrictive convention and centering my own expression. Furthermore, I feel as though performance is the area in which I feel most respected and comfortable in genderqueer presentation; thus, I wanted to seize this opportunity to dress more expressively in a supportive environment. Lastly, the all-black nature of the outfit points to a solemnity and grief that exists within the work. This is in part due to “mourning” the pre-pitch clock temporality, but also due to my own personal grief around my mother’s passing in 2020, which has figured into much of the work I have done since then; in all of this, I’m taking inspiration from José Esteban Muñoz’s “critical methodology” of “a backward glance that enacts a future vision” (4).

I provided seating on the ground floor level to watch the performance, as would be typically expected from a piece of performance art; in addition, spectators could watch the performance from the catwalk on the second floor. I wanted to simulate the varying viewpoints at a baseball game and the differing perspectives (and obstructions) they provide. Viewers watching from above gain what might be considered a privileged aerial vantage point (perhaps giving them a better sense of the overall space); however, they miss some of the action that occurs directly underneath the catwalk (they don't see the ball making contact with the wall, or the pitcher reinforcing the pitching target).

I will now describe the performance in each of its three sections.



Figure 5.2 - Camera 1 view with superimposed delayed video during Section 1 (shown on Screen 1)



Figure 5.3 - Seated audience view of performance during Section 1, with Screen 1 in background

Section 1

The first section lasts for approximately one hour and situates the pitcher within an atmosphere of training. After some preliminary arm stretches, the pitcher establishes a routine of variable length that involves squatting and applying rosin to the ball, performing a pre-pitch ritual, pitching from either the “wind-up” or “stretch” position (roughly two pitches from each position), walking to the tech table to trigger sound and toggle between video angles, walking over to the pitching target to touch it and reinforce it to the wall, and walking back to repeat the process.

The pre-recorded soundscape is predominantly shaped by processed sounds of handling a baseball, and includes recordings from spring training where players are hitting, throwing, walking, and encouraging each other. There is also the processed audio from two contact mics - one on the mound near the pitcher's feet, one on the wall behind the pitching target; these mics register impacts from steps and throws, respectively, and after processing in Ableton (using echo/reverb/resonators), the sounds re-emerge as tones. There are also moments when the pitcher manually triggers samples of crowd audio and ballpark sound from a sampler.

The sonic component calls attention to the improvisatory aspect of the piece (thinking through the advice and framework of Karlton Hester); like a musician, the pitcher is listening and responding to the swells and lulls of the pre-recorded soundscape in choosing when to throw the baseball, in order to place the impact tone within the soundscape in a way that produces emotional meaning. Since the pitcher's routine is not the same length every iteration of the performance, it is indeed structured improvisation with occasional cues in mind rather than exactly replicated timing.

In the first section, Screen 1 features live video from two sources - Camera 1 (directly facing the pitcher that is positioned next to the pitching target), and Camera 3 (placed on a 45 degree angle to the pitcher's right). The video from Camera 1 has been processed in Isadora so that it is overlaid with the same feed delayed by roughly 4 seconds. The video from Camera 3 is framed to provide a closer view of the pitcher applying rosin to the ball and to show the routine of handling the ball on the mound

before pitching. These two sources are toggled between during the performance by the pitcher, who walks over to the tech table and presses a key.

Mediaturgically, the use of the live-overlaid-with-delayed video from Camera 1 speaks to a personal history of training, featuring repetitions that converge in stillness and gesture. The closer shot of the hands from Camera 3 underlines the gestures that slow down the routine and allow the pitcher to become comfortable on the mound; these gestures are magnified visually to call attention to the temporal effects they have. These two videos are placed on Screen 1, which is facing the audience, to directly confront viewers. Since Camera 1 is located near the pitching target, the ball (on the screen) feels like it's coming at the audience; and although the audience can see the pitcher applying rosin and holding the ball before pitching from afar, Camera 3 allows for a more intimate viewing of these actions.

Screen 2 is left blank in the first section, as time is not explicitly marked in this part of the piece. The lack of rear projection and externally imposed temporality enhances an atmosphere of interiority and personal process, enabling an organic rhythm to emerge.



Figure 5.4 - Camera 2 view of performance during Section 2 (shown on Screen 1)

Section 2

The second section lasts for 20-30 minutes; it portrays the pitcher initially failing to fit their routine into the 15 seconds allotted by the pitch clock before gradually adjusting and eventually speeding the routine up to the point of being faster than the clock (having to wait impatiently for it to reset). Their routine involves applying rosin, performing a pre-pitch ritual, pitching from the wind-up position, and retrieving the ball to restart the process.

The pre-recorded soundscape initially begins with a percussive pattern at 120BPM meant to imitate a ticking clock and heighten the shift to an imposed temporality. As the section progresses, various melodic and percussive layers build on top of the first pattern to create a lively and driving beat; in the final minutes of the section, the tempo slows from 120 to 90BPM (the tempo of the third section) and much of the percussion soundbank changes to signal a new pace and temporality. There are also buzzer sounds that occur when the clock reaches 00:00; this is artistic license (pitch clock violations in the majors are soundless and signaled instead by the umpire) but serves to heighten the anxiety while marking time aurally.

Screen 1 features three video sources which are shown in a loop. There is a version of the Camera 1 direct angle from Section 1 (live), Camera 2 on the second floor catwalk behind the pitcher (live), and goPro footage from a camera attached to the pitcher's head facing away from the pitcher (pre-recorded). Camera 1's angle is reprised from the first section, but without the delayed layer and with different framing, to make a visual bridge while lightly highlighting the change in atmosphere between sections. Camera 2, which gives a sense of the pitcher's size in comparison to the vast scale of the space, is introduced here to call attention to the pitcher's diminished autonomy in the face of the imposed temporality; since the camera is facing Screen 1, a recursive video effect is created (with its own rhythm) right before the cut to the next video source.

The prerecorded GoPro camera footage, which shows similar pitching action but on a separate timeline from the other two video sources, is intended to initially jar

the viewer and play with the perception of liveness. However, the employment of this footage also calls back to the personal process/training history theme from the first section in that the past run-through of the section (with an earlier version of on-screen graphics and no artificial turf on the floor) is in dialogue with the current live performance.

These three video sources are placed on Screen 1 again to confront the audience; this time, the confrontation is primarily around the disorientation of moving quickly through video sources (especially after the deliberate slowness of the previous section). The rapid editing rhythm simulates the unrelenting rigidity of the pitch clock, adding another visual indicator of compressed temporality. Each of the three video sources is lingered on for a second before toggling to the next. There's also the suggestion of a kind of channel-switching (or changing between videos on the Internet) to this pacing.

