

*After the election and the advances of rightwing extremists into the EU-parliment, Lawen Mohtadi chose not to write an op-ed today:*

I want to be a human being. I want to be a grey cat. I want tosearch for the poetry in Europe, that's what Birgitta Stenberg did. I want to buy a ticket to a train that doesn't exist. I want to go to Paris. I want to enter the Pharmacy, I want to be there for several hours. I want to tear up the packaging. I want to hold a voting card. I want to take it with me out. I want to call Suzanne Brøgger, I want to tell her that she did everything right. I want to send her a postcard. I should have the Mumintroll on it. I want to put on the postage myself. I want to tell my relatives about it. I want to dream. I want to take revenge on my dreams. I want to dance to Hava nagila, Stokely Carmichael did. I want to call the library. I want to tell 'Swedish Democracy Party' that it is a part of me, that unfortunately they cannot take it back now. I want to call to the 'openess principle' (offentlighetsprincipen.) I want to call the 'administrative court' (förvaltningsrätten.) I want to call Stig Dagerman. I want to call all old communist geezers and turn on the speaker phone while I cook. I want to wait for the bus. I want to be let off where no one knows me. I want to say: 'Don't be afraid, my name is only mine,' I want to ask them if they love their names. I want to ask them if they have seen Susan Sontag around. I want to ask them if they know that Susan Sontag loves Europe. She sat there in Sarajevo and was doing some play. I want to go for a walk. I want to have a laundry time. I want to have a kebabpizza for lunch. I want to tell the pizza baker how he best could make it. I want to wait for the right moment to yell at somebody. I want to call a broker and ask if we should do some business together. I want to ask why James Baldwin went back to the United States. I want to ask if it was worth it. I want to ask why he didn't move to Stockholm. I want to ask why he never called. I want to say 'nais tuke'. I want to hear a voice behind me as I walk. I want that voice to speak a langue in which I am unable to respond. I want to hear that I should be pedantic with the cleaning. I want to accuse someone for stealing. I want to ask if it's ok to be a racist. I want to ask if its ok to call your mom when you have nothing to say. I want to have coffee at Sheraton Hotel. I want to build an opera house that is worthy of my hometown. There, everyone should have the same amount of money. There Malena Ernman should sing to my paternal grandmother. There I should do a PowerPoint Presentation on how they burnt our villages. I want to take a break. I want to go to the hospital. I want to say that I think they should decorate a little bit nicer. I want to say that nothing compares to cut flowers. I want to think about Václav Havel. I want to think about when the powerless speak. I want to think about the war in Algeria. I don't want to see any trials. I don't want to hear any witnesses. I want to think about how they dressed in Empires. I want to think about a photograph that I cut out of the civics book. I want to think about the woman who was holding the poster sign. We are here because you were there. Vi är här för att du var där. I want a life. I want a Forrest. I want to work at SL (the MTA). I want to work at the board of education (Skolverket.) I want to tell every schoolchild: Listen to the Nazis, afterwards you can ask questions.

Lawen Mohtadi, 2014



## MY NAME IS ALBERT AYLER

f people don't like it now, they will.'

