

Nightmares and Dreams on Progesterone: Action Art Scores for Trans* Becoming

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ABSTRACT

This essay theorizes the connection between trans* embodiment and intermedia, using historical intermedia practice and score-based creative practices by artists such as Yoko Ono, CA Conrad, Pauline Oliveros, Dick Higgins, and Allan Kaprow, as precedent. This paper describes foundational thought to my work as a trans* intermedia artist and serves as an introduction to *Nightmare and Dreams on Progesterone: Action Art Scores for Trans Becoming*; a text work of 150 poetic action art scores designed for, and birthed from, trans* becoming. Each score is generated from dream journal entries translated into instructions that complicate the art/life divide. As I began taking progesterone as part of my hormone replacement therapy, I started experiencing vivid dreaming as a side effect. As my body changed, so did my dreams. These dreams, from my own trans* subconscious and altered by transsexual action, often directly engage with my identity or arts practice as subject matter. When translated, the scores are written poetically and have a diverse range of abstraction, for example:

Score #77: Fellowship

Three queer people talk about visibility
The most beautiful woman in costume makeup
Takes several ladders to climb towards

Score #58: Insane Clown Posse

Come out to your family

Score #69: Huge

A trans woman
Surrounded by other trans women
All bathing

I began my transition while earning my MFA at the University of Iowa's Intermedia program, and through that program's philosophy, which is rooted in Fluxus, I found a way to use art as a pathway towards my identity. I believe avant-garde art practices can be liberatory for trans*

bodies and that this methodology and these performances have the potential to be instructional for other trans* people for coming into their identity. This introduction provides an intimate portrait of myself as an artist, including biographical information on my Hormone Replacement Therapy (HRT) journey and how it has affected my creative practice.

SELF PORTRAIT AND FANTASY

In 2019 after just deinstalling a solo show at the University of Iowa, I was walking up the stairs to the KRUI 89.7 FM studios to do my weekly radio art program and I wondered what my next big project would be. A voice in the back of my head responded, “what if you made *you* your next project?” I sobbed in the control room as I imagined coming out publicly as a trans woman. That week, before coming out to any family or friends, I proclaimed that I was a woman live over the radio during my radio art program, *The Test of Lime* (2019-2021). As a student in the Intermedia MFA program, it was a natural move to shift into creating performance works that were tools for my own trans* becoming. Now, several years into my transition, I look back with some frustration. On the one hand, art has been an amazing tool for my trans embodiment, and on the other, I am frustrated to live in a world in which trans* people need to fight for their becoming through creative, academic, or political rigor. Transphobia looks like a young artist who finds it easier to imagine transitioning as part of her performance practice than it is to just be a woman.

I was working as a research assistant for the Stanley Museum of Art under Dr. Joyce Tsai when I first began working in radio, and I had pored over the Intermedia departments’ video archives where I became enamored with documentation of a workshop Allan Kaprow led for intermedia students which was broadcast on local television. In this workshop, students were performing twenty-minute actions, under the umbrella title *Waste of Time*, which featured participants cleaning the floor with spit and a single Q-tip, tying their shoelaces, and collectively carrying each other’s bodies across the building these works were performed in. Watching this work, I was captivated by the way these actions engage the viewer and participants in a confrontation with time and boredom and I was led towards Kaprow’s collected essays. Within my work, I took to heart that “Art and life are not simply commingled; the identity of each is uncertain.”¹ If art and life are commingled and uncertain, then what we do as artists has the potential to change our lives. What draws me still to this video documentation is its pedagogy. Not only are University of Iowa students participating, but the work is being broadcast outward, and the nameless narrator entices viewers to get their own spit and Q-tips and clear their own spaces. As a musician and performance artist, I spent years of graduate school research enamored by instructive texts that capture the spirit of art and life that I was introduced to through Kaprow, and became acquainted with works such as Pauline Olivero’s “Sonic Meditations,” Dick Higgins’s “Danger Music,” CAConrad’s “(Soma)tic Poetry Exercises,” Yoko Ono’s “Grapefruit,” and the “Fluxus Performance Workbook.”

