



# ***flagday***

*(a particular kind of perceptiveness)*

**MARÍA DOLORES A. MATIENZO**

```
#ifndef USERPREFS_HAS_SPLASH
```

```
#define icon_width 58
```

```
#define icon_height 32
```

```
static uint8_t icon_bits[] = {
```

```
    0x00, 0x60, 0x00, 0x00, 0x00, 0x00, 0x00, 0x00, 0x00, 0x00, 0xFE, 0x07, 0x00,  
    0x00, 0x00, 0x00, 0x00, 0x00, 0x0F, 0x1F, 0x00, 0x00, 0x00, 0x00, 0x00,  
    0x80, 0x01, 0x38, 0x00, 0x00, 0x00, 0x00, 0x00, 0xE0, 0x00, 0x60, 0x00,  
    0x00, 0x00, 0x00, 0x00, 0x70, 0x00, 0xC0, 0x00, 0x00, 0x00, 0x00, 0x00,  
    0x18, 0x00, 0x00, 0x03, 0x00, 0x00, 0x70, 0x00, 0x08, 0x20, 0x01, 0x06,  
    0x00, 0x00, 0xFC, 0x00, 0x00, 0x00, 0x02, 0x0C, 0x00, 0x00, 0xFC, 0x01,  
    0x04, 0x04, 0x10, 0x08, 0x00, 0x00, 0xFC, 0x01, 0x04, 0x00, 0x00, 0x10,  
    0x00, 0x00, 0xF8, 0x01, 0x06, 0xF0, 0x07, 0x70, 0x00, 0x00, 0xF0, 0x01,  
    0x06, 0xF0, 0x0F, 0xC0, 0x00, 0x00, 0xE0, 0x01, 0x06, 0xF8, 0x1F, 0x82,  
    0x01, 0x00, 0xE0, 0x01, 0x06, 0xF8, 0x3F, 0x00, 0x03, 0x00, 0xA0, 0x01,  
    0x06, 0xF0, 0x3F, 0x00, 0x06, 0x00, 0xA0, 0x01, 0x06, 0xF0, 0x7F, 0x08,  
    0x1C, 0x00, 0x90, 0x01, 0x04, 0xC0, 0xFF, 0x01, 0xE0, 0x81, 0xCF, 0x00,  
    0x00, 0x82, 0xFF, 0x23, 0x80, 0xFF, 0xC3, 0x00, 0x08, 0x80, 0xFF, 0x47,  
    0x00, 0x3C, 0x60, 0x00, 0x18, 0x00, 0xFC, 0x0F, 0x00, 0x00, 0x60, 0x00,  
    0x30, 0x10, 0xE0, 0x0F, 0x02, 0x00, 0x20, 0x00, 0xC0, 0x80, 0x00, 0x00,  
    0x80, 0x0C, 0x1C, 0x00, 0x80, 0x01, 0x0C, 0x00, 0x00, 0x0C, 0x0E, 0x00,  
    0x00, 0x03, 0x40, 0x36, 0x9B, 0x00, 0x03, 0x00, 0x00, 0x06, 0x00, 0x00,  
    0x00, 0xC0, 0x01, 0x00, 0x00, 0x1C, 0x00, 0x00, 0x00, 0x60, 0x00, 0x00,  
    0x00, 0x70, 0x00, 0x00, 0x00, 0x38, 0x00, 0x00, 0x00, 0x80, 0x1F, 0x00,  
    0xE0, 0x07, 0x00, 0x00, 0x00, 0x00, 0xFC, 0xFF, 0xFF, 0x00, 0x00, 0x00,  
    0x00, 0x00, 0xC0, 0xFF, 0x07, 0x00, 0x00, 0x00, 0x00, 0x00, 0x00,  
    0x00, 0x00, 0x00, 0x00, };
```

```
#endif
```

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*(a particular kind of perceptiveness)*

**MARÍA DOLORES A. MATIENZO**

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*If I find that composers are relying so heavily on methods, I begin to wonder if they've got that much to say. Of course, everybody has something to say but it could be so minimal that they can be drowned in their fascination with methods.*