A FILM BY KASPER COLLIN

NASHVILLE PREMIERE  
THE BELCOURT THEATRE  
JUNE 24, 26 & 27

★★★★ TIME OUT CRITICS' CHOICE  
★★★★ THE INDEPENDENT  
★★★★ CHANNEL 4 FILM

"REMARKABLE ... A CAUSE FOR REJOICING"  
NEW YORKER

"A GORGEOUS PORTRAIT"  
VARIETY

"BRINGS AYLER BACK TO LIFE"  
THE VILLAGE VOICE

"ONE OF THE MOST STARKLY BEAUTIFUL AND MOVING DOCUMENTARIES EVER MADE ABOUT A JAZZ MUSICIAN."  
JAZZ TIMES

"AN EXTRAORDINARY PORTRAIT OF AN EXTRAORDINARY MUSICIAN"  
SIGHT & SOUND

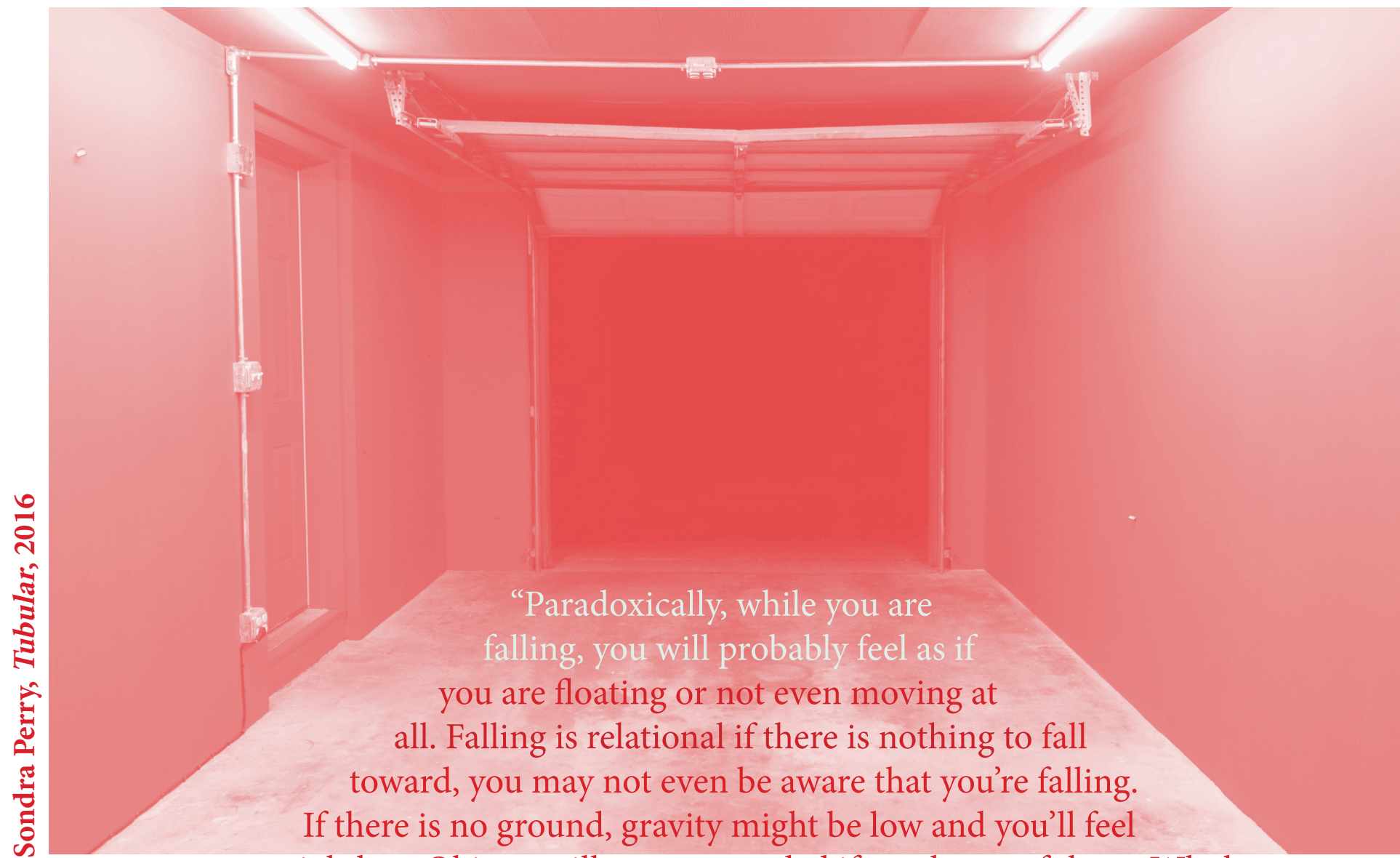
Kasper Collin, *My Name is Albert Ayler*, 2005

[...]Having been called by call and response back to music, let's prepare our descent: let the call of call and response, passionate utterance and response—articulated in the scene Douglass identifies as "the blood-stained gate" through which he entered into subjection and subjectivity; articulated, more precisely, in the phonography of the very screams that open the way into the knowledge of slavery and the knowledge of freedom—operate as a kind of anacrusis (a note or beat or musicked word improvised through the opposition of speech and writing before the definition of rhythm and melody). Gerard Manley Hopkins's term for anacrusis was encountering. Let the articulation of appositional encounter be our encountering: a nondetermining invitation to the new and continually unprecedented performative, historical, philosophical, democratic, communist arrangements that are the only authentic ones. In the long advent of a movement called "free jazz"—a beginning as long as the tradition it extends—[...]

[...]You cannot help but hear the echo of Aunt Hester's scream as it bears, at the moment of articulation, a sexual overtone, an invagination constantly reconstituting the whole of the voice, the whole of the story, redoubled and intensified by the mediation of years, recitations, auditions. That echo haunts, say, Albert Ayler's "Ghosts" or the fractured, fracturing climax of James Brown's "Cold Sweat." It's the re-en-gendering haint of an old negation: Ayler always screaming secretly to the very idea of mastery, "It's not about you"; Brown paying the price of such negation, a terrible, ecstatic, possessive, dispossessioning inability to stop singing; both performing historical placement as a long transfer, a transcendental fade, an interminable songlike drag disrupting song. [...]

...that history, moving in the doubleness of possession, the sexuality of spirituality and the anoriginality of black performances. Not the reduction of but the reduction to phonic materiality where re-en-gendering prefaces and works itself. No obligatory configuration of attributes but an ongoing shiftness, a living labor of engendering to be organized in its relation to a politico-aesthetics. It's always going on and has been. ...That black radicalism cannot be understood within the particular context of its genesis is true; it cannot be understood outside that context either. In this sense, black radicalism is (like) black music. The broken circle demands a new analytic (way of listening to the music).

Excerpt from: *In the Break: The Aesthetics of the Black Radical Tradition*, 2003 by Fred Moten



Sondra Perry, *Tubular*, 2016

"Paradoxically, while you are falling, you will probably feel as if you are floating or not even moving at all. Falling is relational if there is nothing to fall toward, you may not even be aware that you're falling. If there is no ground, gravity might be low and you'll feel weightless. Objects will stay suspended if you let go of them. Whole societies around you may be falling just as you are. And it may actually feel like perfect stasis as if history and time have ended and you can't even remember that time ever moved forward."

