

Ally ([00:00](#)):

Okay. Do you want to know something I think is really awkward about it?

Babette ([00:03](#)):

What? I'm scared. What?

Ally ([00:09](#)):

Okay, I'm thinking about clothing a lot lately because I'm cleaning out all the piles of clothes that I don't need, but it is kind of crazy that so many pacifist liberal queers dress in military clothing and workwear.

Babette ([00:32](#)):

No. No, it's really so true. Wait, what's that print called? It's like, what is it? It's something green. What is it? Evergreen?

Ally ([00:32](#)):

Realtree.

Babette ([00:42](#)):

Realtree. I'm looking at three realtree pieces in my closet right now.

Ally ([00:47](#)):

Yes, I have platform realtree crops, and that is AI-generated.

Babette ([00:53](#)):

And that's a serve. Am I right? You are serving.

Ally ([01:00](#)):

But I'm going through piles and piles of clothes, and if I looked at a pile of this clothing anywhere, I would be like, "This belongs to a scary man." But it's just awkward. There's a lot of military influence. There's a lot of blue collar, a lot of uniforms. I'm kind of like, "Oh yeah, that's really interesting. Why is that in there? Why do I dress like this?" Yeah, I'm really curious about that.

Babette ([01:36](#)):

I feel like some of it's just fit. That kind of stuff just fits better than some other stuff. I had a really rich ex who would always wear workwear, and I'm like, "That's a little crazy that you do that. You're so rich." Because there's workwear, and there's also just fancy brands that just make good basics that that person could just afford. They were just like, "Well, Dickies just fit me well." So complicated.

Ally ([02:01](#)):

Yeah, totally. But it's a little middle class cosplay, which I'm like, "Oh yeah, is that part of it?" But I do think that there's something reparative that I'm after. I'm kind of bringing in these really recognizable elements of my upbringing, of all the UPS driver dads that were living on my block that I totally idolized.

But I'm kind of bringing this Carhartt bomber jacket motif in, in a way that's queer and I fit into or something. It's like, I'm able to recreate that motif, but I'm part of it and I'm welcomed in it. I'm kind of like, "Oh, is that what I'm up to?" Yeah. I don't know.

Babette ([02:53](#)):

I think that's interesting. I feel like our guest today, JT, talks about their relationship to workwear in a way that has to do so much with their family and using clothing to signify things about your gender and who you are.

JT ([03:12](#)):

Hi, I'm JT Green, and I am an artist and audio and music producer and the founder of the studio Molten Heart.

Babette ([03:41](#)):

Awesome, and what pronouns do you use?

JT ([03:44](#)):

I use she/they.

Babette ([03:45](#)):

Okay, sweet. So the first question that we always ask people is how would you describe your gender and your own words, especially outside of Western binary terms?

JT ([03:57](#)):

Yeah, so I love this question because I think about this a lot. A lot of times when I'm out on walks, I like to take photos of inanimate objects that are somewhat disrupted in the world. One of my favorite representations of that, which I realize is so related to how I see gender, is this rock that had moss growing on it, but also had a can of soda on top of it. So that is how I would describe my gender.

Babette ([04:31](#)):

Wait, that's so good. It's like the natural world meets the quote unquote, maybe artificial and bubbly. Wait, that's amazing.

JT ([04:43](#)):

Yeah, which I feel like is where my sweet spot is, as far as what I find interesting.

Babette ([04:48](#)):

Oh, that's so cool. Wait, do you have a sound that you feel like would describe your gender?

JT ([04:54](#)):

Oh, absolutely. A couple. One, when you pop ice cubes inside of a lukewarm glass of water, and those little pops that occur after a couple seconds; that's one. Thinking about the sound of a subway car, but masked underneath a low pass filter is another.

Babette ([05:19](#)):

Whoa.

JT ([05:21](#)):

And the whirl of a hybrid vehicle that is coming off of a red light. So that little woo woo woo-

Babette ([05:34](#)):

Wait!

JT ([05:34](#)):

... before the engine sound kicks in. Yeah.

Babette ([05:35](#)):

Wait, okay. That's actually crazy because I was parking my car today and I heard... It has a specific lurky sound, and I literally heard it today as I was parking. It's kind of like omnipresent. That's so cool. Do you have those just in the back of your head?

