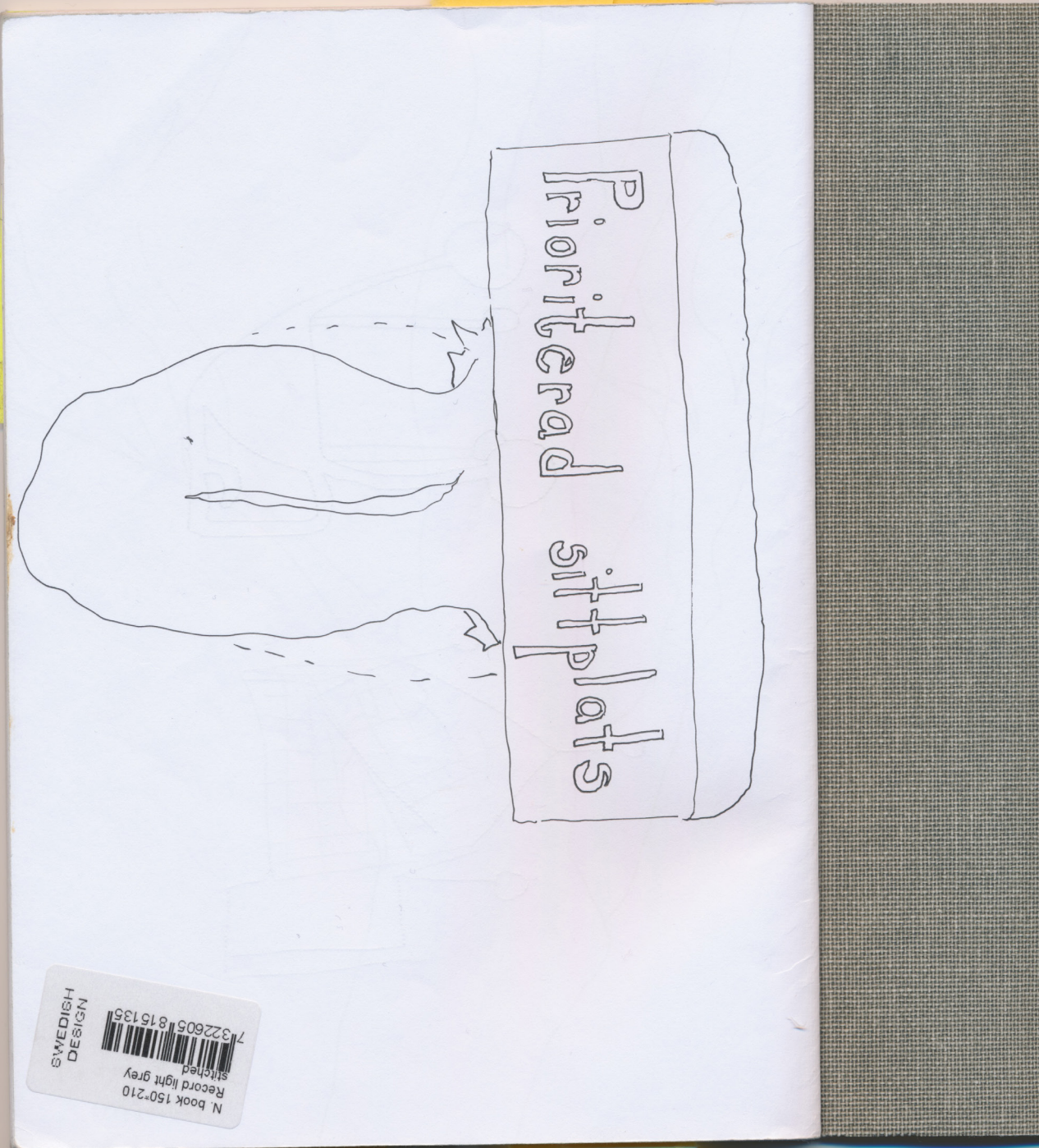


FRAGMENT
Nº 10



DIALOCO// DIALOGOS

—
Stacey Sacks



N. book 150*210
Record light grey
stitched
743226051815135
SWEDISH
DESIGN

DIALOCO// DIALOGOS

—
Stacey Sacks

SQUIRM (the book)
Fragment No. 10, DIALOCO//DIALOGOS
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Stacey Sacks
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Cover Images

Front - *Tongue-ing* the studio, Linnégatan, 2017.