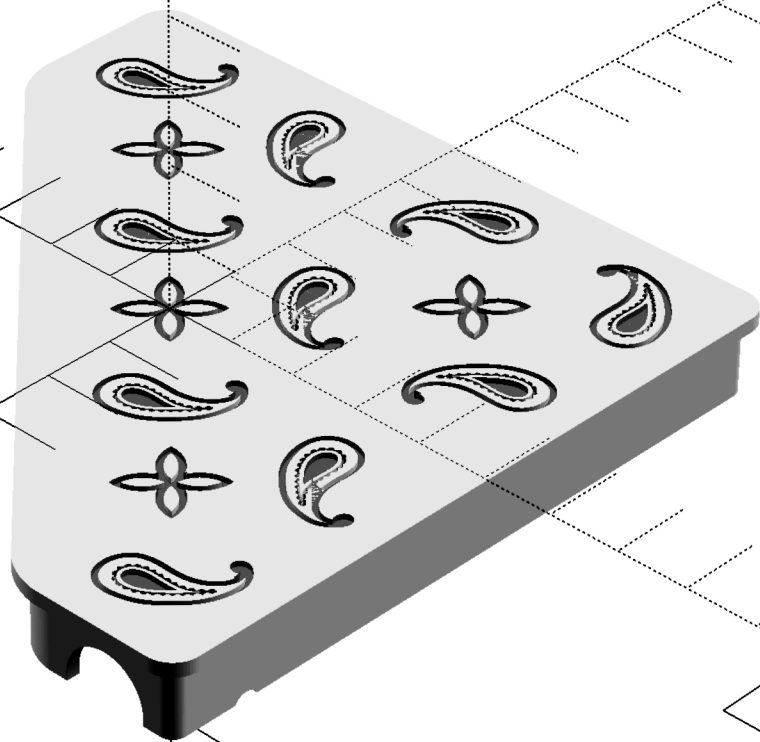
– Miriam Gideon

María Dolores A. Matienzo

*flagday (a particular kind of perceptiveness), 2026*

Interactive installation; mixed media (ESP32-based LoRa development boards, rotary encoders, piezoelectric buzzers, protoboard, wire, solder, antennas, 3D printed PLA and PET enclosures, lanyards, carabiners, score booklet)

4 devices + 2 artist's proofs, 101 mm × 101 mm × 28 mm each  
50 score booklets, 139.7 mm × 215.9 mm / 28 pages each



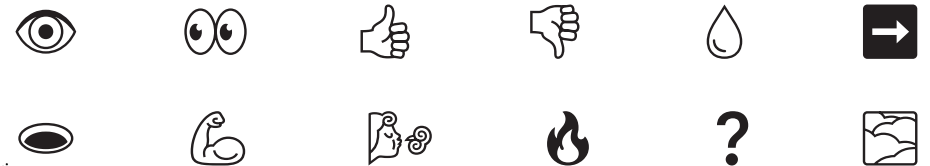
*OpenSCAD rendering of back of device enclosure*

## Directions

1. Pick up the device, leaving it attached to its lanyard.
2. The display will cycle through various screens every 30 seconds. If it doesn't respond, wait until it advances to the next screen.
3. Use the device by rotating and pressing the knob. To send a message, rotate or long press the knob until you see the list of messages you can send. Rotate the knob to select a destination, a message, or exit.

4. To send a message to all devices, select **#public** as the destination; otherwise, select a specific device by its name: **flagday1**, **flagday2**, **flagday3**, **flagday4**.

5. The messages you can send are the following. They are intended to help you communicate what you want.



6. When you receive a message you will hear a loud ringtone. You will hear other the other devices sounding when you send messages.

7. Try to message someone you see in another part of the gallery who is looking at another one of the devices. How do you think they will respond given the limited vocabulary and ringtone? How do you think you will respond when you receive a response? Are you able to use a device like this freely and comfortably?

# Public

*flagday* (a particular kind of perceptiveness) provides encrypted cruising and flagging for the trans\* community on small, interdependent handheld devices. Using inexpensive, low-power technologies popular with preppers for "off-the-grid" messaging, you can communicate nonverbally using a fixed set of messages. Each device is enclosed in a case modeled after folded bandanas and has been programmed with a distinct ringtone. While each ringtone may sound quite different, it is nonetheless related to the rest of the ringtones on the other devices.