JT ([05:55](#)):

So I like to think of my brain kind of like a finder window that is always indexing. So when you ask that question, I just thought like, "Okay, search terms," and those three immediately just popped in my head, and I'm like, "Yeah, that is my gender."

Babette ([06:09](#)):

Yeah, you just pulled up the tabs. Totally.

JT ([06:11](#)):

Yeah!

Babette ([06:14](#)):

What have been some of the influences for you in exploring your gender presentation? What did that journey look like for you?

JT ([06:22](#)):

Oh my goodness. So there were a couple. I think first it has to be my first friends that I got to know that would identify as genderqueer or trans. They were incredibly styled. They were just always just looking really great, and there was something really special about the way that this friend felt whenever this person particularly dressed really dapper. I saw sort of the joy and energy that they felt. And this was before my egg cracked, like years, years, years before, and I always had thought about them. I think they were definitely one of the first IRL experiences, but I think the first two from a pop-cultural landscape has to be... I believe it's Cleo from Set It Off, who I think was Queen Latifah's character.

Babette ([07:36](#)):

Yes, I think so.

JT ([07:39](#)):

That one really spoke to me as a child, and I did not know why, and now I do. And definitely Lenny Kravitz.

Babette ([07:50](#)):

Ooh.

JT ([07:52](#)):

Yeah. There was just something that was this androgyny that I just loved that I just did not know what it was called, and I was like, "I want that. Whatever it is, I want to feel that." Yeah, I think that's where it started.

Babette ([08:17](#)):

So what was the process of seeing that and being like, "Oh, I want that," and maybe trying to come to embody it in some way?

JT ([08:26](#)):

I would say the process was analyzing where this comfort came from in this sense of power that I would say these three people - one a celebrity, one a fictional character, and one a friend - where it's the sense that you're channeling something from within. For me, it was like, okay, there's something that's being channeled within, and you're telling me something about yourself without speaking. I'm saying this now as someone who's been able to process those decades, but back then I wasn't thinking that at all. It was just on the surface like, oh, that shirt's cool. I'm going to get the same shirt. Oh, that hairstyle is cool. I'm going to do the same hairstyle. But I think it was kind of atomizing all these different sort of signifiers and pieces of oneself, and then essentially trying them on myself to then see how it felt. Some of them didn't feel well, some of them definitely stuck, and it was just that process. I want to say that was my entire just gender process, was just try it on and if you don't like it, try it again. Yeah.

Babette ([09:52](#)):

Totally. Or try something different and see how that feels. Totally. Yeah. I like what you described. I feel like you're on the internet, so you might know this person.

JT ([09:53](#)):

Yeah.

Babette ([10:02](#)):

Do you know of fashion... I wouldn't say blogger, but she's really into fashion. Rian Phin.

JT ([10:08](#)):

I don't think so.

Babette ([10:11](#)):

Just what you said about things being a signifier, I think, is really interesting, because they make high fashion very accessible to me. Because they're just basically like, high fashion is just signaling that you're part of a certain audience or something. I just think that what you're describing is interesting, where it's like, "Oh yeah, these clothes really don't have any particularly meaning on their own, but someone wears them and it's like maybe you're signaling to me that you're nonbinary or something through a shirt." I just think that that's interesting.

JT ([10:37](#)):

No, it totally is. It's a language. I forgot who was the person behind this, but I heard it on the latest season of Articles of Interest, the podcast that clothing is a sentence, and it is.

([10:52](#)):

I'm also thinking about this, too, because I recently met this really talented stylist, and he was basically saying... I was asking what's his style philosophy? And basically it started with the root of what is it that you are trying to say with your clothes? It's completely in the same realm of clothing as a sentence, and it is. It's a communication form. It's a work of art. It's like a creative act that we all do. Even people who don't necessarily call themselves artists. It is a communication. And I think that's when a piece or a set really works, when it's like, oh, you're communicating exactly what you're intending,

Babette ([11:40](#)):

Which is so hard. I feel like the days that I have a really bad day, sometimes it's like I know I'm not communicating what I want to communicate through my outfit right now, because it was just a hard morning or something. Those days are tough.

JT ([11:54](#)):

Yeah, and it's so related to gender dysphoria, too, so it's like yeah.

Babette ([11:58](#)):

No, exactly. You don't know that I'm wearing this in a nonbinary Y2K way. You have to know that. You have to know.

