

Spleen 2

A Scrapbook of Untethered References

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Stacey Sacks

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SQUIRM (THE BOOK)
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Documented Artistic Research Project (Doctoral Thesis)
Stacey Sacks
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Cover Images
Front - *hello Karlaplan*, Stockholm, 2016.
Back - Notebook, 9 December 2016

This unruly bibliographic heap of quotes, websites, books, lectures and other references acknowledge a range of influences that hover around this project, some of which have landed in the final essays, but others, for one reason or another, have not been explicitly used. Yet implicitly and tacitly they have accompanied me along the way. I contemplated not including them at all, but then I thought that perhaps they offer a different kind of resource than the project itself and, if you dig deep enough, there's gold in them thar hills.

'My own vulnerability over the years of living betwixt and between various geographical and psychic landscapes has increased my compassion exponentially. I am aware of my privilege of having a choice of the nation in which I choose to reside.'

Gough, Kathleen (University of Vermont (2018). *Kinship and performance in the black and green Atlantic - haptic allegories*. Taylor & Francis Ltd (p.xii)

Benjamin, Walter (2011). *Illuminations*. Johannesburg: TPB

There is no document of civilization which is not at the same time a document of barbarism. An just as such a document is not free of barbarism, barbarism taints also the manner in which it was transmitted from one owner to another. (p.256)

...

VIII

The tradition of the oppressed teaches us that the 'state of emergency' in which we live is not the exception but the rule. We must attain to a conception of history that is in keeping with this insight. Then we shall clearly realize that it is our task to bring about a real state of emergency, and this will improve our position in the struggle against Fascism. One reason why Fascism has a chance is that in the name of progress its opponents treat it as a historical norm. The current amazement that the things we are experiencing are 'still' possible in the twentieth century is *not* philosophical. (p.257)

...

Philosophers and theologians have spoken of the 'nunc stans', the abiding now, the instant that knows no temporal articulation, where distinctions between now, earlier and later have fallen away or have not arisen. All of us know, I believe, poignant moments that have this timeless quality: unique and matchless, complete in themselves and somehow containing all there is in experience. (p.261)

expanding on something already in the text:

https://www.etymonline.com/search?q=humor&ref=searchbar_searchhint
2 July 2015

humor (n.)

mid-14c., 'fluid or juice of an animal or plant', from Old North French *humour* 'liquid, dampness; (medical) humor' (Old French *humor*, *umor*; Modern French *humeur*), from Latin *umor* 'body fluid' (also *humor*, by false association with *humus* 'earth']; related to *umere* 'be wet, moist', and to *uvescere* 'become wet' (see **humid**).

<https://www.tandfonline.com/doi/abs/10.1080/03057070.2012.739378>

- TAVUYANAGO, MUGUTI & HLONGWANA (abstract from 'Victims of the Rhodesian Immigration Policy: Polish Refugees from the Second World War')

On the surface, Southern Rhodesia was a melting pot into which people of European origin were absorbed, mixed with one another and forged new identities. In reality, Rhodesia failed to permit non-British Europeans such as Poles, their fair share of the Rhodesian dream. Behind this lay not only British Rhodesians' self-perception of their superiority to other Europeans but also the fear that other European immigrants might have Communist connections. The British placed different white ethnic groups on a scale based on their perceived distance from white British cultural and political values. Polish people found themselves near the bottom of the scale because British whites suspected them of being Communists or Jews and of holding different cultural values, such as greater liberality about race relations.

HUMAN RIGHTS WATCH (for information on Zimbabwe)

<https://www.hrw.org/world-report/2019/country-chapters/zimbabwe>

1 August 2019

Ahmed, Sara (2017). *Living a feminist life*. Durham: Duke University Press (pp.9-10)

'But think of this: those of us who arrive in an academy that was not shaped by or for us bring knowledges, as well as worlds, that otherwise would not be here. Think of this: how we learn about worlds when they do not accommodate us. Think of the kinds of experiences you have when you are not expected to be here. These experiences are a resource to generate knowledge. To bring feminist theory home is to make feminism work in the places we live, the places we work. When we think of feminist theory as homework, the university too becomes something we work on as well as at. We use our particulars to challenge the universal.'

Halberstam, J., 2011, *The Queer Art of Failure*, Durham, NC., Duke University Press.
Jack Halberstam's notion of *low theory*:

... we might consider the utility of getting lost over finding our way, and so we should conjure a Benjaminian stroll or a situationist *derivé*, an ambulatory journey through the unplanned, the unexpected, the improvised, and the surprising. ... We can think about *low theory* as a mode of accessibility, but we might also think about it as a kind of theoretical model that flies below the radar, that is assembled from eccentric texts and examples and that refuses to confirm the hierarchies of knowing that maintain the *high* in high theory (p.15-16).
... Building on Rancière's notion of intellectual emancipation, I want to propose *low theory* ... modes of transmission that revels in the detours, twists, and turns through knowing and confusion, and that seeks not to explain but to involve. *Low theory* is a model of thinking that I extract from Stuart Hall's famous notion that theory is not an end unto itself but 'a detour en route to something else' (p.43).
(the whole book)

McKenzie Wark refers to 'low theory' too:

<https://www.versobooks.com/blogs/690-long-live-low-theory-mckenzie-wark-on-the-legacy-and-continued-relevance-of-situationism>

23 August 2019

<https://www.aljazeera.com/indepth/opinion/melania-africa-wearing-pith-helmet-181007071847726.html>

7 October 2018

... the pith helmet represents not only colonialism, but whiteness, too. We might think of whiteness as an identity that always noisily insists on its own vulnerability (despite social and economic realities to the contrary) as the principal justification for the oppression of racialised others... No country in the West has adequately reckoned with the historical reality of colonialism. Until such a reckoning takes place through broad-based education and memorialisation, it is difficult to see how Western societies can ever move beyond the powerful investment in whiteness that so disfigures our common political, social and spiritual life... Like Melania Trump, too many in the West look at today's world not as it really is, but through a veil of racial and colonial delusions. As the writer Nanjala Nyabola reflected on the US First Lady's visit to Kenya: 'We joke, but it's deeply disturbing to see someone who seems to believe that your whole life is some kind of colonial fantasy hellscape.'

(Elliot Ross: *Aljazeera*)

RADICAL TENDERNESS

A living manifesto written by Dani d'Emilia and Daniel B. Chávez

<https://drive.google.com/file/d/1f5Kd91d2u-5F7iTbPFRSyNoHouQVhLc/view>

20 August 2019

RADICAL TENDERNESS IS TO BE CRITICAL AND LOVING, AT THE SAME TIME
RADICAL TENDERNESS IS TO UNDERSTAND HOW TO USE STRENGTH AS A CARESS
RADICAL TENDERNESS IS TO KNOW HOW TO ACCOMPANY ONE ANOTHER, AMONG FRIENDS
AND LOVERS, AT DIFFERENT DISTANCES AND SPEEDS ...

Madina Tlostanova

What Does It Mean to Be Post-Soviet?

Decolonial Art from the Ruins of the Soviet Empire

<https://www.dukeupress.edu/what-does-it-mean-to-be-post-soviet>

18 July 2018

Tlostanova, who believes that art can be an effective decolonial force, points towards 'the emergence of a freer individual who can enter a dynamic correlational network with other people and the nonhuman world. This is a meticulous and step-by-step work on decolonizing at people's minds and bodies and offering them different options and various optics of looking at the world and at themselves from the critical edge of modernity and coloniality' (2018, p.21).

'a specific kind of decoloniality linked with perceptive mechanisms of aesthesis and further shaping not only of aesthetic and ethical but also, inevitably, of political stances and agency that may become powerful mechanisms in decolonizing thinking, being, sensing, and corporality. After analyzing various spheres of decoloniality in the past decade, I have come to the conclusion that contemporary activist art that is closely connected with corporality and affectivity - and, consequently, with the intersection and problematizing of epistemic and ontological links - is the area in which the most effective decolonial models emerge' (2018, p.22).

During a discussion with Tsitsi Jaji and Laurent Dubois, Achille Mbembe delegates objecthood to 'the domain of that which does not matter'

<https://fsp.trinity.duke.edu/projects/critique-black-reason-discussion-achille-mbembe-laurent-dubois>

9 July 2019

Article about Agnes Varda

[https://www.theguardian.com/film/2018/sep/21/agnes-var-da-i-am-still-alive-i-am-still-curious-i-](https://www.theguardian.com/film/2018/sep/21/agnes-var-da-i-am-still-alive-i-am-still-curious-i-am-not-a-piece-of-rotting-flesh)

[am-not-a-piece-of-rotting-flesh](https://www.theguardian.com/film/2018/sep/21/agnes-var-da-i-am-still-alive-i-am-still-curious-i-am-not-a-piece-of-rotting-flesh)

14 November 2018

"Art should ring a bell in your own life. You should get involved. I don't want people to say it's great, I want people to say: 'It is for me.'"

MORAL PARTICULARISM

<https://plato.stanford.edu/entries/moral-particularism/>

20 January 2018

<https://artafricamagazine.org/radical-moralism/>

11 September 2017

During one of his Charles Eliot Norton Lectures for Harvard University, William Kentridge asks 'Can we escape who we are?'

https://harvardpress.typepad.com/hup_publicity/2014/08/william-kentridge-six-drawing-lessons.html

19 July 2016

'... the pen becoming again a loaded weapon full of every other thought that is yet to be expressed' but cutting off the possibility of all other thoughts.

<https://ndpr.nd.edu/news/deleuze-and-ethics/>

4 July 2018

The metaphysical resources for Jun's notion of Deleuzian normativity come from Deleuze's reading of Spinoza. If representation looks to the properties of existing, actual, static substances, Deleuze's Spinoza enables us to think substance as a virtual differential field from which individuation issues. Thus with regard to subjectivity, 'every human being is both a product of a unique and complicated multiplicity of forces, including the inward-directed forces of self-creation, as well as a producer of difference, change, movement, and transformation' (103). Although I think the abstract term 'forces' should be replaced by something like 'bio-social subjectification practices', the singularity of human beings as unique resolutions of a differential field is clearly Jun's target:

Deleuze thinks every human being is the product of a unique and complicated multiplicity of forces. Consequently only individuals are in a position to discover, through processes of experimentation, what is valuable in their lives, what they ought to pursue and avoid, etc., in a particular set of circumstances (104-105).

