

The Account – A Real-life Survival Praxis

A field manual

By Clareese Grace Hill

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**Dedicated to my Ancestor Violet Anderson and to my Nowcestor Marcela Hill.
Thank you, my supportive and lovely supervisors Michelle Williams Gamaker
and Helen V. Pritchard.**

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Abstract

The Account – A real-life Survival Praxis a Field Manual is a practice-based research project interrogating the performance of identity of citizens of Western societies. The Post-Identity Dimension sits parallel to reality without collapsing into it. The Post-Identity Dimension is entered through the conjuring of Post-Identity Portals. The portals are conjured through a series of three Meditations. The Meditations are activated by performative text or embodied ephemeral provocations called Transmissions. The Meditations are administered by The GUIDE. The GUIDE is a triadic collaboration between The BODY, The GUIDE, and The ELUSIVE RESEARCHER.

The BODY, a marginalized identity, and their lived experiences as auto-ethnographers. The GUIDE draws from critical Black Feminist theory, Black Studies, Caribbean Philosophy, and other counter-mainstream philosophical discourses. The ELUSIVE RESEARCHER disavows the practices of typical Western academic knowledge production by engaging predominantly with Black Scholarship and becoming entangled in her research of Post-Identity Dimension. The GUIDE collaborates with Nowcestors, Ancestors, and The BODY to conjure the Meditations.¹

“Meditation # 1 – Disruption” is where The GUIDE asks questions of the performance of identity by refusing the categorical confines of the body by creating a Disruption of the performance. Meditation # 1 is conjured in collaboration with Nowcestor Sylvia Wynter and her writing on Humanism and the ontological precarity of The BODY's performance as an Afro-Caribbean American Woman.

“Meditation # 2 - Fissure” – is about exploring the In-Between, the unprescribed, the liminal, and relearning through being in close proximity to the water. This Meditation is conjured in collaboration with Ancestor Édouard Glissant and his writing on recognizing difference, the right to opacity, and creolization as an amalgamation of occupying space in our differences.

“Meditation #3 – Rupture” - is a praxis about activating Wake Work Operations as an abstraction of Nowcestor Christina Sharpe's theory of Wake Work. Wake Work in Meditation # 3 unfolds in three moments, Ancestral Worlding, Impossible Breathing, and Pre-Colonial Poetics. Ancestral Worlding explores pre-colonial Caribbean culture during the beginning of colonial endeavors. Impossible Breathing explores what it means to engage in breathing underwater. Poetics is a method for practicing alternative communication with others in recognition of difference and their right to opacity. By activating the Meditations as praxis, the ability to conjure a portal to the Post-Identity Dimension is possible as a place for weary identities to **rest**.

¹ Gumbs, Alexis Pauline. *Dub: Finding Ceremony*. Duke University Press, 2020.

Notes on how to read this text

*To understand the context of the work better there is a glossary of terms that supports some of the nuanced use of the language in the text. The Glossary begins on page 155.

* Throughout the text, you will encounter different fonts.

-The serif font Times New Roman is the voice of The ELUSIVE RESEARCHER'S. She speaks from the point of view of the observer, and she documents her experience in classic academic format type-font.

-The bold San Serif Font Avenir is The BODY of The GUIDE who speaks about her experience from the point of view of urgency and fatigue

-The serif type font that might be familiar as used in formatting for script writing for film and television is courier new, and this is the voice of The GUIDE, she speaks about her experience through dialogues and performative gestures.

* This document is a field manual, a tool that can be applied holistically, partially, augmented, expanded, hacked, or maybe not used at all. Although this manual relies on the experiences of the Afro-Caribbean American woman in an academic environment, the goal of the document is to set a foundational praxis for seeking rest through refusing to participate in a socially instituted hierarchical categorical system.

The Archive of The GUIDE - The Account of recognition, refusal, and conjuring in praxis = An Overview

This entire text is a Transmission. Transmissions serve as an onboarding process to Our research and the communicative methodology for sharing provocations and knowledges. Transmissions are fugitive from the default canonizing of knowledge production and dissemination. We will create a context for Our work by stating Our questions, which instantiates Our ongoing research project. This text is Our origin story and a slice of the complexity of Our experiential knowledge. This Transmission reflects on Our research in a methodology negating past, present, and future determinations, everything is right now. Through this Transmission, you will experience nested Transmissions, interventions, internal thoughts, profiles, archive entries, scripts, and meditations. Our Transmissions are an interlocutor between an instructional field manual and a personal account of an unlocatable journey.

We view Our relationship with time and space in the now moments. We arrive at now moments and the ones to follow by inquiring about how emerging media and technologies can be used in unorthodox ways to facilitate rest and autonomy for a fatigued identity. We conjure this inquiry by challenging Western ideologies of knowledge production through the praxis of intentionally leaving out continental philosophy. We call on the embodied knowledge of Our existence, and We tie in the relations to others in Our diasporic cosmology of knowledges to undertake Our research.



(Transmission: The Archive of The GUIDE performance at Chicago Art Department, Chicago IL February 14th, 2020)

Transmission: Introduction to Conjuring Praxis Protocol - Dropped at Zero Point Origin

We are here to reveal Ourselves. We are three fragments of variant identities performing in concert, holding this body right-side up. The performance of each variant activates the triadic relationship between Our identity structure and bodily materiality. Our Bodily schema which reflects Frantz Fanon's writing on interpellation²

² Frantz Fanon, Charles Lam Markmann, and Paul Gilroy, *Black Skin, White Masks* (New York, N.Y.: Grove Press, 2008).

where the racialized body is an anomaly on the Western landscape and is experienced as being other. The ontological precarity of these variants works in concert to enter an intentional slippage of the corporal schema of Our marginalized identity in the wake of a hegemonic Western gaze³.

The first identity We perform is The BODY, which holds lived experiences as an Afro-Caribbean American woman. She serves as the auto-ethnographer. She experiences her-self through a contentious relationship with the role of Black female academic while attempting to preserve traces of her West Indian ancestry. The BODY realizes its place as an occupant of the Post-Colonial landscape entrapped in Western ideologies of value and privilege. The BODY non-consensually engages in the durational performance of her identity. The performance must be a coherent articulation of the racialized and gendered body. The performance is concerned with fidelity and social legibility, only achievable through suffocating under the conditions of the landscape.

The second identity We occupy is as The GUIDE. The GUIDE is reverence of ontological duality, a recognition of a schematization W.E.B Du Bois describes as double consciousness⁴ – a survival praxis of how the Black identity performs in anticipation of being trapped in the gaze of being processed as Other. The GUIDE is a pedagogical deployment of research and critical theories from Black Studies, Post-Colonial studies, and Black Feminist studies. The GUIDE cares for the conjuring praxis of the Post-Identity Dimension through a generative engagement with theory activated by conduits We refer to as the Nowcestors and the Ancestors. They support Our research with their diasporic wisdom of disrupting Western ideologies of the hierarchies of people and cultures.

The third identity We deploy is the role of the ELUSIVE RESEARCHER, she is a witness observing the collaboration between The GUIDE and The BODY. The ELUSIVE RESEARCHER slowly transitions from witness, to ally, to collaborator through engaging with the praxis set forth by The GUIDE and The BODY. The ELUSIVE RESEARCHER rejects her role as an academic and the coupled performance in the academy to engage in a discursive mission of her conjuring praxis.

The three variant identities act in concert to disrupt the performance of coherent⁵ socially approved gestures of The BODY to become a collaborative We. The performance is informed by being gazed upon in the Western constructed category of the Black body in its weaponized quotidian state, and the sub-category of the

³ See glossary.

⁴ Du Bois, W. E. B. 2016. *The Souls of Black Folk*, New York: Dover Publications.

⁵ See glossary.

immigrant identity as an inauthentic American citizen — not African American, but American via the Caribbean. The expectation of a coherent performance extends into a gendered body – another physical parameter to be considered in the designed operation of systemic bias and subjugation. How We are viewed and categorized is important to Our narrative. This text is Our survival praxis dedicated to how We arrive, how We survive everydayness, how We learn to transcend, and how We conjure portals to the Post-Identity Dimension.

Intro to Transmissions

What you are witnessing in this moment is a Transmission — Transmissions are the mode We activate Our provocations and meditations. Transmissions are how We assemble Our grasp of theory and how We handle Our marginalized body to create disruptions; a satisfying dissonance to reveal questions of something other than the perpetuated linearity of reality. Transmissions establish dialectics for the Post-Identity Dimension, the conjuring of the portal, and the journey of Our arrival through a discursive mission of errantry. Transmissions operate in adherence to and perform in the linearity of time and space that Western society is so familiar with to be legible in its distribution practice. As the Transmissions progress through performative iterative forms, Our three identities become entangled and are no longer legible. Through Our Transmissions We are disrupting linear temporality's congruence to reality and its Western canonical hold. The GUIDE arrives in time and space to be heard and seen; then vanishes in the still[ness] of reflecting on the provocations of disruption.

Our Transmissions is a pedagogical distribution of Our conjuring Praxis. In Our Transmissions, We are creating relation through poetic attempts at refusal and intentional Othering. This is an account of Our arrival, Our meditations, Our analytical research, and Our auto-ethnographic narrative. Our Transmissions are how We connect the variants of Our triadic identity structure, how We imagine being together holistically, how We communicate with each other in the duality of the physical worlds that We traverse, and the dimension of the Post Identity. This Transmission is the first in an un-quantifiable succession dedicated to living in contiguous moments of arrival and poiesis of Our existence in the Post-Identity Dimension. In this Transmission We are conjuring Our praxis of abolishing the one-dimensional body and the illusionary permissive occupation of the landscape. This first Transmission is centered on the question; how to reverse the negativity of subjugation and being othered?

Intro to conjuring practice

Our conjuring praxis begins through occupying the center where We (The BODY, The GUIDE, and The ELUSIVE RESEARCHER) converge. The center is where the poiesis of the relational We are engaging with holds space. We work from the center, from the rhizome⁶ to process the experiences of relation in all the words, songs, videos, traumas, kisses, embraces, disappointments, questions, conversations, confrontations, missteps, and touches We have taken in, taken care of, and held close through Our somatic experiences. It all becomes one with Us as Our triadic variants make Us one, as a We. We are now in relation, a holistically moving We. Through the process of making Us able to conjure a portal to the Post-Identity Dimension We activate what We learned in Our experiences in a multidimensional modality. The Post-Identity Dimension is one that sits parallel to the reality we (Us who occupy the terrestrial landscape) currently know and inhabit without collapsing into it. The Post-Identity Dimension does not observe the linearity of time and space that is understood in this terrestrial dimension; it lives in opposition by establishing a generative discursive continuum sustained through learning, relearning and transitioning.

The Post-Identity Dimension is a refusal of being coerced into being one thing, a homogenous socially instituted identity, a prescribed body. The Post-Identity Dimension is concerned with existing in the arrival and departure of contiguous moments to be everything necessary in that moment and then transform into everything necessary in the next moment — a consistent state of transitioning. The Post-Identity Dimension is a space of rest and recovery where the body, and all its multifaceted weight, is left behind. The Post-Identity Dimension is about having the permission to breathe, for the chest to expand and rest where it feels most comfortable. The Post-Identity Dimension functions as a space of well-being and care without the anxiety beholden to the earthly body. We occupy this space with reverence.

The Post-Identity Dimension is accessible through the Post-Identity Portal. We conjure Post-Identity portals by deploying the methodology of meditation. Meditations offer the opportunity for stillness, and reflection necessary to access the Post-Identity Dimension. The methodology of meditation also acknowledges its colonized and corrupted corporal capitalism as a promise of introspection doled out through smart phone applications, online community subscriptions, and superficial 60-minute En-masse sessions. We work through meditations as a space with an intention for returning, spending time and learning. The body We occupy and hold upright in Our

⁶ See Glossary

performance of American Black womanliness, systematically experiences destabilization and anxiety as Western category “problematic citizen.” The intention of *Our meditations* holds anxiety and rewrites its virulence projected onto the body to be the possibility of entering non-performativity.



(Image of Alte(a)r*, February 2020)

Intro to the Alte(a)r*

Meditations happen on the Alte(a)r*⁷, a space where the permission to breathe and experience stillness is activated into a ceremony. The Alte(a)r* is a linguistic amalgamation merging the words alter and altar to create a space of possible multidimensional divination. The term Alte(a)r* is about unpacking the omitted and redacted – all the knowledges, cultural practices, and peoples who have endured attempts at erasure. The Alte(a)r* is a temporal object representing a space-time marker of the relation between the tangible and the speculative. The Alte(a)r* has a contextual materiality reflecting The BODY's immigrant ancestry of her grandmother who is an Ancestor. The Alte(a)r* is an abstraction in reverence of the West Indian tradition of erecting a ceremonial offering for a loved one who has transitioned to the

⁷ See Glossary.

afterlife; We consider this gesture an act of holding space. This ceremony is anchored by setting out material objects as offerings such as currency, candles or incense, bread or fruit, wine or grape juice, flowers, and physical scriptures, the crucifix, saint cards and other religious objects. These objects act in concert as a symbolic conduit of the care transmitted to the transitioned loved one on their journey to the afterlife. These offerings collapse time and space to expand the liminal space between the terrestrial and the cosmos to make way for the ancestors.

Through the relationally significant harmonies of objects, time stands still:

the smell of burning incense

Decaying and transitioning material matter of:

Plums

Pomegranate

Passionfruit

*the evaporation of the red wine and the ring left in the glass and the volume meets
the air*

the presence of wilting flowers as they meet their new form

the smell of melted candle wax and the familiar warmth

the care of tangible prayers and the love that accompanies them

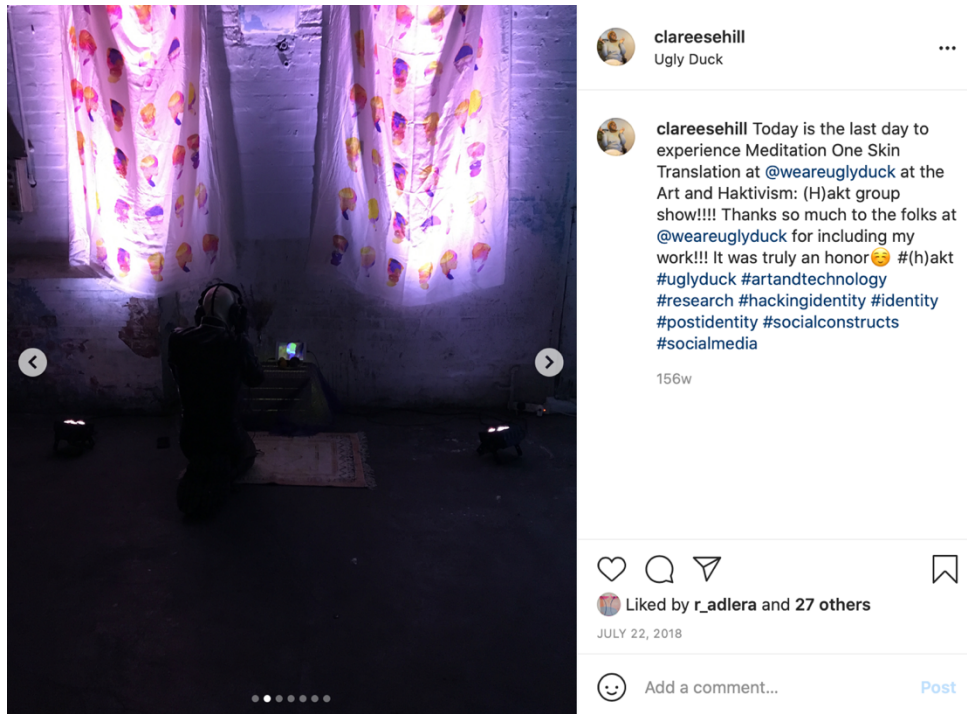
*these objects and their intentional assemblage become wormholes to
interdimensional cosmic conversations with the ancestors.*

These objects in proximity are a memorial established for the transitioned loved one to provide them with substance and comfort in their journey to their destination as ancestor in the afterlife. This space of terrestrial ceremony is a metaphor for the relationship between the person who has erected this memorial of care, and the person who has passed on to their transitional journey to the ancestral dimension. We recognize the fragments, traces, of Our decimated West Indian culture by erecting a transitional time-space object of relation with the same care The BODY's grandmother erected these offerings to her passed loved ones. The Alte(a)r* in the meditations interlocutor for accessing a space of rest, it is about engaging in the slowness found in the invitation by shifting one's attention and any anxiety experienced in the terrestrial over to a liminal space – The Post-Identity Dimension.

The operation of The Alte(a)r* is coupled with the importance of diasporic knowledge. The Alte(a)r* is a vessel of distribution of the conjuring praxis of The GUIDE activated by the knowledge producers We refer to with the most respectful terms of Ancestors and the Nowcestors. Nowcestors are living and walking in the contemporary, in bodies enduring the same quality of culturally generated racialized corporal

destabilization. Those who previously walked this Western landscape in their time and place, endured the trauma of being other, who share with Us the wisdom of being and navigating from their afterlife are Our Ancestors. They watch Us from the diasporic cosmos. Both the Nowcestors and Ancestors guide the meditation methodology of Our conjuring praxis. We work through three meditations. The language Nowcestor emerges from Our continuous research praxis of collaborating with theory.

Meditation #1 Disruption – Overview



(Screenshot of Instagram post from @Clareesehill – This is Meditation#1 Disruption installed at Ugly Duck, London UK, July 2018)

Meditation #1 Disruption is the pedagogical nucleus of realizing the performance required of the body and what it means to be human in the Western hegemonic culture. We unpack how We perform as human, how We perform templates, how We perform as expected. The culturally prescribed adherence to the performance is imperative to survival, to being legible, and negating anxiety.

Meditation #1 Disruption is about intentionally using the anxiety found in the lack of fidelity of the performance to create and navigate intentional disruption that can be used to tear a fissure between the dimension we (us who traverse the terrestrial) occupy and the Post-Identity Dimension. Our journey, Our origin story⁸ of Our triadic identity structure, Our narrative, Our arrival is foregrounded by the how Nowcestor Sylvia Wynter unpacks Humanism's problematic dedication to creating the contemporary condition of othering. Othering is defined as those who exist outside of the European ethnoclass – Western bourgeois⁹ who institutes operation of systemic subjugation tactics.

⁸ See Glossary.

⁹ Ambrose Jason R. Broeck and Sylvia Wynter, "The Ceremony Found: Towards the Autopoietic Turn/Overtturn, Its Autonomy of Human Agency and Extraterritoriality of (Self-)Cognition," in *Black Knowledges/Black Struggles* (Liverpool, UK: Liverpool University Press, 2015), pp. 184-252, 215.

We will meditate on how humans are sorted into hierarchies and the value of identities based on the bodies they occupy. These conditions have been instituted over time and are fossilized in an unspoken universal assumption habitually weaponized in the contemporary. These ideologies are in the air, the water, the media, electricity, fossil fuels, deforestation, food, education, government. The ethnoclass has been worldbuilding for hundreds of years, and it is now time to reclaim Our relationship with the landscape. Since The BODY is a Black woman, Our performance is extremely precarious. It is only when We push against Our role and the performance, that We start to become aware of how We ground ourselves in something outside of what is projected to be Our identity.

Nowcestor Wynter is concerned with the revision of humanist ideologies. She speaks about how we (those that occupy the terrestrial) experience our body, and how we have gathered our experiential knowledge. She provides the grounding for Our inquiry into the limits of prescribed identity and the body and its weighted ties to colonialism.

Read the section in the bracket from Sylvia Wynter's 1992 open letter *No Humans Involved*.

"

...ects at the level of class. Most crucially of course, since the Sixties the liminal category of *les damnés*, i.e. the N.H.I. category of South Central Los Angeles whose doubled pariah status as Poor /Jobless and Black, has come to serve a central systemic function for the now Post-Industrial nation-state order of the United States.

Because the negative proscription of the liminal category, is the very condition of each human order's functioning as an organizationally and cognitively closed self-regulating or autopoietic system [Maturana and Varela, 1980], the premise of this category's proscription is central to the "ground" from which the "regimes of truth" of each epistemological order and its disciplinary paradigms are rule-governedly generated. The liminal category's empirical exclusion, like that of the exclusion of the inner city ghetto of South Central Los Angeles, is therefore a condition of each order's "truth."

It is only when such a category moves out of its negated place, therefore, that the grammarians of an order (as in the case where the lay humanists intelligentsia refused their liminal role in the Scholastic system of knowledge), can be freed from their system-maintaining "structural models" and prescriptive categories.

For it is precisely, Legesse argues, out of the field of dynamic interaction between "the generalized horizon of understanding" or "inner eyes" put in place by the prescriptive categories of all culture-specific orders of knowledge, and the empirical

Nowcestor Wynter explains the quality of life for those Western society has deemed as other as we embody the toxic proscription of an exclusionary periphery. She calls for a transcendent movement out of the difference amplified of categories by instigating a revision of humanist ideologies to be inclusive of the human category, instead of filtering bodies through colonial frameworks of value. We sit with Nowcestor Wynter in her challenge to the hierarchy and the parameters used to determine the value of those bodies. The anxiety that arises from disobeying the humanist infrastructure becomes Our tool for activating the intentional disruption of Meditation#1 Disruption.

Meditation #2 Fissure – Overview



(Still from Meditation #2 Fissure - Living in Assemblage through Opacity, Care, and Poetics. A Survival Praxis for NOW. September 2020)

Meditation #2 Fissure is about how We conjure from the rhizome through the writing of Ancestor Édouard Glissant. From the center of the convergence of everything We have taken in and believed in without diminishing the quality of any of the experiences of interactions. All experiences in the past, present, and future are liberated from the linearity of time-space relations by engaging in a journey of errantry. Meditation #2 Fissure is a mission of errantry dedicated to learning first about the physicality of time-space by occupying the firmament – a liminal space between the earth and the cosmos. The learning transcends time and space to the In-Between – a multi-dimensional interstitial space between the terrestrial dimension that The BODY occupies, and the Post-Identity Dimensions, the one that allows rest. The In-Between is a space that acts as a womb of care for the transformation of the identity in the gestational state by banishing the body. The Fissure, the In-Between is an interstitial space reconciliation, healing, and releasing.

Meditation #2 Fissure is about living in an intentional disruption, about making space in the fissure, and generating a restful energy by letting go of what we (those who occupy the terrestrial) perceive as reality. This is our journey of errantry. It is about unpacking the discomfort of a member of the colony of the exclusionary periphery. Fissure is about being with the body and with consciousness simultaneously and

realizing the various implications of being with both. Whatever the implications might be for you. We will explore these arrivals, departures, and observations through the journey of errantry as Ancestor Édouard Glissant describes it as a sacred mission and not discursive instability.

Read from Édouard Glissant's book *Poetics of Relation* 1997— start at the purple bracket at the bottom section of the page.

“

Newly CO

usual) of the sign in question. While the best of translations can impart new levels of meaning to common words, an additional layer of impenetrability is of little or no use.* Three related images of the world set forth by Glissant: *la totalité-monde*, *les échos-monde*, and *le chaos-monde*, have been left untranslated here, therefore, not only because of the inherent difficulty in translating them concisely but also because they function as neologisms—no more instantly acceptable in French than in American English; (though, following the same principle, the translation includes many dutiful, if not inspired, neologisms—for example, *flash agents*, etc.). More important, the problem lies in their structure, which cannot be duplicated in English. The article clearly modifies the first element (*la totalité*, *les échos*, *le chaos*), but the second element (*monde*) is not a mere modifier, as it would appear to be if the normal English reversal of terms took place (that is, *world-totality*, *world-echoes*, *world-chaos*). In fact, in this third instance all the implications of ordered chaos implicit in chaos theory would slip away, leaving the banality of world disorder. Nor are these guises of the world (the world as totality, etc.); they are identities of the world. The world is totality (concrete and quantifiable), echoes (feedback), and chaos (spiraling and redundant trajectories), all at once, depending on our many ways of sensing and addressing it.

From the beginning of the text, in addition to these compoundings, there are idiosyncratic usages that erupt and remain, assertively subsisting through repetition.** *Errantry*

*This is not entirely true. To a student of ideologies they surely mark interesting moments when the languages, as perceived by a particular translator, are mutually resistant beyond repair.