Device messaging user interface



- 1868 GERMAN PHYSICIAN AND SEXOLOGIST MAGNUS HIRSCHFELD IS BORN IN KOLBERG.
- 1874 AUSTRIAN SERIALIST COMPOSER ARNOLD SCHOENBERG IS BORN IN VIENNA.
- 1892 HIRSCHFELD RECEIVES HIS MEDICAL DEGREE AND BEGINS TRAVELING THE WORLD FOR TWO YEARS.
- 1893 WHILE COVERING THE WORLD'S COLUMBIAN EXPOSITION IN CHICAGO FOR A GERMAN NEWSPAPER, HIRSCHFELD IS STRUCK BY THE SIMILARITY IN THE CITY'S HOMOSEXUAL SUBCULTURE — SPECIFICALLY, GRAFFITI — TO THAT IN TANGIER, RIO DE JANEIRO, AND TOKYO.
- 1894 HIRSCHFELD OPENS A NATUROPATHIC PRACTICE IN MAGDEBURG, IN THE PROCESS DEVELOPING HIS COMMITMENT TO HOMOSEXUAL RIGHTS ADVOCACY.
- 1898 SCHOENBERG CONVERTS TO LUTHERANISM.
- 1906 AMERICAN COMPOSER MIRIAM GIDEON IS BORN IN GREELEY, COLORADO.
- 1913 2 MONTHS BEFORE THE PREMIERE OF STRAVINSKY'S *THE RITE OF SPRING*, SCHOENBERG CONDUCTS THE *SKANDALKONZERT* IN VIENNA. THE PROGRAM, REFLECTING THE SECOND VIENNESE SCHOOL, INCLUDED WORKS BY HIM, WEBERN, ZEMLINSKY, BERG, AND MAHLER. THE CONCERT SHOCKS THE AUDIENCE, WHO RIOT IN RESPONSE.
- 1915 HIRSCHFELD PUBLISHES AN ULTRAPATRIOTIC PAMPHLET, *WARUM HASSEN UNS DIE VÖLKER?* ("WHY DO OTHER NATIONS HATE US?"). ACCORDING TO HISTORIAN HEIKE BAUER, HIRSCHFELD REASONED THAT THIS ULTRAPATRIOTISM MIGHT UNDERMINE PREJUDICES BY SHOWING THAT JEWS AND HOMOSEXUALS COULD BE PATRIOTIC "PROPER GERMANS."
- 1916 AMERICAN SERIALIST COMPOSER, MATHEMATICIAN, AND MUSIC THEORIST MILTON BABBITT IS BORN IN PHILADELPHIA.
- 1919 HIRSCHFELD OPENS THE *INSTITUT FÜR SEXUALWISSENSCHAFT* (INSTITUTE FOR SEXUAL RESEARCH), THE WORLD'S FIRST SEXOLOGICAL RESEARCH CENTER.
- 1920 HIRSCHFELD IS ATTACKED ON THE STREET BY ETHNO-NATIONALIST ACTIVISTS AND IS INITIALLY DECLARED DEAD WHEN THE POLICE ARRIVE.
- 1921 SCHOENBERG WRITES TO JOSEF RUFER ABOUT "A DISCOVERY WHICH WILL ENSURE THE SUPREMACY OF GERMAN MUSIC FOR THE NEXT 100 YEARS." THIS DISCOVERY IS THE TWELVE-TONE TECHNIQUE.



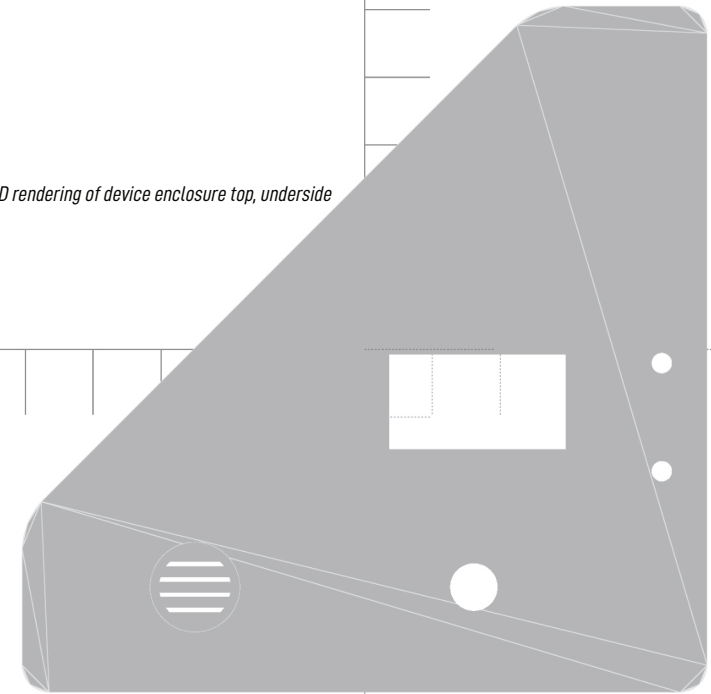
- 1923 THE SHACKNO BILL IS PASSED IN NEW YORK CITY, WHICH MAKES CERTAIN FORMS OF HOMOSEXUAL CRUISING ILLEGAL BY PROHIBITING "LOITERING FOR SODOMY."  
  
HIRSCHFELD COINS THE TERM TRANSEXUAL.
- 1926 SCHOENBERG PUBLISHES HIS ESSAY "OPINION OR INSIGHT?," WHICH INTRODUCES THE CONCEPT OF THE EMANCIPATION OF DISSONANCE, WHICH ARGUES FOR ITS MUSICAL IMPORTANCE ON EQUAL FOOTING WITH CONSONANCE.
- 1930 HIRSCHFELD PREDICTS THAT THERE WILL BE NO FUTURE FOR PEOPLE LIKE HIMSELF IN GERMANY AND ARRIVES IN NEW YORK CITY ON A SPEAKING TOUR THAT HE HOPES WILL ALLOW HIM TO SETTLE IN THE UNITED STATES.  
  