Screen 2 comes into play for the first time in this section and shows the pitch clock counting down from 00:15 again and again. In earlier performances, there was variation between the starting time being 00:15 and 00:20 (for wind-up and stretch / runners not on base and runners on base), but the two performances at the MFA exhibition limited the clock to just a 15 second countdown, which helped to hone in on the pitcher's quickening repetition. The clock is placed on this screen behind the pitcher so that it looms over them; this can especially be seen in the Camera 1 video that's part of the rotation on Screen 1.

As befitting the lack of time for personal embellishment, the improvisatory element of this section is more limited than the first section. Improvisation surfaces in the pitcher's initial reactions to the pitch clock and in how quickly the pitcher is able to adapt to the strictures of this temporality. After the pitcher "masters" the pitch clock, they are in a constant state of throwing and receiving the ball off the bounce from the wall so as not to fall behind the clock; this is a rigid structure that lasts the rest of the section until the tempo of the music slows down.



Figure 5.5 - Camera 1 view (with effects) during first subsection of Section 3, shown on Screen 1



Figure 5.6 - Camera 2 angle superimposed on pre-recorded video, as pitcher lies on ground during second subsection of Section 3 (shown on Screen 1)

Section 3

The third and final section lasts for approximately two hours; it consists of two subsections and a brief coda.

In the first subsection, which lasts an hour, the pitcher slows down their pitching routine again. However, this time, they act out “disruptive” pitching behaviors such as stepping off to talk to a catcher, stepping off to make a pick-off attempt, and discarding baseballs for having the wrong “feel”. The intervals between pitches become longer, and pitching begins to feel more secondary, with the pitcher

taking time to explore different non-pitching movements (spinning around, stretching their body, walking around the balls they've left on the ground, pouring water over their head).



Figure 5.7 - Overhead audience view of second subsection of Section 3, showing Screens 1 and 2

In the second subsection, the pitcher lays down on the ground in front of the mound and remains there for approximately 55 minutes. They make minimal gestures such as touching their arms, holding a baseball and their glove, and releasing rosin by squeezing the rosin bag.

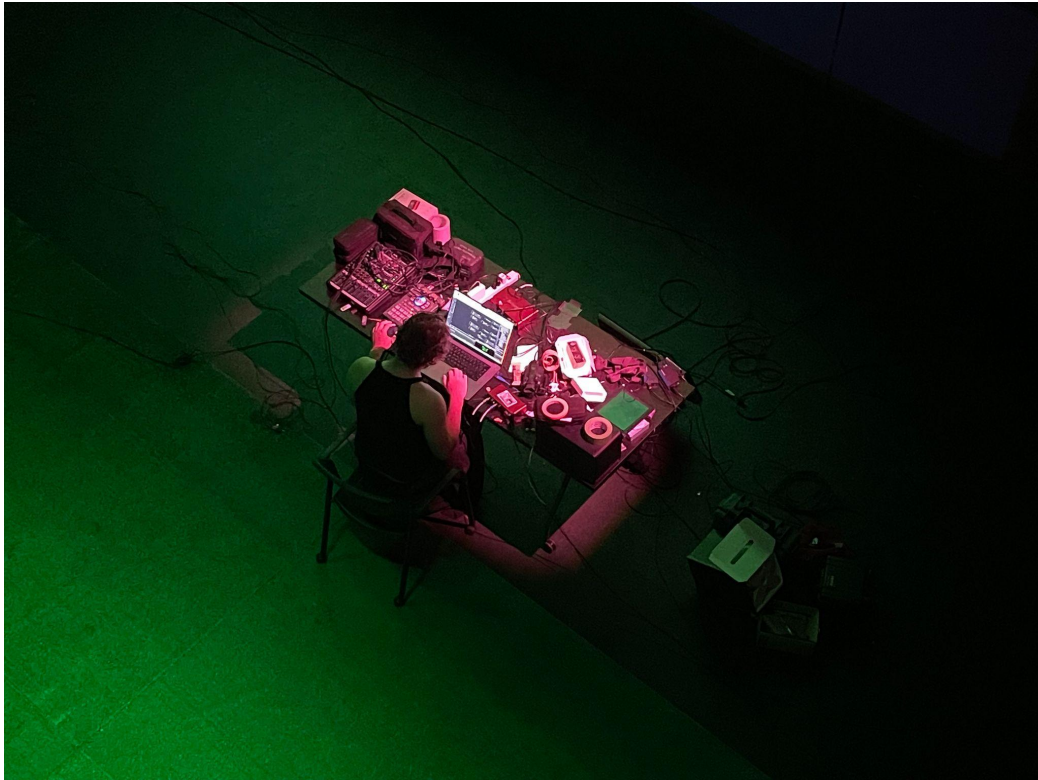


Figure 5.8 - Overhead audience view of coda during Section 3

In the coda, lasting about 5 minutes, the pitcher rises from the ground and walks to sit at the tech table, gradually bringing the sound and video to a close.

The sonic portion of the third section consists of looped variations on a theme, played via different software synthesizers. These sonic passages have more of a hypnotic quality overall, matching the spacier action and overall diminishment of pitching as the section continues.

Screen 1 starts with the direct Camera 1 view along with video at the bottom of the screen bordered by a green line (with the Camera 2 view superimposed on top of this bordered video). In addition, there is a video effect on the direct view video that creates ghostly traces for both the pitcher and the timer shown; the ghostly effect

increases in intensity as the section continues, and some of the numbers on the elapsed timer appear stuck at times, creating a sense of time breaking down. As the section continues, the bordered video changes between two clips of layered videos showing pitching motions and gestures. In the second subsection, working from a suggestion of Marianne Weems, the video (along with the Camera 2 angle on top of it) grows to fill the entire screen, eventually covering the elapsed timer. These are placed on Screen 1 to create a thematic and theoretical connection with what was on Screen 1 previously.

Screen 2 displays an elapsed timer that shows how much of the performance has occurred up to that point. In earlier versions, it showed only how long the third section was; however, it felt meaningful to connect it to the previous sections and to reflect on performance time throughout. This time is placed on the same screen that the pitch clock was on to create a visual and thematic connection between the sections; having the timer placed behind the pitcher also allows for it to be captured by Camera 1 and processed with the ghostly traces effect.

The third section is the most improvisatory part of the whole piece, with only very general parameters and actions to follow. A lot of the improvisation is based around the pitcher playing with the multiple image effect on Screen 1; additional improvisation comes into play with the interaction with the balls on the floor and in the spacing out of the non-pitching movements mentioned above.



Figure 5.9 - Installation view showing Screen 1, Screen 2, and TV monitor 1



Figure 5.10 - Installation view showing Screen 1 and TV monitors 2 and 3

Installation

The installation version of *Throwing* utilizes five screens: the two screens from the performance along with three TV monitors arranged on the two sides of the audience section. Prompted by micha cárdenas and Yolande Harris, I had been thinking about the differences between performance time (roughly three and a half hours), video time (here ranging from 15 seconds to the full documentation at three and a half hours), and installation viewing time (I would estimate up to 20-30 minutes but often as little as a few minutes); I wanted to play with engaging these different temporalities alongside thinking about the consumption of baseball media (which ranges from 15 second clips to 10-15 minute compilations and analysis videos to 2 hour condensed recaps to the full games themselves).