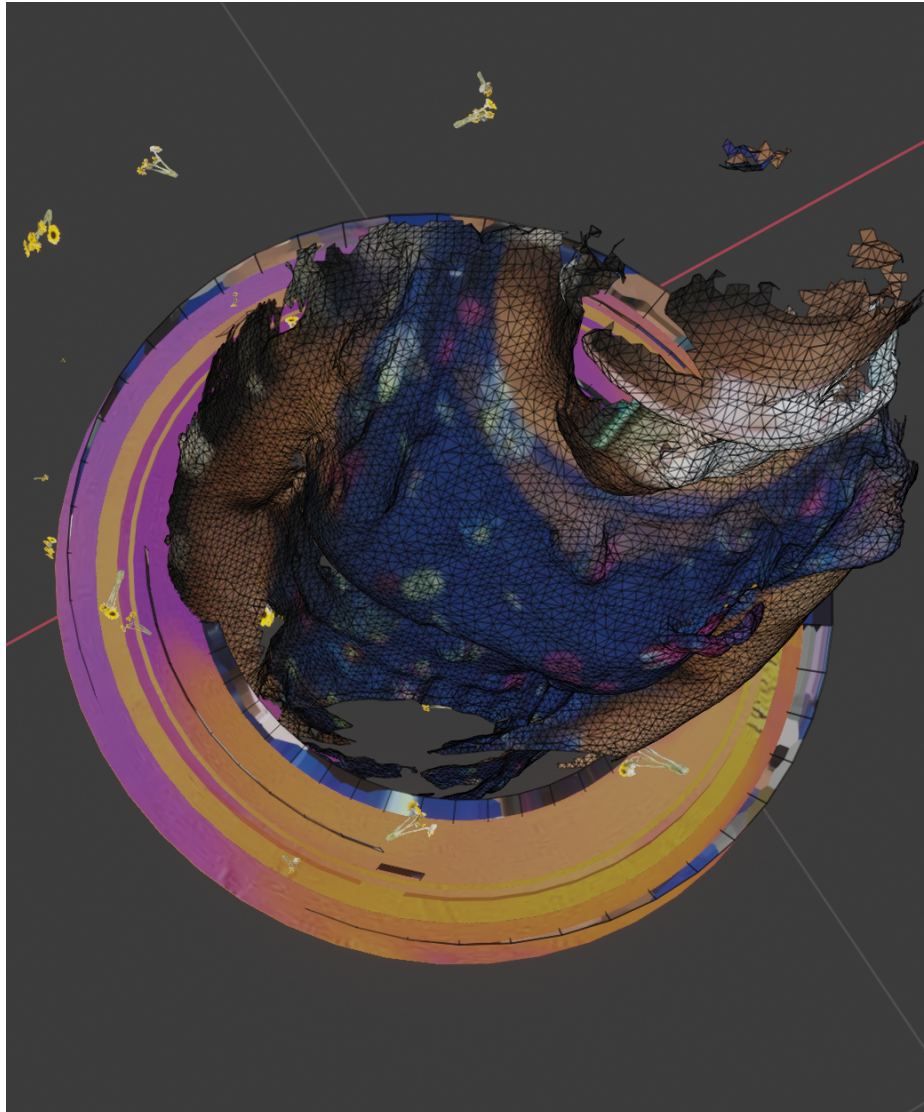
**Glissant's particular use of the words *langue* and *langage* as well as *imaginaire* is discussed both in the notes and glossary.

”

¹¹ Édouard Glissant and Betsy Wing, *Poetics of Relation* (Ann Arbor, MI: The University of Michigan Press, 2010). Translators introduction – 15-16

This journey of errantry creates pressure in the fissure, as the learning in the interstitial expands. An opposition to the linearity of the performance, the coercion to travel in the straight line of a socially acceptable trajectory.

Meditation #3 Rupture – Overview



(screenshot from Blender of 3D scan and 3D primitive shape - Avatar of The GUIDE, September 2020)

When the Fissure gives way, when the In-Between becomes the destination, We arrive at the entrance to the Post Identity portal — a rupture of normative perceptions and prescriptions of what it means to experience Ourselves, truly. The acceptance of the plasticity of the self in the moment with the goal of achieving a unique authenticity in flux.

Meditation #3 Rupture is activated by Nowcestor Christina Sharpe's term Wake Work. We abstract her term to be a praxis of poesis through what We call Wake Work Operations. We use the Wake Work Operations as a way of connecting the past and future with a slippery present by expanding what We learned from Our time in the Fissure.

Wake Work Operations are triadic in their protocol. The first operation is Ancestral Worlding – the act of being able to activate alternative realities and spaces through Caribbean mysticism and recognition of our relationship with the landscape. The second operation is Impossible Breathing – learning how to breathe as praxis, non-linearly, discursively, and fully submerged. The third operation is Pre-Colonial Poetics – a way of communicating across cultural and racial boundaries with radical care. Pre-Colonial Poetics is about realizing difference and showing reverence by engaging in possibilities poetics to establish relational kinships and hold dialogues.

Read from Christina Sharpe's book *In the Wake on Blackness and Being* 2016 the section in the bracket

“

a ship, a consequence of something, in the line of flight and/or sight, awakening, and consciousness) and we join the wake with work in order that we might make the wake and *wake work* our analytic, we might continue to imagine new ways to live in the wake of slavery, in slavery's afterlives, to survive (and more) the afterlife of property. In short, I mean wake work to be a mode of inhabiting and rupturing this episteme with our known lived and un/imaginable lives. With that analytic we might imagine otherwise from what we know now in the wake of slavery.

Dionne Brand does this wake work as she imagines otherwise in *Verso 55*, a verso in which she not only revisits *A Map to the Door of No Return's* imagining of diaspora consciousness's relation to that door as mythic and real location but also imagines an encounter between the returned from diaspora and those who were held in the cells of the forts.²⁵ She imagines those who were held, reconfiguring—coming back together in wonder—the traces of their former selves rising up in greeting. Here the ancestors are like Marie Ursule, who, in *At the Full and Change of the Moon*, reanimates those Ursuline nuns who were her enslavers for the purpose of looking after her daughter Bola whom she dreams into a, into the, future. In *Verso 55*, Brand imagines that with the entrance of the pilgrims those who were held reconstitute from where they “lay in their corners, on their disintegrated floors, they lay on their wall of skin dust,” and stand to greet them; the ancestors, the only gods we had, their traces so much dust and haunt in those holding rooms. With these words Brand produces into the wake *other than* the “production of nothing—empty rooms, and silence, and lives reduced to waste”; she imagines other uses for “the scraps of the archive” (Hartman 2008, 4).²⁶ Brand, like Hartman, encounters these rooms, this pain of and in the archive, but those rooms are not empty, and though the scraps of cotton, new world slave crop, may in fact be insufficient to our needs and to theirs, they are what we have to offer. And those dwellers of the rooms who had no thoughts of visitors, could not know, but

read
ms
part

¹² "Christina Sharpe, *In the Wake on Blackness and Being* (Durham,, N. C.: Duke University Press, 2016), 18.

Initiated and stirred
Supported and provided for
We will continue and continue and continue

Transmission ended . . .

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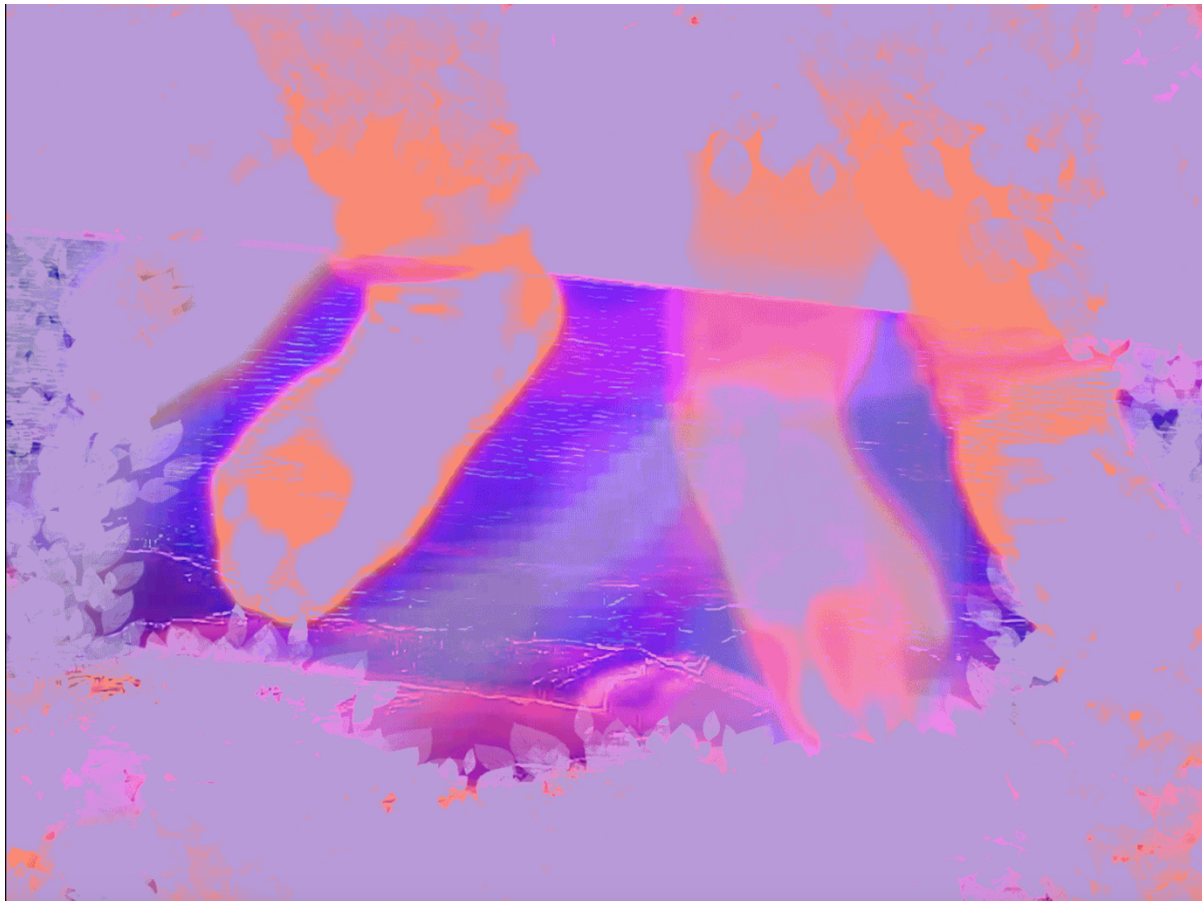
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See glossary on page 141 for additional cites

Meditation #1 Conjuring the Portal through Disruption



(Still image from a GIF, this iteration of Portal#1 is from Transmission: Praxis of Non-Performativity interactive WebVR experience, June 2021)

(Let's all gather at the beginning. She, The BODY arrives in her flesh, dark brown, darker than a paper bag, and weary. She seeks the knowledges of The GUIDE. They emerge from the initiation of the rejection of the weight of the flesh. I, The ELUSIVE RESEARCHER, observes this dialogue between Them, which I become entangled with. This establishes a collaboration called the We. Contiguous moments to slow down in the process of conjuring and to engage in grounding and self-care by instantiating a disruption, a refusal. Let's make sure we (I am bringing you into the praxis of refusal) are all on the same page as this journey is important. This text is the process of how We pulled-up and the work We are doing. Rejection is accessible and productive; we just must be clear about what we are rejecting.

Let's take this moment to synchronize our breathing. Entering the space of establishing our praxis all on the same accord. A synchronous slowly rising... and slow deflating. We breathe, in the space, all corners. The operation of poesis is thriving – the experiment of practicing refusal is starting to unfold now.)

Let's begin . . .

The first Meditative intervention is Disruption – recognition, refusal, and disavowing of the validity of the entrapped status of The identity. This meditative intervention is the first collaboration between The GUIDE and The BODY; they act in opposition to the sociogenic precarious identity of the Afro-Caribbean American woman. A woman who traverses the institutions in the Western landscape. She is viewed through the gaze of being a Black woman with the assumed resilience for surviving the terrestrial journey of habitually being quantified, rejection, and subjugated. She is also located on exclusionary periphery of being child of immigrants, an inauthentic American citizen. The woman who carries this precarious identity and the anxiety beholden seeks to create Disruptions. The precarious identity experiences an entanglement with The GUIDE to become The BODY of The GUIDE.

The Disruption activates when they conjure through their meditative intervention. The conjuring is the outright refusal of the precarious identity and the sociologically generated monoliths. This is the point of departure for entering the sustainability of Post-Identity Dimension.

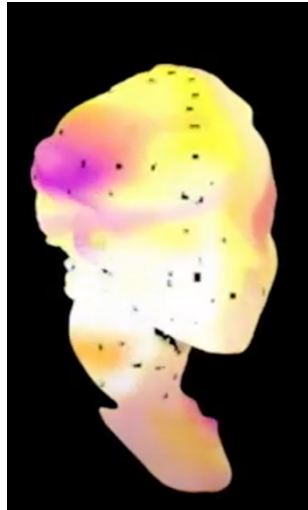
The GUIDE speaks through The BODY as a collaborator and conduit. They have spent time learning together how to survive the perverse notion of accessibility of the American dream, along with the bodily and emotional labor expended in the identity performance.

Together they initiate their first collaborative Transmission. This is their first arrival, the first attempt at communicating by entering the linearity of spatial temporality, expanding the space of the In-Between through the activation of recognition and refusal by wielding Disruptions. This Transmission facilitates the activation of “Meditation #1 Disruption”. The Transmission and Meditation #1 are coupled together to provide the foundation for a departure of errantry, a journey that will be unpacked through this archive of Their work.

They speak these words of Disruption and rest in public spaces; They came up with these words together. They distribute their knowledges using their words to create alternative spaces by shifting the energy of living in the Western world away from the healthy measure of anxiety, the privileged paradigm of rest. They start to think about the departure from the physiognomy of The BODY. What are the possibilities of leaving it behind? These words are not a prescription but instead they use their place in the mouth, and the space where they hang when they leave the mouth to make inquiries into how bodies are understood in the West and how those ties can be dismantled.

Transmission: The Hyper Present - The Manipulation of Space and Time

(Activate the We, We speak)



(Still of The Avatar of The GUIDE from Meditation#1 Disruption moving image 2018)

The GUIDE:

Right here right now we (you and Us) are present.

In the next moment, and in the moment after
constant instances of the next.

Until the moments that stood side by side
Like the foot soldiers in the preservation of the
problematics of time vanish

So does the limitations of time and space
that you occupy

*(the spectators are watching you, so just remember to
Breathe)*

And how those limitation transition to
the fact that perception is an embodied illusion

(look at the spectators, and remember to Breathe again)

We invite you to take a journey with Us. One that is not based on the reverence or attachment to land masses and the trappings of how bodies traverse the terrestrial space.

For Us, this meditation is about using Disruptions to slip through the porous foundational construction of Western ideologies. The pervasive toxicity of everydayness living in a marginalized body must come to an end. This Disruption is not procedural like sand in an hourglass. Linear spatial-temporality captivating hold has come to an end. We seek more than superficial systemic recognition and insincere attempts at promised revisions of future gestures conterminous with 400 years of trauma. A trauma that is supported by Western notions of progress, outruns the renouncing of racism by producing echo chambers of generational othering as a socially pedagogical institutional foundation.

This is the journey of conjuring a portal. Imagined, activated, morphing.
To where? It is of your choosing.

The portal offers the banishing of The Body and the projected identity. A portal carving a space to slip into occupying the now moments, opening the interstitial, so there can be a restful pause in the automated performance of the identity and the verification of the performance. This is where the Disruption starts. This is where it needs to start. A temporal unhinging instantiates the Disruption.

We consider this meditative intervention a daring leap!

A proposition of a provocative nature!

A vital survival praxis!

Refiguring our relationship with time and space (how you track yourself with your Apple watch) to create a praxis of conjuring Post-Identity Portals. A space of resting away from Our body as an Afro-Caribbean American woman, a precarious identity, and projected expectations, which are direct consequences of the lens of Western conquest and colonial project making. Our work is about exploring the audacity of challenging what has been situated as our reality (all fake news you and Us are exposed to), an existence in a one-dimensional flatness.

In this meditation, and following ones, We will take a journey of errantry through contiguous arrivals and departures.

An experiment in creating futurity. (Re)figure the role of Othering and its ties to negativity and the amplification of difference.

We are exploring the restorative possibility of uncertainty, in everything, including Ourselves.

Precarity is the backbone of the durational performance of Western legibility. Precarity exists in experiences and interaction of surviving institutions in its various iterations. The BODY's performance has been failing recently.

We ask, while sitting in the possibility of trauma from Our failing performance, what happens when the precarity is replaced with intentional Disruptions? Performance failures transcending space and time. Spillages can be gathered to gain agency.

These failures are inextricably linked to how Western societies define time, duration, performativity, fidelity, productivity, and value.

This meditative intervention lives fruitfully in the counter spatial-temporal, corrupting the Western ideological lens of societal value, disrupting meaning in the now moments. By distributing provocations of Disruption, the corrupting of time in its Western definition of tracking and monitoring, scheduling progress in everydayness employs the rigidity of the past, present, and future unfurls.

By Disputing the performance, The BODY is liberated from the word "identity" and the precarious state of earthly existence.

The BODY is non-consensually coupled with the American Landscape, to be decoupled through a survival praxis of conjuring Post-Identity Portals.

Our meditations are a research experiment of Our doing, unpacking, and conjuring. An experiment that becomes solidified by first embracing the fragments of Ourselves. We welcome the instability. Releasing Us from the impossible earthly executed balancing act. Fragments become an authentic We. Together We activate Disruptions, an offering of dynamism to challenge the validity of the performance and the value adhered to the fidelity of the identity.

This meditative intervention is about creating an intentional Disruption, an act of resistance, a disavowal of the projected dubious nature of Our ancestry and origin story¹³. We exhume the origin story of The BODY and the orientation toward a

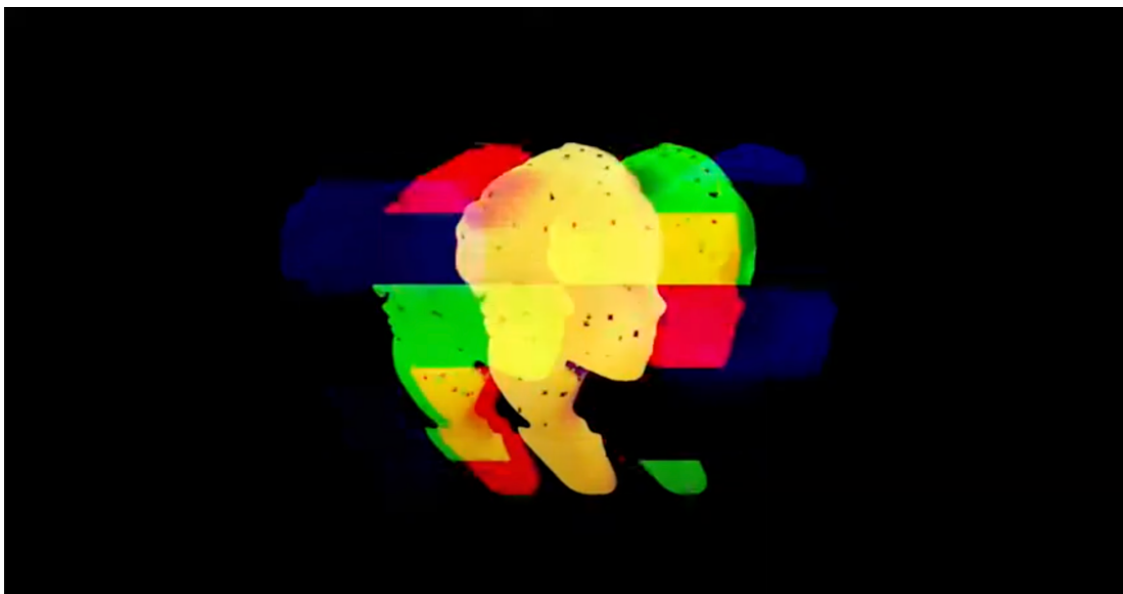
¹³ Sylvia Wynter, "The Ceremony Found: Towards the Autopoietic Turn/Overtum, Its Autonomy of Human Agency and Extraterritoriality of (Self-) Cognition1," *Black Knowledges/Black Struggles*, January 2015, pp. 184-252, accessed July 21, 2021, <https://doi.org/10.5949/liverpool/9781781381724.003.0008>, 211./ See glossary

categorically marginalized identity based on the physical qualities of race and gender. This exhumation allows us to understand the mechanism of the performance.

Identity is a slippery and tricky conceptualization to pin down. Generated out of cultural politics and the endeavor to sustain a pervasively toxic focus on difference, which were established during Humanism. These cultural politics experience morphological states through time but the impetus is steadfast. Let's take Our first move by foreclosing on the word identity by using a grammatical enclosure of quotation marks. The idea of "identity" supports the brutality of Western contemporary condition in its eugenic cannibalistic intentions of feeding on the marginalized and propagating fictitious evolutionary benchmarks of progress of the ethnoclass¹⁴, also referred to as Man and the colonizer, in opposition to those being consumed who occupy the designation of other and the colonized.

Society moves forward, with the goal of superseding itself, evolutionary and innovative leaps and bounds are the continuously advancing the goals of amplifying difference.

How " identities" perform, and the habitual reliance and devotion to the accuracy of the performance is imperative. Can't slip up, not even a little.



(Still from Meditation #1- Disruption – This is the disruption being initiated, 2018)

¹⁴ Sylvia Wynter, "Unsettling the Coloniality of Being/Power/Truth/Freedom: Towards the Human, After Man, Its Overrepresentation--An Argument," *CR: The New Centennial Review* 3, no. 3 (2003): pp. 257-337, accessed November 21st 2021 <https://doi.org/10.1353/ncr.2004.0015>, 260.

The GUIDE:

Reality has been conflated into believing what is in front
of your eyes is concrete without wavering.

A monolith to how effective social conditioning is.

Time as reality is concerned is a procedural progress, a
sub-dialectic for the creation of categories and of their
maintenance as they become more toxic. Time coupled with
space has birth categories of sameness and difference.
Western ideologies of progress need the system of time to
succeed.¹⁵

(Breathe in like We own Our lungs)

In its purest modality, time is not linear.

Epiphenomenal time¹⁶ is a recognition of the quantumness of
the Ancestors and their commitment to refusal. The movement
of being in one moment and the next without delineating
past, present, and future. Epiphenomenal time is the
ability to move freely without getting trapped in the
complexities of the corrupted perception of tense.

Time in its Western state has been captured by man and tied
to reality, productivity, the value of our everydayness, to
be quantified into desirable data, an important cornerstone
in judging the fidelity of the identity performance.

This takes its toll on us all. Time and space subsume your
body.

An inescapable enclosure.

Spatio-temporally was corrupted at its origin, its birth in
the wake of colonial project making.

(Exhale because We do Own Our lungs, We take up space now)

¹⁵ Denise Ferreira Da Silva, "Toward a Black Feminist Poethics," *The Black Scholar* 44, no. 2 (2014): pp. 81-97,
<https://doi.org/10.1080/00064246.2014.11413690.88>.

¹⁶ Michelle M. Wright, *Physics of Blackness: beyond the Middle Passage Epistemology* (Minneapolis Minnesota, M.I.: University of Minnesota Press, 2015).41.

The Problematics of Western Identity Theory – The Identity System

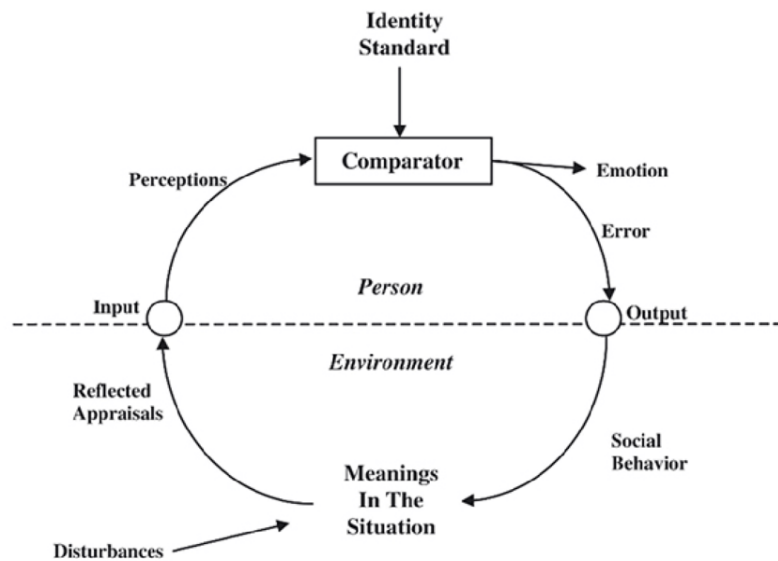


Figure 1. Identity Model (Burke and Stets, 2009)

“An identity is a set of meanings that define who one is when one is an occupant of a particular role in society, a member of a particular group, or claims particular characteristics that identify him or her as a unique person” (Burke and Stets, 2009, 3)

In this diagram, We see a problematic notation of social behavior called the Identity System. A system, which is regarded in Western societies as valid knowledge production used to gauge if the performance of an identity meets the assumed standard that has been pre-established by the determining measurement of orthodox and unorthodox in society – a ruleset put forth and enforced by Western cultural frameworks. The prescribed requirement of the performance does not need to be made explicit; the focus for the performer is on attempting the achievement of legibility.