Back - Notebook, March 2017

*'As Gertrude Stein never said, a tongue is a
tongue is a tongue is a tongue is a tongue ...'*

STANLEY G.
2017

DIALOC^o





Guardians of the Ephemeral, a temporary sculpture.
Plastic chickens by Bornface Tavimba. Silicone tongue by David Wätte.

Tongues are
 muscularities through time
 a licking and
 tasting and
 contemplation of authority and power
 simultaneously inside
 and outside
 needing moisture
 entering the conversation
 or not
 sometimes
 tongues are about
 being silent
 or being silenced
 or forcefully inserting a voice
 or purposefully shutting up

these tongues are
 virtually indestructible
 jesmonite
 soft messengers for the future
 haunting
 the future
 communicating
 the incommunicable
 pleasure
 dismemberment
 connection
 expression
 and
 a being quiet

(hold
 that
 tongue)

In *Decolonising the Mind: the Politics of Language in African Literature* (1986, p.9), Kenyan author Ngũgĩ wa Thiong'o writes:

Berlin of 1884 was effected through the sword and the bullet. But the night of the sword and the bullet was followed by the morning of the chalk and the blackboard. The physical violence of the battlefield was followed by the psychological violence of the classroom. ... The bullet was the means of the physical subjugation. Language was the means of the spiritual subjugation.



licks are the best when they come from Barcelona or Helsinki and no different
 essence to goat licks thumb licks spider licks except spiders have
 tongue. Tåg mot Ropsten.
 outsiders
 att > ~ foreigner / outsider

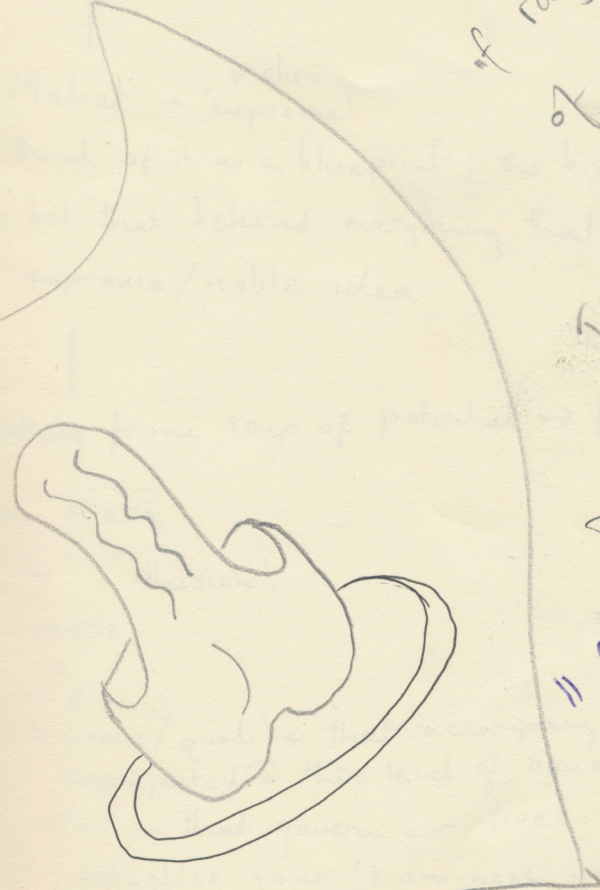
the ridiculousness
 of competition
 of superior / inferior
 of raging inequality
 of rich + poor

TONGUE
 TROPHIES

TROPHIES FROM
 MY CHILDHOOD
 You get the trophy entitled

"DYKE
 GLORYHOLE"
 (tack Mia Engberg)

an emotion-object
 emotion as object
 experiential / sensibility
 to the exp. of
 being a migrant
 migrant




the walls have tongues, Linnégatan studio, 2017.