Here, in addition to the Nietzschean and Spinozist heritage, I believe there is also a possible connection to the mainstream notion of moral particularism.

Giovanni Fusetti on PLAY:

<http://www.helikos.com/pages/sede.php?lang=en>

4 July 2019

A PEDAGOGY OF PLAY

Before being *Homo sapiens*, we are *Homo ludens*. Play (*le jeu*) exists when the rigor of technique joins with the pleasure of the artist. The 'playing' actor represents and reinvents the world, revealing its poetic richness, in an ecstatic process. A poet through gestures, s/he works with rigorous fun and disciplined folly. The beginner's mind of the player walks on a path of joy.

A PEDAGOGY OF STATES

Play is a particular state of consciousness and each theatrical genre flows from a specific 'state'. The ability to reach this state in order to play and to create from it, is the essence of the shapeshifting vitality of the actor. Each form, each character, each mask, each movement, each story, is the threshold into an altered state of consciousness. To play is to participate to an enhanced state of vitality, to be aware of connections and to constantly 're-act' to movement. Play is ecology in motion.

http://art.yale.edu/file_columns/0000/1474/homo_ludens_johan_huizinga_routledge_1949_p_df

4 July 2019

Huizinga in *Homo Ludens*

p.122 'Poetry, in its original culture-making capacity, is born in and as play – sacred play, no doubt, but always, even in its sanctity, verging on gay abandon, mirth and jollity.'

p.129 'All poetry is born of play'.

p.132 '... the creative function we call poetry is rooting in a function even more primordial in culture itself, namely play ...'

p.133 The eternal gulf between being and idea can only be bridged by the rainbow of imagination. The word-bound concept is always inadequate to the torrent of life. Hence it is only the image-making or figurative word that can invest things with expression and at the same time bathe them in the luminosity of ideas: idea and thing are united in the image. But whereas the language of ordinary life – in itself a working and workmanlike instrument – is continually wearing down the image-content of words and acquiring a superficial existence of its own (logical only in appearance), poetry continues to cultivate the figurative, i.e. image-bearing, qualities of language, with deliberate intent.

p.134 Civilization as a whole becomes more serious – law and war, commerce, technics and science lose touch with play; and even ritual, once the field par excellence for its expression, seems to share the process of dissociation. Finally only poetry remains as the stronghold of living and noble play.

Coulthard, Glen Sean (2014). *Red skin, white masks: rejecting the colonial politics of recognition*. Minneapolis, MN: University of Minnesota Press

Particularly the following Chapters:

- 1. The Politics of Recognition in Colonial Contexts
- 5. The Plunge into the Chasm of the Past: Fanon, self-recognition and decolonization
- Conclusion: Lessons from Idle No More: the future of Indigenous Activism

Raftopoulos, Brian & Mlambo, Alois (red.) (2009). *Becoming Zimbabwe: a history from the pre-colonial period to 2008*. Harare: Weaver Press ; Johannesburg : Jacana

Taylor, Diana (2003). *The archive and the repertoire: performing cultural memory in the Americas*. Durham, N.C.: Duke University Press

'Performance ... is not, like theatre, weighed down by centuries of colonial evangelical or normalizing activity. It's very undefinability and complexity I find reassuring. Performance carries the possibility of challenge, even self-challenge, within it. As a term simultaneously connoting a process, a praxis, an episteme, a mode of transmission, an accomplishment, and a means of intervening in the world ...' (Taylor 2003, p.15).

Ahmed, S., 2017, *Living a Feminist Life*, Durham N.C., Duke University Press.

also
<https://feministkilljoys.com/2014/02/22/sweaty-concepts/>
22 February 2018

'a sweaty concept is one that comes out of a description of a body that is not at home in the world. By this I mean description as angle or point of view: a description of how it feels not to be at home in the world, or a description of the world from the point of view of not being at home in it. Sweat is bodily; we might sweat more during more strenuous and muscular activity. A sweaty concept might come out of a bodily experience that is trying. The task is to stay with the difficulty, to keep exploring and exposing this difficulty. We might need not to eliminate the effort or labor from the writing. Not eliminating the effort or labor becomes an academic aim because we have been

taught to tidy our texts, not to reveal the struggle we have in getting somewhere. Sweaty concepts are also generated by the practical experience of coming up against a world, or the practical experience of trying to transform a world.' (Ahmed 2017, pp.13-14).

<http://bergenassembly.no/news/bergen-assembly-2019/>

6 January 2019

An *Assembly of Idiots* parodies political institutions by breaking open, inverting and changing their structures of order. Conversely, the question is raised as to what extent existing political institutions themselves – from the parliament to the construction of the nation-state and transnational political structures – can be described as parodies.

DOING ASSEMBLY

Parody, understood as something that is able to change – to repeat and alter, double and distort – what it parodies, might be a central element of all emancipatory action. In this sense, parody would be at the core of a *Doing Assembly* that aims both to shape alternative spaces for political action and to change the existing conditions through the means, methods and experiences specific to art, theory and activism. How can the knowledge and experience of resistance and emancipation be shared among different social discourses, contexts and realities? What languages, tools and methods are available for achieving this, and what conceivable alliances can be formed in the process? Any *Doing Assembly* concerns, in a very specific way, the questions of *how*, *in what form* and *with whom* we imagine political action.

Ahmed, S., 2010, *The Promise of Happiness*, Durham N.C., Duke University Press.

'There is nothing more vulnerable than caring for someone; it means not only giving your energy to that which is not you but also caring for that which is beyond or outside your control. Caring is anxious – to be full of care, to be careful, is to take care of things by becoming anxious about their future, where the future is embodied in the fragility of an object whose persistence matters. Becoming caring is not about becoming good or nice: people who have "being caring" as their ego ideal often act in quite uncaring ways in order to protect their good image of themselves. To care is not about letting an object go but holding on to an object by letting oneself go, giving oneself over to something that is not one's own (Ahmed 2010, p.186).'

Ken Chen: Authenticity Obsession, or Conceptualism as Minstrel Show
<https://aaww.org/authenticity-obsession/>
25 September 2015

How then to represent, to use a verb from both racial justice and semiotics? What is the ethically responsible way to show the occult photographs of lynchings, saturated with the dark spectacle of slaughter, or the leering grimace of minstrel iconography? How can one present such images of sublime horror without either simple-mindedly reenacting their violence or disenchanting them into clichés? How can one gaze on the memento mori of colonial horror without staring with the gaze of Medusa?

<https://www.youtube.com/watch?v=AUQTYICTfek>
5 July 2019

Deleuze: difference and repetition: about the poet and the politician:

'The poet, who speaks in the name of a creative power, capable of overturning all orders and representations in order to affirm difference in the state of permanent revolution which characterizes eternal return; and that of the politician, who is above all concerned to deny that which 'differs', so as to conserve or prolong an established historical order, or to establish a historical order which already calls forth in the world the forms of its representation.'

Moten, F., 2017, *Black and Blur*, Durham N.C., Duke University Press.

'Neither the violence nor the suffering it induces, nor the alternative to that violence that anticipates even while it cannot but bear that violence, are submissive to the normative ethical calculus from whose exterior some propose to speak, as dissident or supplicant, advocate or prosecutor, in the classic, (self-)righteous, unavoidably contradictory and neurotic stance of the impossible subjectivity that is our accursed share. Against the grain of that stance, which always laments standing from outside of and in opposition to its framework, black art, or the predication of blackness, is not avoidance but immersion, not aggrandizement but an absolute humility (Moten 2017, p.xi-xii).'

New York Times article about comedian Hannah Gadsby
<https://www.nytimes.com/2019/07/26/theater/review-hannah-gadsby-douglas.html?fbclid=IwAR1zzeBjIWsl0bvdmo3JLRh65pbJzasd4WO5ELzWSKU5e1A-3muVLxBS80>
8 August 2019

Judith Butler and Cornel West in conversation honouring Edward Said:

<https://www.youtube.com/watch?v=jF5mYvjDp3U>

19 December 2015

Levinas derives the primacy of his ethics from the experience of the encounter with the Other. For Levinas, the irreducible relation, the epiphany, of the face-to-face, the encounter with another, is a privileged phenomenon in which the other person's proximity and distance are both strongly felt. 'The Other precisely *reveals* himself in his alterity not in a shock negating the I, but as the primordial phenomenon of gentleness.'^[15] At the same time, the revelation of the face makes a demand, this demand is before one can express, or know one's freedom, to affirm or deny.^[16] One instantly recognizes the transcendence and heteronomy of the Other.

https://en.wikipedia.org/wiki/Emmanuel_Levinas

3 July 2019

Jackson, M., 2002, *The Politics of Storytelling*, Copenhagen, Museum Tusulanum Press.

Michael Jackson (no, not the one you're thinking of)

'... emotionality in many societies connotes loss of control, a shameful form of incontinence.' (p. 109)

'... by presenting a fixed and conventional image to the world, [masks] allow the expression of highly charged personal feelings beneath them' (pp.110-111).

<https://wellsbaum.blog/the-worlds-most-expensive-painting/>

David Hockney: I have the vanity of an artist, I want my work to be seen. But I don't have to be seen.

Carlo Mazzone-Clementi & Jane Hill in
Schechter, Joel (red.) (2003). *Popular theatre: a sourcebook*. London: Routledge (p.88)

'...masks of character are metamorphic. Their life, too, must be discovered and united with the life and visions of the actor... Behind any mask lies an entity deeply connected to the personality of the performer. The actor must always bring something fresh and personal to his role.'

McClintock, Anne (1995). *Imperial leather: race, gender and sexuality in the colonial contest*. London: Routledge
EVERYTHING

Stewart, Susan (2002). *Poetry and the fate of the senses*. Chicago, Ill.: University of Chicago Press

What is the role of the senses in the creation and reception of poetry? How does poetry carry on the long tradition of making experience and suffering understood by others? With 'Poetry and the Fate of the Senses' (2002), Susan Stewart traces the path of the aesthetic in search of an explanation for the role of poetry in our culture. The task of poetry, she tells us, is to counter the loneliness of the mind, or to help it glean, out of the darkness of solitude, the outline of others. Poetry, she contends, makes tangible, visible, and audible the contours of our shared humanity. It sustains and transforms the threshold between individual and social existence. Herself an acclaimed poet, Stewart not only brings the intelligence of a critic to the question of poetry, but the insight of a practitioner as well.