ON HIS TOUR, HIRSCHFELD AVOIDS ARGUING FOR THE LEGALIZATION OF HOMOSEXUALITY WHEN SPEAKING IN ENGLISH, ONLY MENTIONING IT WHEN HE GIVES LECTURES IN GERMAN.
- 1931 BABBITT BECOMES INTERESTED IN THE WORK OF THE SECOND VIENNESE SCHOOL AND TWELVE TONE MUSIC WHILE A STUDENT AT NEW YORK UNIVERSITY.  
  
GIDEON STUDIES COMPOSITION UNDER LAZAR SAMINSKY.  
  
HIRSCHFELD'S HISTORY OF SPEAKING IN GERMANY ON THE LEGALIZATION OF HOMOSEXUALITY IS DISCOVERED BY HEARST NEWSPAPERS, WHICH LEADS TO HIS VILIFICATION IN THE UNITED STATES.



This piece brings together two seemingly unrelated strands of cultural and historical context. First, it is intentionally evocative of the queer semiotics of nonverbal communication in cruising for sex and “flagging” using bandanas to express kink and other sexual proclivities. While it has a long history, German sexologist Magnus Hirschfeld was the first to recognize visual signaling as a cross-cultural phenomenon in queer culture. In both practices, nonverbal communication is vital, regardless if an interaction occurs in a quiet park or the backroom of a loud club. Cruising and flagging also asks us to both see and be seen, fundamentally requiring us to use perception in creative ways to aid our communication.



OpenSCAD rendering of device enclosure top, underside



1933

THE NAZIS SEIZE POWER, DISMANTLE THE *INSTITUT FÜR SEXUALWISSENSCHAFT* BY STORMING IT AND BURNING ITS LIBRARY AND ARCHIVES.

THE NAZIS ALSO ESTABLISH THE *REICHSMUSIKKAMMER* (REICH CHAMBER OF MUSIC) AS A STATUTORY COOPERATION TO REGULATE THE MUSIC INDUSTRY. THE *REICHSMUSIKKAMMER* BEGINS PROSCRIBING MUSIC AND COMPOSERS THAT DO NOT MEET ITS DEFINITION OF “GOOD GERMAN MUSIC,” INCLUDING SCHOENBERG, DEBUSSY, BERG, STRAVINSKY, AND GERSHWIN, AS WELL AS MUSIC BY BLACK ARTISTS.

WHILE IN PARIS, SCHOENBERG IS ADVISED NOT TO RETURN TO GERMANY FOR HIS OWN SAFETY. HE CHOOSES TO RECLAIM HIS JUDAISM AT A PARIS SYNAGOGUE AND EMIGRATES TO THE UNITED STATES SOON AFTERWARDS.

HIRSCHFELD EMIGRATES TO FRANCE AFTER HIS GERMAN CITIZENSHIP IS TAKEN AWAY.

1934

KARL GIESE, FORMER ARCHIVIST FOR THE *INSTITUT FÜR SEXUAL WISSENSCHAFT* AND ONE OF HIRSCHFELD’S PARTNERS, IS APPREHENDED IN A PARIS BATHHOUSE AND SENTENCED TO THREE MONTHS IN PRISON. FRENCH AUTHORITIES PUT HIRSCHFELD UNDER PRESSURE AS A RESULT OF GIESE’S ARREST. AFTER HIS INCARCERATION, GIESE’S FRENCH RESIDENCY PERMIT IS NOT RENEWED, FORCING HIM TO LEAVE THE COUNTRY.

1935

GIDEON BEGINS COMPOSITIONAL STUDIES UNDER ROGER SESSIONS.

HIRSCHFELD DIES WHILE LIVING IN NICE.

1938

HANS SEVERUS ZIEGLER, SUPERINTENDENT OF THE *DEUTSCHES NATIONALTHEATER WEIMAR*, ORGANIZES A PUBLIC EXHIBITION OF *ENTARTETE MUSIK* (DEGENERATE MUSIC). SCHOENBERG WAS EXPLICITLY ATTACKED AS AN UNDERMINER OF THE “GERMAN TRIAD.”

BABBITT JOINS THE MUSIC FACULTY AT PRINCETON UNIVERSITY.

1944

GIDEON BEGINS HER FIRST MUSIC TEACHING POSITION IN ACADEMIA AT BROOKLYN COLLEGE.

1946

GIDEON RECEIVES A MASTER OF ARTS IN MUSICOLOGY FROM COLUMBIA UNIVERSITY AFTER THREE YEARS OF STUDY.

1949

GIDEON MARRIES FREDERIC EWEN, A PROFESSOR OF ENGLISH AT BROOKLYN COLLEGE.

1951

SCHOENBERG DIES WHILE LIVING IN LOS ANGELES.