Excerpt from: *Free Fall: A Thought Experiment on Vertical Perspective* by Hito Steyerl

FOR IMMEDIATE RELEASE

*The Shape of Co- to Come* is a proposal, a symposium, an exhibition, a publication, a study circle, a research based site... that materializes in September in the ABF house in Stockholm, Sweden.

*The Shape of Co- to Come* is an invitation to a circle of people to explore collective transversality – tvärsakto-riell samverkan – to be, see, discuss and listen to talks, films and performances that touch histories of labor and civil rights struggles, radical sound and voice experimentation, innovative educational visions, and intimate forms of solidarity. How can collisions of circles of expression and knowing co-create transversal relations rather than intolerance? Dreams of yesterday and tomorrow – in a multiplex nation, beyond the wavering attempts at co-existence on various societal scales, can the synergy of these intersecting practices of poetics and pedagogy, sound profusion and polit-icized formation, propose other circles, other geometries?

In 1912, the progressive pedagogy of the 'study circle' was developed within ABF (The Workers' National Learning Co-alition), embodying the educational ideals of the welfare state project. The all-activity ABF house has been a meeting place and study center for generations, where innumerable circles have been offered in political organizing, art, music, foreign languages, Swedish as a second language, current political topics; the space has even housed a jazz club.

*The Shape of CO- to Come* takes as its departure point the co-existence in the ABF house in the 1960s between the circles of student groups, visitors, and organizers and the community around the radical free jazz club The Golden Circle. It was an experimental epoch in jazz, when a new musical language was being created. The Golden Circle came to be an exile center for free jazz, where many of the well known names of the time played; such as Ornette Coleman,

Albert Ayler, and Don himself circles at Cherry, who gave ABF study circles at What affect do the sounds and words of these interacting legacies, these Ghosts, have in a heterogenous society? Music is the Healing Force of the Universe.

# THE SHAPE OF CO-TO COME

co-llision, pollution, poly-fusion – A Love Cry for the terms of CO- to come. Something Else! This Stockholm Session might not end up in Complete Communion or Spiritual Unity through Eye and Ear Control, rather as an incisive exercise, a crash course in intertwining circles cross-pollinating the universe.

Tomorrow is the question!

Fia Backström, 2016

For program and information: <http://theshapeofcotocome.com> Participants: Petra Bauer, Yvonne Bezerra de Mello, Ida Börjel, Kasper Collin, Stefano Harney & Fred Moten, Arthur Jafa, Lawen Mohtadi, Liselott Mariett Olsson, Kamau Patton, Sondra Perry. With gratitude: ABF Stockholm, Konstnärsnämnden, Lena Ahlgren, Felipe Meres, Frida Sandström, and to all participants.

Young children are commonly considered not capable of the meta-linguistic capacity needed to enter a representational logic (Kress, 1997; Roy, 2005). However, early in our pilot-project we discovered, with the help of Gunter Kress' (1997) writings on children as "language-makers", that children do work within a representational logic, although a very different one. Just as young children seem to prefer to stay in the process of learning rather than focusing on predetermined outcomes and stable and permanent knowledge, they likewise seem to prefer working with the production, rather than the acquisition of representations. When

young children relate to language they do so through re-inventing it over and over again. They rhyme, sing, exchange the first letter in a word or a name, and invent new letters and even new and never before heard of languages. In relation to this, Deleuze and Guattari's writings on language seem to fit very well. They not only question the seemingly self-evident definition of language presented by linguistic, scientific, and pedagogical theories and methods, but also place a certain insistence on the becoming character of language. Through our findings, it becomes clear that it is in this dimension of language that children work.

[...]Documentation is not used as a means to represent any reality or rational and chronological learning process; it is used as a living material that projects something into the current situation and invites further investigations. In line with Deleuze's reasoning in *The Logic of Sense* (2004), language and linguistic signs, in relation to our everyday events, are used neither from the point of view of the comment, the interpretation, nor the reflection. They are opened up for experimentation (Olsson, 2009). For instance, when starting up a project on a subject in a class, we use documentation to observe what type of relation children already have to the subject. Here, teachers and researchers use observation and documentation as strategies for listening to children (Halvors-Franzen, 2010), and adopt a careful attitude in order to not crush children's relations and strategies.