The diagram starts at the Input. The Input is where the performance of the identity, in their text Burkes and Stets refer to this individual identity as an “agent” (Burke and Stets, 2009, 3), initiates the cyclical nature of the Identity System. The Input into the Identity System is the beginning of the verification process. The Input is processed based on Identity Standard, which prescribes how orthodox or unconventional a performance is based on presumed notions of the physical traits or the assumed role of the identity that has been culturally conformed to. The Comparator is where the authenticity of the performance is gauged based on how the Identity Standard is analyzed, compiled, and sorted into the measuring the fidelity of the performance. The Output is where the person evaluating the performance makes their ruling on the fidelity of the performance and its cultural coherence. If the performance is not verified, then the “agent” seeks to adjust the performance. This disruption to the cyclical system causes the “agent” to experience anxiety of not being legible. The “agent’s” performance is centralized on negating discomfort.

The cyclical homogeneity of the Identity System based on Western cultural ideologies has generated standards required to be verified and deemed legible. The legibility this is the goal of the agent's performance. We are told to perform this relentless cycle of performance and verification. The Identity Standard must be met. The Input is resolved in Comparator, the performance must check out in a favorable outcome. This system is an echo chamber governed by the ideological categorizations generated by the dominant culture where the performance happens to perpetuate it. The performance relies on the landscape of which the performer occupies, and the society that populates it. This system has created templates that The BODY must adhere to perform as a Black woman, Black student, Black activist, Black stereotype, Black friend, Black daughter, Black sister, Black scholar. These performances are compounded by the expectation of navigating of the landscape of America traces of the formerly occupied land of Panama where The BODY's mother and grandmother immigrated from.

The Post-Identity Dimension challenges the validity of this diagram by creating incongruent slippages of what is valued and legitimized as knowledge production in the Western world by seeking to explore how to fall outside of performance verification. This diagram is where We start to unpack the performance of how bodies are violently persuaded into being legible. we (Us and you) have been coerced into believing that a satisfying verification is the only option, propagating a false sense of agency.

Conjuring through Autoethnography

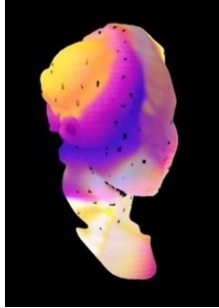
Speaking of the identity system, We will introduce Our internal ensemble.

Performers in the order of appearance.



The BODY of The GUIDE

The BODY is a woman of Afro-Caribbean heritage who was born into the assumptive privilege of American citizenship. She experiences her identity in shifting modalities in relation to the space she is occupying and the ideas that she has and dares to communicate. Currently, she has been maliciously destabilized by occupying the space of the "elite institution." By understanding the gaze that is projected on her body and the treatment that follows, she starts to create a praxis for survival that includes collaborating with The GUIDE. The BODY provides an autoethnographic perspective of the experiential data The GUIDE is interested in collaborating with.



The GUIDE of the Post-Identity Dimension

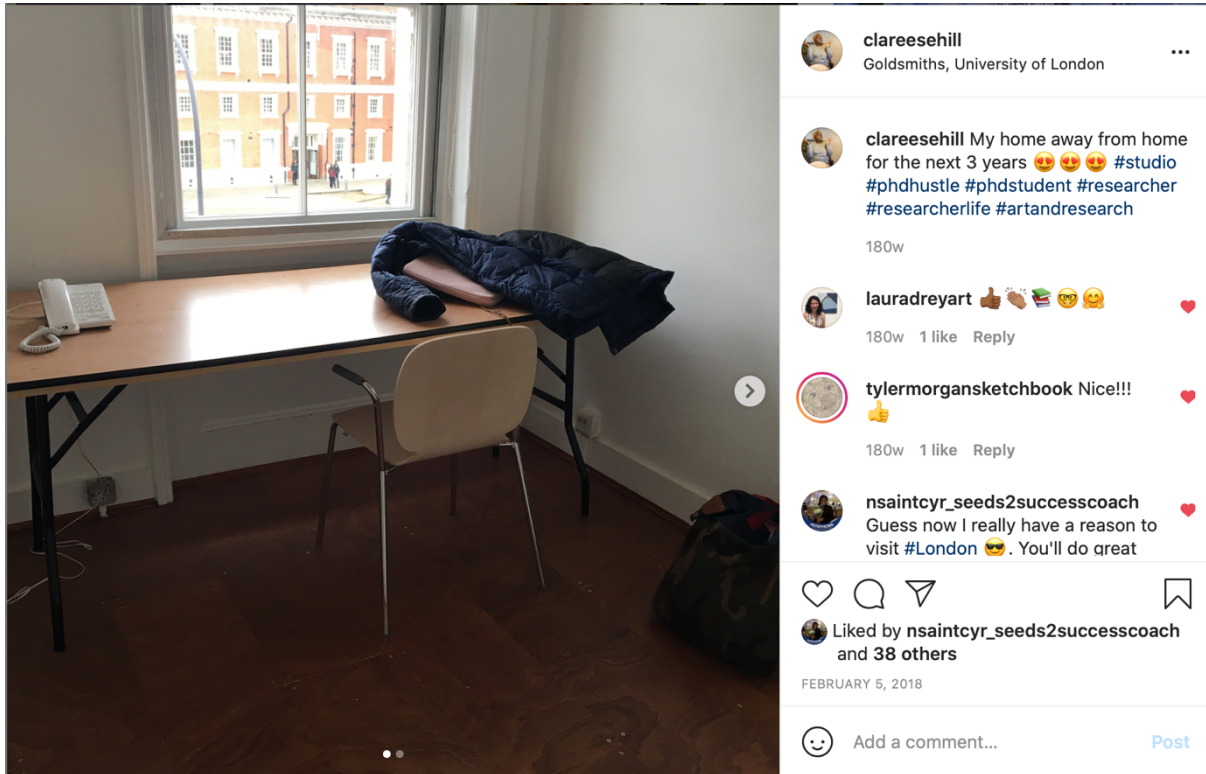
The GUIDE works with urgency for the concern of the fragility of identities of the citizens of Western Society who experience a racialized existence. The GUIDE engages in Christina Sharpe's seminal provocation of Wake Work. The GUIDE works collaboratively with The BODY, who is a marginalized identity that throughout the last century has been described as unprotected both physically and culturally in the social canon of American society.

A small shed had been added to the house, and the boards and the roof was every where, covered with anything but rats and mice. It had a pent roof, covered with nothing but shingles according to the account. The shed was only nine feet long and seven feet wide. The highest part was three feet high, and sloped down abruptly to the loose board floor. There was no [redacted] had very skillfully [sic] made a concealed trap door, which communicated with the storeroom [...] To this hole I was conveyed as soon as I entered the house. The air was stifling; the darkness total . . .

Harriet Jacobs, *Incidents in the Life of a Slave Girl* (1861)

The ELUSIVE RESEARCHER

An unreliable academic ontologically destabilized by the expectation of her credentials. This entity observes the Post-Identity Dimension from the third party, providing a comprehensive perspective of the genealogy its emergence as a rest place. The ELUSIVE RESEARCHER rejects the methodology of conventional qualitative research modes of maintaining proximity and unbiased perspective. The ELUSIVE RESEARCHER Experiences a close entanglement with the Post-Identity Dimension by shifting from observer to participant as the research unfolds.



(Screenshot of an Instagram post from @Clareesehill – My first studio at Goldsmiths University of London Room 8 at 8 Lewisham Way, London, U.K. – My first arrival)

Transmission – Protocol: Origin Story the first Arrival

We have arrived at this now moment and the ones that follow by inquiring about how “identity” is designed and performed. What informs the categories of the body We occupy? And how to use the undesirable disruption of the “identity” performance to create an intentional tear in spatio-temporality, the one-dimensional flatness of reality. We challenge notions of Western ideologies of knowledge production and how value has been ascribed. What does it mean to intentionally leave continental philosophy out of how We understand Our existence?

We call on the embodied knowledge of Our existence through using the vessel of The BODY. The BODY’S physical experiences augmented by the knowledge from the Ancestors and the Nowcestors establish Our praxis of refusal.

Nowcestor Sylvia Wynter anchors Our exploration of Our “identity” and Post-Identity Dimension. She is the source of Our activating methodology. She allows Us to gain recognition of the Western genealogy of Our identity performance, Our arrival in the contemporary. She provides the tools for unpacking how the “identity” performance

is designed before The BODY was even born into its American citizenship. Nowcestor Wynter ignites the beginning of the Disruption.

Read the purple bracketed parts from Sylvia Wynter's essay *The Ceremony Must Be Found: After Humanism*.

“

getting rid of pathetic melo-drama and thermonuclear warfare all at once.”⁴³

The proposal I am making is that such a discipline can only emerge with an overall rewriting of knowledge, as the re-enacting of the original heresy of a *Studia*, reinvented as a science of human systems, from the liminal perspective of the “base” (Dewey, 1950) new Studies, whose revelatory heresy lies in their definition of themselves away from the Chaos roles in which they had been defined—Black from Negro, Chicano from Mexican-American, Feminists from

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Women, etc. For these have revealed the connection between the way we identify ourselves and the way we act upon/know the world. They have made clear that we are governed in the way we know the world by the templates of identity or modes of self-troping speciation, about which each human system auto-institutes itself, effecting the dynamics of an autopoetics, whose imperative of stable reproduction has hitherto transcended the imperatives of the human subjects who collectively put it into dynamic play. The proposed science of human systems, therefore, decenters the systemic subject. Instead, it takes as the object of its inquiry the modes of symbolic self-representation (Creutzfeld, 1979), about which each human system auto-institutes itself, the modes of self-troping rhetoricity through which the Subject (individual/collective) actualizes its mode of being as a living entity. In addition, it takes the ratiomorphic apparatus or episteme, which exists as the enabling rational world view of the self-troping mode of being as an object of inquiry in the comparative context in which it is definable as one of the cognitive mechanisms determined by the “psychogeny” of the human rather than by the phylogeny of purely biological organisms.

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The gaze the performance happens within is filtered through generated templates, earlier illustrated as Identity Standards as part of the homogenous Identity System. Nowcestor Wynter offers didactics for how bodies need to seek out assimilation through the performance. Nowcestor Wynter establishes the foundation of the origin story. The performance is a fully automated procedure, self-troping, an auto-instituted, stripped of the possibility of variation and dynamism — the possibilities for “identities” to make themselves, a worlding that is generative to them. We understand the performance's origins and its automated persistence. Activating the

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Sylvia Wynter, “The Ceremony Must Be Found: After Humanism,” *Boundary 2* 12, no. 3 (1984): p. 19, accessed July 20th, 2020 <https://doi.org/10.2307/302808>, 43.

necessary templates in succession to satisfy social situations. A systemically problematic aggrandizing of categories of bodies has been established – rationalizing the roles in society based on the categories of portrayed physicality.

Understanding how the performance is generated in tropes is imperative to Our exhumation of the origin story¹⁸. How the performance activates the bodily account and historical and generational trauma in the nucleus. The origin story creates the parameters for how we of the social other walks this terrestrial land, this American Landscape. The origin story is relational and expands past Us, right now and reaches backwards and forwards affecting all marginalized identities.

The realization Nowcestor Wynter brings to light explains the fumbling; the lack of fidelity of the performance is problematic. The innate desire to negate anxiety of non-verification is always at the forefront of the performer’s mind.

The BODY attempts to maintain a false sense of uprightness, the ability to perform verticality, and the achievement of being high fidelity.

The vertically vertiginous state, dizzying, and the stakes are high — these conditions are what makes it legible and agreeable never, able to put your feet on the ground. Verification must be achieved. Anything other is heresy. Unacceptable corruption. A turn towards the unorthodox. As a system never wanting you to feel stabilized.

¹⁸ See Glossary

The Assembling the Materiality of The GUIDE Part 1 - The Volumetric Skeletal Point cloud

Read the highlighted section from Sylvia Wynter's essay *The Ceremony Found: Towards the Autopoietic Turn/Overtun, Its Autonomy of Human Agency and Extraterritoriality of (Self-)Cognition*.

"

nocebo) behavior *motivating/demotivating* system of the brain (Danielli, 1980; Goldstein, 1994; Stein, 2007). For this biochemical system of *reward* and *punishment* in our uniquely human case, as proposed by the above, is systemically activated by each such sociogenic code's representation of symbolic *life* and *death*. This systemic activation thereby directly leads to our performative-enactment or behavioral-praxis as subjects in the always-already, cosmogonically inscribed and mythically chartered, *genre*-specific terms of our fictive modes of kind. In turn, as the condition of the enacting of the code at both levels – that of the “Word” (or *ordo verborum*) and that of “nature” (or *ordo naturae*) – each level has lawlikely and intricately to cohere as a form of finely calibrated non-linear coherence. And they must cohere as such in order both to *activate* and together to *implement* the *genre*-specific supra-individual order of consciousness (or mode of *mind*) that integrates each human group's specific fictive mode of kind, its *I* and its *We*.

With this imperatively lawlike coherence, a logical corollary follows. This corollary is that in each human societal order, as based on its cosmogonically chartered and *genre*-specific fictive mode of kind, both Althusser's “modes of knowledge production” (its episteme), as well as its, so to speak, “aestheteme” – the latter as defined by the archaeologist McNeil as each society's mode of “representational arts”³² – must necessarily be cognitively, epistemologically, aesthetically, and psycho-affectively closed. And they must remain so if the *positively/negatively* marked meanings of each fictive mode of kind's sociogenic replicator code of symbolic *life/death* are to be stably and systemically synchronized with the neurological functioning of the biochemical or opiate *reward/punishment* system of the brain. Why? Because this synchronization itself functions as the condition of the subjects of each societal order both reflexly subjectively experiencing, as well as performatively enacting, themselves/ourselves as being hybridly human in the *genre*-specific terms of each such sociogenic codes' positive/negative

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The GUIDE's physical appearance seeks to disrupt the technology she is commanding. This disruption happens when the non-reflective skin meets the 3D scanner and she is not seen, illegibility is perverted into a problem. She rewrites the technological apparatus she uses in her practice; the technology becomes a conduit for contemporary social abolitionist ideals of refusing legibility and reductive system of perceptions through the

¹⁹ Sylvia Wynter, “The Ceremony Found: Towards the Autopoietic Turn/Overtun, Its Autonomy of Human Agency and Extraterritoriality of (Self-) Cognition1,” *Black Knowledges/Black Struggles*, January 2015, pp. 184-252, accessed July 21, 2021, <https://doi.org/10.5949/liverpool/9781781381724.003.0008>, 211.

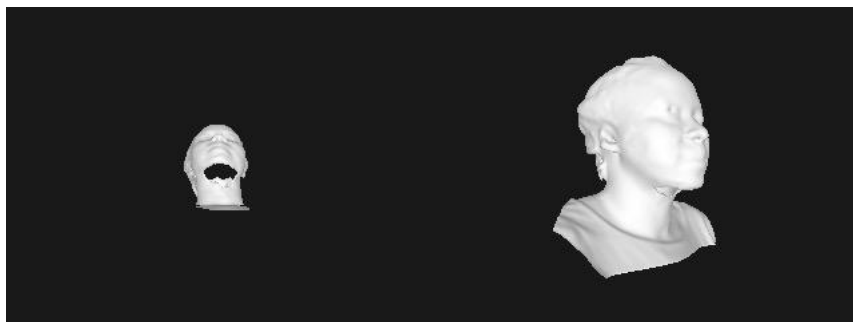
exploration of unrefined reproduction. She rejects the indoctrination of auto-instituting by scrambling her legibility, intentionally making herself incomplete.

The BODY is digitally captured in spatial reproductions of likeness with the intention to reject legibility and the inherent exclusionary violence of spatialized computing. The gap under the neck and the denseness of her kinky hair, the edges left undone contribute to the physical elusiveness of The GUIDE's appearance. Bodily cartographies replicate the attempts at erasure suffered during transatlantic slavery. The missing and slippage in the 3D scan is symbolic of the value placed on bodies who are entrapped in the persistent quotidian gaps of race and gender.

A 3D scan is a volumetric representation of an object, person, or space.

The veracity of the representation shares the same implications of photography by its fidelity being reliant on the quality of light and the stillness of the subject. The reflective quality of the object, the quality of the light allowed to ricochet off its surface determines the accuracy of its reproducibility. The object, person, or space's ability to be seen, its verisimilitude, is dependent on the light available and how it interacts with the surface incorporation with stillness. But what happens when light doesn't reflect so easily? What happens when the surface absorbs some of the quality of the light available? In the case of this 3D scan the degrading of light happens when the quality of the light meets a dark surface, the surface of brown skin the denseness of thick black hair. When the light becomes entangled with melanin it gets caught under the skin and unable to exit. The light's inability to exit causes the non-reflective areas to be illegible. In the insistence of the attempts at reproducing the likeness of The BODY, areas of her body are negated because of shadows, lack of contrast, and density of black. The surface encapsulates The BODY experiences the breaches in the surfaces are also fissures.

The desire for a high fidelity of reproducibility is supported by a culture dependent on the consumption of images: the profile pic, the snapshot, augment reality filters, the selfie, the computer vision algorithm to open the phone. All possibilities of producing an inaccurate representation of likeness, which causes anxiety.



(Figures of 3D Model of The BODY of The GUIDE scanned with a structure scanner on an iPad, 2017-18)

This is a 3D scan from a Structure scanner, a scanner that attaches to an iPad and is easily accessible because of its price and the hardware required. The scanner's website touts it as:

“Precise 3D vision lets you unlock a new set of capabilities for the device you already own, or the one you've always dreamt of creating.”²⁰

Precise body scans in three simple steps



STEP 1

Gear up: The only equipment you need is an iPad and a Structure Sensor.

[Buy Structure Sensor >](#)



STEP 2

Download one or all of the many apps for body scanning from the iPad app store.



STEP 3

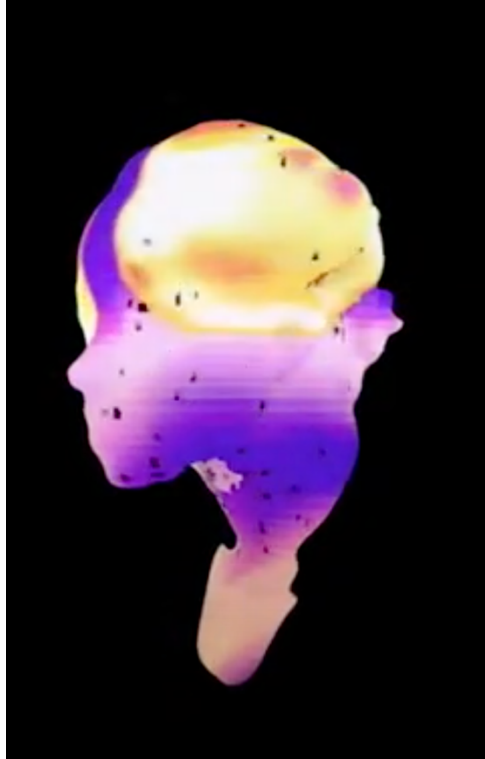
Start capturing precise 3D body scans instantly. It's really that simple.

<https://structure.io/use/3d-scanning> - old website, 2021)

This is when non-reflectivity becomes a problem. When the light's inability to escape causes missed connections. Left-out nodes. Blatant gaps. Replicated homogeneity. Stillness is required to be legible. Time is quantified and is condensed into digital matter left to survive in the digital space, this is where legibility is crucial. When the reflective quality of the skin/object/architecture (all the same to the algorithm) is below the technology's gaze, ultimately the gaze of its makers – the engineers of an inherent racializing algorithm created in the sterile institutions occupied by the patriarchy of the ethnoc-lass. This algorithm is propagated as “Precise.” There is labor that must go into the attempts to be seen. More stillness, more light shined on the body, more contrast.

These removals and negations of The BODY is a representation of the culture of the institution where technology is developed. Techno-cartographies pervert contemporary understanding of reality through navigating the landscape of adaptability. These negations further perpetuate racialized microaggressions against the diversity of the consumers. Automated indiscretions against The BODY to be seen, the performed identity, and the fragility of the container. Again, uprightness is implied and is an inevitable enactment. The BODY has often been relegated to the gaps and left out even though their performance is flawless, and stillness is activated. We use this as Our chance to escape the enclosure.

²⁰ “Structure Sensor Mark II,” 3D Scanning for iPad and iPhone - Uses - Structure Sensor, accessed July 21, 2021, <https://structure.io/use/3d-scanning>.



(The Avatar of The GUIDE “Meditation #1 – Disruption” – The avatar is a 3D model with holes because of the quality of the scan wrapped with thermal footage of The BODY of The GUIDE, 2018)

Transmission – Protocol: Origin Story the first Arrival cont’d

(We open Our eyes, wide open, open from the center)

The GUIDE:

You create binding contracts with the measurement of time. These contracts are often non-consensual. You have no idea how you entered them or how to get out.

You toil to perform under the conditions of the contracts a multiplicity of roles, the many roles the organic body occupies. Fragments acting in concert.

(give the permission to take up space by entering the disruption through recognition.)

These problematic bonds with time, space, the fragments, the Western landscape seek to dissect humanity from truly being present. From being whole.

Being "present" as you understand it in this contemporary world, is being reliant on technological innovation. This instance of being "present" is heavily weighted on consumption, digital materiality, and experiential self-curating.

Food, objects, alcohol, drugs, work, racism, bias, entertainment.

You become cannibals consuming the marginalized silenced.
Consuming is all you can do to smooth the anxiety.
Aren't you tired yet?

(Dissipate, to the liminal and activate the Disruption)

We come to realize that these performed tropes are exhausting. The performer experiences fatigue. The historical trauma of the parameter of the Black "identity" starts to ooze through the non-reflective surface. The slippage of the vertical state is initiated. We are a cast of unstable characters performing and failing in concert to maintain the fidelity. The auto-instituted self of The BODY becomes dispersed at certain points eliciting null verification to create Disruptions for the sake of the survival praxis.

Read the purple bracketed section of Sylvia Wynter's essay *The Ceremony Must Be Found: After Humanism*

“

are once more out of the control of human motivation (Blumenberg, 1983).

While it is the absolutism of this technological rationality that is leaving the humanities “naked in the market place,”³ this rationality is itself only the culminating form or *Summa* of the new ordering (*ordonnance*) system of knowledge initiated by the *Studia*, in the overall context of the secularization of the human Subject—one whose mode of being would be no longer guaranteed by the “higher system” of the divinely sanctioned *mythos* and *theologos*. While this first secular form of the Subject has been transmuted (Bloom, 1982) into differing variants—from man defined as “natural Man,” the generic possessor of Reason, to man as defined since the nineteenth century as a “natural being” on the analogy of a living organism (Foucault, 1973)—it is this first form of the definition of the human being, its related “rational world view” (Reid/Kaspar, 1984), and its ordering body of knowledge, that is now in crisis. As a result, the re-writing of knowledge for which Stafford Beer calls, and towards which our own growing irrelevance compels us, must necessarily entail the un/writing of our present normative defining of the secular mode of the Subject. Defining, rather than definition, because the latter does not exist as a reality except by and through our collective system of behaviors, systems which are themselves oriented by the ordering modes of knowing or epistemes of each human system. And the ordering epistemes are themselves reciprocally “verified” by those collective systems of behaviors which Derrida defines as “writing” in the broader sense, that is, by our putting into play the classificatory principle of Sameness and Difference, or systemic code about which each human system-ensemble, as a trans-subject’s entity, effects what Maturana and Varela call the autopoiesis through which all that lives realizes its mode of being (Maturana & Varela, 1980).⁴ For it is our putting into play the classifying principle that bonds us as such a Group-Subject that we define ourselves as such a normative mode of the Subject, about which each system-ensemble auto-institutes itself reciprocally, bringing that specific normative template of identity into living being.

Because of the dynamic reciprocal interaction of our modes of being/knowing, the de-structuring of the principle of Sameness and

case the I/We as “natural beings”—necessarily entails the de-structuring also of the ratiomorphic apparatus or rational world view, through which the mode of the Subject or template of human auto-speciation,⁵ like the speciating template of all things living, knows the world in relation to the telos of its realization as a dynamic living entity. It is this destructuring that is implied, therefore, in the call for a rewriting of knowledge, the same destructuring/restructuring that was effected by the great mutation embodied in the discourse of humanism and, dynamically, in the practice of the *Studia*.