On Screen 1, the largest screen among the five, there is documentation of what are essentially¹² the visuals shown on Screen 1 during the performance (lasting roughly three and a half hours). The soundtrack is the sound of the performance in the space - the three soundscapes, along with sounds of the ball hitting the wall from section one (with contact mic processing included) and section two; I excluded the ball impact sounds in the third section to emphasize the dreaminess and languidness of the temporal flow. This soundtrack is played out of the main soundsystem in the space, as it is during the performance itself. With these mediaturgical choices, attention is directed via image size and sonic volume to the full version; this is how I continue to privilege and pay tribute to the long potential temporality of baseball.

¹² There are small visual edits for clarity in section one, mainly in the form of cutaways to a wide camera angle to show action not documented by the primary camera angles.

On Screen 2, there is an elapsed timer (echoing the elapsed timer in Section 3 of the performance) which shows how long the installation has been open during a given day. In the installation, this clock would run from 00:00:00 up to 05:00:00, since the exhibition would be open from 12-5pm. There is no sound from this screen. Although people are able to check the time on their phones to get a bearing of how long the event has happened up to that moment, having it on a big rear projection screen allows people to experience that temporal reading together and speaks to the kind of long communal experience that can be shared at a baseball game as well as an art gallery.

On TV monitor 1 (positioned along the same wall as the pitching target, to the right of the seated audience), there is a 15 second loop (from a wide angle) of pitches thrown in section one of the performance. The soundtrack (audible via attached headphones) is room audio from the clips and works as a kind of low-key glitchy sound piece. This clip is present to speak to the types of compilations and hyper-compressions of highlights that exist on YouTube and TikTok; it's a prevalent way that people consume baseball media at this point. Mediaturgically, this would have ideally been presented via phone or computer to mimic that consumption. I ended up taking a different approach inspired by Farocki's "Deep Play" in having this TV monitor standing next to another TV monitor; the viewer has the option to look at both simultaneously and examine the contrasts, or to put on the headphones from this TV and more intentionally immerse within this video.

On TV monitor 2 (side-by-side with TV monitor 1), there is a 30-minute condensed version of the second subsection of section three with the pitcher lying on the ground. The soundtrack (audible via attached headphones) is a proportionally sped-up version of the soundscape for that section. The camera angle is a wide shot of the space; this footage is not shown in the performance documentation displayed on Screen 1, so it gives viewers an additional perspective as well. This duration is used since it involves temporal compression but still requires the viewer to be present for a solid amount of time to see everything. This puts it in an interesting temporal space for an installation viewer - it's likely longer than what they will elect to see in a single go, but not out of the question. The video at the bottom of the screen expands twice as fast, so a viewer will be able to perceive that change even if they spend only a few minutes at the screen, but it's more of an investment to stick with it and get the full payoff. Mediaturgically, I think this need for durational investment comes across more given that the 15-second loop is on TV monitor 1 right next to it.

On TV monitor 3 (positioned next to Screen 2), there is a 10-minute condensed version of the Screen 1 video. Like with the 30-minute clip, the soundtrack is the audio of the Screen 1 video sped up proportionally; as such, it becomes a kind of noise music track which is more clearly audible via the attached headphones but bleeds into the general soundscape at times due to its overall volume. The visuals of the second section approach a strobe at this speed and I even felt the need for an epilepsy warning in the wall text. And, with it even further sped up than with the 30-minute version, the growth of the video in the third section can be witnessed

quickly (in a matter of seconds). However, even though the images of the piece can be viewed much faster in this version, this presentation is intended as more abrasive and less “watchable” than the performance itself. This were the sort of dynamics I wanted to play with and address; I could have elected to make a highlight reel version of the events of the piece at regular speed (and may for a future version to involve yet another temporal perspective), but I found the visceral effect that the images and sounds create at this speed to be more compelling and provocative. Mediaturgically, the monitor’s placement next to Screen 2 contrasts the second-by-second “normal speed” linear accumulation of time of the gallery clock with the temporal hypercompression of the fast video. The placement also enables the video to be in the corner of someone’s eye if they’re on a bench watching Screen 1, which gestures at the attention-grabbing attempts of compressed media.

VI. Connections and Syntheses

In this section, I will reflect on the arguments that are made by *Throwing* as an art piece and as a theoretical project.

Baseball temporality and queer temporality

Baseball’s pre-pitch-clock unbounded temporality feels very queer. I would argue that it’s queer for taking as long as it needs to take and for providing the time and space for community and kinship in its slowness. The boredom and frustration that this elastic temporality inspires from people not on its wavelength strikes me as

having a queer oppositional power as well (I get further into the power of waiting and time-taking gesture when talking about pitcher Pedro Báez through the lens of José Esteban Muñoz).

Baseball existed before the institution of standardized time in the US in 1883 (“Forgotten History”), lending it a built-in opposition to chrononormativity. Without the pitch clock, it doesn’t fit into the network television logic that hopes for clean and segmented programming on a rigid timetable; as Ben Lindbergh puts it (drawing from Roger Angell), baseball “defeats time, and, in turn, screws up the rest of the schedule” (“Baseball’s Pitch Clock”). This is very much reflective of ideas of queer time not fitting into “the schedule” of a heteronormative linearity.

Throwing directly engages this connection throughout. It is initially engaged with the internal temporality of training for a queer pitcher. The pitch clock is illustrated as an example of a kind of “straight time” but the pitcher, while troubled at first, develops a compressed routine and thus navigates it in the spirit of queer invention. The elapsed timer glitches on Screen 1 as the third section continues, losing the fixity of a steady beat forward. Eventually, this time is covered up and discarded by the growing video on Screen 1 as the pitcher lies on the ground; as a result, external time is subsumed by repeated queer gesture and opposed by the queer stillness of restorative repose.

Experimental art and athletics

A major ambition with this project was to call attention to the productive use of athletics in experimental art. I listed a number of works in an earlier section that insightfully engage with sport and physicality, and I feel as though *Throwing* contributes to this lineage as well.

I agree with Astria Suparak and Brett Kashmere's approach in *INCITE: Journal of Experimental Media's* sports issue that "theorizations of sport [can] enrich nontraditional approaches to representing and examining athletics" (7), especially since, as they posit, "the traditional schisms [...] and antagonisms between sports performance and spectatorship, creative production, and scholarly activity [...] have been blurred" (6). There's a lot of really exciting work that can be made through an experimental art lens, especially when paired with the rigor and discipline of a scholarly approach.