[...]We made a choice to pick up one name made by Casper where he used both visual and alphabetical signs to produce a

"freezing name", where each letter is shaking of cold. With a tentative and experimental attitude, our ambition was to play with the names and, following Casper, use both visual and alphabetical signs in order to see if working more creatively and process-oriented would make more children hook on to this way of reading and writing names. We gathered Casper and a group of his friends and asked Casper to talk about what he did. But Casper did not have the time to start before the other children engaged and asked him questions: Kelly: What have you done? Filip: It looks like a frozen name. Hannah: Is it an ice-name? Albert: Like icicles hanging in an ice-cave. Casper: Well, it's sort of a shaky-name. I did it a while ago. It is bloody freezing so I



Pedagogue: "How did it feel to enter the Paperroom?" Esther 5 years: "It was... it was fantastic! It felt as if... as if we received things in there and as if the room gave us a lot of things."

am shaking. Kelly: But you haven't made a C, it looks like a 3 but turned around. Casper: Well, you know, it's not so easy to write when you are shaking... All of a sudden, all of the children in the class wanted to make frozen names. There was a true explosion of name making: Filip: All letters are shaking and finally they all break down just like ice does. Kelly: At first the name is shaking because it is ice cold and then it becomes even colder. Albert: B is freezing the most, it is all white, you can play hockey on it. Hannah: I was warm at first, but then I started freezing. The white stuff is ice. I am freezing so I'm shaking, that's why I wrote so carelessly.

[...]Each child got their proper strategy but it is also perfectly clear that they picked up and transformed their friends' strategies. In contrast to the earlier setting where only a few children engaged in the reading and writing of names, all of a sudden all of the children in the class wanted to be part of this new way of writing and reading names. When they saw this intensity and so many children in the room, the teachers decided to continue down this road. They asked the children if they could make angry names.

Kelly: I have made a screaming K with a screaming mouth. I has got a scratching hand and scratches its friend. So the other kids got angry that he gets fire in his hair. And Y just yells out loud! Märta: I got so angry so I am on fire. If I jump up there at each letter. Filip: I have made helmets for everybody. When you get angry you might fall and hit your head. That's why they wear helmets.

Hannah: I have written hard because I am angry. And red because it gets red when you are angry. And you also forget to do all the letters. But the angry has passed now so I have written green Hannah twice and I have drawn some hearts as well. It seems to us that the engagement and the intensity in the situation have something to do with the letters all of a sudden being more alive. They are more alive not only in being reinvented over and over again but also as if the sense the children work with when writing and reading names exists in connecting the reading and writing to physical and psychical states, consistent problems and every day events that concern them. It is as if they hung up the letters in Life itself.

Rather than judging the children's reading and writing as recognizable and representative of the map drawn up by linguistics, science, and pedagogy we try to understand what sense is produced in children's reading and writing. Sense is never an origin, but continuously produced and truth is just a side effect of this process, is demonstrated by Deleuze (2004) through connecting it in an amalgamated way to nonsense. Normally, we consider some words to make sense and others as nonsense. But Deleuze proposes a relationship between sense and nonsense where sense is always and continuously produced through nonsense. All words, including the ones we consider to make sense, pass momentarily through a nonsense status. Sense production is thereby considered an act of creation, not acquisition, and this seems to fit very well with what we have seen so far when working with the children. When children creatively and pragmatically invent and reinvent visual and alphabetical signs they use this non-contradictory relationship between sense and nonsense and probably find themselves in this creative dimension of language where they work with the production, rather than the acquisition, of sense and mediating representations. As, for instance, in Albert's "old name":

Albert: A is wrinkled, wears glasses, and has not many teeth left. L is an old man with grey hair and moustache. B is in a wheelchair and waves. E has got too many lines because he doesn't remember how many he is supposed to have... (Albert takes a pause and laughs a lot). He has got a bad memory and forgets things all the time! I is riding a skateboard. Old folks can do that as well, they are also supposed to have it!

Normally, within existing linguistic, scientific, and pedagogical theories and methods in the field of literacy, a child that puts too many lines on an E is not yet meta-linguistically competent or intellectually mature enough to deal with the representational and universal E. But Albert shows us that he chose to put too many lines with intention, and moreover, with a great deal of humor: an old E obviously forgets things all the time, including how many lines it has! [...]Sense is used here as continuously produced and especially produced from nonsense, giving a proportionally deserved truth. Children's sometimes very odd expressions can now be re-evaluated and taken seriously.

[...]From this perspective, learning is to enter into a problematic field (Deleuze, 1994, p. 165). This is different than adapting oneself to an already set sense or solving a predetermined problem with a corresponding solution.

[...]Indeed, these processes seem to concern a more creative and profound learning than one that is simply about imitation and reproduction. The children relate to language, reading, and writing by creatively constructing the problem of representation and by hanging up alphabetical as well as visual signs in Life. Another relational phenomenon that strikes out in the name project is the children's way of working together with each other, the teachers and researchers, constantly being attentive to other strategies and propositions, using, borrowing and transforming them (see also Eriksson, 2010). It is as if children, teachers, and researchers, as well as the actual content – the reading and writing of the names – find themselves in some kind of "pact" where everything takes place in a relational field (see Dahlberg & Olsson, forthcoming). [...]

The children in the above examples really do treat language as an event.