1952

EWEN IS FORCED TO TAKE EARLY RETIREMENT AFTER BEING SUBPOENAED FOR THE SECOND TIME ABOUT BEING AN ALLEGED COMMUNIST SYMPATHIZER, WITH THE FIRST 12 YEARS EARLIER FROM THE RAPP-COUDERT COMMITTEES.





Secondly, this work is informed by serialism, a method of systematic music composition that uses various *series*, or sets of pitches, rhythms, and other musical components. The ringtones for this composition were written using methods such as the *tone row*, a non-repetitive ordering of pitches widely popularized by Arnold Schoenberg, and Milton Babbitt's *time-point set*, which extends the concept of the tone row to create non-repetitive orderings of rhythms. Serialist methods use mathematical transformations to create music. A series and its subsequent transformations might sound quite different, even though they are mathematically related. In turn, identifying the transformations may not be possible by perception alone, requiring deeper musical analysis.



```
from abjad import PitchClassSegment, Duration
type SeriesSeq = Sequence[int] | PitchClassSegment

def generate_babbitt_timepoint_set(
    series: SeriesSeq, denominator: int = 16
) → List[abjad.Duration]:
    """
    Generate a time-point set à la Milton Babbitt using
    the method described by Benman and Meredith (2018).
    Based on Fabio De Sanctis De Benedictis' 'FDSDB_XXth_CT'
    PwGL module.
    """

    if not isinstance(series, PitchClassSegment):
        series = PitchClassSegment(series)

    max_interval: int = len(series.items)
    timepoint_set: List[Duration] = []

    for i, current in enumerate(series):
        next_tp = series.items[(i + 1) % max_interval].number()
        interval = (next_tp - current.number()) % max_interval

        # Interval 0 is a full cycle, not duration 0.
        # Negative intervals are offset by series length
        while interval ≤ 0:
            interval += max_interval

        timepoint_set.append(Duration(interval, denominator))

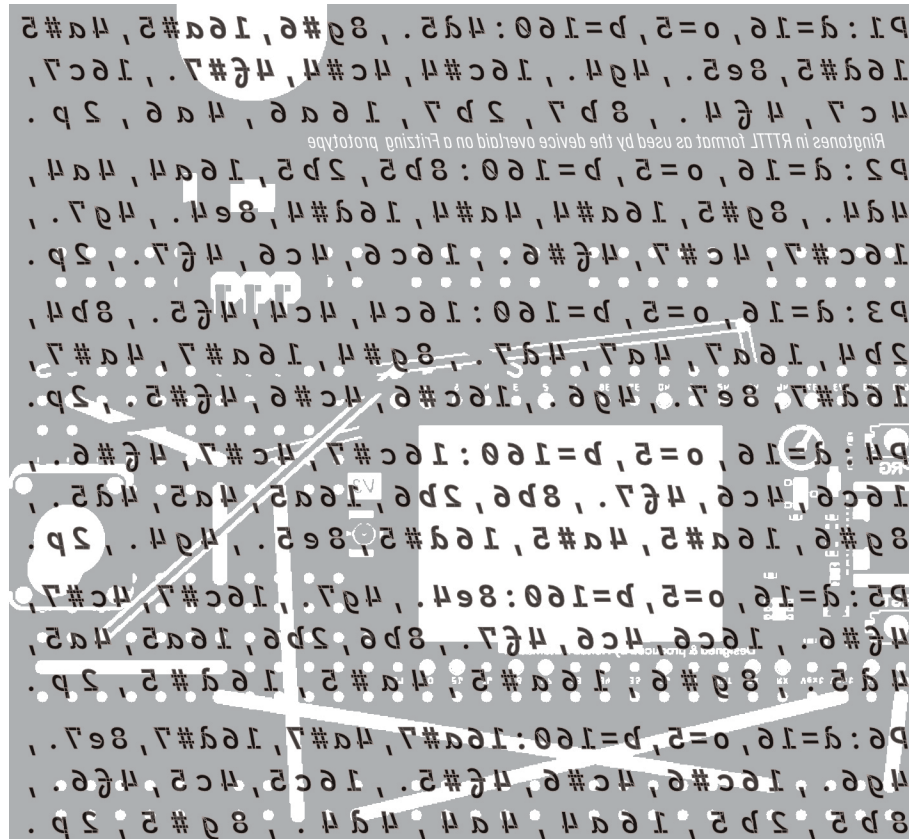
    return timepoint_set
```