However, it was while reading the essay *In Defense of Kink* by the disabled kinkster and writer John Altmann that I first thought of trans* embodiment and intermedia theory. Altmann writes, “. . . the dividing line in my mind between kink and fantasy is that while fantasy is pure abstraction, kink is praxis. Specifically, kink is a praxis of fantasy that seeks to ethically liberate the self and the Other by transforming their abstractions born of fantasy into community and discovery.”² The notion of kink being the praxis of fantasy, a potential revolutionary tool for community building

and discovery, inspired a new philosophy within my practice. Altmann demonstrates how empowering BDSM can be for a marginalized person, writing:

As a man with Cerebral Palsy, it was kink and more specifically Fetlife, that illuminated to me that the social attitudes of the disabled body as defective, undesirable, weak, were not only harmful and ignorant, but capable of being dismantled. Nowhere in my case was this proof greater than the existence of disabled Dominants, whose very existence to those with a rudimentary understanding of kink and its communities would prove utterly paradoxical.³

Through this text I was able to articulate a research question that would become foundational for my practice and my work today as I continue to probe into the value of art as a framework for trans* becoming. Translating Altmann's message to pertain to my aim of trans* embodiment, I wrote *fantasy allows us to imagine alternatives to the present and art is the praxis of fantasy* (Figure 1).



Figure 1. Lorelei d'Andriole, Untitled, 2023, digital print, 3840p x 2160p, image produced at the Institute for Electronic Art, Alfred University, NY.

The overlap of art, disability, and kink is exemplified in the work of artist Bob Flanagan. In the poem "Why" (1985), Flanagan writes responses playing with the question of why he is into sadomasochism, and I see resonance with why I want to make work that supports queer and trans* becoming with its opening line, "Because it feels good." As a trans* intermedia artist, I am less interested in representation and prefer producing work that incorporates action. When artist and musician Dr. Will Yager reached out to ask me if I would perform one of his compositions for bass drum, I translated the scores by ignoring the instructions entirely, and produced the work *Stop Making Art and Fuck!*, 2022 (Figure 2), in which I perform queer acts on the bass drum including fisting and licking the sound hole on the resonant head while saying things like, "I

don't want to do any boring things with my bass drum. I want to fuck!" When Dr. Yager sent me these scores, I was thinking about making work that explores how a trans woman might play drums. I have been playing drums every day for over a decade and thought about how my relationship to my instrument shifted post transition and analyzing why I ever started playing to begin with. My discipline came from a place of lacking. I wanted love, and realized that instead of love, I had musical proficiency, and thought to myself that I wanted to be a woman, to be loved and fuck, more than I ever wanted to be a drummer.

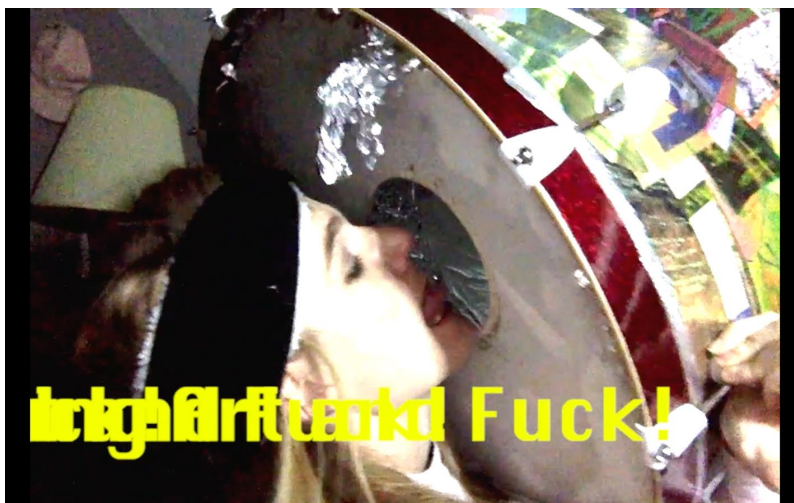


Figure 2. Lorelei d'Andriole and Will Yager, Stop Making Art and Fuck!, 2022, video still of a performance of a music composition for bass drum, Lansing, MI.