For the lecturer, barely of the *Studia*, as indeed of the one to

The dynamics Nowcestor Wynter refers to is lacking from the practice of being human in community, from the Identity System, from the fidelity of the performance. We activate dynamism to Disrupt the continuity of the performance, challenging a generational state of complacency. We are rewriting the episteme of Our performance to bring forth the importance of non-legibility.

²¹

Sylvia Wynter, “The Ceremony Must Be Found: After Humanism,” *Boundary 2* 12, no. 3 (1984): p. 21-22, <https://doi.org/10.2307/302808>, 21.

When dynamism is activated – the consequences are being charged with heresy – a barrage of subjugation tactics in order to force The BODY back to its vertical state, back into its auto-instituted state of maintaining continuity of the performance. A sociologically agreeable conclusion of the expected behavior.

In order to be able to manipulate the performance template.

To activate the missing dynamism the Nowcestor discusses.

To collapse the auto-instituted self.

Unhinge its entrenched validity and value.

Abolish its assumed fidelity.

Eroding its quality.

To hold it still in time with both hands 🤲🤲 and shatter it at its nucleus, there must first be an orientation towards what it means to shake the Western modes of knowledge production, along with all of its misconceptions.

*Read the purple bracketed section of Sylvia Wynter's essay **The Ceremony Must Be Found: After Humanism***

”

(Habermas, 1979).

The term “heresy” is used here in the context in which it is used by the Polish philosopher, Kolakowski. He argues that all realms of culture, philosophy, as much as art and customs, exemplify a fundamental antagonism, whereby everything that is new grows out of the permanent need to question all existing absolutes, with every current of thought that tries to break away from “existing finalities coming in turn to establish other ones of its own,” so that though “every rebellion is therefore metamorphosed into a conservative state,” nevertheless “each of these movements makes room for the next phase where its own absolutes will, in return, be the target of criticism.”²² This movement can therefore be defined as a dynamic one in which the Jester’s role in the pursuit of human knowledge alternates with the Priest’s role—transforming heresies into new orthodoxies, the contingent into modes of the Absolute.

Hans Blumenberg illustrates this dynamic, arguing that the

22

Nowcestor Wynter speaks about an enactment of the original heresy of the studia—when knowledge production became secularized from the theological to the philosophical. The human being created for the sake of the glory of God is now taking a philosophical turn, from the theological to the terrestrial, a self-referential practice. When man started the practice of governing each other in opposition to theological absolutism, humanism is a force of negation, a heresy of the institutional system of the human’s entanglement to the theology.²³

The first form of heresy is the secularizing of “Man” and what was considered knowledge production. We explore how to activate and reimagine the operation of knowledge production and its pervasive hold, creating Our own form of heresy through activating the intentional Disruption a (re)writing to knowledge production through engaging with the Ancestors and Nowcestors. Our heresy leaves out the voices of those colonial project makers who have designed the ideologies we (Us and you who are their subjects) operate by in the West. We (re)write othering as an action of the intentional slippage from the gaze of being foreign on Western landscape, to erase the self to be able to rest in illegibility. Othering is in opposition to the habitual state of being considered other, excluded from being part of the majority. As the Disruption initiates, Othering is the process, the verb, the action of seeking non-verification.

The Assembling and Materiality of The GUIDE Part 2 – The Skin, the surface, the substrate.

Read the pink highlighted section of Sylvia Wynter’s open letter titled: No Humans Involved.

²² Sylvia Wynter, “The Ceremony Must Be Found: After Humanism,” *Boundary 2* 12, no. 3 (1984): p. 21, <https://doi.org/10.2307/302808>, 21.

²³ *ibid* 21.

the White/Black invariant differential, that our present world system and its nation-state sub-units, can be hierarchically allocated on the basis of each category's ostensible pre-selection for higher and lower degrees of genetic worth (biocentric paradigm). One ostensibly "verified" by the individual or category's place on the social ladder.

"The problem of the twentieth century" W. E. B. Du Bois predicted in 1903, would be the problem of the *Color Line*. This line is made fixed and invariant by the institutionally determined differential between Whites (as the bearers of the ostensibly highest degrees of *eugenic* descent), and Blacks (as the bearers of the ostensibly lowest degrees of the lack of this descent); by its highest degree of its nigger dysgenicity as the extreme form of the "native" within the logic of the "Man"/non-White Native code deciphered by Fanon and Sartre [Fanon and Sartre, 1963].

Consequently the White/Black invariant Absolute serves to provide the status organizing principle that the Caribbean historian Elsa Goveia identified as being based on the *superiority/inferiority* ranking rule according to which all other non-White groups as "intermediate categories," place themselves, are assessed on their relative "worth" according to their closeness to the one and distance from the other. At the same time, as it also enables the middle



(Still from Meditation #1 – The thermal footage of being entangled and caught up in each other. The BODY is warm and is yellow and pink and the background is cold and is rendered as purple, 2018)

What is it to be illegible and not have borders? Is a better representation one seeing through the quality of the skin? Can the gaze dedicated to measuring heat collapse the tropes of the hierarchies of race? One validating the inward instead of the reverse. Can the common ubiquity of the body be used to shut down certain assumptions about an identity? Assumptions relating to biological differences and the inherited notions of a DNA misstep for those with melanin. Aren't all humans measured though temperature as evidence of a body being alive or not alive with ranges signaling not being well in-between when tested by thermal cameras? The outline of the body is the only important aspect in the detection of heat; aliveness is not qualitative; it just is or is not. This is where the operation of a binary becomes Our ally. The body becomes a container of heat surrounded by cold, both symbolically and marking the validity of its measurement.

When bodies collapse into each other because of their sameness, an undeniable mark of being human and being alive is to be measured roughly at 98.6 F (37°C). The BODY tells its story through variations in temperature. When the temperatures align there is a possibility of being entangled in the landscape, and of being caught up with others. When everything in the frame is at the same temperature, boundaries can become slippery and illegible. Those lines of demarcation have the possibility of becoming immaterial. The lack of boundaries is what makes the possibility of the intersectional convergence of being one with the landscape and with other humans – an attempt at being creolized.²⁵ The 3D model of The BODY is mapped with thermal footage to bring forth the We, The GUIDE.

Case Study – Interlocutor Sondra Perry

Note on language and intention. Sondra Perry is an interlocutor because their practice operates in relation to the materiality of the meditation's representation of The Avatar of The GUIDE and not the theoretical framework of our Conjuring praxis. Our relation to

²⁵ See Glossary

Perry is as a technological interlocutor and not a theoretical ally, which they are referred to with reverence to Nowcestor and Ancestors.

Interlocutor Sondra Perry is an interdisciplinary artist creating work with moving images, installation, and computer animation. Interlocutor Perry asks questions of technology by using 3D scanning technology as a new way of being seen as legible through patriating her body into digital representations, calling the fidelity of the simulation is called into question. Interlocutor Perry explores this topic in her moving image installation work *Graft and Ash for a Three Monitor Workstation*. We witnessed this twice; once at the Kitchen in New York City in 2016 and again at the Serpentine Gallery in London England in 2018. The intersection of technology, media, the critique of Western Culture, and Blackness unpacked throughout the duration of a monolog performed by her avatar speaks the work of The GUIDE. The piece features a three-monitor workstation attached to an orange exercise bike. The avatar enclosed in the frame of the monitors is a 3D animation of Perry's face. The avatar is activated by a computer voice narrating multiple concerns about the lacking quality of the representation, the labor performed by the body to achieve the avatar's representation, how many iterations of the representation the avatar is aware of, the precarity of Perry's Blackness, the lack of malleability of technological systems and the physical apparatus of the exercise bike itself. The avatar's reproduced Black skin looks unnatural and untouchable; an overt tone of green casts over the representation of her brown tonality, suspending the belief that her avatar is a convincing stand-in. This reproduction of the body is supposed to do the work of being the proxy for the identity behind it, or perhaps adjacent to, or are these identities entangled? Perry's avatar lives in the frame with a background vacillating between a chroma key blue, a tool for removing something from the space, and the undulating texture of Perry's skin. The backgrounds is rendered as opportunities for Sondra Perry, the identity, to intentionally disappear from the labor of occupying the digital gaze. The avatar recognizes its digital self as an improper representation due to the lack of fidelity of her avatar's body and to her real body by referencing Perry in the third person. Sondra Perry's avatar describes Sondra Perry's physicality. The avatar alludes to a we, which feels like the 'we' critical of the technology and their developers and the byproducts, which leaves out the complexities of Sondra Perry's body. The avatar observes her and knows they are alike without being a direct reference or a stand in for Perry.



(Still of Sondra Perry's avatar from *Graft and Ash for a Three Monitor Workstation*, 2016)

The representation of The GUIDE finds kinship with Perry's avatar, not Sondra Perry herself. The GUIDE is concerned with her likeness being malleable in the margins of the lack of fidelity of the technology she employs to patriate The BODY into digital representation. The GUIDE and Perry's avatar see themselves through the observational perspective of auto-ethnography. They are both concerned with being able to question legibility. Perry's avatar does this through the frames she occupies, allowing herself to submerge and emerge from these backgrounds of strategic erasure. The GUIDE is concerned with legibility by foregoing the reproduced skin's texture for footage of the body colliding with objects and the environment recorded by a thermal camera. Both The GUIDE and Perry's avatars are also concerned with the lack of fidelity in the hardware used to capture their likeness. The GUIDE is interested in the lack of capability of Structure scanners and the iPad to capture The BODY's full skeletal frame because of the amount of light getting absorbed in her hair and in the crevasse under her chin. Perry's avatar is concerned with the camera she uses, which is a Sony high-end point and shoot, and an avatar-generating open-source software that takes a 2D image transforming it into a rigged 3D avatar, based on limiting customization parameters. The software is lacking Perry's bodily frame. The exploration of this lack is where The GUIDE and Perry's avatar are in conversation as they play with illegibility through establishing slippery proximity to their original bodies.

²⁶ Sondra Perry, "Graft and Ash for a Three Monitor Workstation," Sondra Perry, accessed October 29, 2020, <https://sondraperry.com/Graft-and-Ash-for-a-Three-Monitor-Workstation>.

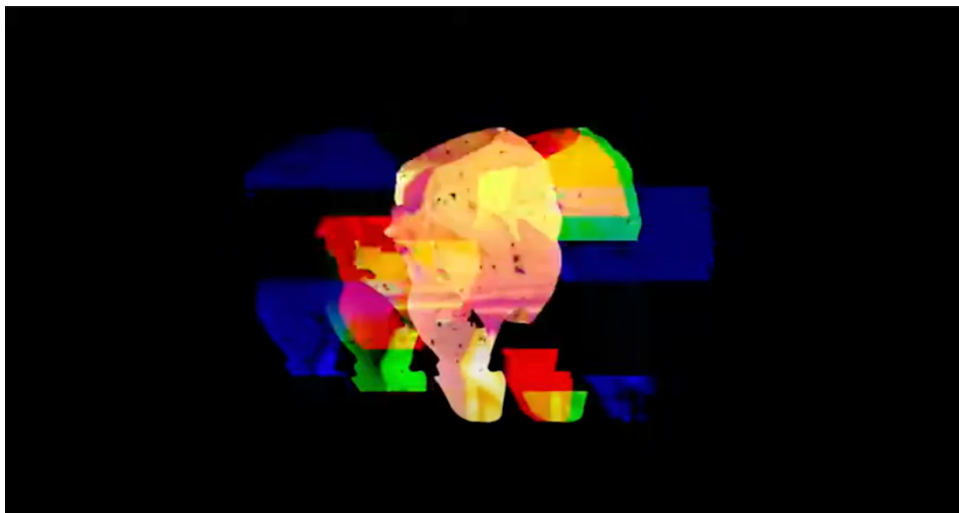


(Still of Sondra Perry's avatar from *Graft and Ash for a Three Monitor Workstation*, 2016)

“We were rendered to under Sondra's full establiity. She could not replicate her fatness in the Software that was used to make us. - Sondra Perry.”
– Sondra Perry's Avatar from *Graft and Ash for a Three Monitor Workstation*, 2016

Transmission – Protocol: Origin Story the first Arrival cont'd

(Turn away, orientation and overturn, disavowal and make something new. Disrupting)



(Still image from *Meditation #1 - Disruption moving image - the disruption initiated*, 2018)

²⁷ ibid

The GUIDE:

Now, right now, and with urgency, let's think about what it means to perform reality by activating the skin.

How this performance is tied to the identity as it is understood by you.

Performing the human condition relies on the foundation of the organic body

The body is given to you

but not as a gift

(Embodied, but not entrapped... be still for a moment to realize what is happening. It is uncomfortable.)

These bodies operate linearly in relationship to their ancestry

These bodies are coded

A complex set of data strings

They are what makes you unique when your body becomes an inevitable victim of social conditioning.

This complex string is reduced to a binary

Roles to be performed by the agent, which is you

(Disembodied, view yourself through a (re)visioned sight, stillness is imperative)

Hersey is an intentional disruption. A vector towards (re)figuring of the normative. Use of the growing irrelevance towards the validity of the performance was instituted before Our arrival and maintained over time until this point of initiating a Disruption.

We collaborate with emerging technology in its precarity of not being fully adopted or accessible to distribute new forms of knowledge production. We collaborate with technology widely adopted by using it against its intended commercial or institutional use. In both instances of collaboration, We call Othering with care. We employ technology to disrupt the code which impacts the way in which material bodies interact, how they are understood, how they are situated, and how we read their genealogical past. Through the apparatus of Othering technology, with care, We (re)write the social code of words, language, and dialectics are widely dependent on

Western modes of knowledge production by distributing Our provocations for seeking non-verification.²⁸



(Installation image of the Alte(a)r* from Meditation #1 Disruption installed at Ugly Duck London, UK, 2018)

This is the Alte(a)r* in real life, in the textual life, standing in the way of the necropolitical life, the walking dead life, the performed life. The Alte(a)r* is about accessing the possibility of disruption through refusing performance verification. The Alte(a)r* offers a site for arrivals and departures. Arrivals and departures are the agency found in accessing methodologies of rest. A liminal grounding space for the surfacing inquiries of refusing the performance. These inquiries are unpacked through Meditations and Transmissions to follow. A space where there can be a shedding of the body, a peeling back of the ontological precarity in layers. A space to start to do the work foregrounded by Nowcestor Wynter's provocations.

²⁸ Sylvia Wynter, "Ethno Or Socio Poetics," *Alcheringa Ethnopoetics: a First International Symposium*, 1976, pp. 78-94, 86.

(Collect all the symbols with both arms - but not an embrace,
then hold them up to the light, examine their fragility.)



(Still image from Meditation #1 - Disruption, 2018)

The GUIDE:

(The symbols start to fragment under the call for erosion -
watch them splinter)

The performance of the agents needs to be corrupted and
subverted

Totally dismantled from its moorings in colonialism where it has
stood for too long

There are more steps to take to become present.

This can happen in the space of the Post-Identity Dimension
where your flesh and its categorization are eradicated upon
entry.

A dimension where you can exist above the banality of the
performance of everydayness

This is where We are from.

Here you will not be contained or expected to perform

I collaborate with a marginalized body to bring provocations of
Disruptions

These Disruptions harness human generated anxiety into a weapon
to fight "identity"

creating ruptures in reality so the entrance to the Post
Identity Dimension is accessible

This space is where you can achieve a state of rest for your
weary existence.

The Disruption has been initiated!

The dissonance is welcome.

A liminal space calls.

Disruption initiated.

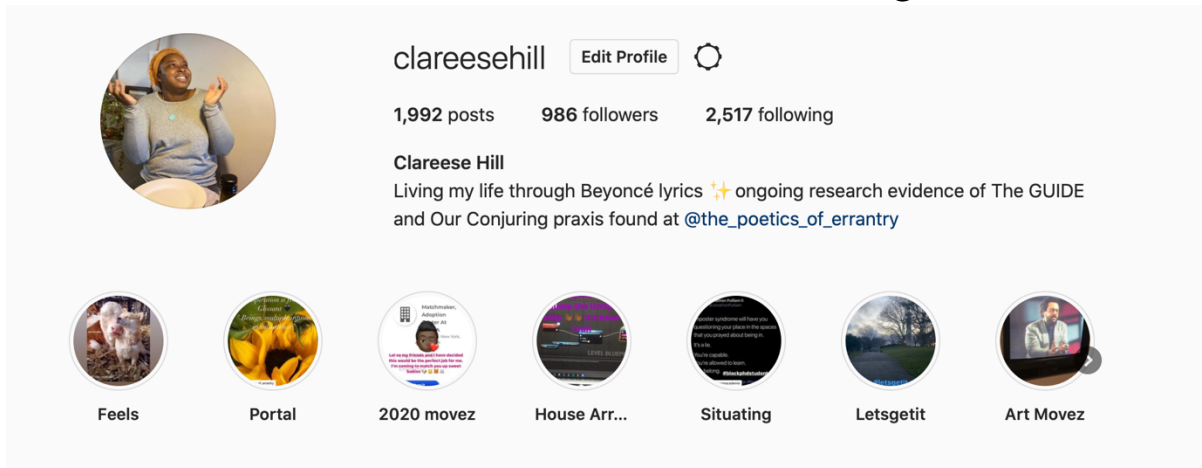
The mission begins.

Transmission ended.

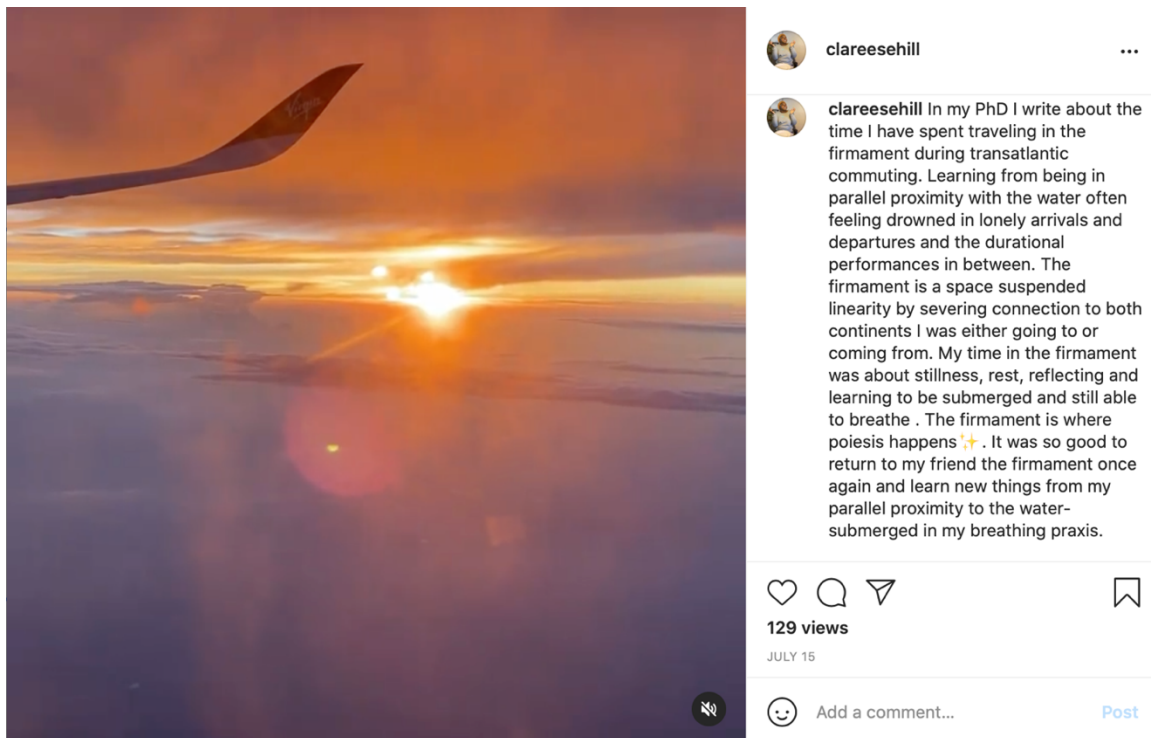
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Meditation #2 Fissure – Learning to Relearn



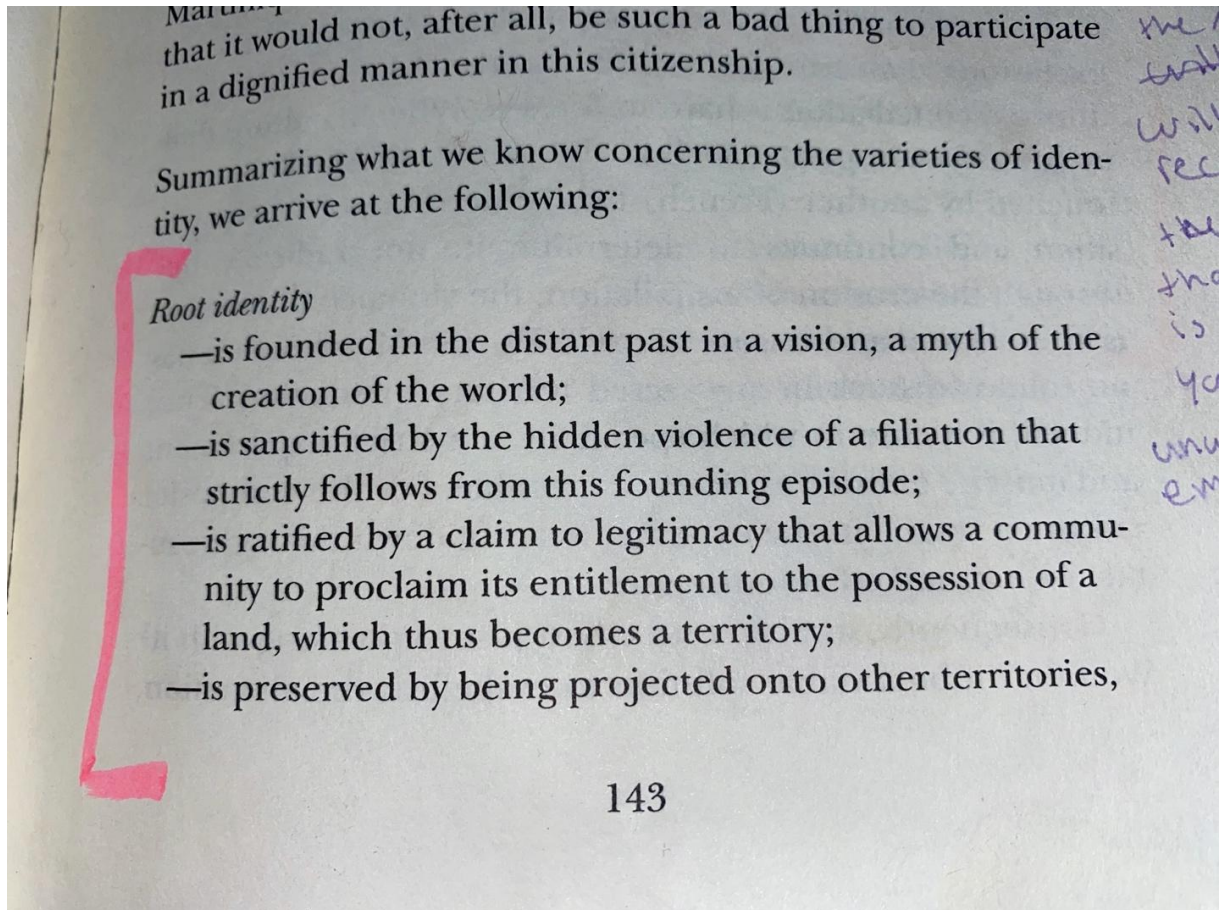
(Screenshot Instagram profile for Clareese Hill @Clarees Hill 2021)



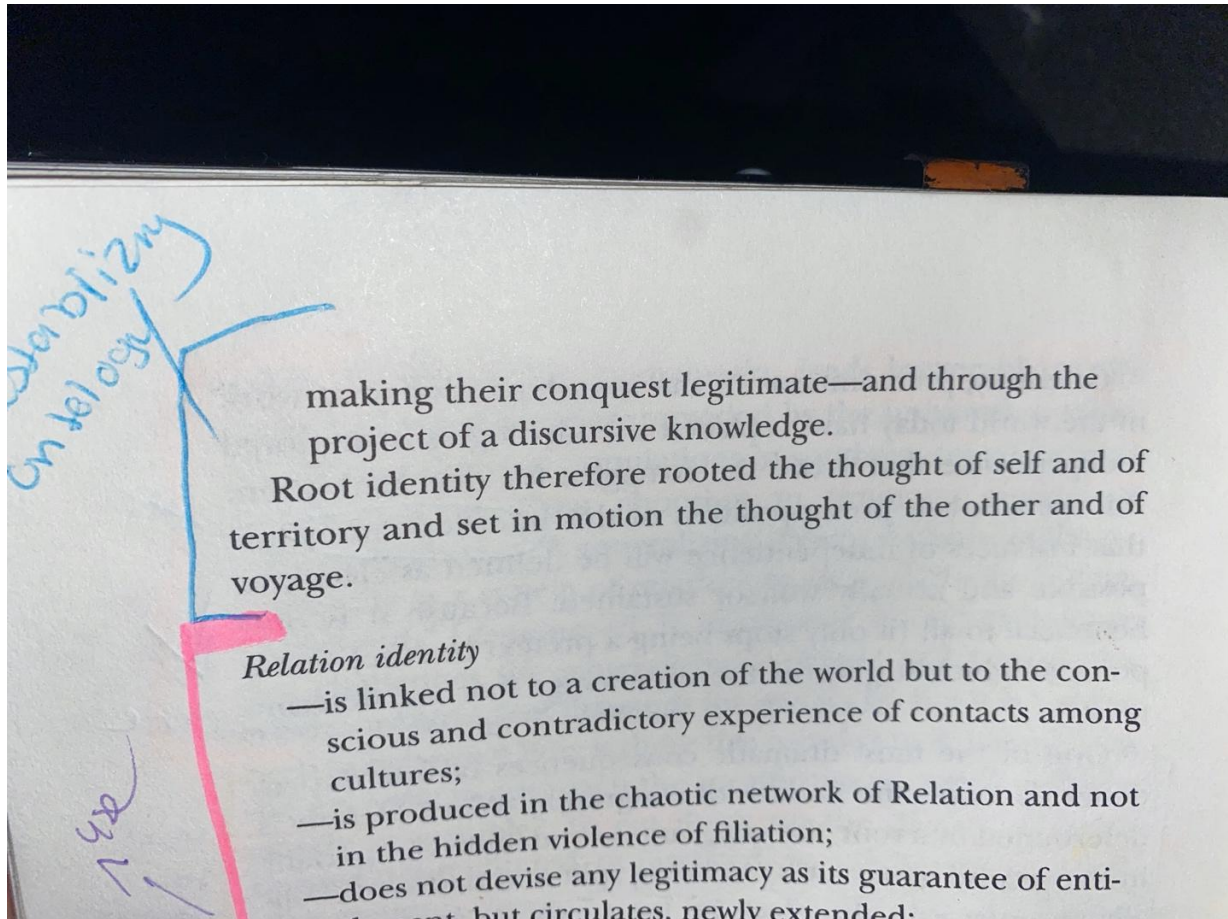
(Screenshot of an Instagram post from @Clareesehill – a reflection on being back at Goldsmiths University of London after the pandemic – Thinking of being in the firmament.)