FRED: [...]Folks who were basically saying "we don't want to make any demands" – there were two elements to it. One potential way of saying that we were resisting making the demand is to say that what we were really resisting was to make a request. We did not want to make a demand, because to make a demand is essentially to make a request, which is essentially then already to accede to the authority of the state to either grant or refuse your request, after the fact of having recognized your standing, your right to request, even though it is the source of your injury, even though your recognition by the state redoubles, rather than remedies, that injury. So, that's a kind of Wendy Brown formulation. en, another version of it, I thought, had to do with the fact that this demand emerges from a certain kind of authority. The properly authorized and authoritative speech of a demand takes the form of a univocal, single speech. Essentially, a kind of sovereign speaker is now drowning out, or trying to collect within his own monovocal speech, all these other kinds of speech. So again, alone single, univocal notion of the demand emerges, when in fact what you've got was a whole bunch of people making a whole bunch of demands, some of which are contradictory – and we wanted to maintain that sort of a multi-voiced multiplicity because that was the whole point. What if authoritative speech is detached from the notion of a univocal speaker?

What if authoritative speech is actually given in the multiplicity and the multivocality of the demand? Was something that was also happening at that same moment in the music, so that the figure of the soloist was being displaced. Even if the soloist was, in a certain sense, only temporarily occupying a certain kind of sovereign position, the return to collective improvisational practices was sort of saying, "we are making a music which is complex enough and rich enough so that when you listen to it you are hearing multiple voices, multiply formed voices. We are sort of displacing the centrality of the soloist." Or, another way to put it would be that, even within the figure of the soloist itself, there's this exhaustion and augmentation of the instrument, this tingling of the saxophone – and this is something that you hear in McPhee's playing on Nation Time. He was playing harmonics on the horn, so that the horn itself becomes something other than a single-line instrument; it becomes choral, social. And that choral playing shows up for us aurally as screams, as honks, as something that had been coded or denigrated as extra-musical – as noise rather than signal. So, what I'm trying to do to consider this notion of the demand as an appeal, as a claim, where you're not appealing to the state but appealing to one another. An appeal. In this delivery, we're making all this sound, you're making all this noise. You're an ensemble, and that's bound up with that notion of study and sociality that we've been talking about.

I agree with everything you say about the call, but I guess I want to maintain or keep that word demand; just because of the particular way that Fanon indexes it, because he talks about it in relation to the settler's interested, regulative underside of neurosis.

STEFANO: That part I like, but the part that I'm concerned with in Fanon is that the demand for him seems futuristic. And it seems to me that, when we were looking at the Panthers again, one of the things that seemed so cool about them is they had a revolutionary program that was partly about preservation. So, it was like a revolution in the present of already-existing black life.

FRED: Look, here's the thing, you're right. I like the fact that Fanon associates it with neurosis. In Black Skin, the neurotic is problematic – and it's, I think, very much tied to, or gesturing towards, a certain understanding of black sociality as pathological and there's nothing about that which Fanon wants to preserve. In Wretched of the Earth, on the other hand, I think there's a lot that he wants to preserve. At the same time, there is the condition of the sovereign, the habitual attempt to regulate the global, genuine disorder. What does it mean to call for disorder in the sovereign's "native context"? How do you get to the ongoing evocation of natality which is where or what that call comes from or, more precisely, through? The path that is forged by negation and reversal does not get you there or gets you to someplace other, some delusion of origin or home, some place available to or by way of a movement of return. I think Fanon is always trying to move against the grain of this itinerary of return, this reversal of image or standpoint. But that's why it's so crucial to abide with the work of Cesaire or Baraka or Samuel Delany so that you can understand that the various returns they seem to enact or compose are always more and less than that. Fanon understands that the very taking of an anti-colonial stance looks crazy, from a normative perspective. For me, first of all, that's good. That's something that's worthwhile. In other words, what it's about is, "I'm gonna claim this thing that looks crazy from your perspective." The problem, I think, with Fanon in Black Skin, is you can do this thing that looks crazy from the normative perspective, of course in some complicated way there is no non-normative perspective. It is precisely the absence of a point of view, which is why it can never be about preservation. Eventually, I believe, he comes to believe in the world, the other world, where we inhabit and maybe even cultivate this absence, this place which shows up here and now in the sovereign space and time, as absence, darkness, death, things which are not (as John Donne would say).

And what I want to say is, against the grain of Fanon but in a way that he allows and requires me to say, no, let's look at this shift from our perspective, from the perspective of the ones who are relegated to the Zone of the crazy or, more precisely, from the absent perspective, or absence of perspective, of the delirious, the more and less than crazy. What we're saying is we claim this, not just because it's against the grain of the normative, not just because it allows us to call for something in the future, we claim this because this is who we are and what we do right now. Fanon doesn't say that in Black Skin, but I think he's approaching that by the time he gets cut off. This is not simply to repress or forget the pitfalls of spontaneity or the problems of national consciousness; it is precisely to remember them and what sends them; to consider what moves at and in this interplay of study and an ever expanding sense of who and what we are. That Derridean "who, we're already active in Fanon's Algerian air" – that open question of the human and its sound, which now we can take even further out into a general ecology or something like a Deleuzian plane of immanence; I think that you could project outward from Fanon's last work and then come back and get something out of that interplay of the neurotic and the demand that he is beginning to approach in the chapters on mental disorders and anti-colonial struggle in Wretched of the Earth, because he's recognizing that anti-colonial struggle is all bound up with the radical, non-normative form of cogitation, that it's gotta be, because it is, thought in another way. It's that shit that Shakespeare wrote the lunatic, the lover, and the poet are of imagination all compact. Just edit in the lunatic, the lover, and the anti-colonial guerrilla, right, are of imagination all compact. And that's an aesthetic formulation that Shakespeare's making. But it has massive social implications, which need to be drawn out, which in a certain sense Fanon is gesturing towards, something that we're associating with blackness and the undercommons, something he tries to reach, something we're trying to learn how to try to reach or reach for. What we understand as the social zone of blackness and the undercommons is the zone precisely in which you make that claim – the demand is a double-voiced thing, an enunciation in the interest of more than what it calls for. You are saying what you want, though what you want is more than what you say, at the same time that you are saying what you are while in the guise of what you are not. There's this other formulation of Baraka's that McPhee would have known as well: "The new black music is this: find the self, then kill it." That kinda thing gets said from the neurotic standpoint, in the neurotic habit, of the soloist. But the soloist is not one. Just like it was always about more than "the right to vote" or the tastiness of the water that comes from this, as opposed to that, fountain.