JT ([12:09](#)):

Right, and it's like are all the other signifiers lending itself to that?

Babette ([12:13](#)):

Exactly. Okay, wait. One last point, maybe on style. I now have to ask you, what do you feel like your style philosophy is? What is it that you're trying to convey?

JT ([12:23](#)):

Mm, yeah. I think for me, where I feel like I really land... I was thinking about this the other day, actually, as I recently guest lectured a class a couple days ago. I was thinking a lot about what am I going to wear in front of these students? And the class particularly was talking about my sound design philosophy and doing some live demonstrations and things like that.

([12:53](#)):

I was thinking a lot about my influences, and my influences definitely come from where I'm from, which is from the Midwest, a small town, a very blue collar family that wore uniforms and military family and all that. I was thinking a lot about uniform, and I was thinking a lot about labor and being a technician. A thing that I really love in all of my wardrobe pieces are items of workwear. So very large coveralls, jumpsuits, heavyweight pants. So that was definitely the thing that I decided to move forward with with that class was a base of a bright goldenrod jumpsuit. But over the jumpsuit, which I think goes to the next piece of my personal style philosophy, is that I like to approach things with intense precision. So I paired it with a white oversized Oxford button-down shirt over it. It was crispy white and it still gave this intentionality of, I am a specialist in this field and I know what I'm talking about.

Babette ([14:17](#)):

Oh, I love that.

JT ([14:21](#)):

Also, this sense of that I just always think of just the most influential people in my life. They always wore white-collared shirts but wore them open, and they would always have a clicky shoe. So I paired all that with a clicky boot, like a black clicky boot with a tassel on the back, which definitely goes into this sense of just creating a statement, creating sound as I am in a space.

([14:50](#)):

And then on top, I paired it up with a headband that I've been really into lately. It's definitely my headband gender phase right now as just a marker of time of just like, yeah, this is my phase right now and I'm okay with this phase, and this phase reminds me a lot of my aunt and my mother who always wore scarves and headbands either from working or things like that. So it's like that piece.

([15:17](#)):

And then to top it off, these very large rings, because I love feeling the weight in my hands, particularly when I talk, and I switch the rings on a finger depending upon what I'm doing in the situation. So if I'm having to face the world a lot, if I'm feeling a little self-conscious or just have a sense that I'm going to get some sort of gender harassment, I put my big chunky rings on my middle finger, and then if I'm in a space that I feel calm and controlled, I put those chunky rings on my pointer finger.

Babette ([15:51](#)):

Wow. Is that just the way it feels, how it brings comfort to you?

JT ([15:52](#)):

Mm-hmm. Yeah.

Babette ([15:52](#)):

Oh my God, that's so cool.

JT ([16:00](#)):

So I would say all those things are, in that demonstration, it's my personal style philosophy. I want to give crunchy but responsible artist that really knows what she's talking about, but at the same time loves to rest but knows if something needs to get done, it's going to get done.

Babette ([16:20](#)):

Oh my God, wait. Even your description of that was so deeply precise. It was almost sonic, you being like this. I can see the crispy white shirt and clicky shoes; I'm sure your white shirt is so crispy, but meanwhile mine's in my drawer stained, crumpled into a ball.

([16:39](#)):

I think I'm trying to get to a place of precision with my style where I feel like younger me. I associate it so much with just, especially with being a larger person, just anything that'll fit me, I'm just going to buy it. Now I'm really trying to be like, actually, many things can fit me, which is obviously also the privilege of being a midsized to small fat person, but I really want my things to be... I guess I'm very inspired by your level of precision, and I hope that I get there someday because I find it very inspiring.

JT ([17:14](#)):

Thank you so much. Yeah, it took quite a few years. It took over a decade, I think, to really figure out, but I really feel like definitely it's just transitioning completely unlocked it all, and I feel like it just charged it all into overdrive.

Babette ([17:31](#)):

Oh, that's so cool. Okay, I want to transition - ha ha ha - a little bit. I want to transition into talking about your sonic practice. I'm curious just for the listeners, for the audience, if you could just tell us about your sonic practice, how you would like to describe it.