As a drummer, when I play this instrument, I use muscle memory. As a trans* body I ask, whose muscles? I almost quit my instrument until I made *Stop Making Art and Fuck* and following up on this, produced a series of performances titled *The Instrument is a Body and My Instrument is a Brick*, 2022 (Figure 3, Figure 4), in which I inject a snare drum with estrogen and amplify the sounds of me hammering used Estradiol Valerate needles into the head of the drum in an effort to create solidarity with my instrument, and performatively creating a transsexual snare drum. These works are two examples of how I have used intermedia theory to explore and promote trans* embodiment.



Figure 3. Lorelei d'Andriole, The Instrument is a Body and My Instrument is a Brick, video still of performance documentation, Institute for Electronic Art, Alfred University, NY



Figure 4. Lorelei d'Andriole, The Instrument is a Body and My Instrument is a Brick, 2022, sound and performance art, 1920p x 1080p, Michigan State University, East Lansing, MI.

My training in intermediality has taught me to find what lies between disparate parts. I take quotes from Kaprow such as:

Contemporary art, which tends to "think" in multimedia, intermedia, overlays, fusions, and hybridizations, more closely parallels modern mental life than we have realized. Its judgments, therefore, may be accurate. *Art* may soon become a meaningless word. In its place, "communications programming" would be a more imaginative label, attesting to our new jargon, our technological and managerial fantasies, and our pervasive electronic contact with one another.⁴

I can clearly see how this description captures the feeling and experience of transness. Thus, I translate the text as:

Trans identity closely parallels modern mental life because of its overlays, fusions and hybridizations. Gender is a communications programming. Perverse electronic contact, jargon, and managerial fantasies abound.*

I began Hormone Replacement Therapy (HRT) September 1st, 2020 and took my first little blue Estradiol pill live on the radio as a performance titled *Radio History*, 2020 (Figure 5). While it melted under my tongue, I told stories about conversations I had with trans women about obtaining their first pill. My favorite story was a local one, in which a doll had gone to a local clinic for a consultation to start HRT and the doctor walked in and without looking up from their clipboard said, “alright, which way do you want to go?” A year later, I added progesterone to my HRT regiment. From the moment I started taking progesterone, I had improved sleep quality and within a week I began experiencing vivid dreaming as a side effect. Entranced by the novelty of my dreams, I began a dream journal, but it wasn’t until I started having recurring nightmares about being rejected and spurned by my father for coming out as a trans woman to him, a nightmare that became true in the summer 2022, then having a dream where I created a sculpture series of barbies with huge cocks, that I began forming *Nightmares and Dreams on Progesterone: Action Art Scores for Trans Becoming* (ongoing). In Spring 2022, while teaching a course at Michigan State titled *Performance Art: Identity, Technology, and The Body*, for which my students and I were researching the remediation of performance through written language and that of language through performance, I thought about the dream journal I had and began a ritual of translating the descriptions of the dreams into action art scores for trans* embodiment.



Figure 5. Lorelei d’Andriole, *Radio History*, 2020, livestream video still of radio art performance, KRUI 89.7 FM Main Studio, University of Iowa, Iowa City, IA.

While transitioning, I have spent an immense amount of time and energy learning, unlearning, and relearning. Before beginning HRT, I never would have looked at dreams with any sort of

rigorous inquisition. In a brief introduction titled “Synchronicity Can Happen at Almost Any Time” for *The Word for World is Forest*, Ursula K Le Guin observes “It seems that a great deal is [in the dream time], the things we most fear (and therefore deny), the things we most need (and therefore deny).”⁵ In the novella, the inhabitants of a world being invaded and colonized live in both “dream-time” and “world-time.” To these people, the two times are distinct and neither is real or unreal. They both are. In this same introduction, Le Guin shares a conversation with Dr. Charles Tart, who asked if the people in the story were based off of the Senoi of Malaysia. Paraphrasing an article by Kilton Stewart in the introduction, the following description is offered: “The Senoi dream is meaningful, active, and creative. Adults deliberately go into their dreams to solve problems of interpersonal and intercultural conflict. They come out of their dreams with a new song, tool, dance, idea. The waking and the dreaming states are equally valid, each acting upon the other in complementary fashion.”⁶ Dreams can be a tool in our use of art as a praxis of fantasy.