Python implementation of Babbitt's time-point set algorithm

- |      |   |           |   |
|------|---|-----------|---|
| 1952 | GIDEON STARTS BEING TAILED BY THE FBI. ACCORDING TO MUSICOLOGIST MARY ROBB, GIDEON'S AFFECTIVE EXPERIENCE DURING THE FOLLOWING THREE YEARS MAKES IT DIFFICULT FOR HER TO COMPOSE. THIS LEADS HER TO, IN HER WORDS, "RETREAT" INTO SYSTEMATIC COMPOSITIONAL METHODS, WITH WHICH SHE HAS A COMPLICATED RELATIONSHIP.  | 1960      | BABBITT IS AWARDED A GUGGENHEIM FELLOWSHIP AND IS HIRED BY RCA COMPOSER TO WORK WITH ITS MARK II SYNTHESIZER AT THE COLUMBIA-PRINCETON ELECTRONIC MUSIC CENTER.   |
| 1954 | GIDEON'S TEACHING CONTRACT AT BROOKLYN COLLEGE WAS NOT RENEWED AS SHE WAS SEEN TO BE "GUILTY BY ASSOCIATION" FOLLOWING EWEN'S SUBPOENA. SHE IS INVITED TO JOIN THE MUSIC FACULTY AT THE JEWISH THEOLOGICAL SEMINARY.  | 1962      | BABBITT PUBLISHES HIS PAPER "TWELVE-TONE RHYTHMIC STRUCTURE AND THE ELECTRONIC MEDIUM" IN <i>PERSPECTIVES OF NEW MUSIC</i> , WHICH INTRODUCES THE TIME-POINT SET AS AN EXTENSION OF TWELVE-TONE TECHNIQUE TO THE DURATION OF NOTES.   |
| 1955 | GIDEON RESIGNS A TEACHING POST AT CITY COLLEGE AFTER BEING REQUESTED TO APPEAR AT A COMMITTEE MEETING ASSOCIATED WITH JOSEPH MCCARTHY.  | 1967      | THE CENTER-RIGHT LIBERTARIAN IDEOLOGY OF "RETREATISM" ARISES WITH THE PUBLICATION OF <i>THE RETREATERS' BIBLIOGRAPHY</i> , WHICH ADVOCATES FOR RETREATING FROM SOCIETY TO THE PERCEIVED THREATS ON LIBERTY. AS DESCRIBED BY HISTORIAN ALEX WELLERSTEIN, RETREATISM IS ONE OF THE ANTECEDENTS OF THE CONTEMPORARY SURVIVALIST AND PREPPER MOVEMENTS. |
| 1958 | BABBITT'S ESSAY "THE COMPOSER AS SPECIALIST," PROVOCATIVELY RETITLED "WHO CARES IF YOU LISTEN?", IS PUBLISHED IN <i>HIGH FIDELITY</i> . IN THIS ESSAY, BABBITT ARGUES FOR THE "VOLUNTARY WITHDRAWAL [OF THE COMPOSER] ... WITH [THE] VERY REAL POSSIBILITY OF COMPLETE ELIMINATION OF THE PUBLIC AND SOCIAL ASPECTS OF MUSICAL COMPOSITION." IN SO DOING, BABBITT ESTABLISHES HIS FORM OF SERIALIST COMPOSITION AS SPECIALIZED AND SCIENTIFICALLY RIGOROUS, REJECTING "THOSE POCKETS OF 'POWER' WHERE PRIZES, AWARDS, AND COMMISSIONS ARE DISPENSED." | 1969      | POLICE RAID THE STONEWALL INN IN NEW YORK CITY, WITH PATRONS, PROTESTORS, AND NEIGHBORHOOD RESIDENTS FIGHTING BACK WITH UNPRECEDENTED INTENSITY.  |
|      |   | 1970-1972 | A <i>VILLAGE VOICE</i> JOURNALIST SATIRICALLY SUGGESTS THAT QUEER PEOPLE USE COLORED HANDKERCHIEFS INSTEAD OF PLACING KEYS ON THE LEFT- OR RIGHT-SIDE TO EXPRESS THEIR SEXUAL PREFERENCES.  |