JT ([17:48](#)):

Yeah. So as far as my practice goes, I like to say that I am an audio documentarian by trade and an artist by practice, and what I mean by that is that I just really have a strong relationship with naming labor, which I think just comes from being a working artist for some time and coming from, I don't know, a background and family that kind of really took pride in everything that they did. I very much look at my audio documentation work as definitely a reflection of my labor. As my artist work, I relate to it as a practice because it is; it's literal practice. It's a thing that feels to be, for lack of a better phrase, keeps me alive. It is a thing that I consciously think about in all of my interactions throughout the day with what it is that I take in, what it is that I think about. There's a practice to paying attention to the things that I find worth paying attention to.

([19:03](#)):

So I look at that as my practice, and the three buckets that I really find interesting is improvisation and how we create associations with things, either based on subconscious or conscious means, either through the production of items like sound works or music or writing. I love surrealism and I love surrealists and all that stuff. So in that realm, the convergence of technology and the self, which is something that I have been interested in and really considering ever since I was a child and definitely manifested itself in my previous time as a tech worker.

([19:50](#)):

Lastly, the intersection of gender and race, particularly how we express the two online. If it was a Venn diagram, anything that kind of sits within those three circles and kind of things that sit right in the middle with sound being kind of the lens that it's all focused in, feels to be a place that I like to sit in. And then from there, it's like sound is the thing that is the most considered, as far as the medium that's used to portray the message and then it can fork off to other materials.

Babette ([20:25](#)):

Right. Yeah. I like the way that you described how sound is just one of the ways that it happens to come out. I think about that a lot, and I'm thinking about that especially as I move towards other mediums. It's like, sound just kind of happens to be this thing that I'm most intrigued by and trained in, but there's other forms that it can take. I feel like those three buckets or those three themes that you just talked about showed up so much in your recent show at UnionDocs, which I want to talk about. So the piece you performed was called Shadowboxer, and I feel like I want to paint a picture for the listeners. It's like you at the center with these projections of social media related text in the background, if I'm remembering correctly, or these evolving projections and a pianist/flautist on one side and a singer on the other. You are live producing your own vocals and sound designing live, improvising live.

([21:25](#)):

I would just love for you to talk about this work, because I felt like it was such an interesting exploration of gender and how it's reflected, how we see ourselves reflected in technology. I would love if you could maybe just talk about the work and how it came to be and what inspired it.

JT ([21:44](#)):

So yeah, how Shadowboxer came to be. Usually with my work, it comes out in two different ways. Either it starts off with an evocative sound or image that I either come across or make, and I just kind of sit with it. I'm like, "There's something why I am drawn to this thing." And then I try to reverse engineer, "Why did I find this thing really interesting?" And then I break that up further and I'm like, "What are the steps that led to why I found this interesting?" And then I might bring it to my therapist, and then figure out how to generate something out of that feeling.

([22:26](#)):

So it's either that or what happened with Shadowboxer, where I will look at scraps of writing that I've done over a set period of time. I love thinking about time and structure particularly in a lot of my work, and that kind of generates in how I create as well. So I basically had set aside a parameter of - kind of like a search filter, so to speak - of just, "This period of time, these words, what were you thinking about in regards to this?" And just do all journal entries.

([23:02](#)):

And then I gathered them all as source material, dump them into a doc, all of these fragments; and I'm like, "What is going on with these fragments? What is happening?" And so I start to rearrange the fragments until they kind of resemble somewhat of a narrative, and I'm like, "Okay, there's something happening here." I start to write transitory language to kind of thread the thoughts. I'm like, "Okay, this is starting to get around somewhere." And then it began to unfold that there were a lot of these things I was thinking about in regards to how I have looked through myself through the lens of technological objects for a good chunk of my life, and how much that distorted vision, that sort of depersonalization, essentially led me to realize that I was trans. I was like, "Ah, okay." So I was like, "Okay, I have a narrative structure of how to make this thing," and then I was just really churning on it some more.

[\(24:19\)](#):

I had told some other friends about it who were the two that joined me on stage. Two dear friends, one Amy Marison, the other Alex Washington. I shared them with this, and we had already had a jam circle, so to speak, where we just met and played music once every couple of weeks either at my place or Amy's. We had developed this sort of musical practice that was very kind of spiritual in a way, where we would come in with a thought that we were having and we wanted to kind of express, and then we would just play. We also worked very much in scraps and sort of rearranging thoughts. And then it would click, and I was like, "What we're doing over there is so similar to what I'm doing in this text. We should bring the two together." And then from there, it just kind of evolved into this essentially site-specific piece where every time it's been performed, twice with Alex and Amy and once by myself, it's all been different. So the base of the piece is still the same, which is this performance of this poem along with live instrumentation and scoring, but there's one element that is site-specific to the space.