From works that imply queer activity to works where I am literally ingesting or injecting hormones, much of my work in the past few years has been gender affirming, with various levels of abstraction to answer the question of how I might be a woman. In this essay and in my action art scores, I am seeking an answer to a new question, how might art be used as tools for trans* becoming for others? Is it possible that my practice may be used as a framework for others in pursuit of gender liberation? Toni Morrison said “The function of freedom is to free someone else.”⁷ Growing up as a Catholic in Oklahoma within an unstable home environment, I didn’t know being a trans woman was an option. I clearly remember the first time I saw a trans woman at age twenty. The image of Suzy, the punk playing in Oklahoma on tour from Chicago, is etched onto my brain. And after years of struggle and support, I can share that my transsexual body is Goldilocks. Just right.

QUEER PEDAGOGY

As a professor, the most challenging experience I have in this profession is of hearing about student’s pain. I have had the honor of mentoring some incredible students who are making work about their queer identity and inevitably in my art classes, students will share trauma with the class through their work. In our conversations, sometimes I observe that these young artists are making queer art for straight people. Students tell me about how they are living one foot in the closet; that they are not being recognized in parts of their day-to-day life by family members, coworkers, or colleagues. I see the exhaustion of code-switching in the work and at times this violence is too difficult to hold. I have thought about their work and wondered, “do they really want to be making this very large, beautiful painting, or do they want to come out to their parents?” In *My Grandmothers Hands: Racialized Trauma and the Pathway to Mending Our Hearts and Bodies*, Resmaa Menakem describes two kinds of pain: clean pain and dirty pain.

Clean pain is pain that mends and can build your capacity for growth. It’s the pain you experience when you know, exactly, what you need to say or do; when you really, really don’t want to say or do it; and when you do it anyway. It’s also the pain you experience when you have no idea what to do; when you’re scared or worried about what might happen; and when you step forward into the unknown anyway, with honesty and vulnerability. [. . .] Dirty pain is the pain of avoidance, blame, and denial. When people respond from their most wounded parts, become cruel or violent, or physically or

emotionally run away, they experience dirty pain. They also create more of it for themselves and others.⁸

I began writing *Nightmares and Dreams on Progesterone* during my first semester as a professor in Electronic Art and Intermedia at Michigan State University. My hope is that these action art scores will give trans* artists a feeling of safety and support in their own becoming, in other words, moving from dirty to clean pain. I felt safe to explore womanhood when I was performing within my own practice, and perhaps works such as *Score #58: Insane Clown Posse*, which only instruction is “come out to your family,” will be helpful to young artists in coming into their own identities. I have vivid examples in my memory of both clean and dirty pain relating to my transness. I know I am not alone, and I don’t want to make all this work by myself.

TRANSLATION AND REMEDIATION

When writing these scores, I try to remove choice as much as possible from the work. In this Cageian process, I read the dream journal entry while under the debilitating effects of my progesterone, sometimes supplemented with other drugs, and let my intuition determine the title and score. For example, my fifth dream journal entry was written as follows.

New dream: This one was ducking intense. My mom and missy falsely accuse me of raping missy. My mom misgendered me and had a team try to kidnap Kaylee and I. I fought back. It was terrifying. And I cried so much. No one believed me. I separated myself as much as I could from my mom.

This text is then translated into the following score.