<https://ropac.net/exhibition/body-configurations>

Austrian avant-garde feminist artist VALIE EXPORT – 'body configurations' – intimacy with surroundings, entanglements with lines of architecture.

Melissa Myambo's essay of the month:

www.homosumhumani.com

bell hooks and Cornell West in conversation

https://www.youtube.com/watch?v=LL0k6_pPKw

16 July 2019

Bishop, Claire. (2012). *Artificial hells: participatory art and the politics of spectatorship*. London: Verso
Particularly these chapters:

- 2. Artificial Hells: The Historic Avant-garde
- 3. Je participe, tu participes, il participe...
- 8. Delegated Performance: Outsourcing Authenticity

Some lives are more valuable... Melissa Tandiwe Myambo 15 August, 2014

<http://nebula.wsimg.com/0b3df5596429db4e8f1a3f7c628214de?AccessKeyId=0ED037C7BAF44342E4A9&disposition=0&alloworigin=1>

accessed 18 July 2015

If I were an alien who came down from Mars, I would understand from a random sampling of the headlines of last year, this year, next year, that the lives of those from powerful countries are of more value than the lives of those from regions with less geopolitical power. This trend becomes especially apparent when these countries are defending themselves.

Everyone knows that aliens from Mars are uber-rational statisticians and avid number-crunchers so I would browse the inter-webs to find out some hard and fast facts. In the latest flare up in Gaza, three Israeli civilians have thus far been killed versus over 1,500 Palestinian civilians (conservative estimate). Like US-backed Israel, the US has also embarked on a war without end to "protect itself." Since the World Trade Center was destroyed in 2001 tragically killing almost 3,000 American civilians, the infinite "war on terror" has cost 21,000 to 23,000 Afghani civilians their lives and resulted in the death of 133,000 to 147,000 civilians in Iraq. Thus far...How much longer will the US stand its ground?

As a Martian, I am very good at maths. I would just do some simple division: how many lives of those from poor countries must pay for the lives of those from powerful countries?

In July 2019 The National Gallery of Zimbabwe hosted a lecture by Panashe Chigumadzi: 'Against 'Bornfree': Spirit possession as radical philo-praxis of intergenerational (black) struggle in our future pasts' – a lecture. I wish I'd been there.

Rosi Braidotti's paper: The exile, the nomad, and the migrant: reflections on international feminism

https://www.academia.edu/31071085/The_exile_the_nomad_and_the_migrant

24 February 2015

Thomas Berry

<https://ecozeitimes.com/what-is-the-ecozoic/what-does-ecozoic-mean/>

31 July 2017

Earth is entering a new geologic era because the previous one, the Cenozoic era (spanning the last ~65 million years), has been terminated by the western-style industrialized human community in the late 19th, 20th, and early 21st century.

While *not intending* to change the course of evolution or change the chemistry or large scale cycles of the planet, we have indeed done so. We have been, as a civilization, simply paying attention to our own human needs, acting out of what Dr. Brian Swimme calls "local mind".

...
Developed over the last three centuries, Earth's geological story is classified into ever-more-specific units of geological time. The units, like the Russian nesting dolls, are called:

super eon – a unit of time spanning billions of years; for example, the Precambrian;

eon – a unit of time spanning hundreds of millions of years; for example, the Phanerozoic;

era – a unit of time spanning dozens of millions of years; for example, the Cenozoic;

period – a unit of time spanning millions of years; for example, the Jurassic (named in 1795); now, with standardisation of nomenclature, indicated by the suffix -gene;

epoch – a unit of time spanning many thousands of years; for example, the Pleistocene; now, with standardisation of nomenclature, indicated by the suffix -cene;

age – a smaller unit of time spanning thousands of years; for example, the Boreal.

Time units of the same title need not span the same number of years. For example, the Paleozoic era was about 291 million years in duration, while the Mesozoic spanned about 180 million years, and the Cenozoic about 65 million years.

...
6. Thinking in and Relating to Deep Geologic Time

By offering us Ecozoic, Thomas asks us to look into the deep time of the planet and the biosphere, just as his predecessors Sedgwick and Phillips did when they named the Paleozoic, Mesozoic, and Cenozoic eras. By suggesting the term Ecozoic era to follow the Cenozoic era we are being asked to think, to be aware, to pay attention in the scale of 'eras', in other words, in dozens of millions of years, not decades, not millennia, not even a few million years, but in dozens of millions of years. We are being asked to think in deep time.

Why? Because human actions today reach through ages, epochs, and periods into eras. Thomas didn't suggest the name Ecozoic age, or Ecozoic period but the Ecozoic era. This is, of course, because he wanted us to expand our deep-time consciousness and realise the long-term effect of our current dysfunctional, maladaptive cosmology, which easily extends millions of years into the future. We deform geology, extinguish species, desolate the biosphere, poison the atmosphere, desiccate the hydrosphere – all of which change the starting point for future generations of life and for all Earth systems.

When those of us with geological consciousness describe the reach of humans into anything less than periods or eras (on the time scale of millions of years), we harm Earth and thus ourselves. For example, when Paul Crutzen, Nobel Laureate and atmospheric chemist at the Max Planck Institute for Chemistry in Germany, coined the term Anthropocene in 2000 he wasn't thinking in deep enough time. Crutzen regards the influence of human behavior on the Earth in recent centuries to be significant enough to constitute a new geological phase. On that he and I can agree: the whole Earth community will be dealing with anthropogenic affects for a very long time. Yet he chose a word, Anthropocene, whose etymological suffix, -cene, means an epoch, naming a scale of thousands of years. The changes we have made reach far beyond thousands of years. I invite Crutzen, his colleagues, and the scientific community to consider nesting the new epoch, the Anthropocene epoch, within the Ecozoic era. I believe it could orient us all toward the New Cosmology and a vibrant Earth community.

<https://2point8.co.za>

GOLDENDEAN IS COMING

11 September 2018

<https://static1.squarespace.com/static/58ad660603596e00ce71a3/t/58bec74415d5db1951fa9f15/1488897863830/Phenomenology+of+Whiteness.pdf>

Sara Ahmed 'A phenomenology of whiteness'

23 September 2017

When Chester Missing, Conrad Koch's puppet, was still black:

https://www.youtube.com/watch?v=BevI6AzzQr8&list=PL-JprkzNfGay2uSO98dAlrzZwhfxcTRd&index=2&fbclid=IwAR2CqUxgD_yW6ZbfsPUclT6SGSAIxMXLHbXbV54BTaTzIKaw2rJUQwMdTBg

13 November 2016

SA ventriloquist (July 2019)

[Conrad Koch](#)

July 8 at 12:56 PM ·

Just did a show/talk on race at Bishops, where my own privileged ass learned its special brand of entitlement. It's good that they're facing themselves to some tiny degree, but can't help but pray to whatever one prays to these days that I said what had to be said about that little piece of colonialism disguised as a school. Something I'm needing to work at is to get clearer about what needs to be said and to decentralise myself from the story. And yes, I am aware and dealt with the irony of the racial privilege of being asked to talk on racial privilege. The 'Float like a butterfly, sting like a bee' school of comedy.

Conrad Koch's puppet's update on facebook (July 2019):

[Chester Missing](#)

July 22 at 9:46 AM ·

'Race has always been a way for white people to score social status. In fact that is the only reason the entire concept of being white was invented, to differentiate for status. White people aren't even actually white, in exactly the same way as platinum cards aren't actually made of platinum. That's why the most annoying people on earth are woke white people. You benefit from racism, and now you are trying to benefit from pointing out everyone else's racism. They're benefitting from racism twice.'

Ryuko Kubota: The Multi/Plural Turn, Postcolonial Theory, and Neoliberal Multiculturalism: Complicities and Implications for Applied Linguistics

<http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.895.4087&rep=rep1&type=pdf>

13 April 2016

Saidiya V. Hartman

'The Position of the Unthought'

<https://read.dukeupress.edu/qui-parle/article-abstract/13/2/183/10047/The-Position-of-the-Unthought?redirectedFrom=fulltext>

14 March 2016

<https://www.nytimes.com/2019/07/17/magazine/white-men-privilege.html>

19 July 2019

Marianne Thamm, 28 July 2019,
'Whiteness: Be like the big bull Johnny Clegg not the small Penny Sparrow',
Daily Maverick

<https://www.dailymaverick.co.za/opinionista/2019-07-28-whiteness-be-like-the-big-bull-johnny-clegg-not-the-small-penny-sparrow/>

It's not enough to condemn the racism of a person like Penny Sparrow. For us to accomplish what is possible in a space of glorious diversity we must continue the work that Johnny Clegg and others like him have begun.

<https://www.theguardian.com/fashion/2019/feb/08/courting-controversy-from-hms-coolest-monkey-to-guccis-blackface-jumper>

20 Sept 2019

Njabulo Ndebele:

Would there still be 'blackness' after the demise of 'whiteness'?

<https://www.njabulondebele.co.za/2016/09/they-are-burning-memory/>

30 July 2017

At the heart of the call for the 'decolonisation' of UCT was a more elemental source of student disaffection: being 'black' in a 'white' world. The #RhodesMustFall movement projected 'blackness' as a critical element in the discourse of protest against the 'whiteness' of Rhodes's legacy and the resilient effects of that legacy. The 'black body in pain' needed to be affirmed as human against its dehumanising depreciation as exploited labour over more than a century of captured service to Rhodes's imperial, capitalist vision and the rampant racist view of the world that drove that vision through elaborate justifications it set up. The colonial economic system and its politics established and developed superior-inferior relationships between 'white' and 'black' humans respectively. It is common to approach this relationship from the direction of its agency: 'whites' oppressing 'blacks', or civilised and, humanised 'whites' oppressing 'uncivilised', 'dehumanised blacks'. In reality, the system dehumanised both. It is the less recognised dehumanisation of 'whites' by the very system and order they created, which it is the intention of the 'decolonial' project to expose. It seeks to bring out into the open the 'uncivilised' that is buried deeply in the heart of the self-proclaimed 'civilised'. It is this 'uncivilised' part of the 'civilised' self that has been historically projected onto other humans and declared as the essence of who they were. The more the 'civilised' saw the 'uncivilised other' the less they were able to see the 'uncivilised' self inside of themselves.