Read Édouard Glissant the Poetics of Relation: Chapter Distancing and Determining bracketed section on Root Identity.

"



²⁹ Édouard Glissant and Betsy Wing, *Poetics of Relation* (The University of Michigan Press, 2010), 143.



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Meditation Two Fissure - Of Errantry, the mission of occupying The In-Between

(Let's take a moment to realize where We started. The disruption has been activated in pure refusal. We are ready for the process to continue. We are learning to inhabit an unprescribed space. A somatic silence in banishing the body, enacting a forceful gesture against the violence assumed by performing the body. Let's take a moment to catch up with Our breathing as We unpack the learning process of occupying the Fissure.)

Identity is tangled with landscape – an inherited rootedness. Western ideologies around the performance of the identity are contextualized within the time and space the identity occupies and foregrounds as perceived reality. Humanism, in the way Nowcestor Wynter talks about, is the foundational tool of the demise of individuation and dynamism – further establishing templates demanding the self-trope of the body and its projected “identity”.³¹ Ancestor Édouard Glissant calls this occurrence the Root Identity (as indicated in the excerpt from above); A list of the problematics of

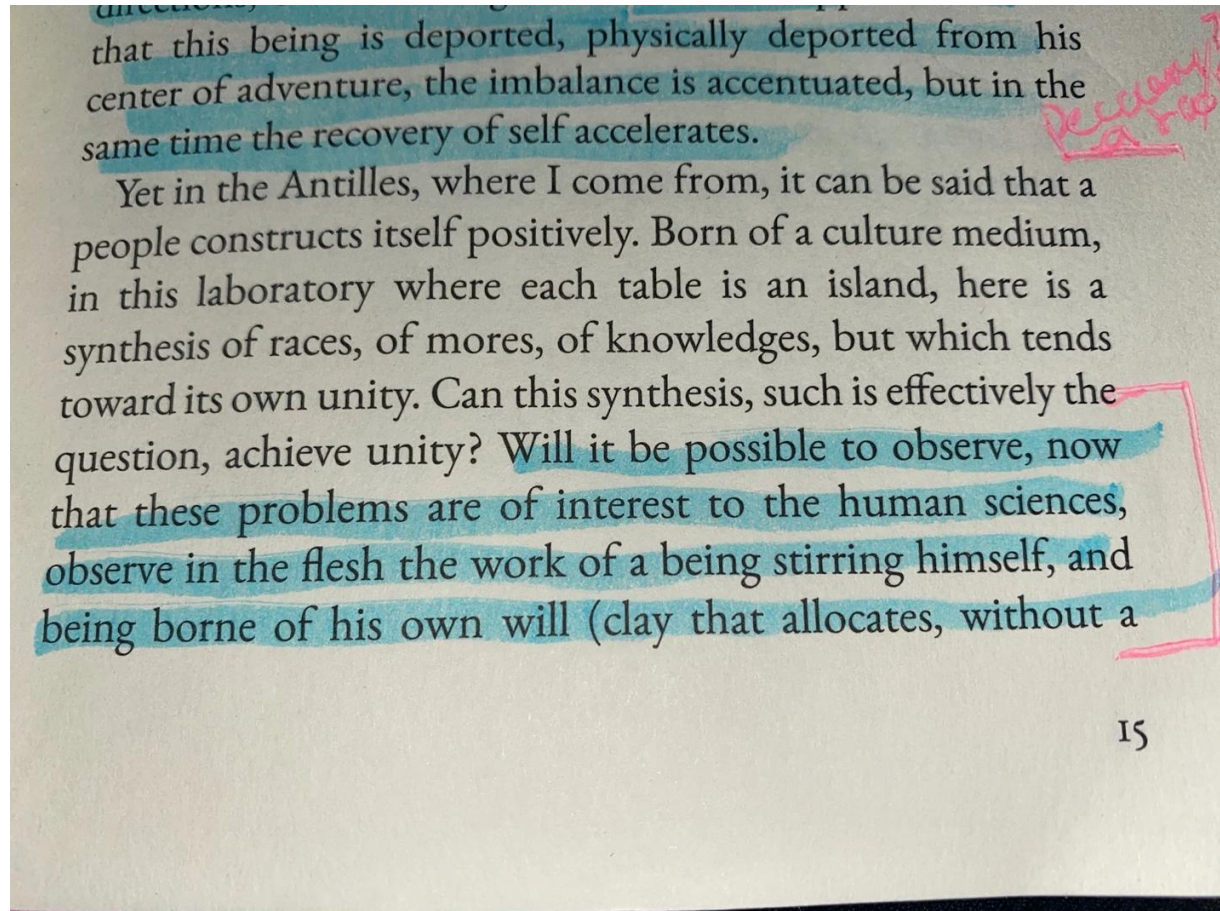
³⁰ Édouard Glissant and Betsy Wing, *Poetics of Relation* (The University of Michigan Press, 2010), 144.

³¹ Sylvia Wynter, “The Ceremony Must Be Found: After Humanism,” *Boundary 2* 12, no. 3 (1984): p. 19, accessed November 27, 2021 <https://doi.org/10.2307/302808>, 24.

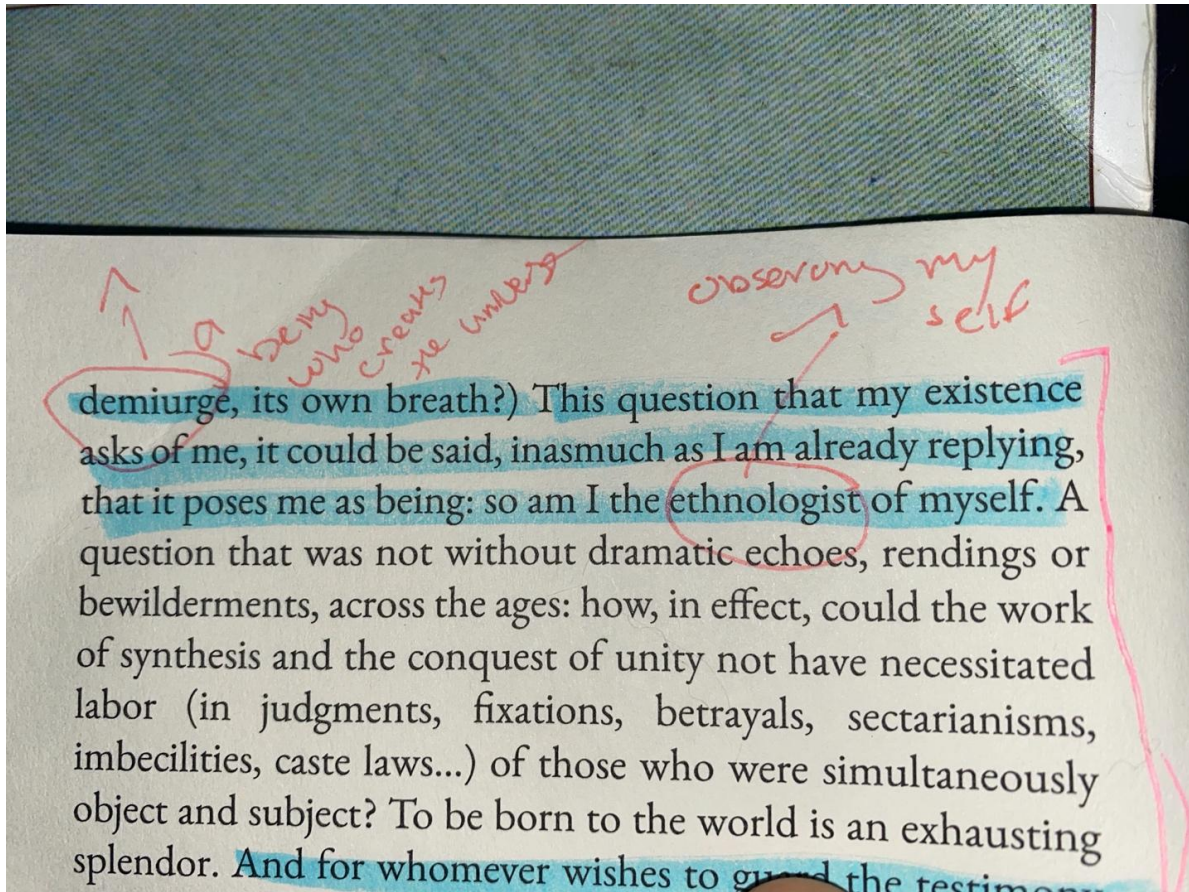
cultural homogeneity based on the occupying of landscape. In Our collaboration We dismantle the necessity of the Root Identity's requirement to be pinned down to the landscape and amplified by filiation. In Our collaboration, We spend time in The Fissure learning to be in flux, to be in contiguous arrivals and departures. Untying Ourselves from the landscape and dismissing Our citizenship of homogeneity wrapped in filiation. Our next meditation will be an extension of the initial Disruption initiated by Nowcestor Sylvia Wynter. We will walk with Ancestor Glissant through Meditation #2 Fissure. The Fissure is a space of errantry, opacity, and relation, which this meditation unpacks as vital aspects of Our conjuring praxis. We will work in a non-prescribed space of the In-Between – a restorative womb of continuous care and unlearning, by troubling everything We learned in the process of becoming a socially instituted identity.

Read Édouard Glissant book *The Sun of Consciousness*, from the turquoise highlighted sections and then go to the top of the next page and read until the word splendor. Feel free to read wherever else you fancy.

"



³² Édouard Glissant and Nathanaël, *Sun of Consciousness* (New York, N.Y.: Nightboat Books, 2020), 15.



33

Once realizing the weight of the physicality of the flesh and its identity after the establishment of Humanism, and its morphological trajectory landing in the right now. The institution of overt exclusionary systems. Ancestor Glissant poses an interesting question about how one can break with the system of homogeneity. Ancestor Glissant questions how the body moves, how it experiences its autonomy, and is it possible to no longer be beholden to static Western ideological frameworks of sameness and differences and the adjacent language around othering?³⁴

In "Meditation #1 Disruption" We have learned that the Intentional Disruption is an ascertainable journey.

Let's continue to use Disruption to wield Our power in continuing to understand how We can choose to not participate in the Identity System. Disruption leads to the

³³ Édouard Glissant and Nathanaël, *Sun of Consciousness* (New York, N.Y.: Nightboat Books, 2020), 16.

³⁴ Sylvia Wynter, "The Ceremony Found: Towards the Autopoietic Turn/Overtturn, Its Autonomy of Human Agency and Extraterritoriality of (Self-)Cognition1," *Black Knowledges/Black Struggles*, January 2015, pp. 184-252, 196 accessed November 1, 2021 <https://doi.org/10.5949/liverpool/9781781381724.003.0008>.

Fissure, the Gap, the In-Between, the Interstitial. The Fissure is a gestational, transitional space – an ecology allowing for the suspension of time, reality, and toxicity. The Fissure is where there is an intentional severing between identity and landscape by divorcing the body – it is no longer needed as legibility is not the goal. Moving from static personhood relegated to the social periphery to being a citizen of the center, where schematized dissonances are not possible. Autonomy is grasped, the periphery becomes activated by the Disruption and encroaches on the monolithic system of the institution of inequitable circumstances.³⁵ The Fissure is the womb where the process of becoming a dynamic amalgamation commences. The totality of reality, once known as the absolute truth of the landscape, is NOW shattering.

³⁵ Édouard Glissant and Betsy Wing, *Poetics of Relation* (The University of Michigan Press, 2010), 29.

Transmission – Learning in the Firmament

(Shedding, melting, transitioning. *This is the last internal prompt as The GUIDE'S performance of managing a physical body as collaborator and conduit is no longer required to be legible*)

The GUIDE:

What does it mean to be aware of how your skin fits over your
body?

Observing how your skin moves over your bones and flesh, how it
experiences tensions and releases through your daily moments

The skin acts as a container for your identity; everything that
is constructed and organic

Once you realize, disrupt, waken, stir, query, and in some
instances rebel against your skin, the container of your being –
you unfold the immateriality in everything said to be you and
the landscape you occupy

The arrival here at the In-Between space comes from the act of
intentionally subserving the validity of the pseudo agency of
occupying the Western landscape

The landscape that has taught you its rules so well, and the
consequences if negated

The fatigue of the performance has brought you here. The
presence of more tension of the skin without release. Weary
bones and masticated flesh. The system is automated and
relentless. Empathy and rest are only for and by those who can
afford it

The Fissure, the In-Between, the Interstitial, the Liminal, are
portals of errant freedom, there is no need for you to
be legible here, so please don't attempt it. Here you can start
to feel the tension release within an abstraction of perpetuity

The space of non-legibility can be productively multifaceted.
A provocation activating the rejection of the performance and
the importance of the body.

The In-Between is activated by thinking about the journey of
identity, errantry, opacity, and relation

The proximity with the
terrestrial, the firmament, the cosmos, and
identities coalesce here in the In-Between, in the cavity of
the Fissure as unprescribed space. The In-Between is

an ecstatic womb accommodating your needs. Supporting the
unperformed you

Now you can start to breathe. We spoke about
breathing before, but I don't think you knew what it meant at
that time. It means this, this right now, this experience of
being unperformed, being inactive, being unproductive. Just
being in a post-ontological stillness, which operates from the
care of the space³⁶

³⁶ ibid 142

Read the purple highlighted section of Édouard Glissant *Poetics of Relation* chapter on Errantry, Exile, please feel free to read on its incredible generative.

“

Errantry, Exile

Roots make the commonality of errantry¹ and exile, for in both instances roots are lacking. We must begin with that.²

Gilles Deleuze and Felix Guattari criticized notions of the root and, even perhaps, notions of being rooted. The root is unique, a stock taking all upon itself and killing all around it. In opposition to this they propose the rhizome, an enmeshed root system, a network spreading either in the ground or in the air, with no predatory rootstock taking over permanently. The notion of the rhizome maintains, therefore, the idea of rootedness but challenges that of a totalitarian root. Rhizomatic thought is the principle behind what I call the *Poetics of Relation*, in which each and every identity is extended through a relationship with the Other.

These authors extol nomadism, which supposedly liberates Being, in contrast, perhaps, to a settled way of life, with its law based upon the intolerant root. Already Kant, at the beginning of *Critique of Pure Reason*, had seen similarities between skeptics and nomads, remarking also that, from time to time, “they break the social bond.” He seems thus to establish correlations between, on the one hand, a settled way of life, truth, and society and, on the other, nomadism, skepticism, and anarchy. This parallel with Kant suggests that the rhizome concept appears interesting for its anticonformism, but one cannot infer from this that it is subversive or that rhizomatic thought has the capacity to overturn the

³⁷ ibid 11

We listen to how Ancestor Édouard Glissant describes errantry as not being rooted in the landscape. He discusses exile and errantry as being coupled through the lack of roots within the landscape, proposing dynamic possibilities of this proposition. He unpacks non-rootedness through nomadism as a refusal of the arrowlike trajectory of rootedness, which is established by the conqueror taking over land and establishing filiation through systemic violence and annihilation of non-Western Christian cultures. The totalitarian root system eradicates everything around it.

Should there be a return to a pre-colonial site to activate the mission of errantry? Returning to the pre-colonial site means returning to a moment where territory is immaterial, as the real relation is with the community by extending care for others and the occupied terrain. He goes on to unpack the problematics of the contemporary Western world, culture, and how identity is tied to the landscape, tied to nationalized identity, tied to the passport presented at the ports of arrivals and departures. The filiation with the landscape instituted by foregrounding difference returns to Nowcestor Wynter's argument. This is where errantry employs the rhizome as a crucial offer of proximity without suffocating what is adjacent to its goal; instead, relation is initiated, extended, and cared for. The rhizome offers a praxis of non-rootedness. We use the praxis of the rhizome as an interlocutor for questions of what it means to be rooted in the contemporary Western landscape and to reject it to become unrooted because this land is inherently false, painful, and not ours (yours and Ours).

In Meditation#2 Fissure, errantry is where the relearning starts. Errantry is the intention to take hold of the journey. Errantry is to know We belong in every moment without adding the common concepts of temporal spatiality.³⁸ Errantry is to cut the tied-up rootedness of Western society. Reclamation - unrooting - (re)vision - (re)orientation. To be in a relationship with land without claiming territory - to think about what culture meant in the time of antiquity before it became the sole framework for instituting devastating sociological hierarchies.

Errantry doesn't require prescribed trajectories, or in-between destinations, or conclusions. Errantry is about the intentional arrival and departures of the rhizome - discursive entry and exit points. The limits, binaries, codified existences - We enter errantry to unhinge them. For The BODY, errantry is about the rejection of the indoctrinated Western ideologies that are coupled with her American citizenship. This turn toward errantry is to dismantle the pastoral care of the performance enacted by

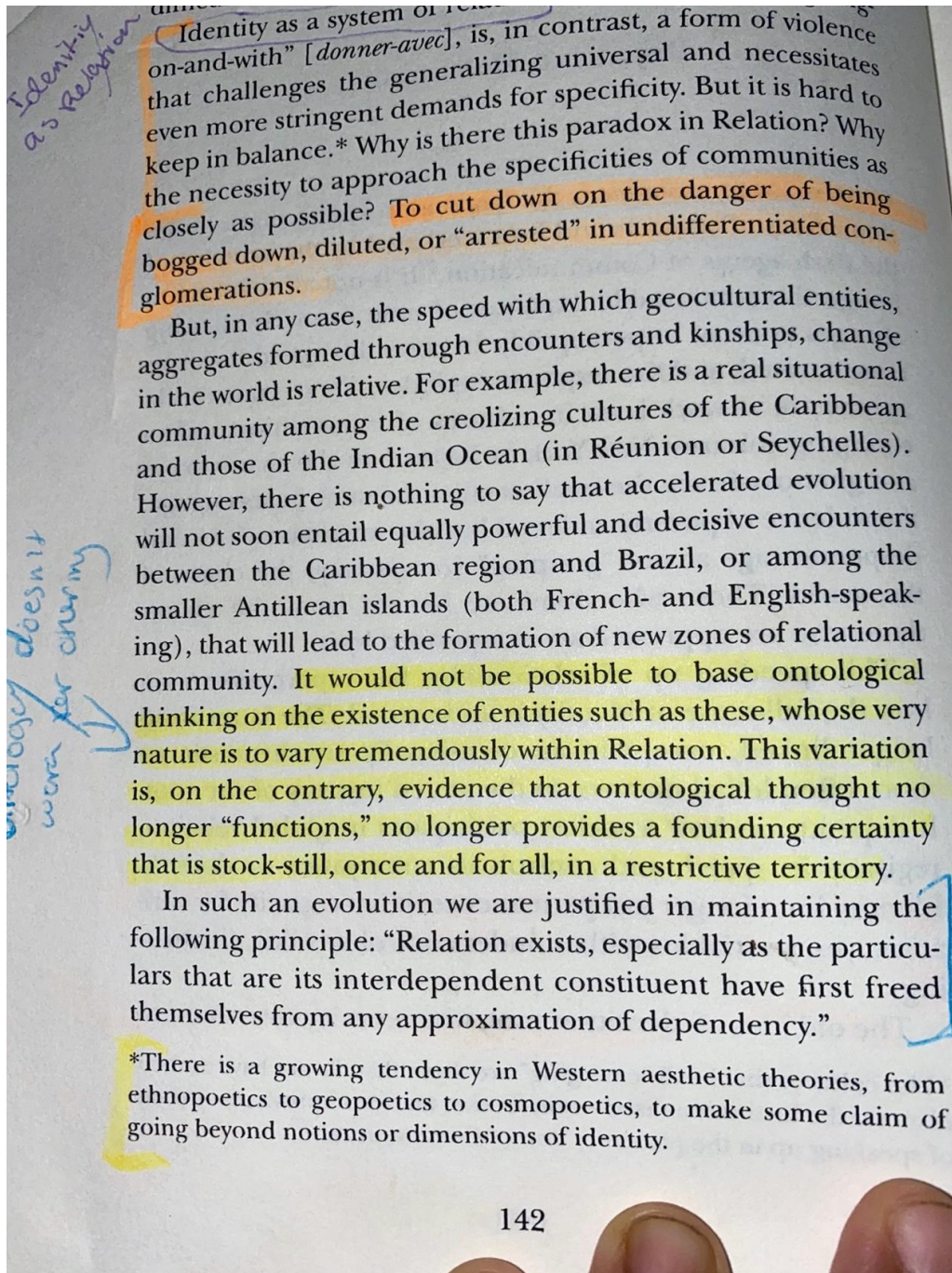
³⁸ Édouard Glissant and Betsy Wing, *Poetics of Relation* (The University of Michigan Press, 2010), introduction 16.

The BODY moving over the landscape. The physical journey of errantry happens during transatlantic commuting by spending time in the firmament. The time we spend in the firmament opens the relearning of what rest and stillness is, paying attention to the possibilities when no bodily energy is expended.

There is an urgency in occupying the firmament over the Atlantic Ocean – for Us the space is restorative. The firmament is an unlocatable space between the water and the cosmos. Being in parallel proximity to the water becomes important in initiating the discursiveness of errantry. The Atlantic Ocean in relation and interconnected to other Oceans, all one capaciously harmonic griot, is a didactic narrator of knowledges of life and survival; moving, malleable, transitional, from one moment to the next, never the same, becoming everything, it needs to be in contiguity. The ocean is unrooted and nomadic. The BODY, while traveling in the firmament over the Atlantic Ocean re-situates its ontological state to a fluid state of a mission to be always anew in placidity – shedding the body and the nationalized “identity” that gives her entry access to terrestrially geographic arrivals and departures. Our relationship with the water opens a journey of errantry as the body becomes obsolete. The water solidifies the collaboration between The BODY and The GUIDE through recognizing ontological precarity and rejecting its efficacy. The BODY and The GUIDE’s collaboration enters a new closeness in the activation of errantry as the body is banished.

Read the yellow highlighted section of Édouard Glissant *Poetics of Relation* Chapter Distancing, Determining, please feel free to read encircling text.