Score #5: Conversation with Mom

Mom accuses with intent to terrify

Others cry

No one can help

Separate as much as possible

The use of the word *translated* is intentional and inspired by Karen Emmerich’s *Literary Translation and the Making of Originals*. Emmerich writes, “when it comes to translation, we often revert to rhetoric that suggest that the changes supposedly wrought by translation are inflicted upon an otherwise stable source.”⁹ Emmerich suggests that “originals” are not categorically richer than translations. In this case, when writing these translations, I am working with my own “volatile compound” of a source, though instead of multiple manuscripts, prints, and digital written forms, I am working with the memory of the dreams, the emotions associated with the dream, and the immediate remediation into language via written text. The scores are a translation of a translation and are not meant to replicate the dream itself nor allow opportunities of comparisons via equivalency between the source, the translation, and the performance, but to create opportunities and permission for other people to use these works to create their own translations, their own original works, with the goal of trans* becoming. The level of abstraction and direction are varied. In some cases, the action art scores may be telling the performer exactly what to do, such as in Pauline Oliveros’ “Sonic Meditations,” 1971, others are less so, such as in Dick Higgins’s *Danger Music No. 24*, 1962.



Figure 6. Lorelei d'Andriole, *Score #25: Rats*, 2022, digital print, 1200p x 1200p.

I have considered other alternative forms of distribution and display for this collection of works. For example, I produced a series of digital prints for an exhibition proposal for specific scores such as *Score #25: Rats*, 2022 (Figure 6), over a portrait I took of myself at the Media Arts Coop at Public Space One in Iowa City, IA; just two months before beginning subcutaneous Estradiol Valerate injections and oral progesterone. In this remediation experiment, I learned that I was not satisfied with these translations being finished visual objects, but instead I prefer relinquishing control to the readers imagination. I don't want to produce works that are prescriptive and form a top-down relationship with the viewer but instead I want the performers and readers to collaborate with the text to produce their own visual imagery. I believe whatever art comes out of this conversation should be messy, and these visual poems felt like a final word instead of an invitation. It is my hope to have these scores performed by a collective of trans* artists, and ephemera from those performances be archived and shared publicly.

Nevertheless, I recently experimented again in remediating these scores but this time with a nonhuman collaborator. While in residence at the Institute for Electronic Art at Alfred University I inserted the action art scores into the AI art generator Stable Diffusion where I could produce animations by parenting text descriptions with keyframes. I was drawn to this method because of the opportunity for reimagining the scores within a poetic computational framework, the failure of AI at times to produce realistic bodies, and how that could be a way to examine gender dysphoria. How does the data that makes up AI tools read trans* people and how would Stable Diffusion approach trans* becoming? I wasn't satisfied with the animations or images on their own because

to me they still read like AI art, although I was interested in how it attempted to capture trans* bodies (Figure 7). I ended up using these animations within a TouchDesigner patch as keying information with layers of live footage of me injecting myself with estrogen, further modulated by a Sandin Image Processor. The finished work, *The Halo is a Symbol of Our Death*, 2023 (Figure 8) is a performance of trans* becoming which is obfuscated by new media.



Figure 7. Lorelei d'Andriole, *Untitled Animation Still*, 2023, *Stable Diffusion*, 600p x 600p.