STEFANO: And I think in part that's connected directly to being shipped, because it means that you unmoored from a standpoint. Once you're in all the circuits of capital, you're in every standpoint, and at that point, the demand becomes something of the future and the present, that has been realized and has yet to happen. So, it gets connected back up for me with what we were talking about earlier about hearing things and seeing things, and about the relationship between demand and prophecy, which again is totally bound up with having been shipped.

FRED: It's just like the stuff you were talking about in another version of the shipped, of logisticality, Woody Guthrie is riding the blinds with folks who are one another's pillows. And you can segue from that immediately to "I ain't got no home anymore in this world." And you can segue from "I ain't got no home anymore in this world" to like Coltrane's Ascension or Interstellar Space, in which the musical form is all about the disruption, the making of new form, outside the notion of some kind of necessary structural return to a tonic. So, there's no tonal center. There's no home like that. The improvisations are un-moored in this way. And obviously this is also something that plays itself out in Arnold Schoenberg, or whatever. So, the point would be that, like, recognizing that the most adventurous and experimental aesthetics, where dissonance is emancipated, are hand-in-hand with the most fucked up, brutal, horrific experience of being simultaneously held and abandoned. [...]So, like, by way of Frank Wilderson, who, when he elaborates his theory of the special antagonism that structures black life in the administered world also offers this brilliant articulation of this desire for home – "I don't want to be a cosmic hobo" – which is necessary to any possible embrace of homelessness. Woody Guthrie was a cosmic hobo, Coltrane was a cosmic hobo, so even if I could be something other than a cosmic hobo, I think what I'm gonna do is embrace homelessness for the possibilities that it bears, hard as that is, hard as they are. Homelessness is hard, no doubt about it. But, home is harder.

[...]

STEFANO: [...] Tronti has this phrase where he says, "I work within and against the institution." So, the Queen Mary project was this within and against the institution project. But it's also been elaborated in Precarious Ring stuff and other places as something that would also be known through co-research, something like "within and for." So, the within and against gets cut with a kind of within and for. When you move further out into an autonomous setting, where you get some free space and free time a little more easily, then, what you have to attend to is the shift, for me, between the within and against – which when you're deep in the institution you spend a lot of time on it – and the with and for. And that changes a lot of shit. All those things are always in play. When I say "with and for," I mean studying with people rather than teaching them, and when I say "for," I mean studying with people in service of a project, which in this case I think we could just say is more study. So, that with and for, the reason we move into more autonomous situations is that it grows, and we spend less time in the antagonism of within and against.

Some people love the productivity of the antagonism. Personally, I don't say it's not productive, but the further I get to the with and for, the happier I am. But that's a challenge, to remember that and to do it, and to learn how to do it, if you spend a lot of time in the within and against, as we did. I'm only saying this to say, if I watch the migration of the Queen Mary collective project from the within and against towards the with and for that's available to us by becoming this kind of School for Study that we're talking about now, we have to study how to do that. We don't necessarily know how to do that, and we're still trying to figure out how to do that, because we've been inside so much. It's not that you ever leave the within and against – I don't care how far you squat. Obviously, there's a shift in what becomes possible and where you can put your attention in different circumstances.

When they connect the problem of representation to a sense of Life they are very close to how Deleuze (2004) talks about the event as "making language possible" (p. 208). That is, it is not language that is the cause or origin of our names. Language is part of events but does not resemble events or contain them. The children neither overestimate nor underestimate language; they experiment with it departing from a sense of Life. They hang language up in Life, as part of Life. When the children in the above examples ask about and experiment with the very foundations of language as a representative system, linguistics, science, and pedagogy's theories and methods are totally thwarted. Rather, it is the children who push the problem further by asking the real meta-linguistic question and performing the real meta-linguistic action: "How come we chose this specific connection between words and things? Let's try another one!"

Deleuze (2004) writes that to encompass the event, is to impersonalize and pre-individualize ourselves and the world in order to keep them alive. "It is a question of becoming a citizen of the world" (p. 169). When the children in the above examples are actively and relationally reinvent the problem of representation in language, they seem - rather than being globalized citizens still caught up in a domesticating definition of knowledge - to be much closer to "becoming citizens of the world."