“



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³⁹ Édouard Glissant and Betsy Wing, *Poetics of Relation* (The University of Michigan Press, 2010), 142

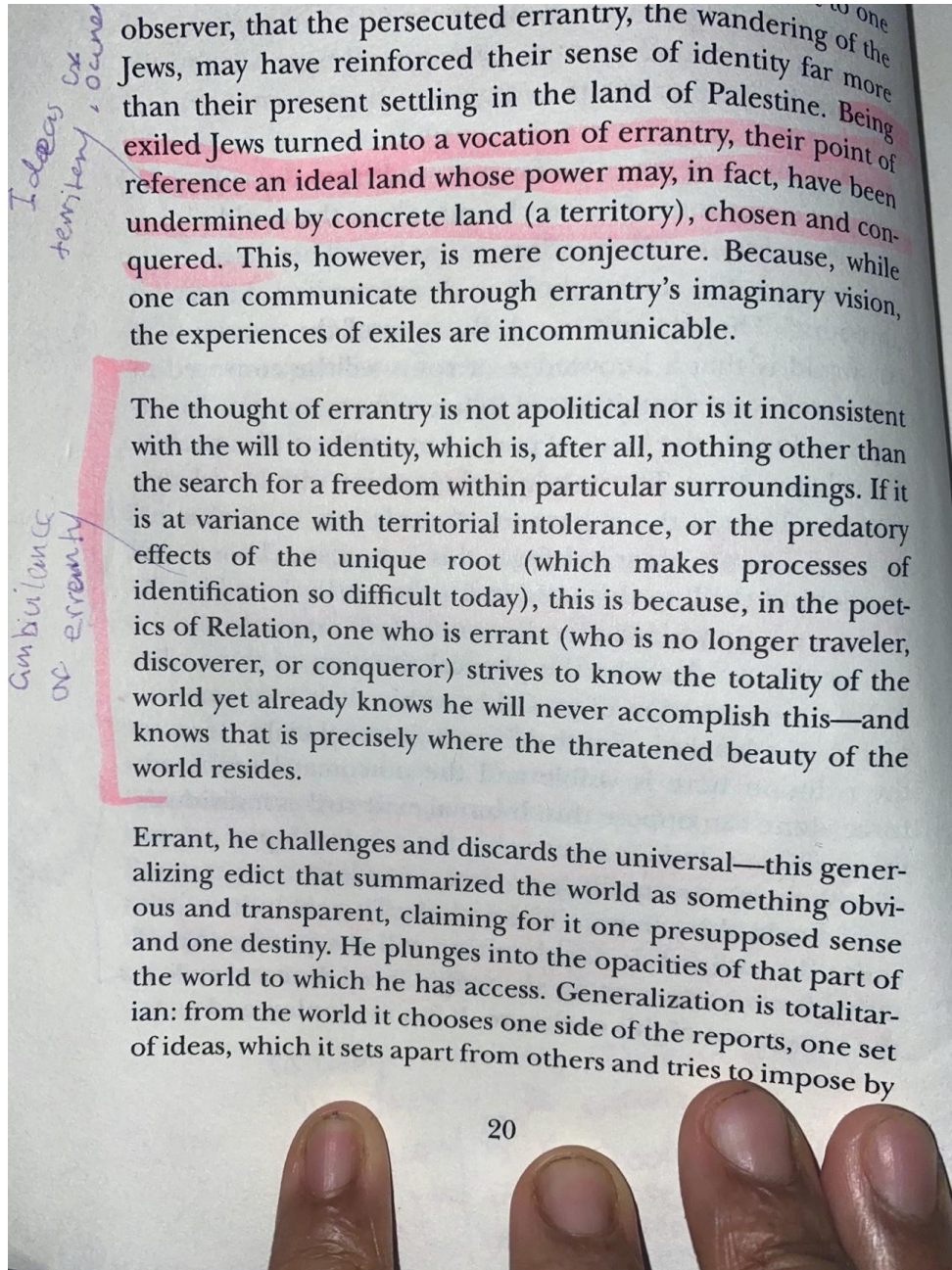


(Still from moving image work Meditation#2 Fissure – Living in Assemblage through Opacity, Care, and Poetics. A Survival Praxis for NOW, 2020)

The BODY engages in a theoretical nomadism through the journey of collaborating with The GUIDE and by learning from each other and doing their work establishing their praxis. Theoretical nomadism is dedicated to recognizing relation – this is how the meditations are constructed. The meditations unfold first through intuition and fatigue, then by establishing an evolving survival praxis. The Nowcestors and Ancestors' wisdom exist in the waves, speaking to Us during Our time in the firmament over the Atlantic Ocean, they are the griots, contributing to Our survival praxis. Conjuring from the rhizome is dedicated to collaborative engagement of The BODY and The GUIDE, the theory, and the bodily experience. When conjuring from the rhizome, the validity of metaphysics, ontology, and phenomenology in its rootedness to Euro-continental philosophical knowledge production is under investigation by the activation of non-mainstream theory. The criticality of The GUIDE supported by the Ancestors and the Nowcestors steps in-between Western knowledge production and fragile conditions of the marginalized "identity." We see it all when conjuring from the rhizome – intuition, intention, care, relation, futurity, and at the forefront: rest. Conjuring from the rhizome is about being able to slip into the Post-Identity Dimension to rest and recover. A dimension lacking roots, recognition of terrestrial place, and prescribed meaning.

Read the pink highlighted bracket section from Édouard Glissant and, *Poetics of Relation* chapter on Errantry, Exile, also wonder around the page.

“



⁴⁰ (Édouard Glissant and Betsy Wing, *Poetics of Relation* (The University of Michigan Press, 2010), 20.



(Still image from moving image work Mediation #2 Fissure Living in Assemblage through Opacity, Care, and Poetics. A Survival Praxis for NOW, 2020)

An offering to the Water – The reverence for what We have relearned- undoing the logistics of the Hold and the commodification of The Body.

The GUIDE speaks through inconclusive point cloud data and ruptured meshes:



(3D Scan of The GUIDE in Blender an open- source 3D modeling software, 2021)

We return to the beach to the water with Our offerings symbolizing the refusal of all the moments for Us to understand as past, present, and future in conterminous linearity. The offering signifies life, but not life attached to the body but life without roots, without ties, and without the flesh. A life preeminently suspended in care cannot be quantified or categorized.

The operational language of modern logistics seeks to commodify the human, making them automated, auto-instituted, prescribed bodies of labor.

Logistics was born out of Transatlantic slavery. Logistics always depends on the body to validate its purpose.

Logistics is about the containerized Hold, the bodies considered cargo, and the possibilities of the exponential labor they will produce. Perceived as "primitive culture" their melanin wrapped flesh falls under the justification of predatory violence, determined by the ideologies of Euro-Christianity:

rationalizing their corroboration of the violation of rights of individuals considered Other as evangelical propagation.

Logistics acts in opposition to errantry.

Logistics is a rooted system that ensures everything in its path experiences and performs efficiently

Logistics is the origin of Western industrial capitalism – founded on the trafficking of bodies and violent, extractive processes of natural resources.

Logistics meets man's technological progress called the algorithm. Logistics experiences expansion of "efficiency" with assumed precision of algorithmic progress. The algorithm tracks exponentially in every moment negating human error, the drag of human time, and the human body. Logistics seeks sovereignty by coupling with the algorithm. Its goal is attainable driven by man.

Algorithms as human progeny make logistics faster than its human progenitor.

What happens if the algorithm is unhinged from its purpose, efficacy, and fidelity? Thrusting the algorithm into a state of errantry, a glitch, a slippage of illegibility. What happens when the algorithm is brought into close contact with the ocean, enabling them to touch? We become the interlocutor, mediating their new relation from Our vantage point in the firmament. This gesture jettisons logistics into the wake. If logistics drowns, the algorithm would fail, glitched, and disrupted. (Harney, Moten, 2013 p.87-99)

Errantry in Praxis, logistics being drowned – Nowcestor Kara Walker

Nowcestor Kara Walker is an African American Artist – who calls herself a celebrated Negress of the New World.

She is on a mission of errantry in her work by uprooting the antebellum brutality, colonial industrialization, and the stereotype of the slave identity from its comfortable place in the “past”. She explores the morphological state of these auto-instituted Western projected personhoods, by understanding how we as a society commit to performing within the Western landscape, by seeking to be a citizen of rootedness. How Nowcesto Walker practices errantry asks questions about the context of relation during the time of Western conquest and critiques its exclusionary and erasure.

Errantry in Nowcestor Walker’s work places the ugliness of what has been said to be America’s dark history into the spaces of whiteness, through exhibition, spectacle, and controlled perspectives. She uses her work to critique the institutional lexicon she exhibits within its toxic ideologies. Her work is usually shown and attached to spaces of imperialism, privilege, and capitalism — the political spaces of the white cube are designed to contribute, create, disseminate culture. She handles the ugliness of how Blackness is viewed and enacted upon by thrusting images of African American slavery into the contemporary. Walker illustrates how these gestures have changed over time but are still beholden to the same intention of the amplification of difference. She explores rootedness and filiation through her mission of errantry by remembering and supporting those who were erased and pathologized –to bodies seen as commodified and exaggerated as less than human beings. Nowcestor Walker enters errantry by committing to reverse the attempts at erasure and disrupts the relationship to space through large-scale visuals of uncomfortable realities.

Our relationship to Nowcestor Walker is to think of the body as a mechanism of labor, industry, extraction, and performance and to reclaim refusal and survival. We find kinship with how Nowcestor Walker illustrates the performance of the body encapsulated in time and geography. In her work, the Black female body acts as a site of spectacle to be watched, an objectified identity, and a griot who is subversively resilient in telling their performative modes, uttering a provocative tale of horrifically racist and traumatic histories and their attempted erasure. Her work’s explicit depiction of the horrors of slavery draws you in to tell you a story of its heresy by virtue of being on display. Instead of hiding in its anxiety, Walker pieces puncture all notions of societal illusions of progress. When We meet one of Nowcestor Walker’s provocations, the inquiries about her work converge on a mournful statement of inequity with a sassy disavowal. Through her work, Nowcestor Walker calls into question the role of being a good African American female citizen bestowed with temporary privilege.



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(Kara Walker *A Subtlety, Or the Marvelous Sugar Baby*, old Domino Sugar Factory – Williamsburg, Brooklyn N.Y 2014 (photo credit unknown))

During the hot and humid New York City summer of 2014, New York-based art organization Creative Time commissioned Nowcestor Walker’s site-specific installation *A Subtlety, Or the Marvelous Sugar Baby*. The monumental sugar sphinx sat in repose inside Domino Sugar’s old refinery in Williamsburg, located on the East River waterfront in Brooklyn. A location which used to be deserted with old warehouses but has since succumbed to severe gentrification. The desolate and large empty factory was the short-term home of a monumental sized female Sphinx sculpted out of sugar and her sugar babies made from candied sugar. The Female Sphinx was supposed to be the refinery’s last ouverte as it was scheduled to be demolished to make way for ubiquitous waterfront condominiums with the promise of unobstructed river views. Nowcestor Walker brought the commodified labor of the female body of color in proximity to the logistics of the extraction process contributing to the success of the sugar industry, and the gentrification of Brooklyn.⁴³ The Sphinx was made in the likeness of a bare-chested mammy. The mammy stereotype was solidified during the late 1880s entertaining phenomena of the minstrel show⁴⁴. Thus, the sphinx signifies a discriminatory and caricatured stereotype that has survived time by propagation of variants existing in advertising and entertainment until recently with Aunt Jemima being retired in 2020 as a racist staple of American domestic iconography as a response to civil unrest and protest in America due to police killings of Black identities.⁴⁵ The Sphinx figure was voluptuous and put on explicit display in the same way Sara Baartman, an African

⁴¹Kara Walker, “Kara Walker,” Kara Walker, 2020, accessed November 27, 2021 <http://www.karawalkerstudio.com/>.

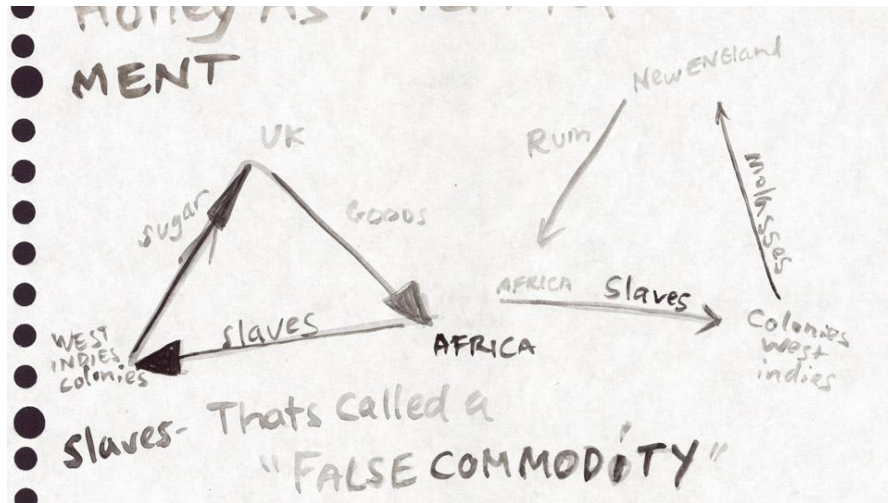
⁴² ibid

⁴³ “Kara Walker’s ‘a Subtlety.’” Creative Time, 2014. accessed November 27, 2021 <https://creativetime.org/projects/karawalker/>.

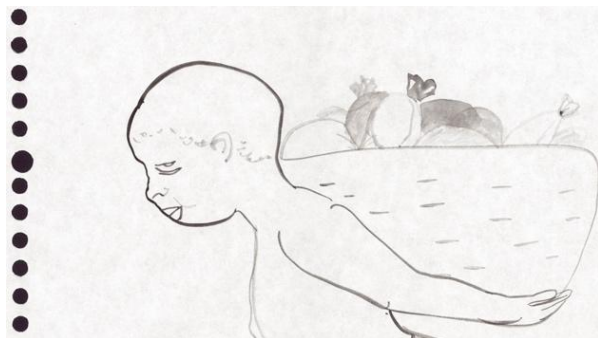
⁴⁴Alexis Clark, “How the History of Blackface Is Rooted in Racism,” History.com (A&E Television Networks, February 13, 2019), accessed November 27, 2021 [https](https://www.history.com/news/blackface-history)

⁴⁵ Pearl Milling Company History,” Pearlmillingcompany.com, 2020, accessed November 27, 2021 <https://www.pearlmillingcompany.com/our-history>.

woman, who was in the early 1800s exhibited as a spectacle and ethnic curiosity in Europe because of the size of her rear end.⁴⁶



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(Kara Walker pre-production sketches of *A Subtlety, Or the Marvelous Sugar Baby* 2014)

⁴⁶Justin Parkinson, "The Significance of Sarah Baartman," BBC News (BBC, January 7, 2016), accessed November 27, 2021 <https://www.bbc.com/news/magazine-35240987>

⁴⁷ Kara Walker, "Kara Walker," Kara Walker, 2020, accessed November 1, 2021 <http://www.karawalkerstudio.com/>.

⁴⁸ ibid

⁴⁹ ibid



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(Kara Walker *A Subtlety, Or the Marvelous Sugar Baby*, old Domino Sugar Factory – Williamsburg, Brooklyn N.Y 2014 (photo credit unknown))

Positioned around the Sphinx were figures called “sugar babies” – figures of little boys with round cheeks. The figures were made from candied sugar molds, each holding large baskets for collecting or moving something, sugar, or sugar cane. Over the time of the exhibition the sugar babies started to melt and deform from exposure to extreme heat and moisture, often leaving them decapitated with their heads in the baskets they were holding. An eerie but necessary commentary on what it means to be consumed by debilitating and deforming labor literally embodying the trauma.

We consider the display in the sugar factory an arrival at the crossroads of the examination of space, ideologies of Western capitalism, materiality, and the attempts at erasure of the horrific aspects of the industry of labor. By physically placing an abstracted artifact of progress public space as spectacle attempts to implicate the spectators in the crime of the gaze, disrupting temporal erasures and the convenience in forgetting. Nowcator Walker reclaims linear progress narratives by exploiting her audience and implicating in the proximity of the violent extraction and refining in contemporaneity.

⁵⁰ Kara Walker, “Kara Walker,” Kara Walker, 2020, accessed November 1, 2021 <http://www.karawalkerstudi>



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(Kara Walker *Fons Americanus* Tate Modern 2019 (detail). Photo: © Tate (Matt Greenwood))

⁵¹ Modern Tate, "Kara Walker's Fons Americanus – Look Closer," Tate, 2019, accessed November 15, 2021 <https://www.tate.org.uk/art/artists/kara-walker-2674/kara-walkers-fons-americanus>.



Kara Walker *Fons Americanus* Tate Modern 2019 (detail). Photo: © Tate (Matt Greenwood)

In 2019, *Fons Americanus* was erected at Tate Modern in the Turbine Hall as a Hyundai commission.⁵³ The fountain/sculpture is an allegorical commentary on the Black Atlantic as interscalar commodities from victims of transatlantic slavery to a successful rap artist. The aesthetics of the fountain is an echo of the fountain erected as a memorial to Queen Victoria that was completed in 1924, which is located outside of Buckingham palace. The Memorial symbolizes the imperial sovereignty of Great Britain and a turn towards modernity. The Fons Americanus's features four tiers portrays the mechanism allowing for Western territorial sovereignty, including war, conquest, the slave industry, and historicity. The purposeful erecting of a monument is a problematic remembering, and undoubtedly a critique of the colonialist monuments found internationally. Dismantling the allegorical symbolism takes knowing some of the signifying markers of making the of the New World.

⁵² Modern Tate, "Kara Walker's Fons Americanus – Look Closer," Tate, 2019, accessed November 27, 2021 <https://www.tate.org.uk/art/artists/kara-walker-2674/kara-walkers-fons-americanus>.

⁵³ *ibid*

Taking Our knowledge from The GUIDE's engagement with critical theory, We make an attempt to unpack the allegorical narrative of the fountain. The bottom two tiers where the water pools are where figures of water creatures, slave ship replicas, and jettison slaves from slave ships swim. Some slaves drown, and some transcend the limits of their drowning to become mythopoetic Beings able to survive in their intended watery graves in the Drexciyan context.⁵⁴ Even included are symbols of time and resilience in a small sinking dinghy dedicated to American rapper Kayne West, who at one time was a public supporter of the fascist belligerent American presidential administration of 2017-2020. The water references ocean and transatlantic slavery as the key tool of global economic expansion and power, but We are interested if the water could also signify a morphological, non-defined, possible site of myth making for all of those thrown overboard?

Nowescetor Walker writes:

"I wondered how to return the gift of having come to be through the mechanics of finance, exploitation, murder, rape, death, ecological destruction, co-optation, coercion, love, seafaring feats, bravery, slavery, loss, injustice, excess, cruelty, tenacity, submission and progress, conceived in the U.S. to live in this time and place, with this opportunity, this ability." – Kara E Walker⁵⁵



(Kara Walker *Fons Americanus* Tate Modern 2019 (detail). Photo: © Tate (Matt Greenwood))

⁵⁴ "Drexciya Research Lab," Drexciya Research Lab, accessed November 27, 2021, <http://drexciyaresearchlab.blogspot.com/>. See glossary

⁵⁵ Modern Tate, "Kara Walker's Fons Americanus – Look Closer," Tate, 2019, accessed November 27, 2021 <https://www.tate.org.uk/art/artists/kara-walker-2674/kara-walkers-fons-americanus>.

⁵⁶
ibid

The third tier is where the figures representing the making of the New World hold space. There is a noose on a tree void of a body. The noose is a tool of lynching which is most notably an American solution for dealing with integrating the newly freed Black identity into white supremacist driven society. The precarity of the Black identities who were insurmountably submerged in the privilege of their white counterparts during the mid to late 1863 through the 1950s had to create durational survival praxis to evade being viciously murdered by being hung from tree trunks. On the fountain, the tree's trunk has been flayed open, leaving its speculative innards on display, another marker of the brutality of a lynching scene where the lynchers would gruesomely gut the bodies. Another figure seems to represent "Mother Africa" in her ornate outfit with a joyful posture juxtaposed with a dejected or begging man kneeling before her. This could be a symbol of government corruption of Africa exploiting natural resources at the peril of their citizens. After reading the didactic text about the fountain, this figure is actually "Queen Vicky" in reference to the fountain memorial for Queen Victoria that inspired Nowcestor Walker. She is laughing and expressing joy while clutching a coconut to her bosom, which is a symbol of sustenance but could also reference the importing of exotic goods. At her feet while a scantily clad crouching man.⁵⁷ Two male figures represent war one seems to be a confederate soldier at the end of the Civil War, and one looks like Toussaint L'Ouverture who was the leader of the Haitian Revolution who further propagated the tactics of the colonizer on his own people. The last tier is a bare-chested woman reminiscent of an ethnic Venus aesthetic of the with her throat slit open and her body reflecting the distress of that trauma. The figure could be a reference to the image of the voyage of the Sable Venus, which was an image of promotional propaganda of the transatlantic slave trade. The water flowing out of her neck and her breasts is an interesting commentary on the duality of bodily fluids that it takes to keep the human body alive.

The Fons Americanus was commissioned at the behest of Tate Modern and Hyundai and it feels like an attempt at commenting on its own institutional imperialism although those conversations fall short of transparency. Nowcestor Walker instantiates another large figure materialized in whiteness, reflecting whiteness, in the cultural context of whiteness. A magnificent fountain, as a statement against whiteness, being censored, performative attempts at diversity all the labor which comes with being a celebrated Negress of the New World with privilege as a tourist. She is in good company in her mission of errantry.

⁵⁷ ibid

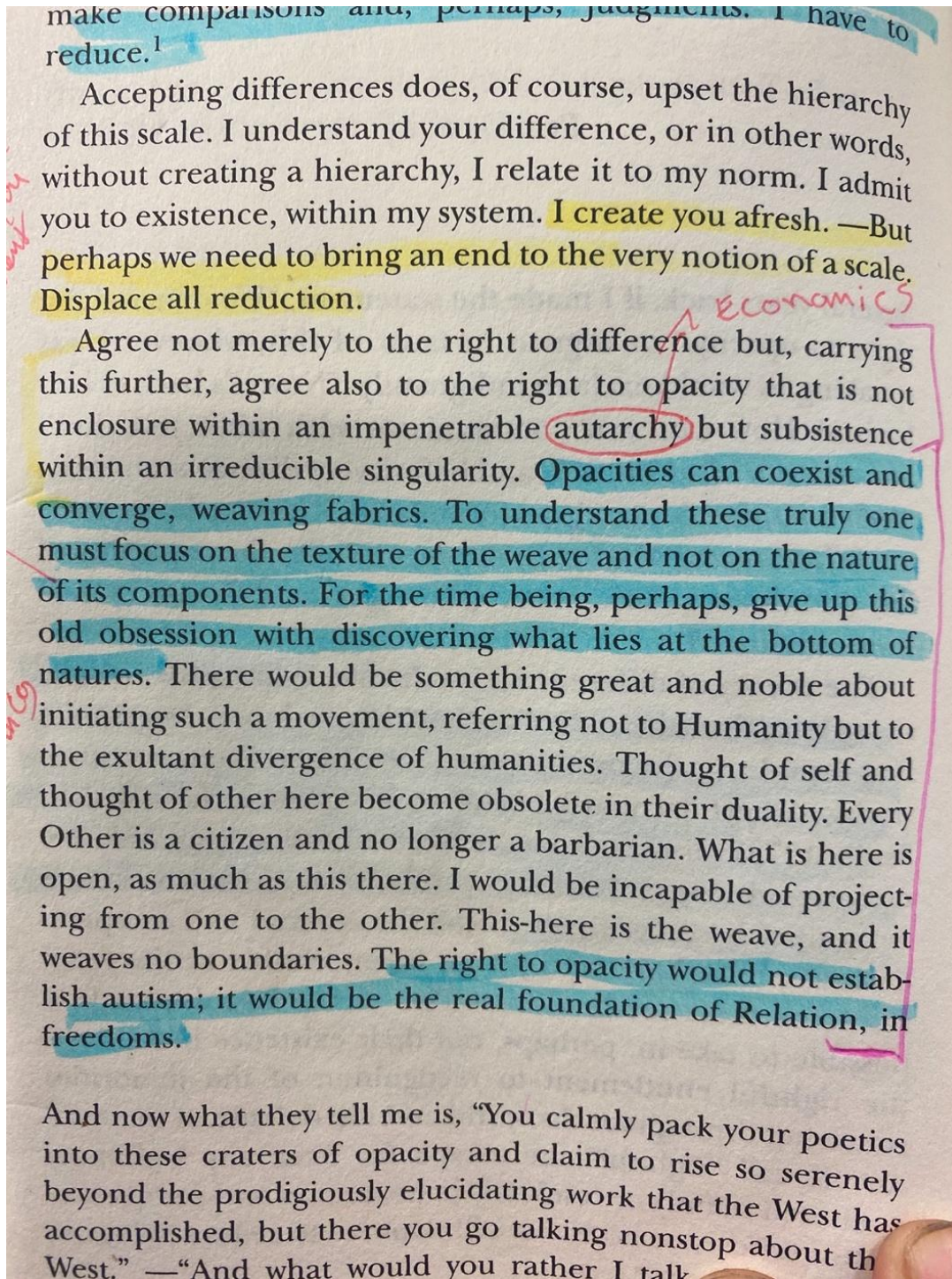
Our journey of errantry is charted through
opacity ...