...
In 1973 Chabani Manganyi published a book he entitled Being-Black-In-The-World ...

In Being-black-in-the-World Manganyi conveys a grounded faith in the elemental nature of human transformations that have been going on in Africa since the continent's at first curious and then violent interaction with Europe. He argues that 'being-in-the-world' with a 'black body' has similar human aspirations as 'being-in-the-world' with a 'white body'. The fundamental similarity in both these experiences of being-in-the-world is in the shared human necessity to make culture which, writes Manganyi, 'may be understood as constituting the most concrete medium for the structuring of the dialogue between man and the universe'. If there are any differences, they are differences of lifestyle indicative of different ways in the respective histories of 'being in dialogue' with the world.

...
I think that the activists cleaning up the public space had another message to send in their actions. Destruction, they seemed to remind us, is wired heavily into the workings of the colonial that is being assailed. The assimilative nature of powerful oppressions can be reproduced by those that fight them, unwarily drawing them into a vicious cycle. Those that have been victims of the single story, can easily lose the sense of the beauty they yearn for in their struggles, and give in to the ugliness of means gone so wrong that they too can impose the single story on others as a weapon of explaining them away, thus casting away the responsibility to know them. In the public space to free the human from the historical distortions of race, South Africans need to continue to affirm their idealism.

...
Since the bonfire of artworks at UCT, fire as a weapon of protest has spread throughout the higher education system and rekindled beyond. And so, when the portraits of the 'colonials' have been burnt, the timeless questions remain: what is the future of the townships? What is the link between that future and schools and universities? What is the link between Sandton and Alexandra? When will the fires be tamed, and what will it take to tame them, so that new artwork can be forged; to created new industries and forge inventions to meet the needs of a people in intimate dialogue with their new world? What will it take to tame fire, and to remember that fire can be a companion to invention; and that for fire to play its companion role, requires of those who use it a lot more thought, a lot more rigour in the thinking, a lot more thoughtful detail in the doing, a lot more investment in time and focus to understand the rich complexity of people living in the social realm, meeting head-on the challenge of thought and imagination stretching across time into the centuries ahead, South Africa emerging as a successful democracy?
University of Johannesburg
14th September, 2016

<https://africasacountry.com/2015/03/whitehistorymonth-njabulo-ndebele-on-the-heart-of-whiteness-south-african-edition>

29 July 2019

Professor Njabulo Ndebele at the Steve Biko Memorial Lecture in 2000

white South Africa will be called upon to make greater adjustments to black needs than the other way round. This is an essential condition for a shift in white identity in which 'whiteness' can undergo an experiential transformation by absorbing new cultural rootedness. That is why every white South African should be proud to speak, read and write at least one African language, and be ashamed if they are not able to.

• Hodge, Alison (red.) (2000). *Twentieth century actor training*. London: Routledge

This matter of rootedness is important. For example, from a black perspective, whatever the economic merits of the case, it is difficult not to see the transfer of capital to big Western stock exchanges as 'whiteness' de-linking itself from the mire of its South African history to explore opportunities of disengagement, where the home base is transformed into a satellite market revolving around powerful Western economies, to become a market to be exploited rather than a home to be served. This kind of 'flight of white capital' may represent white abandonment of responsibility towards the only history that can promise salvation to 'whiteness'. 'Whiteness' has a responsibility to demonstrate its bona fides in this regard. Where is the primary locus of responsibility for white capital, built over centuries with black labour and unjust laws? A failure to come to terms with the morality of this question ensures the continuation of the culture of insensitivity and debilitating guilt. In the past, 'whiteness' proclaimed its civilising mission in Africa. In reality,

any advantages for black people, where they occurred, were an unintended result rather than an intended objective. An historic opportunity has arisen now for white South Africa to participate in a humanistic revival of our country through a readiness to participate in the process of redress and reconciliation. This is on the understanding that the 'heart of whiteness' will be hard put to reclaim its humanity without the restoration of dignity to the black body. We are all familiar with the global sanctity of the white body. Wherever the white body is violated in the world, severe retribution follows somehow for the perpetrators if they are non-white, regardless of the social status of the white body. The white body is inviolable, and that inviolability is in direct proportion to the global vulnerability of the black body. This leads me to think that if South African whiteness is a beneficiary of the protectiveness assured by international whiteness, it has an opportunity to write a new chapter in world history. It will have to come out from under the umbrella and repudiate it. Putting itself at risk, it will have to declare that it is home now, sharing in the vulnerability of other compatriot bodies. South African whiteness will declare that its dignity is inseparable from the dignity of black bodies.

<http://www.emergencenetwork.org/vunja/>

15 Feb 2018

- We are entangled in ways that undermine the global order. First, we think a robust analysis of our present dire circumstances already implicates race and racialization – and we must appreciate that race is connected with climate justice, with the Anthropocene, with biodiversity, with technology, with the city, and with other material processes around us. Secondly, the discourse on whiteness often renders white bodies as culprits, and black bodies as eternal victims. We think of this as unsatisfactory and problematic. We work from within a space that sees identity as transversal, contingent, conflicted, emergent and larger than our human bodies. In calling on Black Studies, we situate our analysis on the concept of whiteness as a logic that hurts both 'black' and 'white' bodies. Given that we are part of a relational universe, the invitation here is to attend to the ways differences are enacted, exploited and enforced.

The phrase 'white privilege' was popularised in 1988 by Peggy McIntosh, a Wellesley College professor who wanted to define 'invisible systems conferring dominance on my group'.

https://www.nytimes.com/2019/07/17/magazine/white-men-privilege.html?smid=fb-nytimes&smtyp=cur&fbclid=IwAR173AbiKXhKKdp1ak3M-QE7YRjQkTQWlibfC7Rr8ThwSmpJFG-3C6D_eRM

18 July 2019

Ahmed, S., 2004, *The Cultural Politics of Emotion*, Edinburgh, Edinburgh University Press, p.189.

Solidarity does not assume that our struggles are the same struggles, or that our pain is the same pain, or that our hope is for the same future.

Solidarity involves commitment, and work, as well as the recognition that even if we do not have the same feelings, or the same lives, or the same bodies, we do live on common ground.

AUTO THEORY:

<https://call-for-papers.sas.upenn.edu/cfp/2017/09/04/acla-2018-the-rise-of-autotheory-inside-and-outside-the-academy>

24 March 2019

'[E]ven the most abstract theories are, to varying degrees, informed by their subjective conditions of existence: by, that is, the inner psychic dynamics of the theorist'. --- Stuart Hall Hall, S., 2017, *Familiar Stranger: A life between two islands*, Durham, NC., Duke University Press.

"[T]heory can do more the closer it gets to the skin." Ahmed, S., 2017, *Living a Feminist Life*, Durham, NC., Duke University Press.

Jones, Amelia. & Heathfield, Adrian. (red.) (2012). *Perform, repeat, record: live art in history*. Bristol: Intellect

Particularly the following chapters:

- The Now and the Has Been: Paradoxes of Live Art in History – Amelia Jones
- Then Again – Adrian Heathfield
- Chapter 11: Repetition: A Skin which Unravels – Jane Blocker

McKittrick, K., 2006, *Demonic Grounds: Black women and the cartographies of struggle*, Minneapolis, University of Minnesota Press.

<https://www.google.com/search?client=safari&rls=en&q=Matthew+Frye+Jacobson%E2%80%99s+%E2%80%9CWhiteness+of+a+Different+Color:+European+Immigrants+and+the+Alchemy+of+Race.%E2%80%9D&ie=UTF-8&oe=UTF-8> (accessed 4 February 2017).

Jacobson, M.F., 1998, *Whiteness of a Different Color: European Immigrants and the Alchemy of Race*, Cambridge, Harvard University Press.

In the USA the naturalisation law of 1790 restricted citizenship to 'free white persons'. The 1924 Immigration Act distinguished and created quotas around all kinds of variations of whiteness: Greeks, Italians, Poles, Russians and many others ... the boundaries around whiteness were certainly contentious, and it is through those efforts to police those boundaries that the stretched and confused logic of race and racism is demonstrated...

<https://rampages.us/goldstein/wp-content/uploads/sites/7807/2016/08/katherine-mckittrick-demonic-grounds.pdf>

16 July 2019

p.xiv. 'If we imagine that traditional geographies are upheld by their three-dimensionality, as well as a corresponding language of insides and outsides, borders and belongings, and inclusions and exclusions, we can expose domination as a visible spatial project that organizes, names, and sees social differences (such as black femininity) and determines *where* social order happens.

'The history of black subjects in the diaspora is a geographic story that is, at least in part, a story of material and conceptual placements and dis-placements, segregations and integrations, margins and centers, and migrations and settlements. These spatial binaries, while certainly not complete or fully accurate, also underscore the classificatory *where* of race. Practices and locations of racial domination (for example, slave ships, racial-sexual violences) and practices of resistance (for example, ship coups, escape routes, imaginary and real respatializations) also importantly locate what Saidya Hartman calls "a striking contradiction," wherein objectification is coupled with black humanity/personhood.⁷

p.xv. 'If *who* we see is tied up with *where* we see through truthful, commonsensical narratives, then the placement of subaltern bodies deceptively hardens spatial binaries, in turn suggesting that some bodies belong, some bodies do not belong, and some bodies are out of place.