"If only the pre-school kids could make their protests heard, or even their questions, it would be enough to make the entire educational system derail." (Gilles Deleuze)



'Black Visual Intonation' is an early but key example of Arthur Jafa's radical notions regarding the re-conceptualization of film in accord with Black aesthetics. In one of Jafa's rare written pieces, he explains his concept:

"How do we interrogate the medium to find ways in which cinematic movement can be induced to match the spooky tonality in Black song? And I'm not talking about the lyrics that Aretha Franklin sang. I'm talking about how she sang them. How do we make Black images vibrate in accordance with certain frequential values that exist in Black music? How can we analyze the vibration, not just the sequence of notes that Coltrane produced, but the physical tonality itself of his sound and synchronize that with Black cinematic movement? Is this just a theoretical possibility, or is it actually something we can do? The hand-cranked camera, for example, is a more appropriate instrument with which to create movement that replicates the tendency in Black music to 'worry the note', to treat notes as indeterminate, inherently unstable sonic frequencies rather than the standard Western treatment of notes as fixed phenomena. Utilizing what I term alignment patterns, which are simply a series of fixed frame replication patterns, the visual equivalencies of vibrato, rhythmic patterns, slurred or bent notes, and other musical effects are possible in film." (Dent, 1992)

"If you understand the level of terror directed towards Black people, then you get some sense of the magnitude, impact, and level of trauma that this had on the Black community, and how this terror reshaped or reconfigured what I would call an 'African psyche' into what was the beginning of an African-American psyche. Black people were emancipated from slave ships into a world that said: 'not only was this The Middle Passage, not a bad thing, it was a good thing. This was the basis of the economic development of this country we're trying to construct. You are not human beings.' We came right off those boats into a world that fractured our families, even the tentative connections created in those spaces, in those boats, were fractured almost immediately. Once in the Americas, we start dealing

with so-called 'American experience', and a number of things begin to determine who we became collectively.

Think of Miles' (Davis)' postural semantics, the way he occupies social space. This speaks to questions of loss, management of loss, silence, not knowing. An example of 'not knowing' for an enslaved Black person is: If you had a family, or a wife or a child. If somebody comes to me and my daughter and they sho ot my daughter right next to me, it's not to say that I'm not going to be angry, but I'd know what to do with that anger in a certain sense. I'm going to go into revenge mode. Whereas, if somebody comes and takes my daughter, out into the world, a horrible world, a world of slavery, and I never know what happens to her, that's a different kind of hurt, a different kind of pain, because it's pain not only with a sense of loss but also a sense of not knowing."

"[You] can look at Black music and see certain structural things that are about reclaiming the sense of absence, loss, not knowing. One of things I'm thinking of is dub music or 'dub structures. You can see, in the classical sense, in dub music in Jamaica, artists take recordings, and by producing them in a certain way, underline the absence of certain kind of presence.

For example, think of the bass in dub music, where it's very pronounced, fat takes up a lot of space, then there's cat-scratch guitar, and a drum beat behind it, and they're all playing simultaneously. And then at a certain point in the music, everything drops out except for one thing; it'll just be the bass left. And what happens when the bass remains, it underlines all the things that are gone. Then, at a certain point, the other instruments are re-introduced into the fabric of the music. You can see this also in jazz.

The point is, if you look closely at what appears to be arbitrary structural

Images clockwise from top left selected by Arthur Jafa: Altabira, Georges Adangbo, Miles Davis, Kuba dancer, Bill Traylor, "Black Jesus"



aj, this for underneath your beautiful proof of concept.

Man, it is but it ain't fold or fold in or lay out or spin or walk awayarray arrange. freeze fading aanic tape and flash and shit and broken stream keep

I thought was streamed with broken rhythm where we went awry are

we a broken category? lull between pings but no

26 |

complexity in the music, it ends up speaking quite profoundly, even philosophically about the collective experiences of black people; things dropping out and coming back in, is about reclaiming the sense of loss, rupture, and repair that is the very essence of the experiences of Black people in the Diaspora."

Jafa's notion of the 'material/treatment split' preserves both the quotidian and the phantastic in black life. He asserts that black people in the Diaspora have, for the most part, not had access to the means of production, and thus material, not produced by black people, is treated by black people in ways that its producer could not have envisioned.

"The very proposition of an authentic black cinema, a cinema as rich in its power and alienation as black music, instills dread and anticipation in the hearts of those who want to consign black creativity to the realm of 'freak nigger shit', as if it were no more the result of profound intellectual activity than the clotting of blood."

Arthur Jafa Interviewed by Tim Haslett for African American National Biography Project, Hutchins Center for African and African American Research at Harvard University

hard

inside pulse and more than

open enough to not get bothered or to stand being bothered by overlap or by somebody watching or by somebody else

but if it is somebody else or if he is here this could be her sound.

Fred Moten, from The Little Edges, 2014, Wesleyan University Press

# THE PROBLEM OF ANTI-COMMUNICATION

also spread to many other cities in Brazil and abroad.