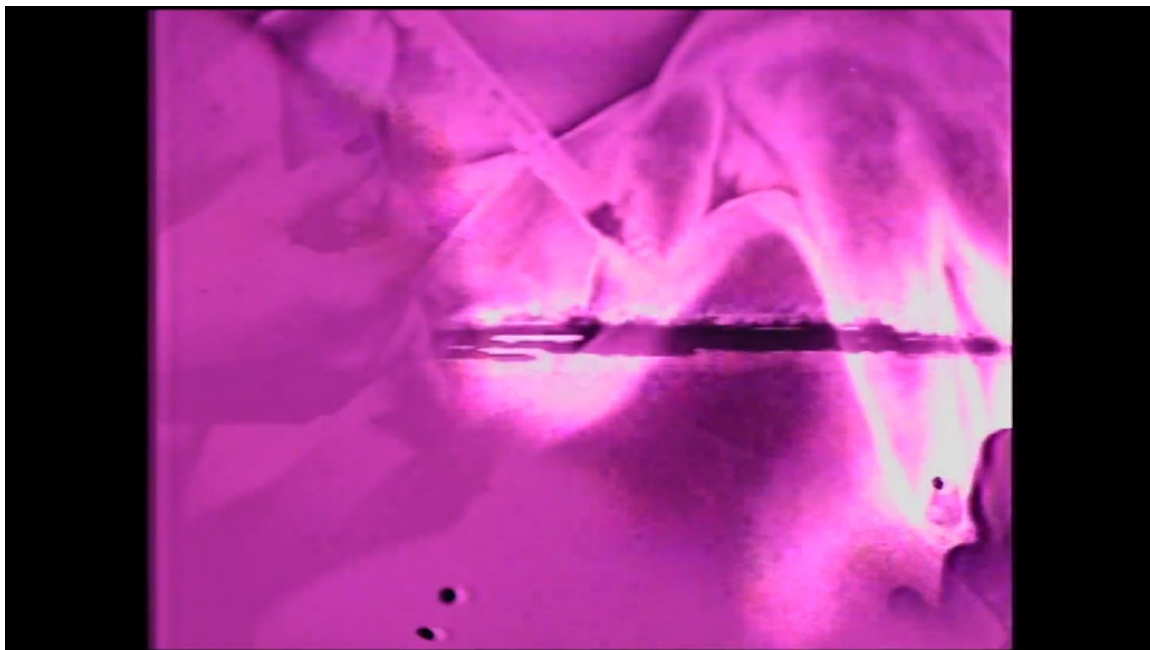


Figure 8. Lorelei d'Andriole, The Halo is a Symbol of Our Death, 2023, digital and analog video synthesis of injection performance, 3849p x 2160p, performed at Institute for Electronic Art, Alfred University, NY.

A TALE OF TRANSSEXUAL RATS: A BREIF EXPLANATION ON HOW PROGESTERONE EFFECTS SLEEP

We are aware some practitioners who prescribe progestins, including micronized progesterone, are under the impression there may be improvements in breast and/or areolar development, mood, libido, and overall shape for those seeking it along with other benefits yet to be demonstrated (Deutsch, 2016a; Wierckx, van Caenegem et al., 2014). However, these improvements remain anecdotal, and there are no quality data to support such progestin use. An attempted systematic review we commissioned for this version of the SOC failed to identify enough data to make a recommendation in favor of any progestins. Instead, existing data suggest harm is associated with extended progestin exposure (Safer, 2021).¹⁰ “WPATH Standards of Care for the Health of Transgender and Gender Diverse People,” 2022

I first requested progesterone after reading a PowerPoint on Guerilla HRT by the deactivated Instagram meme page “Transtrender666,” with the hopes of improving my breast development. The above excerpt from the “WPATH Standards of Care for the Health of Transgender and Gender Diverse People,” which was published in 2022 in the *International Journal of Transgender Health*, does not recommend taking progestins, however, after a year of taking estrogen sublingually, I had become frustrated with the my level of feminization and combined with the history of medical violence against trans* bodies and my personal experience with incompetence within the American healthcare system, I chose to take anecdotal evidence from the trans women in my life over the WPATH recommendations. I’ve been taking oral progesterone since August 2021, and I affectionately describe it to my friends as my bimbofication pills

because I often become drowsy and, in some cases, have trouble walking without stumbling and even slurring my speech. In short, I feel high when I take progesterone. I love these little white oblong pills so much. I love feeling stupid when I take them. Also, they did in fact make my breasts larger.

Everyone's body is different. I've heard from trans women that there is not one way to do HRT correctly that will work for everyone. I once heard a friend say, "there are as many ways to meditate as there are people," and I think the same may be true for trans* becoming. I am not advising anyone reading this to take progesterone. I am an artist. I am a transsexual woman. I am not a medical professional. We need more research on HRT for the explicit benefit of trans* people. As an artist, I feel comfortable with the risk in experimenting with my body and the risk is real. On September 1st, 2021, my one-year anniversary of HRT, I had been prescribed 6mg of sublingual estrogen by my doctor and within a week, I had a seizure. I am epileptic but have not had a seizure in over a decade, and I was told that it was likely triggered by exhaustion. The experience of being a trans woman and going to the doctor to have them shrug their shoulders and tell you to keep doing it and see if it happens again because there is no data on trans women who also have epilepsy is terrifying.