'Borrowing from Ruth Wilson Gilmore, I want to suggest that geographies of domination be understood as "the displacement of difference," wherein "particular kinds of bodies, one by one, are materially (if not always visibly) configured by racism into a hierarchy of human and inhuman persons that in sum form the category of 'human being.'"¹⁰ Gilmore highlights the ways in which human and spatial differentiations are connected to the process of making place. The displacement of difference does not *describe* human hierarchies but rather demonstrates the ways in which these hierarchies are critical categories of social and spatial struggle. Thus, practices of domination are necessarily caught up in a different way of knowing and writing...

p.xviii. 'I am not suggesting that the violence of transatlantic slavery is an ongoing, unchanging, unopposed practice, but rather that it is a legacy that carries with it - for black and nonblack peoples - "living effects, seething and lingering, of what *seems* over and done with".'¹⁶

((is this what I'm attempting with this vivisection of whiteness?))

'... I am emphasizing here that racism and sexism are not simply bodily or identity based; racism and sexism are also spatial acts and illustrate black women's geographic experiences and knowledges as they are made possible through domination.

p.xxi. 'Édouard Glissant's "poetics of landscape" brings attention to geographic expression, specifically, saying, theorizing, feeling, knowing, writing, and imagining space and place. For Glissant, poetics are both written and unwritten, and neither process can be claimed as superior or more legitimate than the (p.xxii) other. The poetics of landscape, in Glissant's terms, "awakens" language, offering intelligible and visible black struggles.

'Glissant's complex sense of place, his poetics of landscape, creates a way to enter into, and challenge, traditional geographic formulations without the familiar tools of maps, charts, official records, and figures; he enters, through his voice-language, a poetic-politics, and conceptualizes his surroundings as "uncharted," and inextricably connected to his selfhood and a local

community history. The poetics of landscape discloses the underside, unapparent histories and stories that name the world and black personhood.

p.xxiii. 'Glissant suggests that there are different sets of geographic tools available, which are anchored, primarily, in nonlinearity, contradictory histories, dispossession, and an "infinite variety" of landscapes.²⁶

p.xxiv. 'While demons, devils, and deities, and the behavioral energies they pass on to others, are unquestionably wrapped up in religious hierarchies and the supernatural, the demonic has also been understood in terms that are less ecclesiastical. In mathematics, physics, and computer science, the demonic connotes a working system that cannot have a determined, or knowable, outcome. The demonic, then, is a non-deterministic schema; it is a process that is hinged on uncertainty and non-linearity because the organizing principle cannot predict the future. This schema, this way of producing or desiring an outcome, calls into question "the always non-arbitrary pre-prescribed" parameters of sequential and classificatory linearity.²⁷ With this in mind, the demonic invites a slightly different conceptual pathway - while retaining its supernatural etymology - and acts to identify a system (social, geographic, technological) that can only unfold and produce an outcome if uncertainty, or (dis)organization, or something supernaturally demonic, is integral to the methodology.

((connect with Satyric and Dionysian bodies))

p.xxv. 'In her essay, "Beyond Miranda's Meanings: Un/Silencing the 'Demonic Ground' of Caliban's 'Woman'," Sylvia Wynter develops the demonic in two ways. First, she works with the schema outlined above, specifically drawing on the theories forwarded by physicists, to suggest that a demonic model conceptualizes vantage points "outside the space-time orientation of the humuncular observer."²⁸ This vantage point makes possible her analysis of our historically present world-human organization, the "order-field" wherein "race" functions to distinguish Man from his human (black, native, female) others. Her analysis does not lead her to discuss Man verses other, however. Rather, her demonic model serves to locate what Wynter calls cognition *outside* "the always non-arbitrary pre-prescribed," which underscores the ways in which subaltern lives are not marginal/other to regulatory classificatory systems, but instead integral to them. This cognition, or demonic model, if we return to the nondeterministic schema described above, makes possible a different unfolding, one that does not *replace* or *override* or remain subordinate to the vantage point of "Man" but instead parallels his constitution and his master narratives of human-ness. It is this conception of humanness that I read as Wynter's contribution to re-presenting the grounds from which we can imagine the world and more humanly workable geographies.

p.xxvi. 'I want to encourage reading *Demonic Grounds* in the spirit of Sylvia Wynter's writings because her philosophies aim to identify a transition *toward* a new epistemology. That is, the grounds of Wynter's project contribute to what David Scott describes as a "revised humanism," which is fashioned as a "direction, a *telos*."³²

'... *Demonic Grounds* seeks to consider the ways in which practices of domination are in close contact with alternative geographic perspectives and spatial matters that may not necessarily replicate what we think we know, or have been taught, about our surroundings. So the conceptual work of my discussions is quite simple: how do geography and blackness work together to advance a different way of knowing and imagining the world?

p.xxvii. 'Drawing on Toni Morrison, W. E. B. Du Bois, Neil Smith, Édouard Glissant, Frantz Fanon, and Dionne Brand, I explore traditional geographies, bodily-spatial struggles, and a "different sense of place". I argue that a close examination of black geographies simultaneously points to

cycles of racial-sexual domination and oppositional geographic practices, which in turn offer what Marlene Nourbese Philip calls "a *public* genealogy of resistance": histories, names and places of black pain, language, and opposition, which are "spoken with the whole body" and present to the world, to our geography, other rhythms, other times, other spaces.³⁵

p.2. '... material geographies are sites of possibility, which are discerned and unraveled by what Kathleen Kirby calls "the space of the subject".³ That is, the racialized, gendered, sexed, classed, and imaginative body-self necessarily interprets space and place – in its limitations and its possibilities.

p.3. 'Toni Morrison, additionally, explains that racialized geographies are pathologies, indications of the ways in which space and place contribute to the dehumanization, fragmentation, and madness of both free and unfree peoples and their lands.⁵

p.3. '... racism and sexism produce attendant geographies that are bound up in human disempowerment and dispossession... One of the many ways violence operates across gender, sexuality, and race is through multiscale discourses of ownership: having "things", owning lands, invading territories, possessing someone, are, in part, narratives of displacement that reward and value particular forms of conquest.⁶

p.5. '... the social production of space is inextricably tied up with the differential placement of racial bodies ... through signaling a different sense of place, one which does not exactly duplicate the traditional features of geographic ownership that we seem to value so much.

p.6. 'Prevailing spatial organization gives a coherency and rationality to uneven geographic processes and arrangements: a city plan, for example, can (and often does) reiterate social class distinctions, race and gender segregation, and (in)accessibility to and from specific districts; the flows of money, spaces, infrastructure, and people are uneven, in that the built environment privileges, and therefore mirrors, white, heterosexual, capitalist, and patriarchal geopolitical needs.¹³

p.13. 'Black geographic togetherness and community ties also identify, for example, the sociocultural pull *away from* what bell hooks describes as terrifying and deathly representations of whiteness ...

((basically I could quote her entire book))

In the preface to Fred Moten's book 'Black and Blur', the first in his trilogy 'consent not to be a single being', he writes, 'Performance is the resistance of the object.'

https://www.dukeupress.edu/Assets/PubMaterials/978-0-8223-7016-1_601.pdf

17 July 2019

- Moten, Fred (2017). *Black and blur*. Durham: Duke University Press

Fred Moten, quoting Saidiya Hartman in his preface to 'Black and Blur':

'Therefore, rather than try to convey the routinized violence of slavery and its aftermath through invocations of the shocking and the terrible, I have chosen to look elsewhere and consider those scenes in which terror can hardly be

discerned – slaves dancing in the quarters, the outrageous dark antics of the minstrel stage, the constitution of humanity in slave law, and the fashioning of the self-possessed individual. By defamiliarizing the familiar, I hope to illuminate the terror of the mundane and quotidian rather than exploit the shocking spectacle. What concerns me here is the *diffusion of terror* [Moten's emphasis] and the violence perpetrated under the rubric of pleasure, paternalism and property. Consequently, the scenes of subjection examined here focus on the enactment of subjugation and the constitution of the subject and include the blows delivered to Topsy and Zip coon on the popular stage, slaves coerced to dance in the marketplace, the simulation of will in slave law, the fashioning of identity, and the process of individuation and normalization.⁵

'... Hartman writes, with great precision, "The event of captivity and enslavement engenders the necessity of redress, the inevitability of its failure, and the constancy of repetition yielded by this failure."⁷

(p.xii Preface, *Black and Blur*)

'Some may want to invoke the notion of the traumatic event and its repetition in order to preserve the appeal to the very idea of redress even after it is shown to be impossible. This is the aporia that some might think I seek to fill and forget by invoking black art. Jazz does not disappear the problem; it *is* the problem, and will not disappear. It is, moreover, the problem's diffusion, which is to say that what it thereby brings into relief is the very idea of the problem. Is a problem that can't be solved still a problem? Is an aporia a problem or, in fact, an avoidance of the problem, a philosophically induced conundrum predicated upon certain metaphysical and mechanical assumptions that cannot be justified? Let's imagine that the latter is true. Then, this absent problem, which disappears in what appears to be inhabitation of the problem of redress, *is the problem of the alternative* whose emergence is not in redress's impossibility but rather in its exhaustion. Aunt Hester's scream is that exhaust, in which a certain intramural absolution is, in fact, given in and as the expression of an irredeemable and incalculable suffering from which there is no decoupling since it has no boundary and can be individuated and possessed neither in time nor in space, whose commonplace formulations it therefore obliterates. This is why, as Wadada Leo Smith has said, it hurts to play this music. The music is a riotous solemnity, a terrible beauty. It hurts so much that we have to celebrate. That we have to celebrate is what hurts so much. Exhaustive celebration of and in and through our suffering, which is neither distant nor sutured, is black study. That continually reworded and remade claim upon our monstrosity – our miracle, our showing, which is neither near nor far, as Spillers shows – is black feminism, the *antimaterial* ecology of black and thoughtful stolen life as it steals away. That unending remediation, in passage, as consent, in which the estrangement of natality is maternal operation-in-exhabitation of diffusion and entanglement, marking the displacement of being and singularity, is blackness. In these essays, I am trying to think that, and say that, in as many ways as possible.'

