

NONBINARY REVIEW

An aerial photograph of a vast, flat, snow-covered landscape, likely a frozen body of water or a large field. A winding, multi-track snowmobile trail cuts through the snow, leading from the foreground towards the horizon. The sky is a clear, bright blue, and the overall scene is serene and expansive.

IN MOTION

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In Motion



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The Lost Photos of Eadweard Muybridge

Audacia Ray



*After Plate 331, Plate 331B—Boxing; stop for cross-buttocks fall**

Frame 1: One mustachioed white man (we will call him The Puncher) is dropping another (we will call him The Grappler) on the ground. Both appear to be nude.

Frame 2: The Grappler has his left arm curved around the Puncher's upper back, clinging as one dancer dips the other. His hand flexes, grasping, the muscles of his arm are taut.

Frame 3: The arm, from this angle, looks like a rifle strap slung over the Puncher's back.

Frame 4: As the twin triangles of the falling man's scapula touch the floor, his hips remain raised and he is revealed to be wearing a white pelvis cloth. The cloth covers his front but exposes his buttocks.

Frame 5: Is it queer to hit a man? Is it queer to guide him down to the ground? Is it queer to watchfully document this movement, to see how it unfolds?

Frame 6: The Puncher, having flattened the Grappler onto the ground, stands over him, a foot on either side of the Grappler's torso. The Puncher hunches over the Grappler, bent at the waist, the dusting of dark hair on both their legs visible, a trail of hair climbs up from the Puncher's pelvis cloth toward his middle.

Frame 7: The Puncher crouches down, his chest almost pressed to the Grappler's chest, his hands reaching for the Grappler's arms. His face looms over the Grappler's face.

Frame 8: The Puncher grasps the Grappler's wrists. Both men's muscles strain. Their mustaches appear to press against each other.

Frame 9: This is Greek boxing. Eadweard is documenting the strength and the ripple of muscles under bare skin. He captures the way two men's bodies influence and interact with each other. For science.

Frame 10: This is a motion study. This is a figure study. Eadweard wants to capture the movements.

*Photo courtesy of Corcoran Collection, (Museum Purchase, 1887)