While writing this section, I reached out to dear friend and PhD candidate at University of California, San Diego, Dottie Dothard, to ask about their thoughts on why I experience what I do when I take Progesterone¹¹ Dothard's PhD research is on the microbiomes of trans* people in order to better inform transgender healthcare¹², and they wrote to me:

Progesterone is a reproductive hormone with binding regions all over the body. It has a high concentration in the hypothalamus, which according to the internet, is responsible for shutting down the brain's arousal signals and causing the transition to sleep, importantly, the function of progesterone in the uterus is to relax the muscles there. Therefore, its main job is to be a muscle relaxant! The way it does at least in the brain is it works through the GABAergic signaling which is the body's number one inhibitory neurotransmitter that works to relax the body. There's some literature apparently on circulating levels not affecting the brain but that wasn't in a trans woman population so I would say it's very possible that you are experiencing more dreams because the increase in progesterone is literally relaxing your brain in a whole new way!¹³

A 2001 study found that the addition of progestogens improved memory quality in post-menopausal women when combined with oestrogen.¹⁴ Further, according to another study on post-menopausal women in 2003, findings showed that "Both the quality and quantity of dreams' recollection has been repeatedly associated with the efficiency of cognitive processes,"¹⁵ implying that hormonal variations during the menstrual cycle may influence dreaming. Specifically, the study suggests "that substances associated in the enhancement of memory function, such as oestrogen (Sherwin 1996) and, or progesterone (Natale et al., 2001) might also influence sleep mentation and, the dreaming processes."¹⁶ In this text, I focus on the poetics of the hormone progesterone because of its "hypnotic and anesthetic properties,"¹⁷ something I am intimately familiar with. This research validates my experience, as I rarely remembered my dreams before adding progesterone to my HRT regiment.

Before beginning this research on hormones and dreams, I was under the impression that most dreaming took place during rapid eye movement sleep and became excited when I found research

published in the American Journal of Physiology in 1996 stating, “Progesterone does dependently shorten non-rapid eye movement sleep (NREMS) latency, lengthened rapid eye movement sleep (REMS), decreased the amount of wakefulness and REMS, and markedly increased pre-REMS, an intermediate state between NREMS and REMS.”¹⁸ However, according to research done by dream researcher G. William Domhoff, dreaming can happen during any state of sleep and even in some cases, while awake; “whatever functions REM sleep may have cannot be taken as functions for dreaming and dreams.”¹⁹ While progesterone does lengthen the amount of time in REM sleep, what is most likely causing my increased vivid dreaming is the increase to cognitive functions and not due to any effect on sleep. What is exciting to note is that this study on progesterone and REM sleep was done on male rats: “We used male rats to avoid confounding effects of changes in the concentrations of other hormones over the estrous cycle.”²⁰ I would like to express solidarity with the trans*/sissified/forcible feminized rat community who have contributed to trans* health care of humans through nonconsensual experimentation.

Domhoff’s research on dreams answers what a dream is under the FAQ section on the web 1.0 style website, dreamresearch.net, “we can think of a ‘dream’ as a report of a memory of a cognitive experience that happens under the kinds of conditions that are most frequently produced in a state called ‘sleep.’”²¹ This definition would seem to line up with Le Guin’s alien nonhierarchical understanding of dreams. According to Domhoff’s research, further informed by David Foulkes and Calvin Hall, dreams have no purpose or adaptive function, but do have uses and do have meaning.²² Dreams have been used to diagnose illness, find game, predict the weather, prophesy the future, to talk about something difficult because of fear of rejection, violence, or intimacy. As an artist, I am primarily interested in dreams as they have arisen from my trans* becoming through transsexual action.

Figure 9 and Figure 10 are a selection of scores among the 150 currently written. Please reach out to me if you will be performing one of these scores or if you have interest in surveying the full text. I would love to have more conversations with trans* artists about this work and to see these be translated into new works of art. Most of all, I hope that this project and research can serve as a framework for trans* becoming for other people. Intermedia was the most helpful tool I found to move past the murky waters of gender questioning and into my identity as a trans woman. The irony of using theory by cis people, and these figures in particular, is not lost on me and I am reminded of a passage from another Le Guin novel: “Because there is nothing here but States and their weapons, the rich and their lies, and the poor and their misery. There is no way to act rightly, with a clear heart, on Urras. There is nothing you can do that profit does not enter into, and fear of loss, and the wish for power.”²³ Hell is Earth, and I fought my way into this body and found a radical love and joy.