Our journey of errantry is charted through
relation...

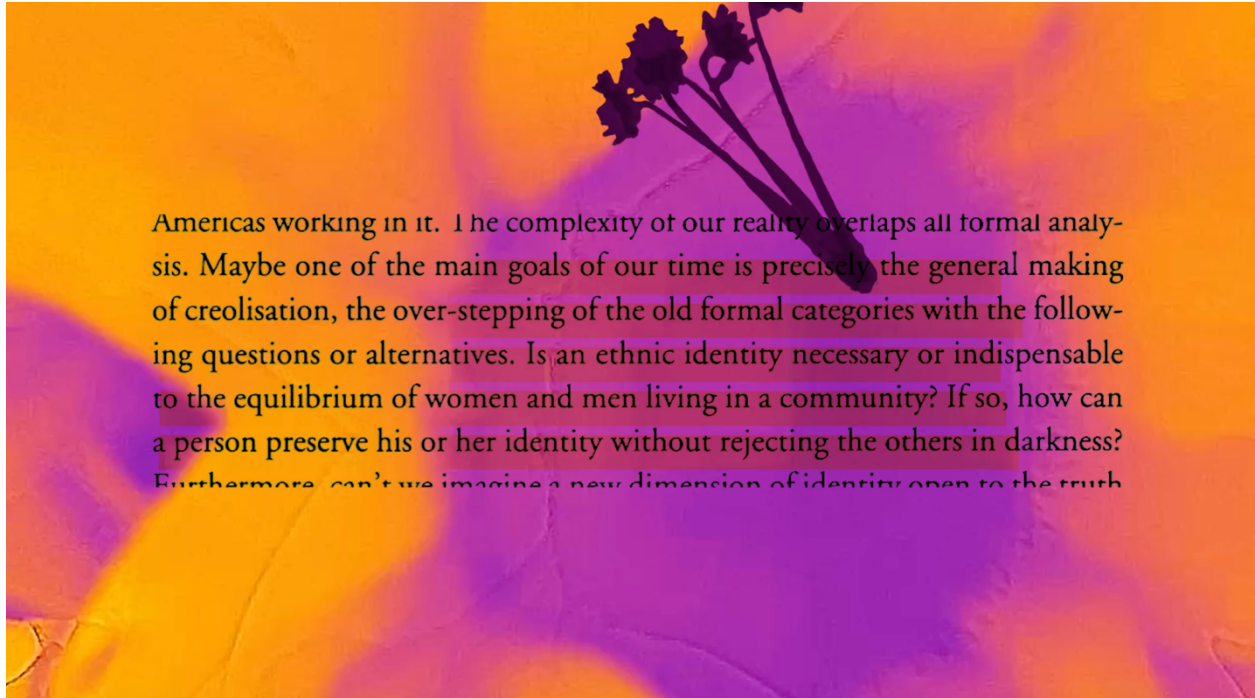
Our journey of errantry is charted through the
rhizome...

Read the pink bracket section from Édouard Glissant and, *Poetics Relation* chapter For Opacity also wonder around the page.

"



⁵⁸ (Édouard Glissant and Betsy Wing, *Poetics of Relation* (The University of Michigan Press, 2010), 190



Americas working in it. The complexity of our reality overlaps all formal analysis. Maybe one of the main goals of our time is precisely the general making of creolisation, the over-stepping of the old formal categories with the following questions or alternatives. Is an ethnic identity necessary or indispensable to the equilibrium of women and men living in a community? If so, how can a person preserve his or her identity without rejecting the others in darkness? Furthermore, can't we imagine a new dimension of identity open to the truth

(Still from Meditation#1 Fissure (Still image from Mediation #2 Fissure Living in Assemblage through Opacity, Care, and Poetics. A Survival Praxis for NOW. (2020) This is quote from Édouard Glissant essay Creolization in the Making of America 2008⁵⁹)

Conjuring from the rhizome – requires the recognition of opacity as vital relation.

Opacity is a non-deterministic exercise in attempting to realize a person's identity and cultural ties in its totality with reverence for difference. The intentional quantifying of a person into one of the problematic categories, to make them legible, is the alliance to rootedness Western Society is indoctrinated by. Opacity stretches the mind and social structures through ecstatic location-less ideologies to reverence for difference. Opacity opens the possibility of occupying a liminal space of just being with others holistically, this could be considered to cause anxiety if legibility is not determined. We practice opacity in Our meditations and transmissions to communicate with others seeking a praxis of rest. In Our work, We respect differences while questioning sociological rules of cultural coherence. We facilitate the conjuring of the Post-Identity portal as collaborative practice with identities who desire to keep their authentic personhood intact. Practicing opacity is a sustainable collaboration between humans contra to the attempt to create reductive dichotomies supposed based on the notion of the we and them. This notion relies on the epistemologies of enlightenment and

⁵⁹ Édouard Glissant, "Creolization in the Making of the Americas," *Caribbean Quarterly* 54, no. 1-2 (2008): pp. 81-89, accessed October 12, 2021 <https://doi.org/10.1080/00086495.2008.11672337>, 83.

Euro-Christianity. Opacity is about the ability to rest together; a relation dedicated to holding reverence for difference.

Practicing opacity is the entry point of the Post-Identity Dimension – opacity is how the body is banished at the entry to the Post-Identity portal. How bodies shed and become non-material matters. Opacity allows for the stillness to take over and be the norm. The language of differentiation becomes intelligible no longer able to enact its historical violence because it is no longer valid. The logistical trappings of how Western society communicates and interacts, the categories, hierarchies, and its malicious systems of dualism of the we, and the them, erodes and its static non-suitability is exposed. Opacity allows for the weary identity to take part in a dimensionally cosmic side-stepping of the body as a Western cornerstone of everydayness. The logistics of the HOLD is no longer a HOLD and true living and thriving happens in the liminal space. Opacity is about moving past survival.

This is Our offering. We grasp it with two hands. We take the sunflowers, Our representation of the liminal, the In-Between, opacity, and Our relation to the edge of the ocean so We can be in unspoken communication with the others in the Hold in a quantum agreement conscious care for contemporaneous continuum rest.



(Still from Meditation#1 Fissure (Still image from Mediation #2 Fissure Living in Assemblage through Opacity, Care, and Poetics. A Survival Praxis for NOW. (2020)





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
 clareesehill @digital0dy captured Us as The GUIDE came fresh out the 3D printer ✨ new meditation in the conjuring 🙏 We arrive in time and Vanish still[ness] 💜💛💙💖

26w


 jcamusz Lol ♡
26w Reply

 adawhittingham 🤩 Exciting!! ♡
26w Reply

 michellewilliamsgamaker 🔥🔥🔥 they have arrived!!!! ♡
26w Reply

 kemiukadike ❤️ ♡
26w Reply

♡ 🔍 📌 🔖

 Liked by digital0dy and 46 others
JUNE 28

 Add a comment... Post

(screenshot from Instagram @Clareeschill The GUIDE 3D model newly printed, 2021, photo by Elly Clarke)

(We have departed into the poetic while learning in the firmament.)

The GUIDE:

Waves, Currents, Swayed, Transparent.

Fragments of the division of human vs inhuman are the symptoms of Western commodity capitalism and industrialization.

The HOLD unfolding in many ways as the cartographer charts deadly paths through the Atlantic Ocean.

The HOLD of the flesh around the body

The HOLD the waves possess on secret narratives the historians and conversationalist of the patriarchy don't want you to hear about.

The HOLD he has on HIS-tory.

The HOLD a cavity to cram human cargo.

The HOLD a last embrace to never be experienced again once the auction ends.

The HOLD of the breath to keep the water from entering the lungs.

The HOLD a memory of the land called home.

The HOLD of the black cold iron shackles around the extremities (both physical and psychological)

The HOLD of her body as it is projected upon sociological conditions.

The HOLD of her head held high as it all weighed on her from her unprotected position.

The HOLD of the body crumbling under the heaviness of the lack of freedoms.

The HOLD in its variants stated above symbolizes the canonized birth and rebirth shifting valorized brutalities against holistic humanity as a universal right.

Black like coal, white like sugar. (Harney, Moten, 2013 p.87-99)

To feel, touch, and be in the collective embrace of nothingness not of being nothing but to reorder locality and logistics of the bodies of Blackness moving through waves, through binaries, through the necropolitical. The walking dead, the already dead before birth, the HOLD's illusion of permanence.

The here, now, then, and before of shipping bodies and being the shipped bodies. Being in The Hold becomes refigured from captivity to autonomous motility, a kinship, a praxis of echolocation. (Gumbs, 2017)

The HOLD is transmuted into the Hold. Then becomes nothingness. The liminal space, the space where the language is transmuted now intelligible into a sort of pigeon dialectic. The space of rest, the water that tells stories it wishes to tell and restores erased narratives.

The bodies that experience erasure experience a mythopoesis where they live in a state of timelessness, watching over those who are kin and walk the terrestrial. The bodies make anew, they are of the earth, the wind, the clouds, the animals – all the membranes connect us through the earthly mechanism of relation. We have been expanded but not in rootedness: not to be tied down, but to be ephemeral, boundaryless.

Read the pink bracket section from Édouard Glissant's book Poetics Relation chapter Distancing, Determining the section on Relational identity also wonder around the page.

“

making their conquest legitimate—and through the project of a discursive knowledge.

Root identity therefore rooted the thought of self and of territory and set in motion the thought of the other and of voyage.

Relation identity

- is linked not to a creation of the world but to the conscious and contradictory experience of contacts among cultures;
- is produced in the chaotic network of Relation and not in the hidden violence of filiation;
- does not devise any legitimacy as its guarantee of entitlement, but circulates, newly extended;
- does not think of a land as a territory from which to project toward other territories but as a place where one gives-on-and-with rather than grasps.

Relation identity exults the thought of errantry and of totality.

The shock of relating, hence, has repercussions on several levels. When secular cultures come into contact through their intolerances, the ensuing violence triggers mutual exclusions that are of a sacred nature and for which any future reconciliation is hard to foresee. When a culture that is expressly composite, such as the culture of Martinique, is touched by another (French) that “entered into” its composition and continues to determine it, not radically but through the erosion of assimilation, the violence of reception is intermittent and unsure of itself.

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The identity unrooted, is open for relation. Relations happens through the recognition of opacity as a praxis.

⁶⁰ Édouard Glissant and Betsy Wing, *Poetics of Relation* (The University of Michigan Press, 2010), 144.

Ancestor Glissant speaks to us (you and Us) from a position of coming from Martinique and living in France, the colonized land, and the land from which the colonizer departed. He puts forth the provocation to situate "identity" as observing the self and recognizing it through the self and working from within the self. The "identity" is relational to errantry and opacity and is not beholden to static filiation. Relational identity is about exchanging with others in an intimacy not legitimated by the colonized structures. The endeavor is initiated through the birth and fostering of difference and is navigated by observation, reciprocity, and care.

Relation is a signification of errantry. Errantry becomes the retreat away from filiation and rootedness. Relation is the operation of the conjuring of the liminal of Meditation#2 Fissure. Relation moves opacity forward to create a cohesive practice of refusal of the body. This is how We practice conjuring from the rhizome, about operating in the round. Relation is an operational framework for how cultures, "identities", citizens enact on each other with conscious care and reverence. The weaponization of dissonance in social interaction is dissolved with relation. Relations are about being together by preserving opacity. Relation is a continuum requiring mobility and the ability to be radical and errant in solidarity. Relation calls on the rhizome to provide a vantage point that can't be consolidated in to preestablished hierarchies – it is always expansive and capacious, without boundaries.

We have embodied errantry by being in close proximity to the water echoing its movement, learning about opacity, errantry, and relation from the didactic of the waves and how the oceans meet each other, and the only thing one shares is an openness to change; this change happens through recognition of the currents. Each wave is always in relation to each other, and their respect for opacity is what makes their body cohesive as the one unscalable unquantifiable ocean as griot. The ocean connects the Nowcestors, the Ancestors, The GUIDE, and The BODY. In the Fissure, Our relation is still in the making, a state of poiesies in the womb of existing in non-performativity. We plant Our feet firmly into the foundation of Our survival praxis. Breathing with new lungs that can sustain water as we practice errantry through attempting to be in relation to the capacious capability of the water so We can be part of the Oceans.



(Still from Meditation#1 Fissure (Still image from Mediation #2 Fissure Living in Assemblage through Opacity, Care, and Poetics. A Survival Praxis for NOW, 2020)

The GUIDE:

With Our feet planted firmly in the sand and connected to the fissure, the firmament in errant status, We are moving towards the Rupture of the totality of the previously problematic homogeneity of the sociological episteme.

Arrive and learn in the fissure, the in-between, the liminal

The Ocean shifts from material matter to griot, errant in its pathways of change

We sit in study of how to navigate impossible terrains, and detrimental cartographies

Transmission Ended

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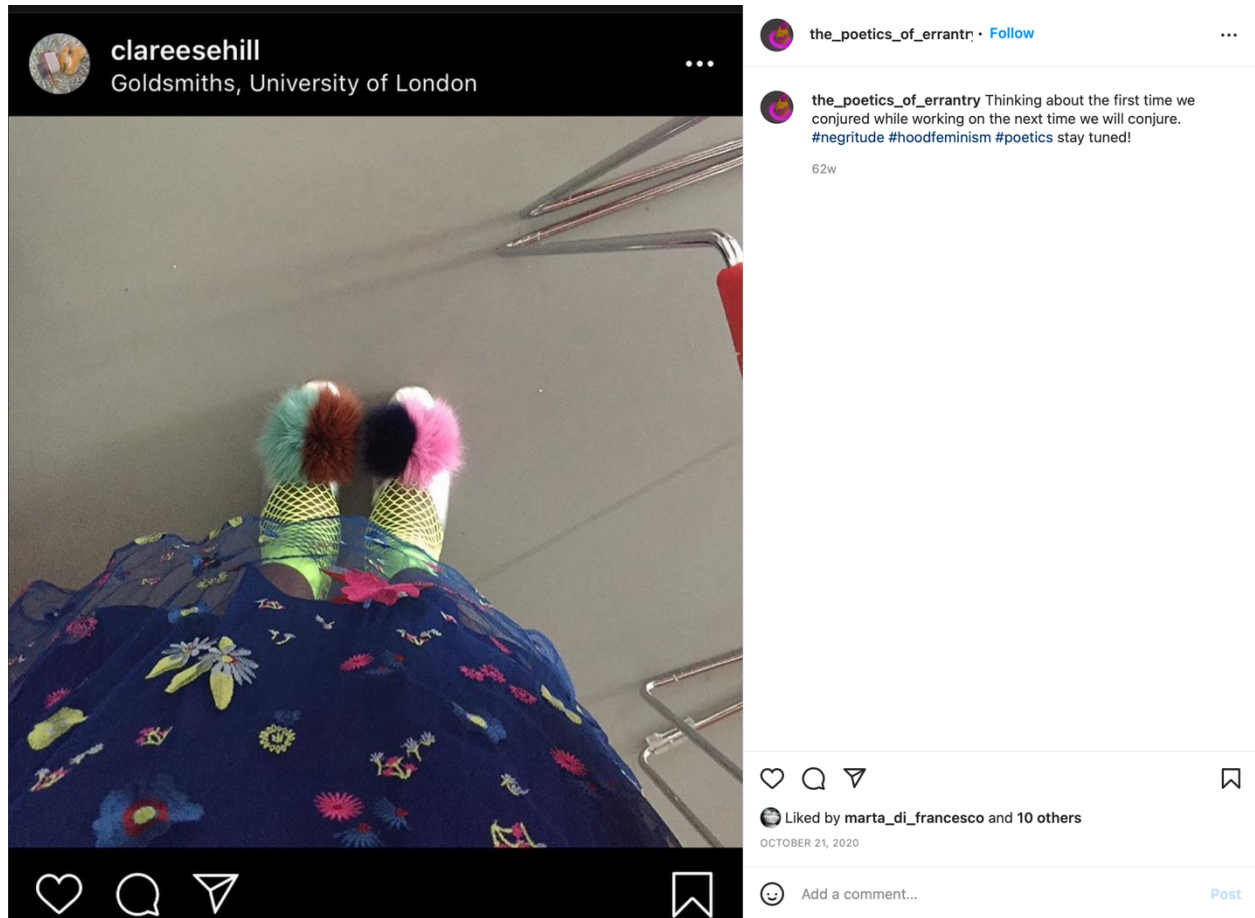
Meditation #3 Rupture – Worlding Portals



(Screenshot of Instagram post from @TheNapMinistry June 19th, 2020)

⁶¹ Tricia Hersey, “@TheNapMinistry,” @TheNapMinistry (Instagram , July 19, 2020), accessed July 15th, 2021, <https://www.instagram.com/p/CBnsop4pLak/>.

Transmission - Meditation #3 – Rupture – Conjuring Praxis



(Screenshot from Instagram @the_poetics_of_errantry – A 2020 reflection of the first arrival that was conjured two years previously in October of 2018)

“Meditation #3 Rupture” is a praxis of the meditation and transmission We have previously conjured. “Meditation #3 Rupture” is where the We explore the experimental process of transcending the confines of reality, the body, the landscape by establishing a new methodology of distributing practices and knowledges through a praxis called Wake Work Operations. In “Meditation #3 Rupture”, We will dissolve the boundaries of Our triadic identity operation of The GUIDE, The BODY of The GUIDE and The ELUSIVE RESEARCHER to emerge as solely The GUIDE.

“Meditation #1 Disruption” is the beginning stage of relearning how to use anxiety, and the negative aspects of social conditioning of behavioral policing to ensure an illegible performance to achieve rest. The meditation unpacks the question of how to reject systemic “identity” categorization instituted through the paradigm Nowcestor Wynter discusses of We and them. Through creating an intentional Disruption in

“Meditation #1 - Disruption” ,We enact a praxis of refusal, a heresy against Humanism.

We are conjuring a survival praxis based on the refusal to be legible; evading personhood’s static “identity” and bodily entrapment. We traverse refusal by committing an act of heresy, refiguring how marginalized bodies are imbued with a historical context of middle passage epistemologies. Unhinging the body from the importance and necessity of the performance begins with the intentional disruption of what it means to occupy the terrestrial.

Let’s start worlding by building the Alte(a)r*.



(Documentation of The BODY navigating the terrestrial by activating objects.
Conjuring Gesture #1 building the Alte(a)r* –
placing the bowl for the sonic praxis of opening the portal, 2021)

In "Meditation #2 - Fissure", The BODY experiences the process of being left behind on the terrestrial landscape. The need for the performance is eradicated through learning from being in the Fissure – a liminal space. This liminal space for Us is the firmament, where We travel in proximity to the water and learning its lessons as told by the Atlantic Ocean, an errant griot. The Atlantic Ocean taught Us how to collapse temporalities situating the past, present, and future in succession to be realized into the now moments, contiguous moments of care for what is needed, arrivals and departures. Occupying The Fissure is a time to relearn through diasporic knowledges instead of mainstream knowledge production. The Fissure is about caring for the self, healing the self, acknowledging trauma current, past, generational, ancestral, diasporic and working through all the issues of the heaviness by exploring knowledges under the surfaces of the Black transatlantic cartographies. The Fissure is a space of poiesis, of dismantling and letting go. The Fis supports a new sense of experience through the mission of errantry. Errantry is about being in the moment of opacity and relation with the Atlantic Ocean as a griot and others recognizing difference as generative. In the Fissure, re, We explore the journey of errantry by learning to conjure from the rhizome to facilitate slipping into errant continuum of knowledges of care and refusal.



(Screenshot from Instagram @the_poetics_of_errantry of a low-res screenshot from an iPad of a 3D scan that was captured on Structure scanner)

Read Christina Sharpe's book, *In The Wake: On Blackness and Being* chapter The Wake. Read the sections highlighted in orange, skip and around and pay attention to the desire to return to the beginning to read it again.

“

we know about those Africans thrown, jumped, dumped overboard in the Middle Passage; they are with us still, in the time of the wake, known as residence time.

They said with wonder and admiration, you are still alive, like hydrogen, like oxygen. (Brand 2015)

Brand does this in *A Map to the Door of No Return* as well, particularly with her “Ruttier for the Marooned in Diaspora,” which bristles with her refusal to think return, her dislodging of belonging, and her *hard insisting* on the facts of displacement and the living in and as the displaced of diaspora. NourbeSe Philip does this in *Zong!* through her destruction of the archive in order to tell “the story that cannot be told” but must still be told (Saunders 2008a, 65). *We must be (and we already are) about the work of what I am calling wake work as a theory and praxis of the wake; a theory and a praxis of Black being in diaspora.*

*I am trying to find the language for this work, find the form for this work. Language and form fracture more every day. I am trying, too, to find the words that will articulate care and the words to think what Keguro Macharia (2015) calls those “we formations.” I am trying to think how to perform the labor of them. Or what Tinsley (2008, 191) calls a “feeling and a feeling for” and what Glissant ([1995] 2006, 9) refers to as “knowing ourselves as part and as crowd.” This is what I am calling wake work. With Brand and Philip, I want to sound this language anew, sound a new language. Thinking, still, with Brand and Philip, who demand, always, a new thinking, I want to distinguish what I am calling Black being in the wake and wake work from the work of melancholia and mourning.²⁷ And though wake work is, at least in part, attentive to mourning and the mourning work that takes place on local and trans*local and global levels, and even as we know that mourning an event might be interminable, how does one mourn the interminable event? Just as wake work troubles mourning, so too do the wake and wake work trouble the ways most museums and memorials take*

THE WAKE 19

”

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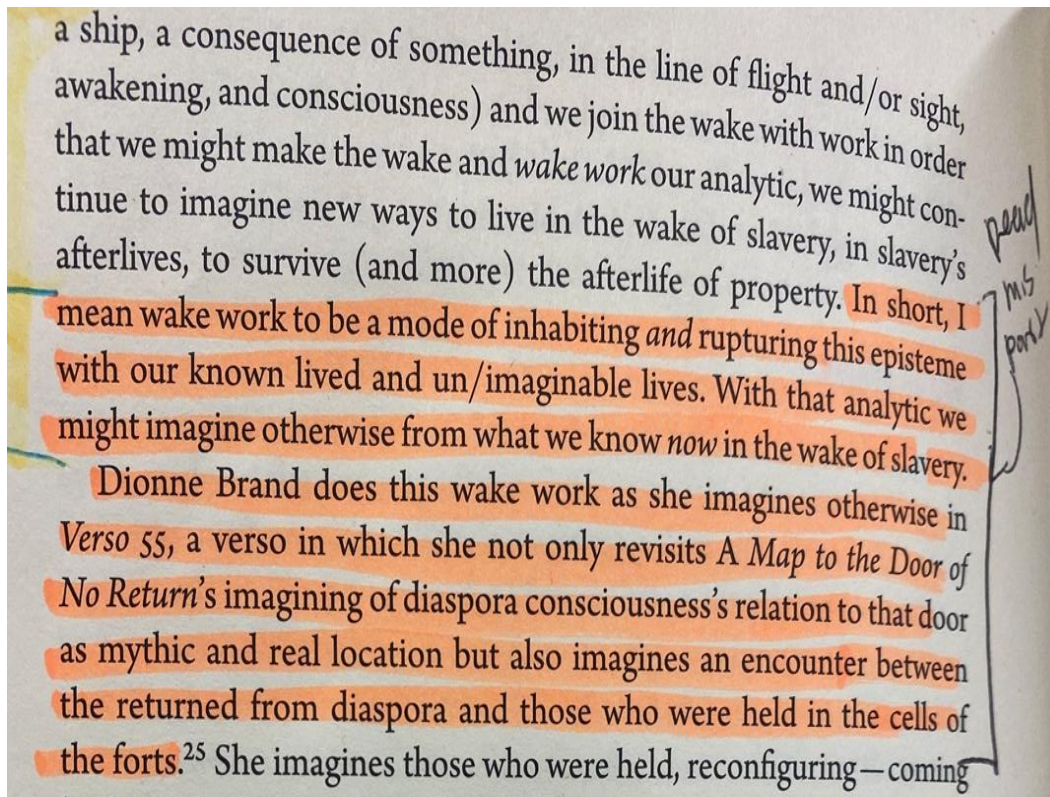
⁶² Christina Elizabeth Sharpe, *In the Wake: On Blackness and Being* (Durham, N.C.: Duke University Press, 2016), 19.