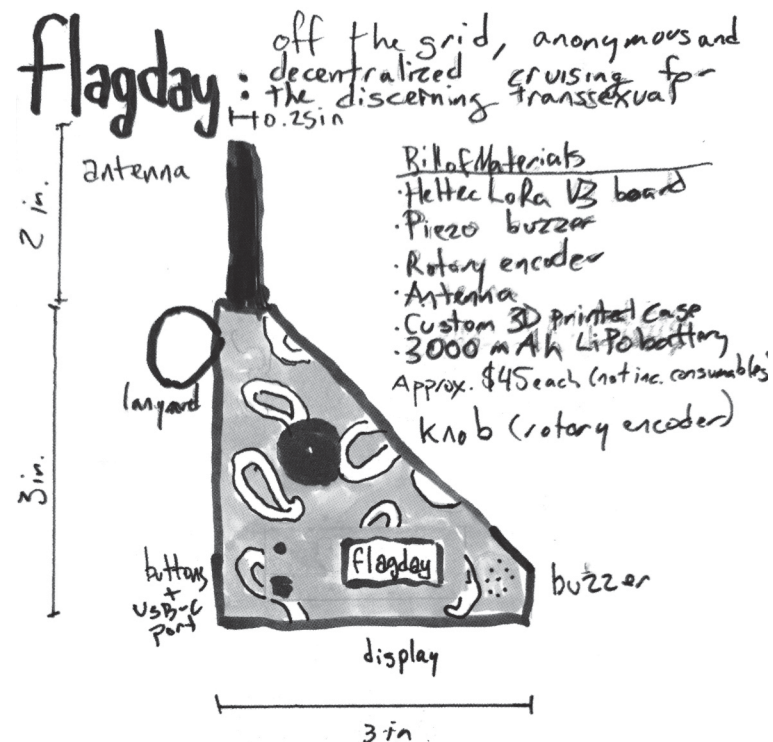
The subtitle of this work is drawn from a quote by Miriam Gideon. While Gideon is often identified as having a distaste for the label of “woman composer,” she responded uncharacteristically in a discussion following a 1956 Composers Forum concert. In response to a moderator’s question about the role of the woman composer, Gideon says that women composers have “a particular kind of perceptiveness.” “Therefore,” she continues, “I don’t believe that the best thing that one can do for a woman composer is to forget that she is a woman composer.”

*Devices charging before delivery to the gallery in advance of installation*



- |           |  |      |   |
|-----------|--|------|---|
| 1970-1972 | THE TRADING POST AND LEATHER 'N' THINGS, TWO SAN FRANCISCO RETAILERS, BEGIN STOCKING AND PROMOTING HANDKERCHIEFS OF VARIOUS COLORS TO BE ASSOCIATED WITH SPECIFIC MEANINGS.  | 1987 | BABBITT PUBLISHES "THE UNLIKELY SURVIVAL OF SERIOUS MUSIC," WHERE HE ENTRENCHES HIMSELF FURTHER INTO HIS VIEW THAT ACADEMIA IS THE LAST REFUGE FOR AVANT-GARDE COMPOSERS LIKE HIM, THUS RETREATING FURTHER.   |
| 1977      | HAL FISCHER BEGINS EXHIBITING <i>GAY SEMIOTICS</i> , A CONCEPTUAL ART PROJECT THAT EXPLORES FLAGGING USING HANDKERCHIEFS AS WELL AS GAY MALE ARCHETYPES, DEPICTING LIFE IN THE CASTRO DISTRICT OF SAN FRANCISCO.   | 1989 | SUSAN McCLARY PUBLISHES "TERMINAL PRESTIGE: THE CASE OF AVANT-GARDE MUSIC COMPOSITION," WHEREIN SHE CRITIQUES BABBITT AND ORTHODOX MUSIC ANALYSIS FOR PASSING OVER THE IMPORTANCE OF UNDERSTANDING HISTORY, CONTEXT, AND MEANING. "BY RETREATING FROM THE PUBLIC EAR," SHE WRITES, "AVANT-GARDE MUSIC HAS ... SILENCED ITSELF."   |
| 1980      | BOB DAMRON PUBLISHES A HANKY CODE LIST IN HIS 1980 EDITION OF THE <i>ADDRESS BOOK</i> , WHICH FEATURED BARS, BATHHOUSES, AND "CRUISE AREAS" ACROSS THE UNITED STATES.  | 1996 | GIDEON DIES IN NEW YORK CITY.   |
| 1984      | 14 BATHHOUSES ARE CLOSED IN SAN FRANCISCO BY MERVYN SILVERMAN, THE DIRECTOR OF PUBLIC HEALTH FOR THE CITY, IN RESPONSE TO THE RISING AIDS EPIDEMIC. THE CLOSURE WAS DECIDED BY A HETEROSEXUAL JUDGE WITH NO ADVISORY COMMITTEE MEMBERS FROM THE QUEER COMMUNITY. CLOSURES UNDER SIMILAR CIRCUMSTANCES OCCUR THE FOLLOWING YEAR IN NEW YORK CITY. | 1997 | ELLIE M. HISAMA INTERVIEWS BABBITT IN RESEARCHING FOR HER BOOK <i>GENDERING MUSICAL MODERNISM</i> , WHICH EXPLORES THE IMPACT OF GENDER DISCRIMINATION ON THREE AMERICAN WOMEN COMPOSERS, INCLUDING GIDEON. WHEN HISAMA ASKED BABBITT WHY GIDEON NEVER RECEIVED A GUGGENHEIM FELLOWSHIP, BABBITT RESPONDED THAT THERE WAS "HOMOSEXUAL DOMINATION" OF MUSIC AWARDS COMMITTEES, CALLED GIDEON A "SWEET WOMAN," AND SUBSEQUENTLY COMMENTED EXTENSIVELY ON GIDEON'S BODY AND HIS ATTRACTION TO HER. |

With Gideon's words in mind, this work navigates the intersections of queer semiotics and systematic composition methods alongside the historical and present tension between retreat, finding an audience, and life in community as means of survival. The software and hardware for the devices uses a technology that relies on peer-to-peer, interdependent connections, yet is popular with survivalists. The survival of trans and queer people exists in spite of being policed, surveilled, and subject to legal decisions about our behavior and existence. Historical and present regimes require us to make decisions about how we will choose to survive. In all cases, however, the question remains how not just our perceptions, but our perceptiveness, influences our survival, that of those around us, and our ways of life.