[\(25:47\)](#):

So in one instance, while the performance was going on, we had dishes with water where people can let go, what it is that they want to let go of and dissolve the thoughts they've written down into essentially these bowls. There was one where I live-mixed audio pieces that were inspirational in the thinking behind the piece, and then the one at UnionDocs where I introduced the element of myself as a performance element in the audience. So, yeah.

Babette [\(26:22\)](#):

Oh, that's so cool. I want to clarify and maybe also just hear more about this idea of how I think through realizing your depersonalization as connected to devices, that's how you realized you were trans. Could you tell me a little bit more of that?

[\(26:43\)](#):

I don't know if this is related, but I've been going through a phase of looking through old photos recently of myself in my camera roll and being being like, "Oh, I've kind of always been this way," in this way that's very affirming. And so I'm wondering if it's like that. Could you just tell me a little bit more about what she meant by that?

JT [\(27:00\)](#):

Yeah. So it's definitely a mixture of that and this nature of just thinking about the physical act of latency in the camera. So I'll start off with first what you mentioned.

[\(27:13\)](#):

Yeah, going back to old photos and seeing those little glimpses of yourself back before you knew what you knew about yourself did feel really right, and it was like, again, this sense of I had so much time from those periods that I can look back and see this person who always had to hurt in them. From the technological sense, this depersonalization... Even thinking about how I'm looking at my reflection in this window as we're talking, my hand is slightly delayed because of latency from the camera and everything; which then is tricking myself into feeling like, "Is this person actually me, or is this person this kind of other version of oneself?" And then with that, I tend to think, "Oh, this person that I'm looking at who looks like myself, are they feeling kind of the same way that I feel, in a way?" And it was definitely apparent once we all started to use Zoom a lot more, and that reflection I started to become a

lot more acquainted with. It was an acquaintance that I did not welcome, as opposed to one that I see now and I delight in.

Babette ([28:51](#)):

Hm. Wow, that's so interesting. Because yeah, when you look at these images of yourself on a screen, it's you and it's also not, and I feel like you captured that so perfectly. It's like, okay, I can see parts of myself in this image from... Right now, there's a trend on Instagram where it's show a picture of yourself from 2017, and so I was looking at pictures for myself in 2017, and it's like, okay, this is me and it's not. It feels more like a play on a graph than the graph itself. You know what I mean? It's like, okay, this is just one capture, one moment of me, I guess.

JT ([29:31](#)):

No, totally.

Babette ([29:31](#)):

When your gender evolves, it can really be such a trip to look back at those photos. Right?

JT ([29:36](#)):

Oh, it's wild. It is so wild. Yeah, I've got a little album on my phone for that reason, so I can just kind of have those moments when either I'm like, "Oh, I'm having a bad gender day," and I can just go into there, or just a moment like you said. It's just like, "Whoa, that's a trip. Both y'all look so different, but also you're low-key the same."

Babette ([30:00](#)):

Totally. Do you feel like your sonic practice has evolved alongside your gender and how maybe have they influenced each other?

JT ([30:10](#)):

Yeah, so I found myself looking back first before realizing how it's changed now. A thing that really blew my mind is that before I started transitioning, I realized that so much of my sonic practice was so interested in the performance of gender and the gendered sonic properties. So I was looking back at this piece that I made in, I think it was 2009, and it was this piece called Mama Didn't Raise No Fool. I made it for this solo exhibition I had in 2012 that was kind of all about what we're talking about now. It's like that thing when you look back at your old work and you're just like, "What was I trying to figure out?" I'm just like, nah, you're just like-

Babette ([31:17](#)):

Right. I'm just so hung up on gender for some crazy reason.

JT ([31:21](#)):

[inaudible 00:31:21]. "The internet and gender and race." And it is just like, oh, girl, just chill. Go touch some grass.