I wanted to investigate Joshua Malitsky's notion that "*knowing about sport* requires knowing about and through media" (211). He was talking about sports documentaries (and particularly documentaries like ESPN's *30 for 30* series which heavily utilize archival media), but I had this quote in mind in my experimentation with media in terms of equipment.

I am drawn toward thinking about the use of different technologies in the performance and what each can say about sports. What sorts of knowing about sport does a GoPro enable, for example, with its possibility for simulating POV and getting really close to gesture via head, chest, and wrist mounts? I think of the GoPro videos

by Asher Demme, Eric Steiner, and Amd3366 and how the GoPro-induced closeness enables a more human element to emerge from a sport largely governed by more detached broadcast views; that same proximity and humanity surfaces in the dense collages of pitching behavior in the third section of my performance. I also wondered: what sorts of knowing about sport do the contact mics provide, with their sensitivity and their ability to harness impact? In this case, they also highlight the humanity of accuracy, of how hard someone is throwing, of how hard someone is stepping down. These kinds of gestures are not reflected upon nearly as much within more traditional work made with more traditional means and equipment.

Gesture/Ritual and Disruption

Central to *Throwing* is the expansion and contraction of ritual within a personal temporality, as well as the use of disruptive pitching gestures and behaviors. These gestures and rituals are seen as expendable in the philosophy of baseball that led to the pitch clock. Ben Lindbergh's words about the time that can be "saved" are representative of much of the thought behind this:

"Over a 2,430-game regular season, MLB will have trimmed more than 68,000 minutes, 1,130 hours, or 47 days of hitters lollygagging in and out of the batter's box and pitchers either staring into space or peering in at signs for the pitches they'd eventually get around to throwing" ("Baseball's Pitch Clock").

But this quote shows the sheer magnitude of gestures over a season; given that many seasons had games that went on for "too long" due to "useless" behavior, ritual holds immense temporal significance in baseball.

Relief pitcher Pedro Báez, nicknamed the “Human Rain Delay” for the amount of time he took between pitches, represents the disruptive power of gesture and ritual in baseball; even though he is not the first or only pitcher to take this long, you can find many comments on the internet that believe he was a major catalyst for the implementation of the pitch clock. Báez’s routine and timing on the mound was so absorbing for him that he lost track of the time. Asked about it, Báez said through interpreter Jesus Quinonez “I just didn’t notice. I didn’t think I took that long. I thought it was normal” (Baez/Quinonez qtd in Padilla).

Active in MLB between 2014 and 2022, Báez is perhaps best known at this point for a stretch of almost two minutes between pitches while pitching for the Los Angeles Dodgers against the Chicago Cubs in Game 1 of the 2016 National League Championship Series¹³ (Sullivan). During this interval, FOX broadcaster Joe Buck asks for help to fill time, calls Báez “really tough to watch,” and says Báez is “just taking forever” while making his teammates wait on defense. Báez’s slowing of the game through gesture (stepping off the mound multiple times) and ritual (holding the ball and waiting) was attacked by many fans and pundits as representing how bad and boring baseball can get; for me, this personal rhythm represents how baseball can disrupt broadcast logics and interrupt the easily commodifiable temporal flow that MLB so desperately wants for the game. When he played, Báez was a force that prevented the game from being a steady march forward.

¹³ The length of this gap between pitches is illustrated in a video that repeats a clip of Houston Astros player Jose Altuve hitting an inside-the-park home run. This clip repeats seven times before Báez throws another pitch. The comments section largely remarks on Báez’s slowness. <https://www.youtube.com/watch?v=mkXXbenAceU>

Báez does not identify as queer, but I argue his way of pitching is queer in its resistance to the hypercompression of time; his gesture and ritual can be thought of as a touchstone for what pitching can be when able to be open and intentional. And Báez's status as a career 3.5 WAR pitcher (above replacement level, but considered unremarkable from a statistical perspective) does not negate this. Claire Carter states that queer athletic "disruptions or interruptions may be momentary, fleeting, but they nonetheless are significant [...] for they can be experienced as validating and grounding for others" (76). Carter's theorization is empowering and amplifies the impactfulness of moments that are brushed aside by chrononormative structures and logics.

This line of thought syncs with José Esteban Muñoz's characterization of gestures, which "transmit ephemeral knowledge of lost queer histories and possibilities within a phobic majoritarian public culture" (67); of queer dance, he says "the ephemeral does not equal unmateriality" (81). Báez's pitching, though ephemeral, stuck out to me and provided the inspiration for a lot of the pitching behavior in *Throwing*; he helped to show pitching as a potential vessel for disruption and for showing queer mannerism.

Muñoz's ideas about waiting also have relevance here with Báez's use of ritual waiting. Muñoz writes:

There is something black about waiting. And there is something queer, Latino, and transgender about waiting. Furthermore, there is something disabled, Indigenous, Asian, poor, and so forth about waiting. Those who wait are those of us who are out of time in at least two ways. We have been cast out of straight time's rhythm, and we have made worlds in our temporal and spatial configurations. [...] It seems like the other's time is always off. Often we are the first ones there and the last to leave. The essential point here is that our temporalities are different and outside. (182-3)

Using Muñoz, a line can be drawn between Báez’s waiting gestures and the larger history of people of color inside and outside of the game. Speaking to Báez’s specific context as a player from the Dominican Republic, there wasn’t a Dominican-born MLB player until the debut of Ozzie Virgil Sr. in 1956 (Muder). Thinking through Báez and the “different and outside” temporality of his pitching, one can extend outward to examine the multiple temporalities that define the history of baseball; I think that such a reflection helps to ground the game in a moment when its identity and temporal fabric are in question.

VII. Conclusion

Overall, this iteration of *Throwing* felt successful to me.

I gained a familiarity with performance, and specifically with extended durational performance, that is helpful in conceptualizing future projects. I doubt I would attempt another performance of this length again for a long time (until a project truly calls for it again), but it was useful to learn about necessary preparation for my body and the amount of times that I could do something like this within a short window. I think I ended up pacing myself well and only dealt with some soreness in the days that followed each performance.

There were two major drawbacks to durational performance that I experienced during this process. The first was making the entire piece legible to people who wanted to sit for a portion of it. I tried to convey the piece in abridged form during the installation, but I’m not sure this entirely helped people who randomly stumbled upon

the project and didn't have the ideal amount of context. Ultimately, I grew comfortable with people seeing different pockets of the piece and having completely different experiences from each other.

The other issue I had with performing for so long was losing some of the interaction with viewers who stopped by briefly and didn't stick around until the end when I was free to engage with them. I'm sure I missed out on many insightful conversations; I witnessed some very generative back-and-forth between my non-performing peers and their audience. I think Angie Fan's idea, a guestbook where viewers could write down their immediate impressions, could have helped me get that desired feedback.