Score #77: Fellowship

Three queer people talk about visibility
The most beautiful woman in costume makeup
Takes several ladders to climb towards

Score #58: Insane Clown Posse

Come out to your family

Score #69: Huge

A trans woman
Surrounded by other trans women
All bathing

Score #5: Conversation with Mom

Mom accuses with intent to terrify
Others cry
No one can help
Separate as much as possible

Score #25: Rats

Go to your old job
Hit a curb
Drive away

Score #36: Knuckle Buster

Watch friends cuddle
Hide drugs in the woods
Try not to get into a fight
What do you call it when college students punch each other in the dick and balls
FUNNY

Score #24: Remembrance

Have sex
Go to the ruins

Figure 9. Excerpt of Nightmares and Dreams on Progesterone: Action Art Scores for Trans* Becoming, 2023, text.

Score #39: Familiar Phone Number

Kiss someone who wants to kiss you
But you shouldn't

Score #43: Teaching

Annoy a mentor
Apply to something

Score #53: Mylus

Imagine your soulmate
Introduce yourself to everyone you are attracted to
Help out everyone you can
Go to the small town your soulmate lives in

Score #83: Forty-Seven

Age 47
At the Arts Institute of Chicago

Score #62: New Space

Go to the back of the museum

Score #70 Decomposition

A large piano
Each key has a decomposing animal inside
And sensors translating data from the animal
To effect the sound
A live score

Score #76: Vampire

Knock on the door
Introduce yourself and ask to come in

FIGURE 10. EXCERPT OF NIGHTMARES AND DREAMS ON PROGESTERONE: ACTION ART SCORES FOR TRANS* BECOMING, 2023, TEXT.

ENDNOTES

1. Allan Kaprow, "Manifesto (1966)," in *Essays on the Blurring of Art and Life*, ed. Jeff Kelley (Berkeley: University of California Press, 1993), 81-83.
2. John Altmann, "In Defense of Kink," *Hippo Reads*, last modified August 8, 2017, <https://hipporeads.com/in-defense-of-kink/>.
3. Altmann.
4. Kaprow, 81-83.
5. Ursula K. Le Guin, "Synchronicity Can Happen at Almost Any Time," in *The Word for World is Forest*, repr. (The Anarchist Library [1972]), 7.
6. Le Guin, 7.
7. Toni Morrison, Commencement Speech at Barnard College, (1979), <https://www.bostonglobe.com/arts/2019/08/06/toni-morrison-her-own-words-the-function-freedom-free-someone-else/OS8quuie2VF355fuKCwzDJ/story.html> *[this seems to be an article discussing Morrisons's speech. If so, and the text is quoted in the article, then the article needs to be referenced. If the quotation is specifically from the speech given, then omit the Boston Globe and cite the speech per CMOS 14.217]
8. Resmaa Menakem, *My Grandmother's Hands: Racialized Trauma and the Pathway to Mending Our Hearts and Bodies* (London: Penguin Books, 2021), 42.
9. Karen Emmerich, *Literary Translation and the Making of Originals* (London: Bloomsbury Publishing, 2017), 2.
10. E. Coleman, et al. "WPATH Standards of Care for the Health of Transgender and Gender Diverse People, Version 8," *International Journal of Transgender Health*, 23, no. Suppl 1 (2022): 122.
11. In addition to asking about progesterone, I was also concerned about the quality of my sources. Thanks to my conversation with Dottie Dothard, I understand that the data I am sharing here is considered dated within the field so take this information with scrutiny. The oldest citations are from 1993 and 1996.
12. "Lab Members," Gilbert Laboratory UCSD, last modified 2020, <https://gilbertlab.ucsd.edu/our-team/our-team/>.
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AUTHOR BIO

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