'...all the white Africans in Gordimer's fiction seem to know, whether they admit it or not, that they don't quite belong.'

https://www.theguardian.com/books/2019/jul/31/rebel-radical-relic-nadine-gordimer-is-out-of-fashion-we-must-keep-reading-her?fbclid=IwAR2XW8g-yj7THndWDIB9LFCGKIZdHOMEZ1eKiUG_1dNtCoOwIKhLFgZjWkE

1 August 2019

Conrad Koch (Facebook)

20 June 2019

Trying to explain in a funny way how hard it is to talk to white people about race. How race exposes the matrix, the 1s and 0s of how we ended up with the lives we have. How because it's the touchstone that exposes us we don't know how to cope, how, while people of colour have to cope with the actual legacy of it, we can't even talk about it. How because we have so much power by superior wealth and actual power (eg 70% of senior leadership in SA businesses are still white men) taking us on re racial issues has serious risks. How the most powerful thing we can do is often to just not overreact when it comes up.

White people acting like they don't see colour is like Pablo Escobar acting like he doesn't see cocaine.

https://www.nytimes.com/2019/08/26/t-magazine/asian-american-comedians.html?te=1&nl=race/related&emc=edit_rr_20190921?campaign_id=37&instance_id=12549&segment_id=17223&user_id=e8d2b07fca865c7a0bcc03a503fe986®i_id=92857551

21 September 2019

In NY Times by Thessaly La Force

'...comedy, which has always been Hollywood's unofficial back door for marginalized performers. Comedy remains a way for the othered — whether that be women, queer people, trans people, plus-size people, people of color or anyone else outside orthodox ideas of beauty and success — to force their face into the consciousness of a world all too happy to ignore them. Humor remains one of the few ways one can reclaim one's humanity as a performer, to take the worst that can be said and turn it on its head. It offers an opportunity to tell the kinds of stories that are difficult to say too earnestly — to say out loud what doesn't always make sense, because degradation rarely does.

...
 'The heart of comedy is the element of surprise, the way a joke can weave around a room, tell the sympathetic story of someone's life and then suddenly turn and slap you in the face. The deftness of a comedian lies in his ability to judge the severity of the joke's transgression — of knowing when and where to cross the line. A good joke can end a quarrel; a bad joke can get someone kicked out of the party. A *great* joke, however, is inseparable from its ability to subvert, to say the unspoken or unspeakable. When we laugh at the joke, we laugh despite the discomfort. We laugh knowing we've just witnessed a taboo dash across the room like a streaker on a soccer field. Comedy gives us permission to let an unspoken thought free.

at 12.56min <https://se.hbonordic.com/series/last-week-tonight-with-john-oliver/season-6/episode-18/1f10ced-0113e8a5d06/play>

29 July 2019

<https://www.sciencealert.com/americans-are-more-afraid-of-clowns-than-climate-change>

20 September 2017

<http://www.hartford-hwp.com/archives/41/335.html>

Cesar A. Cruz 'to comfort the disturbed and to disturb the comfortable'
 23 September 2019

<https://howlround.com/happenings/arlecchino-appleseed-how-carlo-mazzone-clementi-brought-commedia-dellarte-new-world>

14 September 2019

In Xaba, Makhosazana (2018). *Our Words, Our Worlds*. University of KwaZulu-Natal Press

Phillippa Yaa de Villiers, a South African poet, writes: 'We are born without language, acquiring it as we grow. A poet's language, especially idiomatic language, sounds and so on.

Being a poet is a privilege, a licence to publicly imagine the world as it appears to us. We are allowed to present the world in a fantastic form, invented by us. We can create characters, or disguise real people so that they appear as we want them to appear.'

https://en.wikipedia.org/wiki/Finley_Peter_Dunne

Finley Peter Dunne

14 September 2019

'I believe to give scandal is a duty, to be scandalized is a pleasure, and to refuse to be scandalized is moralism,' the poet and filmmaker Pier Paolo Pasolini said in an October 1975 French television interview.

<https://hyperallergic.com/479120/pasolinis-felt-duty-to-be-scandalous/>

14 January 2019

<https://www.theguardian.com/books/booksblog/2016/jul/07/samuel-beckett-the-maestro-of-failure>

1 August 2019

Beckett came to believe failure was an essential part of any artist's work, even as it remained their responsibility to try to succeed. His best-known expressions of this philosophy appear at the end of his 1953 novel The Unnamable — '... you must go on. I can't go on. I'll go on ...' — and in the 1983 story Worstward Ho — 'Ever tried. Ever failed. No matter. Try again. Fail again. Fail better.'

with visual comedy the story needs to be told via action by focusing on gesture and a kind of pantomimic approach, Buster Keaton's filmmaking eliminated titles cards (240 in his day by replacing them with action) he claims the most he ever used was 56, preferred communicating with his audiences through action

<https://www.youtube.com/watch?v=UWEjxkkB8Xs>

1 August 2019

his great belief that the comedy resides in the clowns' gestures, and each gesture should be unique, should never do the same thing twice – each fall is an opportunity for creativity

placement of the camera – can help or hinder comedy which often works best from one particular angle

Buster is in a flat world? humour in geometry (Wes Anderson also works this way)

What interests me most about Keaton is his use of 'impossible' gags – he'll paint a white hook on a wall and then hang his jacket on it

The 'natural' gag – the joke that emerges organically from the character and the situation/context

Arundhati Roy reading a passage from her essay 'The End of Imagination':

<https://twitter.com/bbcarts/status/1135910923036635139?lang=en>

23 August 2019

'to seek joy in the saddest places'

<https://www.bitchmedia.org/article/appropriating-audre/need-locate-oppressor-within-us>

22 September 2017

Appropriating Audre On The Need to Locate the Oppressor Within Us

In her 1980 essay '[Age, Race, Class, and Sex](#)', Lorde draws on philosopher Paolo Freire to insist that 'the true focus of revolutionary change is never merely the oppressive situations we seek to escape, but that piece of the oppressor which is planted deep within each of us, and which knows only the oppressors tactics, the oppressors' relationships'. I look to Lorde to Baldwin for inspiration, guidance, and healing during this fascist era, when it's important to dig deep into ourselves for the piece of the oppressor living within us. It is important to shift our focus from identifying with others' oppressions to examining our own oppressive tactics. We need to resist not only the white supremacist heteropatriarchal structures that harm us, but also keep ourselves from upholding those structures. And most of all, we need to practice not only self-care, but also radical self-critique which engages all the clumsy awkward accidents that could one day prove fertile and productive.

<https://www.vsac2019.org/program>

26 July 2019

Paintings of masks in surrealistic environments Benjamin Baret

In Latin, the translation of 'mask' is 'persona'. Interestingly, in French, 'personne' has two meanings: it can designate either the presence or the absence of somebody. Similarly, a mask is an inanimate object (i.e. absent), but is supposed to bring a certain presence to the person wearing it. Its presence usually remains hidden until someone wears it. This duality

(absence vs. presence) may lead to ambiguous sensations that we feel when looking at a mask.

Orwell, George (1951). *Animal farm: a fairy story*. Harmondsworth: Penguin books in association with Secker & Warburg

Quote from George Orwell's foreword to 'Animal Farm':

'If liberty means anything it means the right to tell people what they do not want to hear', á propos offence or disturbing the comfortable.

Mitchell, Tony (1986). *Dario Fo: people's court jester. 2., rev. and extended ed.* London: Methuen (whole book)

Slavoj Žižek: criticism doesn't work without at least some shocking moment: 'Your happiness has to be disturbed'.

<https://www.youtube.com/watch?v=Hh-5m8Xm4-4>

2 July 2019

<http://www.helikos.com/pages/sede.php?lang=en>

4 July 2016

Clown is about comic poetry: funny and touching, essential and rigorous. It's a dive into the mystery of laughter... The use of the **smallest mask in the world**, the RED NOSE and the amplification and articulation of these very personal movement themes allows the actor to enter the Clown State. The clown is a **state of playing**, in which the actor unfolds the themes that are impressed in the body. In this process everyone has access to the key question: what is so funny about me? To discover one's own clown is to reveal one's own unique comic persona and turn it into a universal comic form.

The theater artist is a poetical human being. There is something fundamental about the discovery of her or his individual Clown: it's raw, pure, personal, emotional, unique, challenging, empowering, revealing, and extremely rewarding... It's the exquisite pleasure of touching the empty space of complete comedy.

'As a theatre territory, Clown has a unique poetic potential because it allows the performer to explore and play with the naiveté and the vulnerability of the child and with the rigor and the technique of the adult, thus revealing the poetry of the ridiculous, and a unique personal poetic power. The sublime stupidity of the clown is her/his enduring openness to life and to the present moment, despite her/his radical imperfection.

THE PERSONAL PROCESS

As a personal journey the discovery of one's individual clown is an ecstatic way to get in touch with one's unique humanity, and play with it in a space of openness, vulnerability and poetical fun. The personal process within the pedagogy is based on the combination of three fundamental principles. The first two come from the bio-energetics practice, first expressed in the West by Wilhelm Reich and then explored by many different approaches.

The first principle says that

What is not expressed by the body remains impressed in the body.

The second principle states that

The expression of all emotions brings fluidity (flow) to the body and this fluidity brings physical pleasure.

The third principle is related to the archetypal nature of theatre as a ritual of connection and exploration of the different aspects of human nature:

The parts of ourselves that we don't play with, will play us.

<http://jondavison.blogspot.com>

8 January 2019

There is one particular definition of clowning I want to look at here. It has its contemporary source in the experiments by Jacques Lecoq with clowning in the early 1960s: the flop... the eliciting and re-eliciting of laughter. Laughter as a response to the failure of the clown to make us laugh, which is the job, the agreed contract between clown and audience. And that this laughter should be as a result of our finding the clown himself the joke.

Gaulier argues precisely this, that clowning is not about having good jokes, but the opposite.

A question:

'Why do clowns choose bad jokes?'

If the jokes were good, they would be comic actors. They wouldn't meet Monsieur Flop. They wouldn't perform with the feeling of having committed a blunder (Gaulier, p.307-308)

The audience doesn't laugh at the gag, but at the imbecile who has a moronic idea (Gaulier, p.308)

How can we document this clowning? How can we document a flop?

Before addressing that question, I want to briefly ask what a document is.

What is a document/documentation?

Etymologically, a document means (early 15c) 'teaching, instruction', from Old French document (13c.) 'lesson, written evidence', from Latin documentum 'example, proof, lesson', in Medieval Latin 'official written instrument', from docere 'to show, teach' (see doctor (n.)). Meaning 'something written that provides proof or evidence' is from early 18c.

document (v.)
1640s, 'to teach'; see document (n.). Meaning 'to support by documentary evidence' is from 1711.