From the feedback I did receive, I believe I figured out a way to make work about baseball that avoided preoccupations with abstraction and statistics; as a result, it seemed to matter more to the non baseball fans who saw it. I got some very validating feedback from audience members who watched the performance in different iterations. One fellow queer graduate student who is versed in the theory that the piece engages with said that the piece is a powerful and legible statement against chrononormativity. They also shared that the repeated pitching gestures reminded them of small moments of intimacy they had shared with their previous partners, and the centering and documentation of these gestures felt like a valuable statement about remembering the mundane and the potentially forgotten. Yolande and others mentioned how the shift between sections (especially between the first and second

parts) had a jarring visceral effect that conveyed the argument of the piece more than straightforward exposition would have.

The installation could have benefitted from further work. There were viewers who were somewhat confused with what was happening with the installation and wondering why I made it the way that I did; a couple of others mentioned that some interest was lost when I wasn't there performing the piece alongside the video. If I had had more time to spend on crafting it, I think I could have made it slightly more legible and engaging while keeping it in the realm of the affective. I think some archival footage of pitchers in MLB playing with timing or of Bay Area queer community athletes playing baseball could have grounded the installation in more of a human element. But I didn't really have the time or capacity to achieve these stretch goals, so I'm willing to let that go.

If I were to stage this performance and installation again, I would like to explore further methods of immersion for the audience. Although I wasn't simulating a game environment exactly, I think having bleachers/stadium seating for the audience to watch from would ground them in the physical/sensory circumstances of a baseball game. Perhaps specific refreshments and concessions would help draw the audience in further as well. I'd also entertain having the performance outside, potentially at a baseball field, rather than in a black box space; although there was value in making that specific linkage between art and athletics, I would be interested in seeing the way that a different space would transform and complicate this work.

If I were to make more work about baseball, I would want it to be more community-oriented rather than internal. I really like the process that Robbie Trocchia and I have with our *bout* piece, which is very collaborative with the boxers involved. We learn a lot from the boxers about the intricacies of the sport and the boxers experience a context around their embodied practice that they typically don't have. That kind of symbiosis was mostly absent from *Throwing*. I learned a lot from the critique I received from my thesis committee and from the technical expertise of Rory Willats and Colleen Jennings, but it was mostly artist-to-artist rather than athlete/community member-to-artist.

It would also be great to work with other people who had a passion for baseball. I had a hard time finding people who were available to talk through the specifics and theoretical aspects on the sports side of this project; I would have benefitted from more rigorous critique regarding my athletic formulations.

All that being said, I think I want to take at least some time off from artistic work about baseball. I have other frameworks and theoretical concerns that interest me. I mainly would like to finish the experimental science fiction short film I was making investigating questions about form and formlessness. But I'm thankful for this performance and installation (and for my time in DANM on the whole), as I learned that I can pull off ideas that seem ambitious or hard to envision at first; I just need patience, resilience, and the belief that the final work will be good with enough time and sustained focus. This is not unlike the mindset of an athlete.

Appendix: Early work in DANM

This appendix offers a longer account of the work and research in DANM that led to the making of *Throwing*.

When I was accepted into the DANM program as part of the Isaac Julien Lab in 2021, I was advised to immediately begin thinking about a two-year project that I could take on. My initial idea was a queer soccer comedy film that played the line between fiction and documentary, emphasizing the real-life stories of players within a fictional scenario. I had recently seen Ryan Trecartin's *Junior War* and was in awe of Trecartin's application of his trademark chaotic style to footage that he had shot as a teenager of a high school mischief night. I was also thinking of the atmosphere of 90s queer filmmaking and directors like Cheryl Dunye and Gregg Araki. I believed that I could try to capture a similar energy, despite not having done anything like that before; my film experience was shooting other people's narrative short films as an undergraduate and making a personal experimental short about grief from collaged clips I shot on my iPhone. I was also interested in learning more about digital art and new media processes - I wanted to experiment with (among other things) 3D modeling, VR, and machinima, and to somehow blend those with the docufiction project I was making. And my TA position that quarter, for Critical History of Digital Games, was putting me in contact with more readings and ways of thinking about

games and interactive media.¹⁴ Suffice it to say, I had a lot of varied ideas but nothing quite concrete yet.

As the quarter went on, my focus shifted from soccer to baseball (which I was more interested in and experienced with overall); additionally, I realized that I would want to make a smaller scale project before attempting a large scale community-oriented one. I researched the life of the first openly gay baseball player, Glenn Burke (1952-1995). I watched Doug Harris and Sean Maddison's *Out: The Glenn Burke Story* (2010) and read Andrew Maraniss' *Singled Out: The True Story of Glenn Burke* (2021) and was drawn to the way people talked about him. He was repeatedly cited as an amazing high school/college athlete who never reached his potential in the Major Leagues. In the Majors, his "main contribution" (other than coming out) was the invention of the high-five (along with current Houston Astros manager Dusty Baker); however, Burke also was said to have an "intangible"/non-statistically measured emotional impact on the clubhouses that he played in (to the point where some of his Dodgers teammates cried when he was traded to the Athletics in 1977). Burke is considered a "sub-replacement level" player by the widely-used metric Wins Above Replacement¹⁵, which dooms him to obscurity in the eyes of many baseball fans. But, after hearing people's testimonies about him, I was interested in applying a more empathetic and emotionally sensitive approach to

¹⁴ This was where I first read Bo Ruberg's "Speed Runs, Slow Strolls, and the Politics of Walking: Queer Movements Through Space and Time", which was very impactful in the formation of this thesis.

¹⁵ "WAR measures a player's value in all facets of the game by deciphering how many more wins he's worth than a replacement-level player at his same position (e.g., a Minor League replacement or a readily available fill-in free agent)" ("Wins Above Replacement").

his time in the major leagues, when he faced intense and sustained homophobia and racism that undoubtedly affected his ability to perform at his highest level.¹⁶

My first DANM project, shown at the 2021 Fall Open Studio, was *Extra Innings (For Glenn Burke)*, a piece of machinima made in *MLB the Show '21* presented alongside a scorecard of the game that I played in that game. The piece imagines Burke resurrected/created digitally and playing alongside current baseball players at a replica of the Field of Dreams stadium. The piece documents (in short-form) a game that lasts 157 innings in which Burke amasses statistics that match what his potential was said to be; the printed scorecard detailed these stats and supplemented them with “emotional” statistics to better document Burke’s contribution to the game. The soundtrack includes a snippet of “Welcome to Our World (of Merry Music)” by Mass Production (from 1976, during Burke’s playing career), interview clips about Burke from *Out: The Glenn Burke Story*, and a time-stretched snippet of Lil Nas X’s “Industry Baby” (a song by a Black queer man used in official promotion for the 2021 MLB Playoffs, roughly 30 years after Burke’s career ended). Time is destabilized, with multiple eras sharing space with each other.