"A speaker with a new thought has to solve a problem

of anticommunication. The syllables "anti" are used

here as in antipodes, antiphony, antithesis; not meaning "hostile" or "against" but

rather "juxtaposed" or "from the other side". Anti-communication faces commu-

nication somewhat as an offspring faces the progenitor. And just as the offspring

eventually will in turn become a progenitor so will anticommunication, in time,

become communication. This knowledge ought to make it possible for a communi-

ty of people to have a good time with either. Indeed it should

be noted that the good time lasts longer with

anticommunication which leaves a lot open for the next

occasion than with communication which puts everything neatly

away on the spot. Anticommunication is an attempt at saying something, not a refusal to say it.

Communication is achievable by learning from language how to say something. Anticommunication is an

attempt at respectfully teaching language to say it. It is not to be confused with either non-communication, where no communication is intended, or lack of communication, where a message is ignored, has gone

astray or simply is not understood. Anti-

communication is most easily observed, and,

then, often can have an almost entertaining

quality, if well known fragments of a linguistic

system are composed into a contextual

environment, in which they try but fail to mean

what they always had meant, and instead, begin

showing traces of integration into another

linguistic system, in which, who knows, they

might one day mean what they never meant

before, and be communicative again."

from Technology and the Composer, Herbert Brun, 1970

Kamau Patton, "Fractured by the Pure Empty Form of Time" 2016



Petra Bauer, Women in Struggles, 2016



Yvonne Bezerra de Mello, Teaching with the Mind, 2016



... på lämpligaste och verkningfulla  
andahålla kommitterade med ma-  
om medlemskort och stadgar, bo-  
tikblanketter och till mötena kal-  
och agitationsbroschyrer,  
taga och i samråd med lokalavdel-  
tyrelse förvalta inflyttna inträdes-  
avgifter, bestämma tider då kom-  
kunna få redovisa för innehavda  
rt och anteckna nya medlemmar,  
nråd med avdelningens styrelse se  
marbetsorganisationen går framåt,  
a bli intressanta och omväxlande  
utdelningen i övrigt arbetar på ett  
ätt,  
andahålla blanketter och uppsamla  
uppgifter om hemarbetsförhållan-  
kommitténs område och överlämna  
et som sedan bearbetar dem,  
i kvartal lämna uppgift till utskot-  
dellemnarnas antal, deras yrken,  
kön m. m. samt om inflyttna av-  
vinkostnaderna för kommitténs och  
ngens arbete.

...tare. Och icke genom underbjudande i  
lön för arbetet alltmör sätta förtryckets  
stämpel på sig och sina kamrater inom  
detta arbetsområde. S. S.

## Om kvinnorna voro med!

De sista decenniernas idéstrider ha  
varit revolterande på många områden  
och icke minst beträffande kvinnornas  
ställning till det offentliga livet. Dag  
för dag rycker uppfattningen om kvin-  
nans likställighet med mannen framåt.  
Position efter position måste av mot-  
ståndarne utrymmas. Tidsströmningen

## A history about socialism, collectivity, resistance and representation:

1917/1918

# Stort möte

anordnas

Tisdagen d. 18 nov. 1913

kl. e. m.

Lokal:

Föredrag av fru EMMA FLOOD.

Ämne: Vad kvinnorna vilja.

Till talrikt besök inbjudes.

Kvinnor, möten upp!

Soc.-dem. Kvinnokongr. V. U.

At the end of the 19th century the Swedish Socialist Women's Movement emerged and started to address issues such as legal rights, childcare, sexuality, universal suffrage, ownership and women's representation in society. As women in Sweden were not acknowledged as legal political subjects till 1921, this was a time when all political activities that women were involved in could be seen as potentially subversive. The emerging movement used among other things posters to call out to women, magazines to discuss politics, and photographs of and by socialist women's to build alliances and fight for women's political positions. What can we learn today from the socialist women's struggles in the early 20th century?

andra dystra och sorgliga följder.  
Vi vilja dock icke göra bilden mör-  
kare genom att här vidare utveckla  
de låga lönernas inverkan på kvinnor-  
nas livsvillkor utan endast påpeka nöd-  
vändigheten af att sätta yxan till ro-  
ten af det onda.

Vi måste åstadkomma ett organi-  
seradt motstånd mot svållönerna.  
Det måste riktas ett färltåg mot ut-  
plundrarne af kvinnlig arbetskraft, men  
detta kan först ske, när arbeterskorna  
äro fackligt organiserade.

För vinnandet af detta mål måste  
hvarje klassmedveten arbetare stödja  
kvinnornas organisationssträfvanden.  
Solidariteten, denna vackra egen-  
skap, som så ofta åstadkommit under-  
verk inom arbetarrörelsen, måste om-

Kvinnorna måste  
ningens utomordentlig  
tydelse.  
De måste läras  
kunna vinna genom  
Genom organisation  
höja sina livsvillkor c  
arbetarrörelsens sto  
sig känna de frigö-  
gjort sitt intåg bland  
hvilka skola omskap  
ganisationen få kvin  
om de stora intress  
betarne, och de små  
mets tränga väggar  
nisationen lär kvi  
bort småsinnets  
alla gamla förlegade  
stället att riktta bli