In Library and Information Science,

a document is, according to Suzanne Briet's influential 'What is documentation?' (1951) a theoretical construct, 'evidence in support of a fact' (Buckland 1998). 'What is a digital document?'

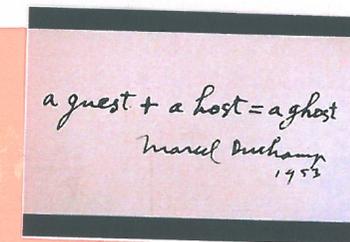
In a Court of Law

I have to provide proofs, or documents, to convince you of the probability of my argument. These might be material evidence – signed papers, photographs, audio recordings, bus tickets, phone bills, scientific experiments, forensic tests. Or witness statements converted into written and signed statements.

Either way, the document's function is to aid proof of an argument.

If we take this sense of a document as only being a document as such when it serves the purpose of demonstrating, or proving, something, how does this then apply to clown documentation?

Carlo Mazzone-Clementi & Jane Hill, Chapter 11: Commedia and The Actor
in
Schechter, Joel (red.) (2003). *Popular theatre: a sourcebook*. New York: Routledge
'In the walk we learn to, literally, *under-stand* the character. The nature of any tree begins at the roots...'



<https://www.cliffsnotes.com/cliffsnotes/subjects/literature/whats-the-difference-between-parody-and-satire>

19 July 2019

What's the difference between parody and satire?

A **parody** is a composition that imitates the style of another composition, normally for comic effect and often by applying that style to an outlandish or inappropriate subject.

A **satire**, on the other hand, is intended to do more than just entertain; it tries to improve humanity and its institutions. A satire is a literary work that tries to arouse the reader's disapproval of an object – a vice, an abuse, a faulty belief – by holding it up to ridicule. Satirists use euphemism, irony, exaggeration, and understatement to show, with a greater or lesser degree of levity, the follies of mankind and the paradoxes and idiocy that they can lead to.

Some great examples of satire include George Orwell's *Animal Farm*, which ridicules the Bolshevik Revolution in Russia; Voltaire's *Candide*, which attacks the philosophy of Optimism; and Jonathan Swift's *Gulliver's Travels*, which satirizes the 'high-class' tastes, social expectations, and popular philosophies of his time.

<http://www.elimeyerhoff.com/books/Agamben/Agamben%20-%20Profanations.pdf>

19 July 2019

Giorgio Agamben in Profanations:

... the two canonical features of parody: the dependence on a preexistent model that is subsequently transformed from something serious into something comic, and the preservation of formal elements into which new and incongruous contents are introduced (p.39).

... Faced with mystery, artistic creation can only become caricature, in the sense in which Nietzsche, on the lucid threshold of madness, wrote to Jacob Burckhardt: 'I am God, I made this caricature; I would rather be a professor in Basel than God, but I cannot push my egoism that far?' It is through a sort of probity that the artist, feeling himself unable to push his egoism to the point of wanting to represent the unnarratable, assumes parody as the very form of mystery (p.42).

Pornography, which maintains the intangibility of its own fantasy in the same gesture with which it brings it closer – in a mode that is unbearable to look at – is the eschatological form of parody (p.47)

Alfred Jarry once defined his beloved child 'pataphysics', as the science of what is added on to metaphysics. In the same way, one can say that parody is the theory – and practice – of that in language and in being which is beside itself – or, the being-beside-itself of every being and every discourse (p.49).

If ontology is the more or less felicitous relationship between language and world, then parody, as paraontology, expresses language's inability to reach the thing and the impossibility of the thing finding its own name. The space of parody – which is literature – is therefore necessarily and theologically marked by mourning and by the distorted grimace. Gust as the space of logic is marked by silence. And yet, in this way, parody attests to what seems to be the only possible truth of language (p.50).

(p.50-51) In the technical language of Greek comedy, *parabasis* (or *parekbasis*) designates the moment when the actor exits the scene and the chorus turns directly to the spectators. In order to do this, in order to speak to the audience, the chorus moves over (*pal'Obaino*) to the part of the stage called the *lopeion*, the place of discourse.

((connect pornography section with Susan Sontag's lecture – on pornography and comedy: <https://www.youtube.com/watch?v=atS9kpDxR-0>

28 March 2015

& Avner the Eccentric's statement during our 2019 interview: 'Clowning is a lot like pornography. You can't define it but you know it when you see it.')).

Melissa Myambo's essay of the month:

<http://www.homosumhumani.com/essay-of-the-month.html>

15 July 2019

To cure us of being mere consumers, or even prosumers, in 'the present [which] is grotesquely materialistic', requires an art form that pricks and prods more than TV, that can help us discover how it is 'that we as human beings still have the capacity for joy, charity, genuine connections, for stuff that doesn't have a price?'

Wallace believes that 'fiction's about what it is to be a fucking human being' whereas television 'help[s] us deny we're lonely. With televised images, we can have the facsimile of a relationship without the work of a real relationship. It's an anesthesia of form. The interesting thing is why we're so desperate for this anesthetic against loneliness.'

DFW wants us to be WOKE FOLKS! But not in that pretentious, self-righteous activist (you know who you are!). He wants us to literally wake up, sit up, pay attention and THINK and FEEL.

DFW describes it thus: 'I had a teacher I liked who used to say good fiction's job was to comfort the disturbed and disturb the comfortable.'

<https://www.youtube.com/watch?v=yz0bjLk9rUo>

3 July 2019

Don Cheadle:

'...there's no joke unless you're on the nerve of the thing...'

<http://www.helikos.com/public/file/lecture.bouffon.pdf>

4 July 2019

The word **Bouffon** come from a Latin verb: *buffare*, to puff, to fill the cheeks with air, and it seems to be a very old practice of humans. To deform oneself, to swell in order to provoke laughter. In fact, Bouffons are direct descendants of the **Satyrs** of ancient Greek *Satyr Plays* or *Satirical Dramas*. The actual word comes from French *bouffon* and has entered the English theatrical language through the work of the French movement theatre master **Jacques Lecoq**.

The essence of Bouffons play is in **mocking**: they hold a specific role, existing in all human societies. They represent the roles of a given society in an amplified, distorted, exaggerated way, therefore provoking laughter and outrage.

These mysterious creatures, coming from elsewhere, don't have opinions, and don't protect any side from their mocking. Their purpose is to have fun mocking humans and therefore they use everything they find. This is their power: they see and play with everything. Bouffons are not interested in individual or private themes: they always take big collective movements, themes that involve the very essence of society in its social complexity. Politics, religion, economy, power, money and finances, morality, war and the army, science, gender and race, ecology, family, education and schools ... institutions ... and so on.

As a theatre genre, it is often provocative because of its very nature of bringing hidden things to the surface thus unmasking the collective games that lie behind events. Bouffons play with what is hidden, what lies underneath, on the other side. In this sense, they belong to the world of **Grotesque**, a word coming from the Greek word *kryptos*, which means **hidden**.

P.T. Barnum and Joice Heth:

<https://blog.newspapers.com/barnums-big-break/>

12 May 2017

MEYERHOLD & BIOMECHANICS

in relation to the art of the actor: '...in order to organize his material, the actor has to have a colossal reserve of technical resources because the actor is at one and the same time the material and the organizer... (p.39)

Walter Mignolo
30 July 2019

https://www.academia.edu/8132372/Looking_for_the_meaning_of_decolonial_gesture

I began to think that if we take 'gesture' to mean a movement of part of the body, then the same term 'gesture' would conjure different meanings when the frame is a ritual, a ceremony, or a performance. Why? Because ritual and ceremony, on the one hand, and performance on the other belong to different universes of meaning. If we, in front of a ritual or a ceremony, name them performance it would be as irreverent and offensive as it would be for a performer to hear his or her performance called ritual or ceremony.

'Decolonial *option*' was framed in relation to two universes of meaning. On the one hand, ideological options (systems of ideas) such as Christianity, Liberalism, and Marxism (pervasive in Western civilizations), and Islamism or Confucianism beyond the West; and on the other, disciplinary options (social sciences, natural sciences, humanities, professional schools, etc.). What, then, are 'decolonial *gestures*'? What are the set of 'gestures' that are not decolonial and in relation to which 'decolonial gesture' defines itself as an option? If 'gestures' are signs and if 'universes of meanings' are semantic frames, at what juncture could gesture be created or interpreted as decolonial? The first step toward answering these questions, then, was reviewing the meaning of gesture ...

Kyla Schuller's *The Biopolitics of Feeling*

https://www.dukeupress.edu/Assets/PubMaterials/978-0-8223-6953-0_601.pdf

23 September 2019

p.6-7. Related to sensation, sentiment, and affect, yet not a subset of them, the *impression* characterizes how a living body is acted on by the animate and inanimate objects of its environment. The *Oxford English Dictionary* describes an impression as 'the pressure of one thing upon or into the surface of an-other'.¹⁸ The act of touching a surface and the resulting indentation are thoroughly confounded in the noun *impression*; the act of objects coming into contact with one another necessarily leaves a 'mark, trace, or indication'.¹⁹ As used by Enlightenment thinkers such as Locke and David Hume, an impression describes the movement in which an object presses on a sensory organ, creating sensation, as well as the resulting copy of the feeling registered by the brain in the form of an idea. Impressions thereby refer both to a causal action and its effects, particularly 'a change produced in some *passive* subject by the operation of an external cause'.²⁰ Objects have tangible influence on the subject by the mere act of contact, yet the independent status of each remains undisturbed. Throughout Western philosophy, sensory impressions are the means through which the individual acquires knowledge, develops ideas, and retains memory. Impressions denote the trace an object or idea leaves on the passive nervous system at the precise locations of their juncture, a marking that reinforces the ontological distinctness of each. The individual's self-transparency depends on the material world that nevertheless remains fundamentally external.