For Thiong'o, 'Language as culture is the collective memory bank of a people's experience in history' (1986, p.15), and, it is this epistemological rupture and trauma that the tongues seem to address, though initially they erupted as dream objects.

In 2015 in Harare, after a conversation during a tea-break with mbira-player and singer Hope Masike and clown performer Chipso Chikara, we spoke about censorship and having to be careful of what one utters in the Zimbabwean context. I wake up the following morning with this image: the walls have tongues.

Back in Stockholm, filmmaker and PhD colleague Mia Engberg describes the wall as a 'dyke gloryhole' and I warm more and more to this idea, the way it centralises womxn's sensual pleasure. It makes me think of Baubo¹ and the erotic as Audre Lorde² describes it, as being a source of womxn's power:

The erotic is a resource within each one of us that lies in a very deeply female and spiritual plane. It is firmly rooted in the power of all our unexpressed and unrecognized feelings. ... The erotic is a measure between the beginnings of our sense of self and the chaos and power of our deepest feeling. ... The dichotomy between the spiritual and the political is false, resulting from an incomplete attention to our erotic knowledge ... the erotic is the nurturer or nursemaid of our deepest knowledge.

1 <https://www.ancient-origins.net/history/baubo-goddess-0010863> (accessed 3 October 2017).

2 Audre Lorde reads 'Uses of the Erotic' <https://www.youtube.com/watch?v=xFHwg6aNKy0> (accessed 14 August 2018).



the Walls Have Tongues or Peace the Old Fashioned Way, Multi-media installation at the Research Pavilion, Venice Biennale, *Utopia of Access*, 2017. Photo: Stacey Sacks

I sculpt the tongues in 'proffslera' and sculptor Pelle Åkerström forges them in jesmonite, Bergman Konstgjuteri AB in Stockholm. Photos: Stacey Sacks



Tongues are political.

During an interview with Tuija Liikanen,³ Senior Lecturer of Body and Movement Interpretation in the Acting Department of Stockholm University of the Arts, she shares with me the fact that she's had several surgical procedures performed on her tongue. Liikanen ignites a new understanding for me, about tongues potentially being connected with the ways one orients oneself in the world, with directionalities. When part of her tongue was cut away, she shares how she needed to re-orientate her sense of which way was 'forward', almost as if the tongue is both an inner and an outer compass directing how we face the world, a registering of both 'front' and 'off-centre'. Is the tongue connected with balance too? The tongues I construct reinforce the singularity/situatedness/specificity of the subjective experience but I am hoping they also explore its potential plasticity in a field of forces.

Artist-researcher Sher Doruff (2016, p.486) writes that Felix Guattari placed orality at the intersection of simplicity and complexity. Judith Butler (1993, p.xii) describes performativity as 'that reiterative power of discourse to produce the phenomena that it regulates and constrains'. Tongues are deep-throat connectors to notions of discursivity and silencing.

They provide access as much as they bind.

They collapse and multiply complexities.