In this piece, I see a few of the seeds for my eventual thesis work. There is the intention to emphasize baseball as a long and temporally unbounded game, and one that measures time queerly; I saw the focus on Burke as a participant in the 157-inning game as a way of intertwining these concepts. There is the durational

¹⁶ Reading now about the “Shrine of the Eternals” at the Baseball Reliquary, which Burke is a part of, I feel like I was going for a similar approach. About their Shrine, the Reliquary notes, “It is believed that the election of individuals on merits other than statistics and playing ability will offer the opportunity for a deeper understanding and appreciation of baseball than has heretofore been provided by “Halls of Fame” in the more traditional and conservative institutions.” (“Shrine of the Eternals”)

element of me having to play a game for hours in order to get the desired result (and I believe Marianne Weems even suggested that I do the piece as a live durational performance during the Open Studio). There is an attempt to use experimental media to move beyond conventional forms (like the talking-head-style documentary) and produce new insight and emotional truth.

Although I am still compelled by the ideas that it ponders and presents, *Extra Innings (for Glenn Burke)* at this point to me feels flawed, unrefined, and closed-off; I agree with my friend who considered it less affecting and meaningful given that it was essentially the result of me playing against myself, and the piece didn't really address that dimension of its making in any real way. Overall, I had yet to fully bridge the gap in terms of making baseball mean to other people what it meant to me.

After a quarter spent exploring another project idea rooted in science fiction, I made a switch from the Isaac Julien Lab to Experimental Play, moving away from film as a primary focus as I wanted to have more space to experiment with different forms of media. I spent the spring quarter in micha cárdenas' amazing Queer and Trans Ecologies class, gaining a better understanding of experimental performance and interactive media. For this class, I collaborated with Angie Fan on an audiovisual performance piece called *Rock*; this performance was very influential on the eventual direction of my thesis. In the piece, I wear concrete blocks as shoes and walk in a loop around a projection screen for 45 minutes. On one side of the screen, the ground is covered with red rocks on top of a steel sheet, with a projection of rock texture on the screen created by Angie. The accompanying sound is an intense metallic drone.

After I walk across the rocks and move behind the screen, a projection of a figure made out of rocks appears. Based on my horizontal position behind the screen, the figure becomes more dispersed or more solid; the accompanying sound is that of falling rocks and glitchy electronics.

The success of this piece led me to think seriously about performance art as a medium for my work; it seemed like a compelling center around which I could situate my work with video and sound. It was also where I grew comfortable with being vulnerable and emotionally exposed in front of an audience, showing signs of instability and fatigue that were picked up on by viewers. And, thanks to fellow DANM student Patrick Stephenson's suggestion, it was also the first time I used a contact mic in a performance; contact mics factored heavily into the next two pieces I worked on, and began to appeal to me as an important tool for recording minimal sounds and adding liveness.

From September 2022 to February 2023, I worked with Robbie Trocchia on another performance piece, *bout*. Robbie and I were both interested in exploring queerness and athletics and we settled upon thinking through a queer grammar of touch in boxing. Robbie suggested we try to recreate brutal George Bellows boxing paintings as tableaux interspersed within a boxing match, and we ended up working with amateur boxers from the UCSC Boxing Club to do so. We put a contact mic on each of their fighting hands and a contact mic on Robbie's hand (playing the referee). I processed the audio from the impacts upon the contact mics live via Ableton to create a dynamic and shifting soundscape.

I had thought that this piece would be a helpful gateway into working with non-actors/athletes in my final project (though, as noted in the Introduction, that iteration of the project didn't end up happening). Instead, this piece reinforced for me that performance was the best medium to explore my thesis ideas. It also showed me again how important sound is to my work. And lastly, it gave me confidence that working from a vague/speculative starting point can result in moving and concrete work.

Bibliography

- “About Us.” *The Savannah Bananas*. https://thesavannahbananas.com/about_us/. Accessed 17 May 2023.
- Abramovitch, Seth. “Dodgers Apologize, Reverse Ban on Drag Group the Sisters of Perpetual Indulgence.” *Hollywood Reporter*, 22 May 2023, <https://www.hollywoodreporter.com/news/general-news/dodgers-apologize-drag-nuns-sisters-perpetual-indulgence-1235498144/>. Accessed 28 May 2023.
- Adler, David. “The longest games in MLB history.” *MLB*, 15 June 2020, <https://www.mlb.com/news/longest-games-in-baseball-history-c275773542>. Accessed 17 May 2023.
- “Albert Benjamin ‘Happy’ Chandler.” *MLB*, <https://www.mlb.com/official-information/about-mlb/commissioners/albert-chandler>. Accessed 30 May 2023.
- “American Indian Major League Baseball Players.” *Baseball Almanac*, https://www.baseball-almanac.com/legendary/american_indian_baseball_players.shtml. Accessed 4 June 2023.

- Anguiano, Dani et al. "LA Pride pulls out of Dodgers' Pride Night after drag nun group is disinvited." *The Guardian*, 19 May 2023, <https://www.theguardian.com/us-news/2023/may/19/la-dodgers-pride-night-drag-group>. Accessed 19 May 2023.
- "Becoming an Image." *Youtube*, uploaded by Cassils, 13 Feb 2013. <https://www.youtube.com/watch?v=TzM8GTL2WGo>.
- Blaseball*. 2020-2023. <https://www.blaseball.com/landing>. Accessed 15 May 2023.
- Brown, Lee. "Los Angeles Dodgers cancel plans to honor 'queer and trans nuns' after uproar." *New York Post*, 17 May 2023, <https://nypost.com/2023/05/17/la-dodgers-plan-to-honor-trans-nun-group-sisters-of-perpetual-indulgence/>. Accessed 18 May 2023.
- "Brown's Olivia Pichardo becomes first woman to play in Div. I baseball game." *ESPN*, 17 March 2023, https://www.espn.com/college-sports/story/_/id/35883052/brown-olivia-pichardo-first-woman-appear-div-1-baseball-game. Accessed 29 May 2023.
- "Cassils: Artwork: Becoming an Image". *Cassils*. <https://www.cassils.net/cassils-artwork-becoming-an-image>. Accessed 17 May 2023.
- "Cassils: Artwork: Inextinguishable Fire." *Cassils*. <https://www.cassils.net/cassils-artwork-inextinguishable-fire>. Accessed 17 May 2023.
- "Catchers point of view. 3 up 3 down." *YouTube*, uploaded by Asher Demme, 23 Oct 2017. <https://www.youtube.com/watch?v=s9HDPjTsquU>.
- Carter, Claire. *Who's Coming Out to Play: Disruption and Disorientation in Queer Community Sports*. McGill-Queen's UP, 2021.
- Clair, Michael. "Who Are the Savannah Bananas?" *MLB*, 16 June 2022, <https://www.mlb.com/news/savannah-bananas-the-dancing-globetrotters-of-baseball-explained>. Accessed 22 May 2023.

