



tabea nixdorff  
miss ms. mrs. miss is



AN IMAGINARY  
ENCOUNTER BETWEEN  
WOMEN MAKING THINGS  
WITH WORDS—HOSTED BY A  
SAPPHIC SALON OF SOME SORT,  
OR AS DESCRIBED BY A  
LADY OF FASHION—AND WOMEN  
MAKING SOUND

[she opens tabs in new tabs]

SOUND SOUND SOUND SOUND SOUND SOUND SOUND SOUND SOUND SOUND SOUND  
SOUND SOUND SOUND SOUND SOUND SOUND SOUND SOUND SOUND SOUND SOUND  
SOUND SOUND SOUND SOUND SOUND SOUND SOUND SOUND SOUND SOUND SOUND  
SOUND SOUND

[she closes tabs again]

AND SENSE

[she listens]

IT STRIKES LOUDLY ON THE HEART, FOR THUS SHE GIVES  
HER BODY TO ALL THE UNRECORDED MUSIC.

SENSE SENSE SENSE

AND HERE SHE BEGAN TO SING THE FIRST LULLABY EVER SUNG  
FOR A GIRL'S GIRL SHOULD SHE ONE DAY BECOME A MOTHER.

[song continues]

WHAT A BRILLIANT LINE, CAN WE SPEND THE NIGHT?

[image of an egg appears]

ZODIAC: THIS IS THE PART ABOUT HEAVEN THAT HAS NEVER BEEN TOLD.  
AFTER THE FALL OF SATAN (AND AS HE FELL, LUCIFER UTTERED A LOUD

CRY, HEARD FROM ONE END OF FOREVER-AND-NO-END TO THE OTHER), ALL THE ANGELS, ARIES, TAURUS, GEMINI, CANCER, LEO, VIRGO, LIBRA, SCORPIO, SAGITTARIUS, CAPRICORNUS, AQUARIUS, PISCES, ALL, ALL GATHERED TOGETHER, SO CLOSE THAT THEY WERE NOT RECOGNIZABLE, ONE FROM THE OTHER. AND NOT NINE MONTHS LATER, THERE WAS HEARD UNDER THE DOME OF HEAVEN A GREAT CROWING, AND FROM THE MIDST, AN EGG, AS INCREDIBLE AS A THING FORGOTTEN, FELL TO EARTH, AND STRIKING, SPLIT AND HATCHED, AND FROM OUT OF IT STEPPED ONE SAYING "PARDON ME, I MUST BE GOING!" [AND THIS WAS THE FIRST WOMAN BORN WITH A DIFFERENCE](#). AFTER THIS THE ANGELS PARTED, AND ON THE FACE OF EACH WAS THE MOTHER LOOK.

WHAT WAS THAT?

[she wonders while sound continues during epilogue]

THIS WAS A SALON ABOUT TIDES AND MOONS, A NON-STRUCTURED AND LOOSE BEGINNING OF IDEAS. THEY WILL BE REVISITED AND MULTIPLIED IN WAVES  
THE WAVES  
THE WAVES  
[THE WAVES](#)

Illustr.  
by D.B.

[Glossary]

IMAGINARY

You say it does not exit. But remember. Make an effort to remember. Or, failing that, invent. ("Les Guérillères" by Monique Wittig)

WOMEN

In "woman" I see something that cannot be represented. (Julia Kristeva, in an interview in Tel Quel)

LADY OF FASHION

Barnes' "codedness" about Ladies Almanack mirrors, of course, the codedness within the text itself. [...] And if context is able so profoundly to shape discourse, virtually to generate its vision, then the notion of "author" becomes inconceivable or irrelevant apart from "text". [...] Readers have found Barnes' work "elusive," "queer," "less than inviting," and "blubbery." ("Silence and Power: A Reevaluation of Djuna Barnes" by Mary Lynn Bore)

WOMEN

The very Condition of Woman is so subject to Hazard, so complex, and so grievous, that to place her at one Moment is but to displace her at the next. ("Ladies Almanack" by Djuna Barnes)

SOUND

Joanna Brouk: Hearing Music

SOUND

Hearing being what happens with the ear, and what the ear does; I am getting pretty radical in saying I think that that which is called ear training in music schools is really wrong. You can't train the ear, it does what it does. It's a microphone. A very cool microphone, it does what it does. But what can be trained is listening. That's what technology is doing, it is changing the way we listen. It can't change the way we hear but it can change the way we listen. I think listening is very close to what we call consciousness. (Interview with Pauline Oliveros: "Listening and Consciousness")

SOUND

Cathy Berberian: Stripsody

SOUND

Pauline Oliveros: The Last Time (Ghostdance)

SOUND

Meredith Monk: Songs from the Hill / Tablet

SOUND

Bebe Barron: Mixed Emotions



SOUND

Laurie Spiegel: Voices Within

SENSE

The Great Goddess: Broadcast by  
Joanna Brouk (and others)

SENSE

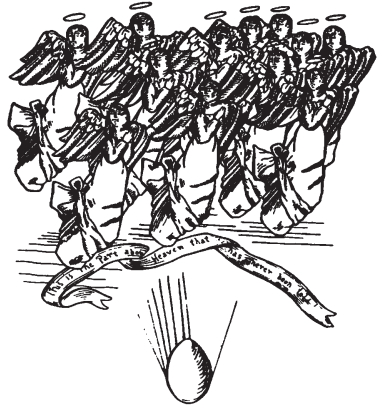
MM: Did you read Radclyffe  
Hall's "The Well of Loneliness"?  
PO: Oh yes, when I was probably 15.  
MM: What did you think about it?  
PO: Well, well. [laughter]  
MM: What did it mean to you?  
PO: It meant that I wasn't  
alone in my particular  
orientation, so that was  
important. I think it was Suzon  
who introduced me to the books.  
Being a person of searching and  
seeking I found other things,  
and I read everything I could-  
[...] I tried to find supportive  
literature, which there wasn't  
much of at the time, but there  
were some things. I think I  
read Djuna Barnes then, too.  
(Pauline Oliveros on  
reading. In: "Sounding Out:  
Pauline Oliveros and Lesbian  
Musicality" by Martha Mockus)

LULLABY

Good looks never hurt no one  
Yet they fail to  
Turn me on  
If you'd like a way with me  
Then a way with words  
Is the key  
My, my  
The way you write, write  
Blows my mind, mind  
Way you write  
What a brilliant line

Can we spend the night?  
Send me just a phrase or two  
No one says things quite  
Quite like you  
I just cannot help but smile  
Got me so intrigued  
By your mind  
My, my  
The way you write, write  
Blows my mind, mind  
Way you write  
What a brilliant line  
Can we spend the night?  
(Michelle Gurevich: Way You  
Write)

DIFFERENCE



THE WAVES

Even at school I had this  
great interest in sound, in  
the theory of sound. You know,  
in the waves, the waves, the  
waves. I was a quite clever  
girl and was accepted to study  
mathematics at Cambridge,  
which was quite something for  
a working class girl in the  
fifties where only one in ten  
were female. (Delia Derbyshire  
in an interview)

"Miss Ms. Mrs. Miss is" is a script for a desktop reading, first published at the New York Art Book Fair in 2019. It is part of an ongoing research on female voice and performative typographies, in this case through the example of Djuna Barnes' "Ladies Almanack", which is written and set in the style of an almanac, while portraying a sapphic subculture. For Sync, I added a glossary to complement the hyperlinks in the printed version of the zine.



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