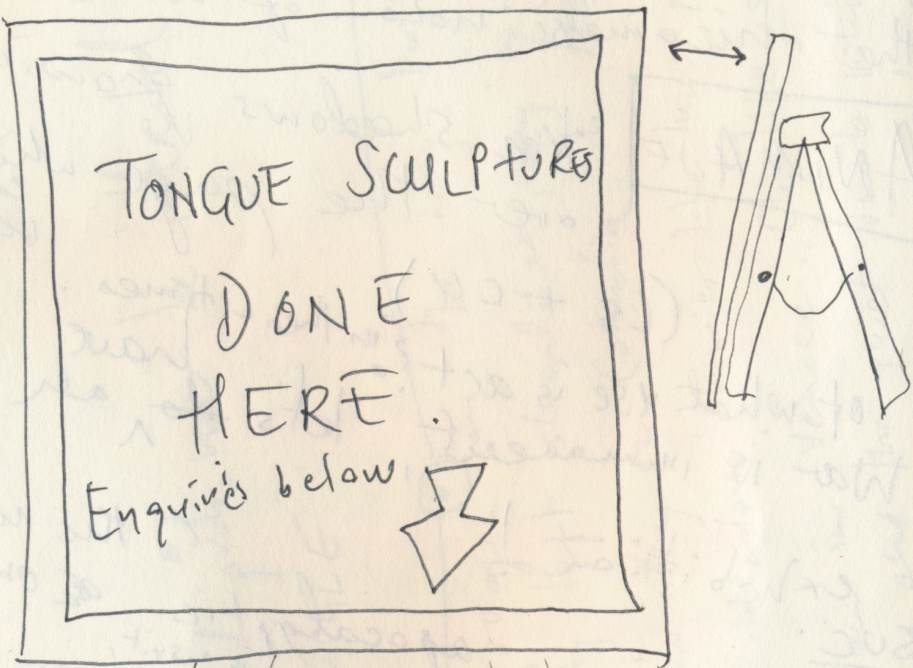
³ The interview took place on 16 April 2019 at Valhallavägen 189, Stockholm.



tongue exercise

stick your tongue
out your mouth
push it further
feel the deep pull
and stretch
keep it out until
it goes dry
until the
discomfort becomes
unbearable