- Chang, Edmond Y. "Queergaming." *Queer Games Studies*. Eds. Bo Ruberg and Adrienne Shaw. University of Minnesota Press, 2017, pp. 15-23.
- "Deep Play: Multi-Channel Installation by Harun Farocki - Manual." *Harun Farocki Filmproduktion*, 14 October 2009.
- Doyle, Jennifer. "'Art Versus Sport': Managing Desire and the Queer Sports Spectacle." *X-tra*, vol 11, no 4, 2009, pp. 4-17.
- Edelman, Lee. *No Future: Queer Theory and the Death Drive*. Duke UP, 2004.
- Farocki, Harun, director. *Deep Play (Channel 1-12, combined overview)*. Harun Farocki Filmproduktion, 2006.
- Freeman, Elizabeth. *Time Binds: Queer Temporalities, Queer Histories*. Duke UP, 2010.
- "GOPRO BASEBALL + NO DOUBT HOME RUN?!?!". *YouTube*, uploaded by amd3366, 13 Jun 2022. <https://www.youtube.com/watch?v=IUxa6H8R95I>.
- Gordon, Douglas, and Philippe Parreno, directors. *Zidane: A 21st Century Portrait*. United International Pictures, 2006.
- Halberstam, Jack. *In a Queer Time and Place: Transgender Bodies, Subcultural Lives*. New York UP, 2005.
- _____. *The Queer Art of Failure*. Duke UP, 2011.
- Harrel, Patrick. "Are Women the Next Demographic to Integrate into Major League Baseball?" *Bleacher Report*, 13 September 2011, <https://bleacherreport.com/articles/848071-are-women-the-next-demographic-to-integrate-into-major-league-baseball>. Accessed 29 May 2023.
- Harris, Doug, and Sean Maddison, directors. *Out: The Glenn Burke Story*. NBC Universal/Comcast Sportsnet, 2010. <https://vimeo.com/171518513>.
- Hershberger, Richard. *Strike Four: The Evolution of Baseball*. Rowman and Littlefield, 2019.

- “The History of Women in Baseball.” *National Baseball Hall of Fame*,
<https://baseballhall.org/women-in-baseball>. Accessed 29 May 2023.
- “how many inside the park home runs can José Altuve hit before Pedro Báez throws one pitch?” *YouTube*, uploaded by just max productions 2, 2 Dec 2022.
<https://www.youtube.com/watch?v=mkXXbcnAceU>.
- Husman, John R. “June 21, 1879: The cameo of William Edward White.”
Society for American Baseball Research,
<https://sabr.org/gamesproj/game/june-21-1879-the-cameo-of-william-edward-white/>. Accessed 29 May 2023.
- _____. “Moses Fleetwood Walker.” *Society for American Baseball Research*,
<https://sabr.org/bioproj/person/Fleet-Walker/>.
 Accessed 29 May 2023.
- @IFTVofficial. “‘Zidane offered me his jersey, I said no I prefer his sister.’
 - Marco Materazzi on what was really said before he got headbutted.”
Twitter, 7 April 2023, 8:04 a.m.,
<https://twitter.com/IFTVofficial/status/1644355362215084032>.
- “Japan Women’s Baseball League.” *Baseball Reference*, 23 May 2013,
https://www.baseball-reference.com/bullpen/Japan_Women%27s_Baseball_League. Accessed 30 May 2023.
- Juliá, Adriá, director. *Hot Iron Marginalia (HELMETCAM)*. 2017.
- Julien, Isaac, director. *Looking for Langston*. Sankofa Film & Video Productions, 1989.
- _____. *The Attendant*. 1993.
- Kelly, Matt. “The Negro Leagues: A 20th Century Baseball Institution.” *MLB*,
<https://www.mlb.com/history/negro-leagues/history>. Accessed 30 May 2023.
- “Kenesaw Landis.” *National Baseball Hall of Fame*,

<https://baseballhall.org/hall-of-famers/landis-kenesaw>. Accessed 30 May 2023.

“Kershaw says disagreement over ‘Sisters’ inclusion in Pride night fueled Faith night announcement.” *The Athletic*, 30 May 2023, <https://theathletic.com/4564738/2023/05/30/dodgers-clayton-kershaw-pride-night/>.

Klages, Ellen. *Out of Left Field*. Viking, 2018.

Ladson, Bill. “Bud Fowler.” *MLB*, <https://www.mlb.com/history/negro-leagues/players/bud-fowler>. Accessed 29 May 2023.

“‘A League of Their Own’: The Real-Life Players Who Inspired Chanté Adams’ Max.” *Showbiz Cheatsheet*, 7 September 2022, <https://www.cheatsheet.com/entertainment/a-league-of-their-own-real-life-baseball-players-inspired-chante-adams-max.html/>. Accessed 5 June 2023.

Lei, Brianna. *Butterfly Soup*. 2017. <https://brianna-lei.itch.io/butterfly-soup>.

———. *Butterfly Soup 2*. 2022. <https://brianna-lei.itch.io/butterfly-soup-2>.

Lindbergh, Ben. “Baseball’s Pitch Clock Has Transformed Game Length-and Not Just in the Obvious Way.” *The Ringer*, 1 May 2023. <https://www.theringer.com/mlb/2023/5/1/23706488/pitch-clock-2023-shorter-games-uniform-duration>. Accessed 17 May 2023.

———. “The Forgotten History of MLB’s Pitch Clock.” *The Ringer*, 29 March 2023. <https://www.theringer.com/mlb/2023/3/29/23661015/the-forgotten-history-of-the-pitch-clock-in-baseball>. Accessed 17 May 2023.

“The Longest Game in Baseball History.” *MILB*, <https://www.milb.com/pawtucket/ballpark/longest-game>. Accessed 17 May 2023.

Los Angeles Dodgers [@dodgers]. “Celebrate LGBTQ+ Pride Night at Dodger

Stadium on 6/16 presented by Blue Shield of California!...” *Instagram*, 4 May 2023, <https://www.instagram.com/p/Cr1SdKZvMgK/>. Accessed 31 May 2023.

. Photo of apology to The Sisters of Perpetual Indulgence. *Instagram*, 22 May 2023, <https://www.instagram.com/p/CskExRHLUaF/>. Accessed 31 May 2023.

“Major League Miscellaneous Year-by-Year Averages and Totals.” *Baseball Reference*. <https://www.baseball-reference.com/leagues/majors/misc.shtml>. Accessed 21 May 2023.