((following is in the text but good to contextualise it here))

By contrast, *impressibility* denotes the capacity of a substance to receive impressions from external objects that thereby change its characteristics. Impressibility signals the capacity of matter to be alive to movements made on it, to retain and incorporate changes rendered in its material over time. Impressibility thus has a distinctly different register from the more familiar term *impressionability*, although the two registers do overlap

p.7. While sensibility refers to the capacity of the mind to register a sensory impression made on a nerve ending, impressibility connotes the agency of the sensorium, including its capacity to create its own attachments independent of the cerebrospinal axis. Buchanan explained in 1850: 'It is nervous impressibility that binds man to the universe and establishes active relations between every element of his constitution and every element of the surrounding world.'²⁴

I once interviewed South African drama therapist Paula Kingwill who runs a farm in the Karoo now. She says, 'Being a drama therapist I know that using my head (rationalising) is not going to resolve an experience lodged in the body.'

For some theoretical backup for this statement read Peter Levine:

- Levine, Peter A. & Maté, Gabor (2010). *In an unspoken voice: how the body releases trauma and restores goodness*. Berkeley, Calif.: North Atlantic

<https://journals.sagepub.com/doi/abs/10.1177/1532708613487863>

Maggie MacLure, The Wonder of Data

'Wonder is not necessarily a safe, comforting, or uncomplicatedly positive affect. It shades into curiosity, horror, fascination, disgust, and monstrosity. But the price paid for the ruin caused – to epistemic certainty or the comforts of a well-wrought coding scheme – is, after Massumi (2002, p.19), the privilege of a headache. Not the answer to a question, but the astute crafting of a problem and a challenge: what next?'

In 'The Shapes of Odradek and the Edges of Perception', Jane Bennett writes:

Odradek is a survivor or, better, a persistence. Its strange tenacity raises for me... the thought that Earth might well harbor life-shapes long after the human species, at least as we currently can conceive it, is extinct. I am not sure what the implications of this idea are for contemporary life, but it does seem the case that to live in the age of the Anthropocene is, despite the hubris of that descriptor, to live with the thought of extinction. And to encounter Odradek is to experience that a little more sharply.

(2014, p.17)

'THE WORLD IS IN DIRE NEED OF A SOCIETY OF THE CREATIVELY MALADJUSTED. IT MAY WELL BE THAT THE SALVATION OF OUR WORLD LIES IN THE HANDS OF SUCH A CREATIVE MINORITY' – Martin Luther King, Chapter II

'Transformed Nonconformist', *Strength to Love*, 1963

<https://stanford.app.box.com/s/7yybyent1pxvwzgitpquxxd34kypdrgu>

6 August 2019

Listening Publics: The Politics and Experience of Listening in the Media Age, by Kate Lacey, 2013, Cambridge, UK, Polity. ISBN-13: 978-0-7456-6025-7 *Journal of Mass Communication and Society*

'... the sensory experience of listening and a political philosophy of listening' (p.8).

- Spolin, Viola (1973). *Improvisation for the theatre: A handbook of teaching and directing techniques : Including two hundred and twenty theatre games*. [Ny utg.] London: Pitman

Under the title PENETRATION Spolin writes:

'POINT OF CONCENTRATION (POC): to penetrate the environment. Ask students to think of their sensory equipment as an extended tool – something that can move out, cut through, penetrate' (1973, p.86).

Nelson Makamo – using art as a 'universal language'
<https://www.youtube.com/watch?v=EZjEIKKGuVY>
 25 July 2019

Jane Lazarre's chapter 'On Politics and Art, the Writer in Society' in Rankine, Claudia, Loffreda, Beth & Cap, Max King (red.) (2016). *The racial imaginary: writers on race in the life of the mind*. Albany: Fence Books ((and most of the book))

p.251 'I write out of a belief in the power of story to reveal our lives and our world, to ourselves, to others; to use language as much as possible to expose layers of experience beneath what Virginia Woolf (in her essay "A Sketch of the Past") called "the cotton wool of daily life", and to try to expose injustice, in particular in this and in some other work, the injustice of racism. It is my aim, effort, and hope that the last desire and motivation will not obfuscate or undermine the first two.'

NUNC STANS!

<http://www.abandon.nl/nunc.htm>

14 July 2019

Kairos means the right moment in Greek. It is similar to the Latin momentum, that gives unique strong impression for all the life. Not to intensify a carpe diem, but to understand what time is and within this speculation, what the meaning of creativity is. This includes to generate thought about the relationship between perception (what is a known reality) and creation (what isn't known yet). This momentum of thinking, is also valid for the momentum of creation.

In Kairos past and future coincide, there is no direction in time, there is no space - it's simply concentrated awareness. Without that experience of timelessness, no creation (of new structures) is possible.

- Mbembe, Joseph-Achille & Dubois, Laurent (2017). *Critique of black reason*. Durham: Duke University Press

By 'neoliberalism' I mean it the way Achille Mbembe describes it in this book:

By 'neoliberalism' I mean a phase in the history of humanity dominated by the industries of the Silicon Valley and digital technology. In the era of neoliberalism, time passes quickly and is converted into the production of the money-form... The vision that defines the neoliberal moment is one according to which 'all events and situations in the world of life can be assigned a market value'. The process is also characterized by the production of indifference; the frenzied codification of social life according to norms, categories, and numbers; and various operations of abstraction that claim to rationalize the world on the basis of corporate logic (2017, p.3).

Mbembe on shadows:

... the play of shadows always depends on the constitution of a gap between the subject and its representation, a space of theft and dissonance between the subject and its fictive double, reflected by the shadow (2017, p.138).

The subversion of innocence: A neuroaesthetic perspective on nostalgia & the uncanny in stop-motion animation

Ann Bridget Owen (Falmouth University, Cornwall)

...Robin Farrell and Paul Wells write on stop-motion's propensity for communicating the uncanny, whilst Svankmajer speaks of the quality of 'memory' that is inherent in real objects. This paper will examine stop-motion's affinity with nostalgic and uncanny content in the light of recent advances in neuroscience and neuropsychology. It will show that it is the visibility of both the animated objects and the stop-motion technique that enables the animator to communicate bodily empathy and nostalgic emotion in a unique and very primal way.

EVERYTHING BY JAN SVANKMAJER!! Particularly
<https://www.youtube.com/watch?v=L-gGpWpra-g>
 12 November 2018
<https://www.youtube.com/watch?v=1THMc9g5SaU>
 23 January 2015

- Plath, Sylvia (1996[1963]). *The bell jar*. London: Faber

About SHADOWS :

I thought the most beautiful thing in the world must be shadow, the million moving shapes and cul-de-sacs of shadow. There was shadow in bureau drawers and closets and suitcases and shadow under houses and trees and stones and shadow at the back of people's eyes and smiles and shadow miles and miles of it on the night side of the earth.

Tracey E. Bersley in <http://www.critical-stages.org/17/the-bodys-brain-neurology-in-theatrical-practice/>
7 March 2019

This disproportion of touch stimuli to sight/sound stimuli [1] is critical to consider when looking at the practice of actor training. When developing character, actors often look to the intellectual answers that come from the playwright, the director, or their own insights, based on language and the world of the play. Only later does the body work to catch up and manifest those thoughts and ideas. In a radical new approach to actor training through the lens of neurological body maps, using touch as one's primary sensory input can transform the route to understanding and embodying character. Touch, by allowing the body to engage, shift and move *before* solidifying the intellectual ideas, reorients the dramaturgical process and requires a complete trust in the inherent intelligence of the body.

https://en.wikipedia.org/wiki/Cortical_homunculus

18 April 2016



A **cortical homunculus** is a distorted representation of the human body, based on a neurological 'map' of the areas and proportions of the human brain dedicated to processing motor functions, or sensory functions, for different parts of the body.

- Taussig, Michael T. (2011). *I swear I saw this: drawings in fieldwork notebooks, namely my own*. Chicago: The University of Chicago Press

... there is the question of time that automatically lends to the fieldwork diary a cut-up character... More generally a diary eschews theory and entails an order of time that lies outside of narrative time structured by a beginning, middle, and an end.

A diary is anarchic as regards the supposed laws of history. We construct a chronology of events. But we leave open the question as to what it is that connects those events. Later on someone with a low degree of tolerance for uncertainty may tie them together so as to construct the one big picture, but that's not the genius of the diary form, which maintains a wily tension between order and disorder, as does social life itself and all that's important.

(Taussig 2011, p.50)

We so often act without knowing why. Later we cast a backward glance and look for a reason... These recursive movements of afterthought are themselves, I believe, the result of what Walter Benjamin claims to be the collector's deepest desire – to renew the old world – a desire that can be achieved by taking something from one context and adding it to another... (Taussig 2011, p.51)

<http://www.emergencenetwork.org/kairos/>

19 March 2019

... The word 'kairos' emerged from the material practices of that civilization: for instance, when an archer's arrow pierced its target, this was 'kairos'. Or in speaking and statecraft, when the right words were said, that was 'kairos'. Or in textile production, specifically weaving (which was a socially respected female-gendered labour activity), when an opening allowed for the crosshatching weft to intercept the warp in the emerging tapestry, philosophers saw this as 'kairos'. 'Kairos' notices the divine in the transversality of the weft. The intersectionality of the ordinary. The nonlinearity of time. 'Kairos' undercuts 'chronos', quantitative time, dancing through it, without dismissing it. Queering it. Like eternity waltzing with temporality, neither of them transcendent nor separable.

'I write because there is a voice within me that will not be still.' Sylvia Plath, 15 years old.

Hito Steyerl – image 'doesn't represent reality. It is a fragment of the real world. It is a thing just like any other – a thing like you and me.'

http://worker01.e-flux.com/pdf/article_134.pdf

6 July 2019

'...if identification is to go anywhere, it has to be with this material aspect of the image, with the image as *thing*, not as representation. And then perhaps it ceases to be identification, and instead becomes participation...'

Elizabeth Povinelli's 'anthropology of the otherwise'

<https://culanth.org/fieldsights/geontologies-of-the-otherwise>

6 July 2019

<https://www.britannica.com/biography/Chikamatsu-Monzaemon>

3 January 2020

Chikamatsu is reported to have said, "Art is something that lies in the slender margin between the real and the unreal," and in his own works he endeavoured accordingly to steer between the fantasy that had been the rule in the puppet theatre and the realism that was coming into vogue.