BLANK offers to sculpt your
'tongue



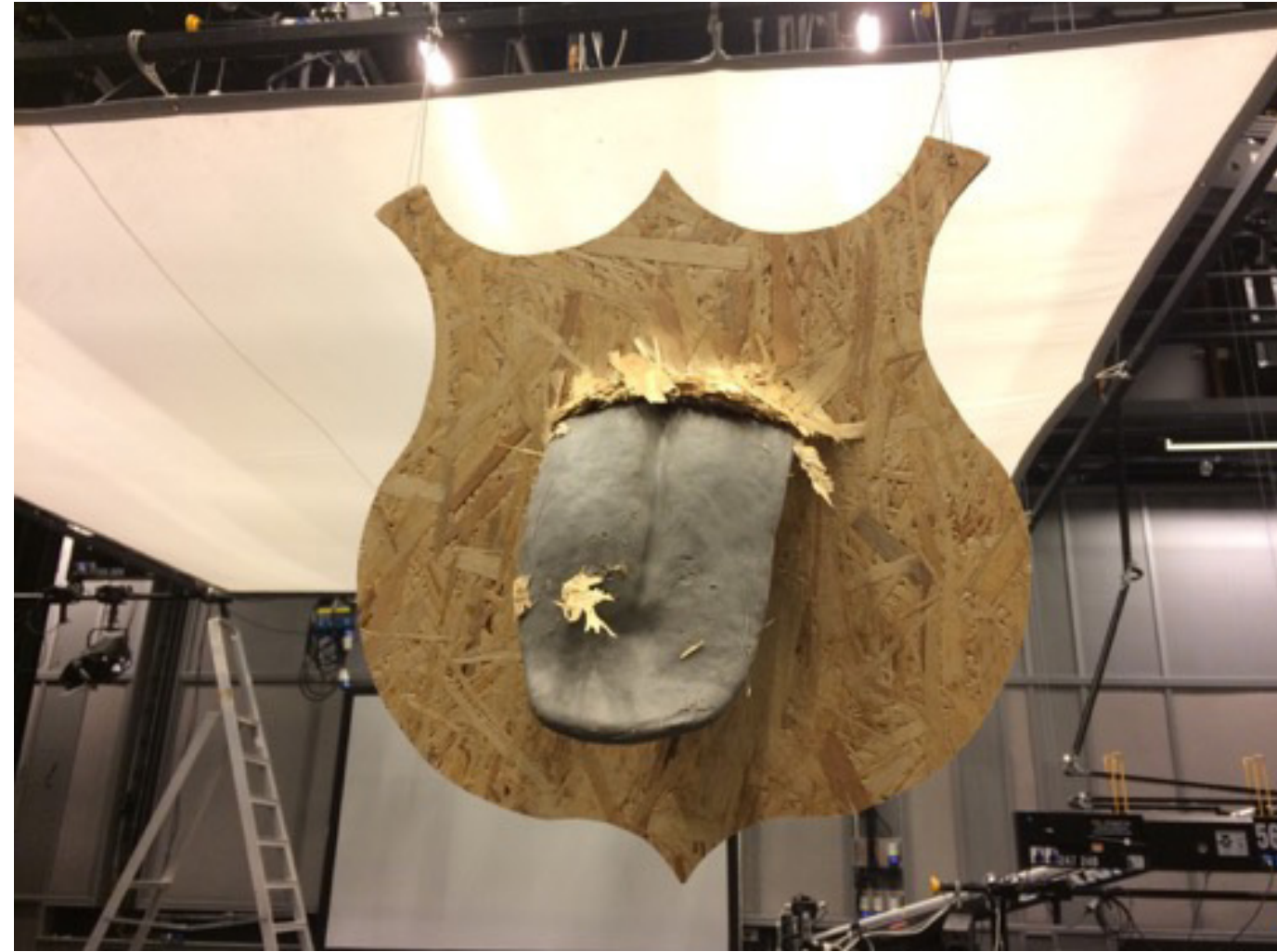


Signatures of Civilisation, a temporary sculpture, Valhallavägen studio, 2018.



'... as Marx never said, tongue is a real movement which abolishes the present state of things ...'

STANLEY G.
2017



Tongue Trophy made from sculptural material 'proffslera' and a trophy board constructed by Joan Wandin, 2017.



From hanging out in online forums I've learnt quite a lot about tongues. There's something I quietly enjoy about the Swedish public paying me to research tongue-ing but my advice is, if you can avoid it, don't google images of tongues, you'll see things you'd wish to un-see.

Tongues emerge as an important element of my excavations into plasticity, power, animation and the speech act. Have you tried talking without a tongue? What are we using these magnificent, taken-for-granted muscles for?

For me, tongues are also an encounter with deep time and origins. In Vilnius, Lithuania, at one of the amber museums, I witness a one-day fly trapped in deep orange amber. A one-day fly perfectly immortalised in tree resin for millions of years, a sublimely trapped stash of infinite knowledge and mystery. Amber captures the history of life, it is a mummifying propolis trapping plants and animals in frozen moments for tens of millions of years. It makes me think of humxnity's precarious and arbitrary existence, compared with all that came before. In Walter Benjamin's essay 'Theses on the Philosophy of History' (1968/1940, p.263), he shares:

'In relation to the history of organic life on earth,' writes a modern biologist, 'the paltry fifty millennia of homo sapiens constitute something like two seconds at the close of a twenty-four-hour day. On this scale, the history of civilized mankind would fill one-fifth of the last second of the last hour.'



Benjamin, W 1968/1940, 'Theses on the Philosophy of History', in Arendt, H (ed.) *Illuminations*, New York, Schocken Books, pp.253-264.

Butler, J 1993, *Bodies that matter: On the discursive limits of 'sex'*, New York, Routledge.

Doruff, S 2016, 'She stuttered: Mapping the spontaneous middle', in Lewis, G & Piekut, B (eds.) *The Oxford Handbook of Critical Improvisation Studies*, Volume 2, New York, Oxford University Press, pp.485-506.

Wa Thiong'o, N 1992, *Decolonising the mind: The politics of language in African literature*, Nairobi, East African Publishers.