([31:33](#)):

But this piece, I took all the curse words from this Lil Jon song that was, I think the Guinness Book of Records at the time for the most curses per song or something along the nature of that, and I strung out this kind of two minute composition. But then I down sampled the composition like X times the frequency of the average Black male, and then it essentially turned into this warbly sonic texture that in the gallery space, I turned up enough that it sounded like an HVAC, but you can kind of feel as you were in the space, but you couldn't really identify where the sound was coming from.

[\(32:18\)](#):

So I was thinking about that piece and thinking about, "Oh yeah, you've been always interested in the subconscious effect and performance of just gendered sound," and it found its way through a lot of other works that I've done. I think until transitioning, it almost felt like it gave me freedom to just really go all out and explore because now I can identify what it was that I was trying to figure out. So it feels a lot turning up the gas stove a little bit once I've identified why the obsession was taking place, and then that sort of renewed energy then makes me tackle the themes that I was trying to explore prior and be like, okay, how can I do that with a lot more knowledge and increased skills and just getting older and having life experiences.

Babette [\(33:17\)](#):

Totally. Now we're really cooking with gas.

JT [\(33:20\)](#):

Exactly. Yeah. So it's a very much like, it is like a circular - convention, conduction, I forget which process that is - process in which the past is informing the present, and then the present excitement fuels the future, so then I go back to the past, so it just keeps going around. Totally.

Babette [\(33:38\)](#):

Okay. Well, that was my last question. Is there anything I didn't ask you that you'd want to talk about?

JT [\(33:44\)](#):

I am very shocked that we did not talk about queer sound or what makes sounds queer. That is a thing that I've been thinking a lot about because myself and the artist Ariana Martinez got interviewed for this academic journal about this prompt about what makes a sound queer, and I think it's going to be really soon.

Babette [\(34:09\)](#):

Oh, hell yeah.

JT [\(34:11\)](#):

It's just a thing that I've been thinking a lot about in various instances in regards to the sounds that I'm particularly drawn to and the nature of just essentially audibly flagging oneself as we do with our clothing that we can do through our sound and our sonic properties.

Babette [\(34:30\)](#):

Oh, so true. Did you feel like you guys got some kind of answer for what makes a sound queer?

JT ([34:36](#)):

Yeah, so it reminded me a lot of, there is this essay... I believe this might be a response essay, but it's the one that I first came across, and it's the essay Elsewhere, After the Flood: Glitch Feminism and the Genesis of Glitch Body Politic, and it's on Rhizome by Legacy Russell. That got me thinking a lot about glitch as a form of disruption, and glitch inherently being and feminist in the way, and sort of the exposure of a framework of something that appears to be seamless in one's way. I was thinking about that when thinking about queer sound particularly, and the sounds that I think are pretty queer are when you're holding a microphone and then you hear-

Babette ([35:33](#)):

You're so right.

JT ([35:33](#)):

The mic rattle.

Babette ([35:33](#)):

Yes.

JT ([35:39](#)):

I think what sounds is the gaps in silence before a thought, and then slowly hearing the mouth kind of just open up before someone speaks. I think it's things that have a mixture of showing the full personhood of the person behind the sound, but then also an exposition of the labor and infrastructure behind said sound. I think is where my definition came across. I can't recall Ariana's off the top of my head, but yeah, that's what I think.

Babette ([36:21](#)):

That's so good. My dissertation is I'm trying to get out what it's like a 20th century concept of black feminist sound work looks like, and it's reminding me so much of that; where I'm looking at black women radio performers basically, and the traces of their labor and their sonic labor. I think what you said of these moments that reveal labor and personhood is so interesting, and now I'm trying to think of what other sounds are queer. I feel like one of our dogs starts barking when we're recording, like that's a queer sound. Like Plum barking when Ally's recording is a queer sound.

([36:57](#)):

I think another queer sound is my roommate works really long days. I joke that I'm kind of the housewife of the house and basically when they come home, it's the dog scampering to go see them and then it's me. I'm just waiting by the door, excited to see them. I think hearing the turning of their keys is a queer sound waiting for them to come in.

JT ([37:17](#)):

I love that.

Babette ([37:17](#)):

Oh my God, such a good prompt. I feel like we need to ask listeners to submit their queer sounds or something. It's just like, oh my God, that's so good, and I'm so happy you brought that up.

Ally ([37:30](#)):

I loved your example of glitch because it reminded me of that Legacy Russell book, Glitch Feminism, in that they're really talking about how Glitch is seen as an error or a mistake, and I think that that also feels very as well. There's a lot of energy coming at us that's like you have to have gotten something wrong with how you're proceeding.