Malitsky, Joshua. “Knowing Sports: The Logic of the Contemporary Sports Documentary.” *Journal of sport history*, vol 41, no.2, 2014, pp. 205-214.

Maraniss, Andrew. *Singled Out: The True Story of Glenn Burke*. Viking, 2021.

Marranca, Bonnie. “Bonnie Marranca: ‘It’s Up to Every New Generation to Create Its Own Institutions, Critical Discourses, and Working Methods.’” Interview by Cristina Modreanu. *The Theatre Times*, 14 May 2018, <https://thetheatretimes.com/bonnie-marranca-every-new-generation-create-institutions-critical-discourses-working-methods/>. Accessed 31 May 2023.

“Max Scherzer talks strong outing vs. Phillies, frustration with warm-up pitch situation.” *Youtube*, uploaded by SNY, 1 June 2023, <https://www.youtube.com/watch?v=IDCxWur88ns>.

“MLB officially designates the Negro Leagues as ‘Major League.’” *MLB*, 16 December 2020, <https://www.mlb.com/press-release/press-release-mlb-officially-designates-the-negro-leagues-as-major-league>. Accessed 28 May 2023.

Miller, Scott. “The Dodgers Embrace the Family of a Player They Once Shunned.” *New York Times*, 3 June 2022, <https://www.nytimes.com/2022/06/02/sports/baseball/glenn-burke-dodgers-pride.html>. Accessed 19 May 2023.

Minasian, Isabelle. "AAGPBL Launched with Great Fanfare in 1943."

National Baseball Hall of Fame,

<https://baseballhall.org/discover/inside-pitch/aagpbl-launched-with-great-fanfare-in-1943>.

Accessed 29 May 2023.

. "Silver Bullets Come to Cooperstown." *National Baseball Hall of Fame*, <https://baseballhall.org/discover/colorado-silver-bullets-come-to-cooperstown>.

Accessed 29 May 2023.

Molski, Max. "Get to Know the history of Native Americans in Baseball."

NBC Sports, 10 November 2021,

<https://www.nbcsportswashington.com/nationals/get-to-know-the-history-of-native-americans-in-baseball/198367/>. Accessed 4 June 2023.

Muder, Craig. "Virgil Paved the Way for Dominican Stars of Today." *National*

Baseball Hall of Fame,

<https://baseballhall.org/discover/ozzie-virgil-paved-way-for-dominican-stars-of-today>. Accessed 5 June 2023.

Muñoz, José Esteban. *Cruising Utopia: The Then and There of Queer Futurity*.

New York UP, 2009.

"Negro American League." *Baseball Reference*, 17 December 2020,

https://www.baseball-reference.com/bullpen/Negro_American_League.

Accessed 29 May 2023.

"Negro Leagues History." *Negro Leagues Baseball Museum*,

<https://www.nlbm.com/negro-leagues-history/>. Accessed 29 May 2023.

@ONEArchives. "This poster advertised "Gente"—Northern California's

Independent Third World Lesbian Softball Team. Formed as an indigenous and women of color softball team, Gente played in the lesbian bar league in Oakland, CA, and supported lesbians of color beyond the league.

#ONEOutFront." *Twitter*, 14 September 2020, 10:01a.m.,

<https://twitter.com/ONEarchives/status/1305552380642111490>.

- “Pace of Play.” *MLB*,
<https://www.mlb.com/glossary/rules/pace-of-play>.
Accessed 18 May 2023.
- Padilla, Doug. “Why does it take Pedro Báez so long to throw a pitch?” *ESPN*, 21 April 2017, https://www.espn.com/blog/los-angeles/dodger-report/post/_id/22678/why-does-it-take-pedro-Báez-so-long-to-throw-a-pitch.
Accessed 21 May 2023.
- Rankine, Claudia. *Citizen: An American Lyric*. Graywolf Press, 2014.
- Ring, Sheryl. “Can Major League Baseball Legally Exclude a Woman?”
Fangraphs, 7 March 2018,
<https://blogs.fangraphs.com/can-major-league-baseball-legally-exclude-a-woman/>. Accessed 31 May 2023.
- Ruberg, Bo. “Speed Runs, Slow Strolls, and the Politics of Walking: Queer Movements through Space and Time.” *Video Games Have Always Been Queer*, New York UP, 2019.
- “Shrine of the Eternals.” *Baseball Reliquary*.
<https://baseballreliquary.org/shrine-of-the-eternals/>. Accessed 21 May 2023.
- Sullivan, Jeff. “Here are 111 Seconds of Pedro Baez Not Pitching.” *Fangraphs*, 17 February 2017,
<https://blogs.fangraphs.com/here-are-111-seconds-of-pedro-baez-not-pitching/>. Accessed 15 May 2023.
- Suparak, Astria, and Brett Kashmere, editors. *INCITE: Journal of Experimental Media*, issue 7/8 (sports), 2016-17.
- “T.R. Uthco.” *Electronic Arts Intermix*, <https://www.eai.org/artists/t-r-uthco/titles>.
Accessed 17 May 2023.
- T.R. Uthco, directors. *Game of the Week*. 1977.
<https://www.eai.org/titles/game-of-the-week>.
- “2020 POV PreSeason Plate.” *YouTube*, uploaded by Eric Steiner, 13 Feb 2020.

https://www.youtube.com/watch?v=TfAE_NDFvZQ.

Weems, Marianne. "Epilogue: Marianne Weems in Conversation with Eleanor Bishop." Interview by Eleanor Bishop. *The Builders Association: Performance and Media in Contemporary Theater*, eds. Shannon Jackson and Marianne Weems, MIT Press, 2015, pp. 383-396.

"Wins Above Replacement (WAR)." *MLB*,
<https://www.mlb.com/glossary/advanced-stats/wins-above-replacement>.
Accessed 18 May 2023.

"What players think of MLB's new rules." *ESPN*, 2 May 2023,
https://www.espn.com/mlb/story/_/id/36387464/mlb-players-reflect-2023-pitch-clock-rules. Accessed 22 May 2023.

"Why homophobia Glenn Burke faced with A's must always be remembered." *NBC Sports*, 28 June 2020,
<https://www.nbcsports.com/bayarea/athletics/why-homophobia-glenn-burke-faced-must-always-be-remembered>. Accessed 30 May 2023.

"Women's Baseball World Cup." *World Baseball Softball Confederation*,
<https://www.wbsc.org/en/organisation/wbsc-events/womens-baseball-world-cup>. Accessed 30 May 2023.

Zeigler, Cyd. "Catholic League and Sen. Marco Rubio launch holy war against Dodgers Pride Night and Sisters of Perpetual Indulgence". *OutSports*, 16 May 2023,
<https://www.outsports.com/2023/5/16/23726246/dodgers-pride-night-catholic-league-marco-rubio-sisters-perpetual-indulgence>. Accessed 18 May 2023.