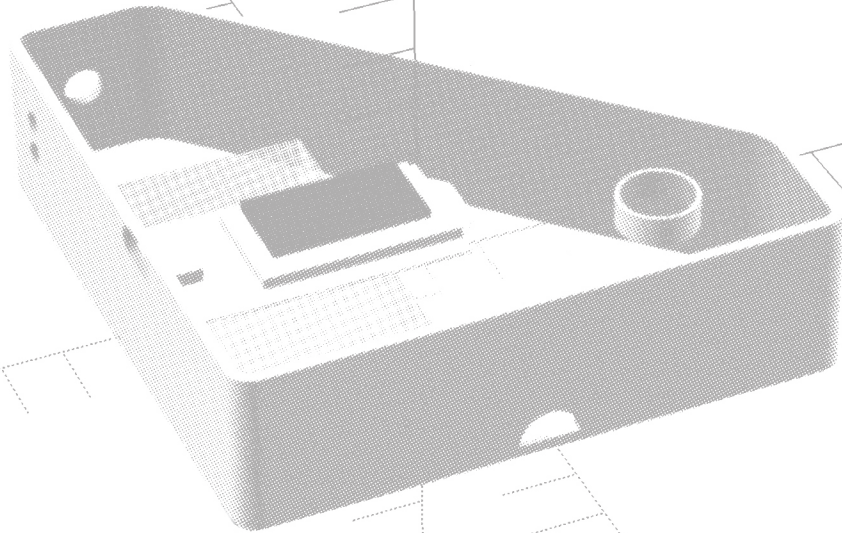
- uses stackLoRa (Meshtastic) hardware using short-range, high speed, and encrypted settings for truly local interaction
- limited to six stock messages:
  - LOOK      -YES      -COME
  - LOOKING   -NO      -GO
- entered using the rotary encoder
- custom flagday-specific ring tones on new messages
- paisley design pays homage to flagging using handkerchiefs

Concept drawing by the artist

2004	THE BRITISH MAGAZINE <i>EDGE</i> PUBLISHES A HOAX ARTICLE ON "TOOTHING," WHICH CLAIMS BLUETOOTH ENABLED MOBILE DEVICES ARE USED TO ARRANGE CASUAL SEXUAL ENCOUNTERS.	2020	MESHTASTIC, AN OPEN SOURCE, PEER TO PEER MESSAGING SYSTEM BASED ON LoRa, IS DEVELOPED TO SUPPORT COMMUNICATION IN PLACES WHERE PHONE SERVICE IS UNRELIABLE.
2009	NICOLAS SORNIN AND OLIVIER SELLER DEVELOP LoRa, A LONG RANGE, LOW POWER COMMUNICATION TECHNOLOGY BASED ON RADIO. LoRa IS USED WIDELY IN INTERNET OF THINGS DEVICES AS IT IS A LOW COST TECHNOLOGY.	2025	WITHIN TWO YEARS, MESHTASTIC GAINS TRACTION AS A COMMUNICATION METHOD FOR PREPPERS.
2011	BABBITT DIES IN PRINCETON, NEW JERSEY.		THE ARTIST DECIDES IT WOULD BE FUNNY TO USE MESHTASTIC DEVICES FOR CRUISING AND IMAGINES AN OFF-THE-GRID DEVICE FOR THIS PURPOSE.

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*flagday* (a particular kind of perceptiveness) was composed and developed December 2025–February 2026 in Seattle, Washington. The installation premiered at *sweetThe4rTs*, a group show at Common Objects, Seattle, Washington, which opened on February 13, 2026.



Stock Meshtastic firmware was customized to provide constraints on interaction, for branding purposes, and to simplify the user interface. Prototype circuit designs were developed using Fritzing. Device enclosures were designed by Olav Martin Kvern using OpenSCAD and printed in PLA and PET using a Prusa MK3S 3D printer. Devices were assembled with assistance from Olav Martin Kvern.

The score was written using a Python codebase, supported by Abjad for computational score control and engraved using LilyPond. The score booklet is set in DINish by Bert Driehuis, Stefan Peev, Altinn, and Datto, Inc., Cascadia Code by Aaron Bell, and Noto Emoji by Google Fonts. It was prepared for publication in Affinity Publisher.



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This work is dedicated to everyone who taught me to communicate nonverbally to get what I want.

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