Babette ([37:56](#)):

Right?

JT ([37:57](#)):

Yeah! Exactly.

Babette ([37:58](#)):

Totally.

JT ([38:03](#)):

This is kind of just an... and I mean this in the best way, it's kind of like an owned amateurism in a way. And it's like I fucking love [inaudible 00:38:10].

Ally ([38:09](#)):

People are faking being experts.

JT ([38:17](#)):

Right?

Babette ([38:17](#)):

Totally. Okay. This is totally putting you on the spot, so you can absolutely reject it. The poem that you were talking about for Shadowboxer, I'm wondering if you could read an excerpt.

JT ([38:29](#)):

I am totally okay with that.

Babette ([38:29](#)):

Okay, great.

JT ([38:45](#)):

I reach over and touch my phone, a sandwich of glass and metal. It's cold to the touch, but warms in my hand to the point where it becomes an extension of my limbs. I gaze in the black glass and my reflection

stares back, two-dimensional, blurry, and smudged by the oils of the pads of my fingertips. It's the closest vision I'll have of the formless being I'll never be.

[\(39:14\)](#):

I tap the camera icon to perceive myself, to remind myself that I exist in space and being experienced by others; that I'm a form of mass beyond a brain, and my thoughts are driving this corporeal being.

Ally [\(39:55\)](#):

I don't know if you feel this way, but sound is something I really have to slow down to notice. I feel like that's part of the allure of hiking or camping, is it's like a lot of that noise is gone and you can actually hear the sound of the breeze and trees or, I don't know, it's very calming, and JT just seemed like she's really paying attention to that level of sound at all times.

Babette [\(40:21\)](#):

All the time.

Ally [\(40:23\)](#):

That's so inspiring.

Babette [\(40:25\)](#):

Or even just objects, too. I just love her description of herself as having these finder tabs and these descriptions-

Ally [\(40:33\)](#):

Locked and loaded.

Babette [\(40:34\)](#):

Yeah, so ready. And I think it's made me realize when my parents would scold me and be like, "You don't pay attention. You're kind of unperceptive." I'm like, "No, I literally don't be paying attention." I don't know what's going on most of the time, but she is so tuned in in a way that I feel like I really appreciate. I love this idea of queer sound. I feel like it's literally not something I've necessarily thought about before, and now I'm like, what are other sounds? What's out there? Ally, what do you think of as sounds?

Ally [\(41:10\)](#):

I really can't get past the glitch. I think that that's such a great way of describing a soundscape or kind of like... My first thought was techno.

Babette [\(41:22\)](#):

Right?

Ally [\(41:23\)](#):

Electronic music is queer sound. You know?

Babette ([41:24](#)):

Hm.

Ally ([41:28](#)):

[inaudible 00:41:28]-

Babette ([41:28](#)):

Are there any construction tools that are queer? Are there any construction sounds that our sounds?

Ally ([41:34](#)):

A saw's all cutting through a table at our photo shoot?

Babette ([41:38](#)):

That's literally what I was thinking of. Yeah.

([41:46](#)):

Gender Spiral is an original podcast from Audiation. This episode was mixed by Matt Noble with art by Joey Han and graphics by Honey Hodges. This show is executive produced by Ireland Meacham; myself, Babette Thomas; my co-host, Ally Beardsley; and Sandy Smallens; with additional story editing from me.

([42:06](#)):

Thank you so much to our guest today, JT Green. We'll link to her Instagram and her website in the show notes. She was such an amazing guest, but also provided some of the sounds that you heard in today's episode. She's just a multi-talented queen.

Ally ([42:24](#)):

If you like the show, please head over to patreon.com/genderspiralpodcast to support us for \$2 a month or subscribe to a higher tier for bonus content, special monthly postcards, and even free tote bags.

Babette ([42:38](#)):

You can also check us out at genderspiralpod.com where you'll find a link to leave us a voicemail, to ask us questions, tell us who you want to hear from and what you want to hear about on the show. Follow us on Instagram. It's [@genderspiral](#). Subscribe wherever you get your podcast to stay tuned.

Ally ([42:55](#)):

To Gender Spiral.

Babette ([42:56](#)):

Where you never have to spiral alone.