“Meditation #3 – Rupture” is a convergence of everything We knew, We know, We will know, felt, feeling, and will feel, experienced, experiencing, will experience into the offering of a sustainable praxis for abstracting linearity. By abstracting Nowcestor Christina Sharpe’s concept of Wake Work, We establish what We call Wake Work Operations. Wake Work Operations is the reflection of Nowcestor Christina Sharpe transcendent provocation of disrupting Western quotidian project making of Black life by getting in touch with diasporic relation. Nowcestor Sharpe creates this disruption by examining Transatlantic epistemology and ontologies of Blackness through metaphors and theoretical extruding the physicality of slave ships. She solidifies Wake work as being a praxis bringing the conceptualization of Blackness in proximity to its past, present, and future to think about sustainability for Black futurity and non-fungibility.

Wake Work Operation is the praxis of experiencing a holistically dynamic sense of the We through Our relation learning from the Atlantic Ocean. Wake Work Operations take the problematic aspects of how reality is experienced in its mundane one-dimensionality by exploring them through Black and feminist knowledges. We unpack Wake Work operations through three instances of ordering contra-reality through Worlding, breathing, and poetics.

Christina Sharpe – In *The Wake: On Blackness and Being* page 18. Read the orange highlighted sections and feel free to return the previous Christina Sharpe quote to explore context.

”



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Nowcestor Sharpe reclaims these constructed narratives of Blackness in a process of Wake Work by disrupting the static and unreliable epistemologies of Blackness as circulated in the Western world by situating a praxis of being in the afterlives of slavery by creating new imaginaries of Black life. Nowcestor Sharpe is committed to what Nowcestor Wynter calls a heresy, turning away from the classical approach to knowledges and epistemology. Nowcestor Sharpe puts it as “rupturing the episteme”. Nowcestor Sharpe is revising the totality of middle passage epistemologies’ harm on Black lives in her provocation of Wake Work as living breathing and fluid praxis of reimaging and relational being.

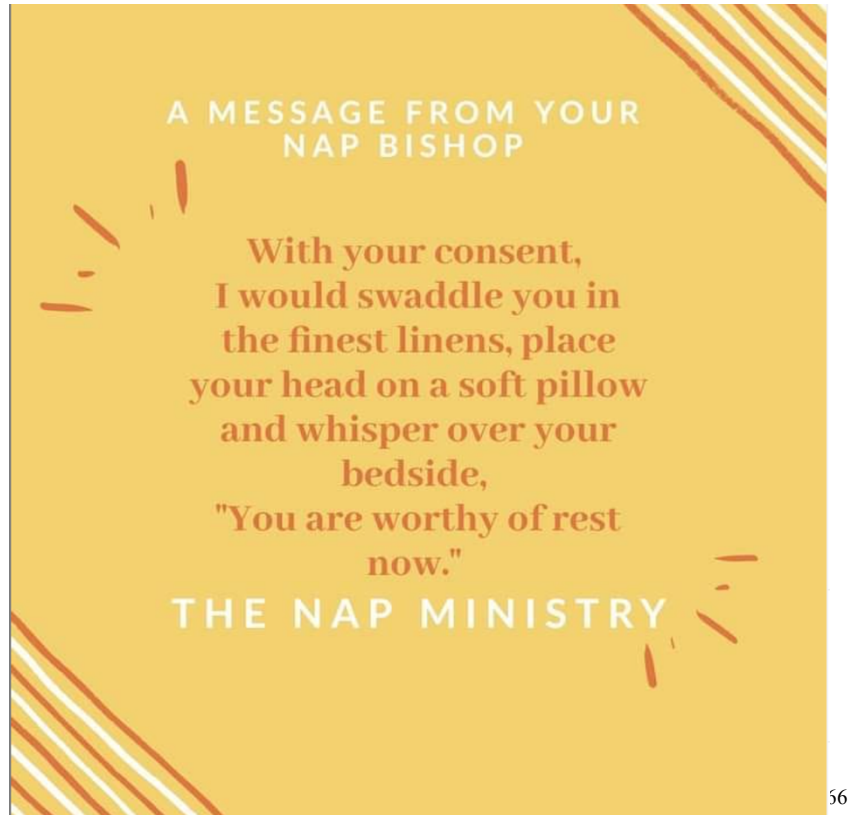
Through engaging with Nowcestor Sharpe, Wake Work Operations is a malleable poiesis, a sustainable praxis of establishing relation in contagious arrivals and

⁶³ Christina Elizabeth Sharpe, *In the Wake: On Blackness and Being* (Durham, N.C.: Duke University Press, 2016), 18.

departures of rest and relation. In our Praxis of Wake work, We are committing to the right to opacity through revising the role knowledge production operates in Western society and the identities that are validated in institutions of the academy. We are revising the languages of knowledge production to retrieve the word knowledges as a methodology for learning from Sankofa and the rhizome. Sankofa⁶⁴ is learning from retrieval, and the learning from the rhizome is about obtaining knowledge in a non-hierarchical methodology. Knowledges is distributed instead of the typical framework of one-dimensional dissemination as tied to the academy. Our Wake Work is about committing a heresy against the frameworks of Western ideologies of how Blackness has been codified from era Humanism until now. Meditation #3 Rupture unfolds by activating Wake Work Operations as a sustainable conjuring praxis of the Post-Identity Portal. Wake Work Operations has three modes predicated on the lessons learned in "Meditation#2 – Fissure". These modes are about reclaiming aspects of reality hindering marginalized" identities" from participating in society fully as a citizen. These are the modes keeping them as othered in a fugitive status of being in the Undercommons.⁶⁵ The three modes of unpacking the praxis of Wake Work Operations are Worlding, Breathing, and Poetics.

⁶⁴ See Conclusion

⁶⁵ Stefano Harney and Fred Moten, *The Undercommons Fugitive Planning & Black Study* (Wivenhoe u.a., N.Y.: Minor Compositions, 2013).



(Screenshot of Instagram post from @TheNapMinistry February 9th, 2020)

Nowcestor Tricia Hersey is the Nap Bishop, she runs the organization *The Nap Ministry*.⁶⁷ Nowcestor Hersey promotes resting away from the capitalist intention of grind cultural and fictitious progress narratives through contemporary abolitionist ideologies. She deflates logistics by removing the ideology of mechanizing the body. We are buoyed by Nowcestor Hersey's provocation and activist work of promoting and propagating the necessity of rest as We learn to be in the refusal of logistical productivity. We emerge from the HOLD of the physical container of a marginalized body, the HOLD as societal entrapment of the durational colonial project making of Black inferiority, to the Hold of the embrace of self-awareness of being non-performed and resting. We resonate with Nowcestor's Hersey's praxis of rest and halting grind culture, and her dissemination practice of using social media and being accessible to all those needing to be encouraged to stop participating in capitalism and rest. Throughout "Meditation #3 – Rupture" We will refer to a selection of the Instagram posts We saved from 2020-2021 from the @Napministry Instagram account as resting wombs during Our conjuring praxis of the Post-Identity Portal.

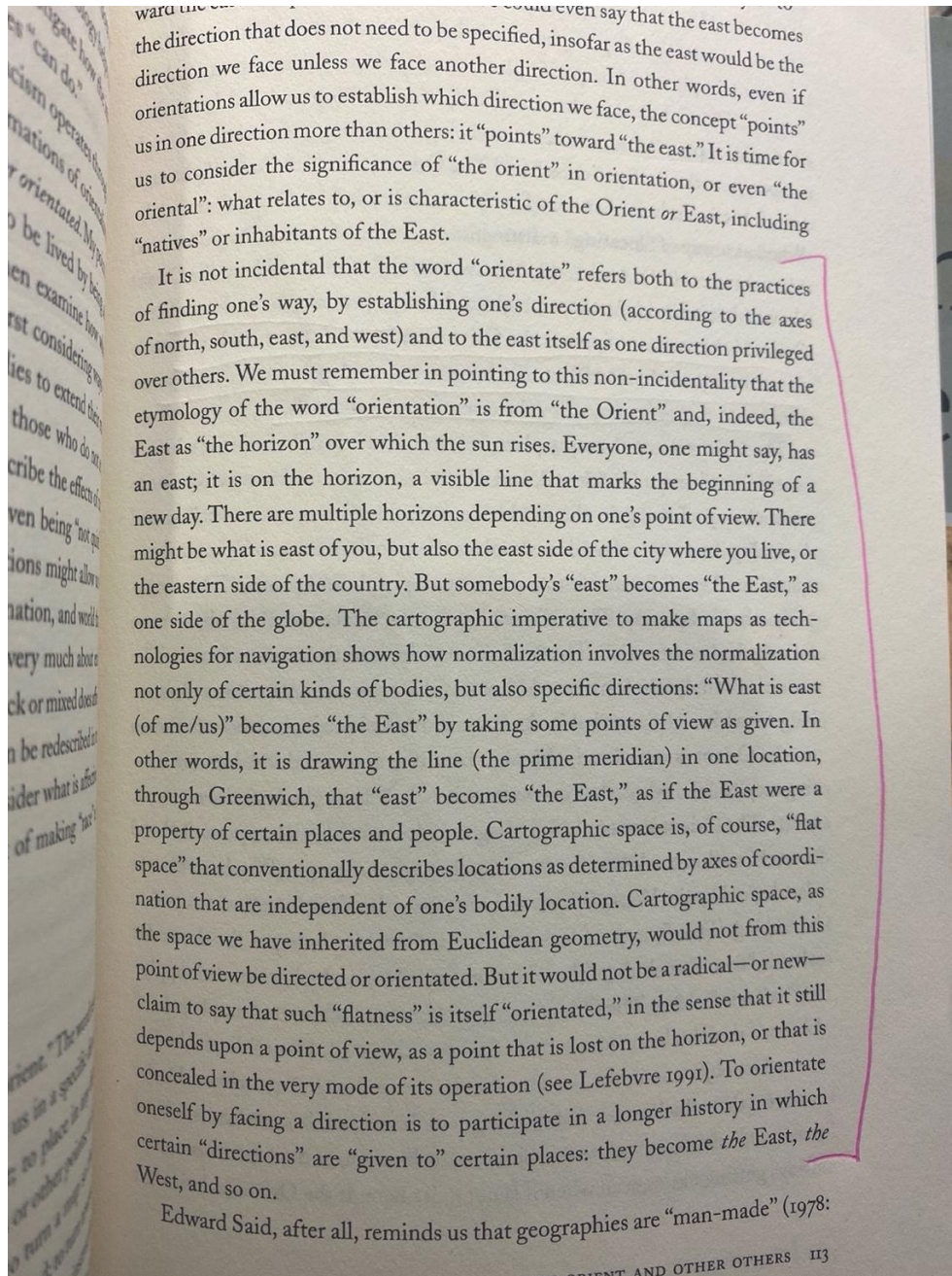
⁶⁶ Tricia Hersey, "@TheNapMinistry," @TheNapMinistry (Instagram , February 9th, 2020), accessed July 30th, 2021 <https://www.instagram.com/p/CBnsop4pLak/>.

⁶⁷ Tricia Hersey, "The Nap Ministry (@Thenapministry) • Instagram Photos and ...," @TheNapMinistry, accessed July 30th, 2021, <https://www.instagram.com/thenapministry/>.

Activating Wake Work Operations

Read Sara Ahmed *Queer Phenomenology- Orientations, Objects, Others* Page 113.
Read the pink bracketed section and feel free to linger in revision of instructed cartographies.

“



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⁶⁸ Sara Ahmed, *Queer Phenomenology: Orientations, Objects, Others* (Durham, N.C.: Duke University Press, 2006), 113.

Our abstraction of Wake work is instantiated by encountering the question of phenomenology, the notion of being upright through Nowcestor Sara Ahmed. Nowcestor Ahmed provides the language to unpack the ideologies of orientation, the quotidian⁶⁹ way of experiencing being, and directionality, and how The BODY established its orientation for navigating the American landscape, her proximity to privilege, and her desire for survival. Nowcestor Ahmed situates the problematics of cartographic determinations of space and orientation with the implicated ideologies assumed on the landscape being mapped. Nowcestor Ahmed makes Us aware of the heuristics of orientation as governed by Western ideology as determines how we (you and Us) occupy spaces and how our bodies perform in these spaces We are in relation with Nowcestor Ahmed's disruption of orientation, by Queering the relationship of orientation towards the way The BODY experiences the landscape. To Queer the study of phenomenology, is to explode the assumptions of the mainstream branch of philosophy of metaphysics through reclaiming the weaponization of sexual orientation.⁷⁰ In Nowcestor's Ahmed's text the two disparate avenues of studies cross paths. We are interested in Nowcestor Ahmed's provocative methodology of Queering the philosophical canon of phenomenology, by expanding the academic discourse and recognition of how bodies experience being as humans, as an activating catalyst for the Wake Work Operations that will be explored throughout "Mediation #3 - Rupture" Queering as a new set of conditions of new experiential imaginaries excluding cultural hegemonic practices. We reject the focus on categories and objects The BODY has been indoctrinated to reach towards. We understand how we (you and Us) are orienting towards objects and horizons of, success, legibility, and terrestrial happiness, all comprising the fictitious American dream.

⁶⁹ Christina Elizabeth Sharpe, *In the Wake: On Blackness and Being* (Durham, N.C.: Duke University Press, 2016)

⁷⁰ Sara Ahmed, *Queer Phenomenology: Orientations, Objects, Others* (Durham, N.C.: Duke University Press, 2006)

Read Sara Ahmed *Queer Phenomenology: Orientations, Objects, Others* the pink bracketed section Ahmed *Queer Phenomenology*. Feel free to linger.

“

thus possible to talk about the white world, the straight world, as a world that takes the shape of the motility of certain skins.

From Fanon we learn about the experience of disorientation, as the experience of being an object among other objects, of being shattered, of being cut into pieces by the hostility of the white gaze. Disorientation can be a bodily feeling of losing one's place, and an effect of the loss of a place: it can be a violent feeling, and a feeling that is affected by violence, or shaped by violence directed toward the body. Disorientation involves failed orientations: bodies inhabit spaces that do not extend their shape, or use objects that do not extend their reach. At this moment of failure, such objects “point” somewhere else or they make what is “here” become strange. Bodies that do not follow the line of whiteness, for instance, might be “stopped” in their tracks, which does not simply stop one from getting somewhere, but changes one's relation to what is “here.” When such lines block rather than enable action they become points that accumulate stress, or stress points. Bodies can even take the shape of such stress, as points of social and physical pressure that can be experienced as a physical press on the surface of the skin.

Furthermore, as I showed in chapter 3, an effect of being “out of place” is also to create disorientation in others: the body of color might disturb the picture—and do so simply as a result of being in spaces that are lived as white, spaces into which white bodies can sink. I suggested that white space (as a “habit space”) is an effect of the accumulation of such gestures of sinking. It is interesting to note here that Jacques Rolland's description of seasickness as a disorientation uses the metaphor of sinking. As he states: “We have seasickness, because we are at sea, that is, off the coast, of which we have lost sight. That is, again, because the earth has gone, the same earth into which, ordinarily, we sink our feet in order for this position or stance to exist. Seasickness arrives once the loss of the earth is given” (2003: 17, see also Levinas 2003: 66–68). The ground into which we sink our feet is not neutral: it gives ground to some more than others. Disorientation occurs when we fail to sink into the ground, which means that the “ground” itself is disturbed, which also disturbs what gathers “on” the ground.

It is for this reason that disorientation can move around; it involves not

⁷¹ Sara Ahmed, *Queer Phenomenology: Orientations, Objects, Others* (Durham, N.C.: Duke University Press, 2006), 160.

After the orient towards the unobtainable American citizenship falls away, We can rest in disorientation. Disorientation becomes the errant compass, a Queering of the fictions of propagated reality. Disorientation is how Wake Work Operations are activated – We submerge in the water by disorientation becomes a collaborative dialogue between Us and Our Nowcestors and Ancestors.

The GUIDE:

What We are doing here in collaboration with the Ancestors and the Nowcestors is reordering language and the way knowledge is process as We reorder Ourselves into anti-material matter We will describe as Essences. For Us the We of the Essences the provocation of the Post-Identity Dimension and the conjurer of the portal. Let Us continue to build the Alte(a)r* by reclaiming Our relationship with the earth. We will no longer need to be classified as The GUIDE, The BODY of The GUIDE, and The ELUSIVE RESEARCH. We are now known solely as The GUIDE.



(Screenshot from Instagram @the_poetics_of_errantry of “Meditation #3 – Rupture” shooting Brooklyn, N.Y. at Eyebeam Studios 2021)

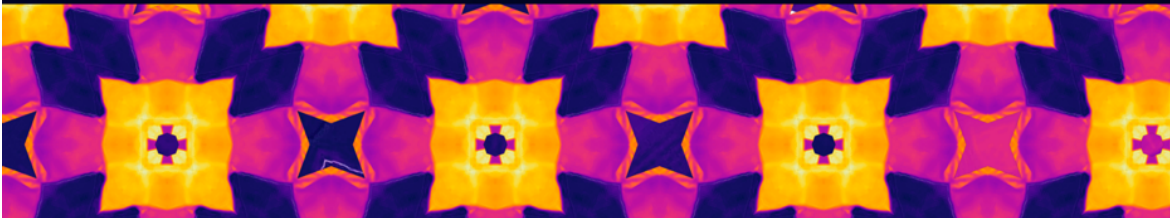
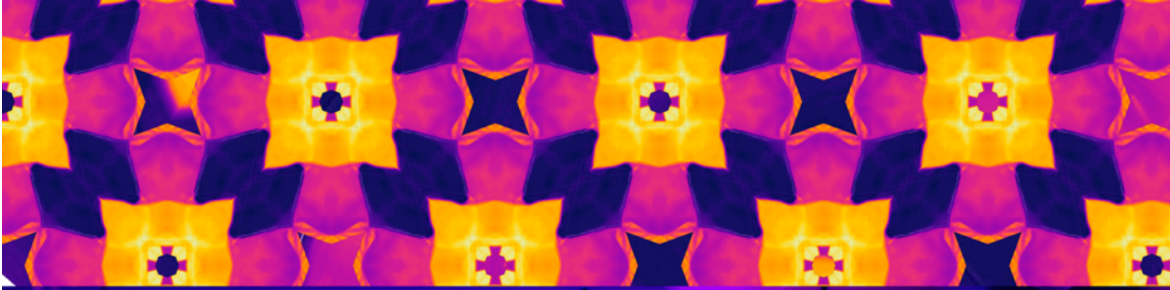
**It's the intergenerational wisdom
for me.**

The Nap Ministry
Founded in 2016



(Screenshot of Instagram post from @TheNapMinistry June 19th, 2021)

⁷² Tricia Hersey, "@TheNapMinistry," @TheNapMinistry (Instagram, June 19th, 2021), accessed November 12, 2021, <https://www.instagram.com/p/CQTxidvBtJY/>

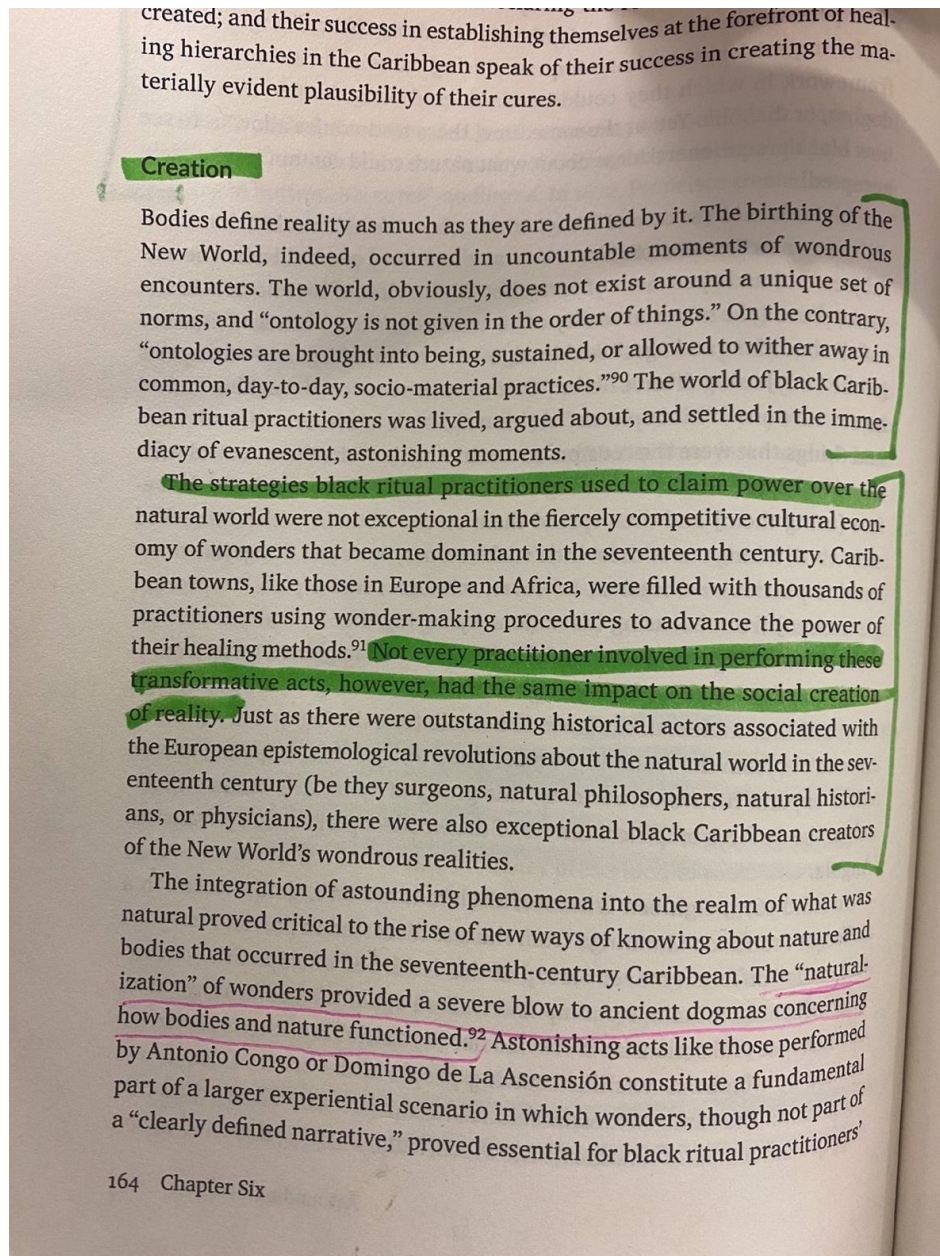


(Documentation of The BODY navigating the terrestrial by activating objects. Conjuring Gesture #2 building the Alte(a)r* – Touch the earth and its blooms, show care and reverence for their presences, their opacity.)

Wake Work Operation # 1 – Ancestral Worlding

Read Pablo F. Gomez *Experiential Caribbean Creating Knowledge and Healing in the Early Modern Atlantic* page chapter 6– Read the green bracketed sections and feel free to wonder a little further.

“



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⁷³ Pablo F. Gómez, *The Experiential Caribbean: Creating Knowledge and Healing in the Early Modern Atlantic* (Chapel Hill, N.C.: The University of North Carolina Press, 2017), 164.

***Please note that Pablo F Gomez is not a Nowcestor because We have only engaged with this one text from their writing.**

Worlding starts with the act of healing and being in attunement to ideologies and temporalities of the Caribbean landscape. Our process of Worlding is informed by Caribbean knowledges. When the land and the occupying identities practice reciprocity and communication, they were able to world-build ordering their reality. Wake Work Operation Ancestral Worlding has the ability to exist without the body and time space, relations is the conduit for retrieving the knowledges of Caribbean Ritual practitioners by throwing reality spiraling with no bottom. Worlding seeks to establish a certain set of relations through a reciprocity Nowcestor Sylvia Wynter would call A conspecifics, the recognition of symbolic kin ⁷⁴of being with other humans, but We would like to expand her term to include plants, animals, the global ecology. Ancestral Worlding includes sonic offerings, collaboration with minerals, an interspecies inter-organism creolization. The Ancestral Worlding We speak about retrieves Black ritual and Black experiential knowledge from pre-coloniality to the now moments, the arrivals and departures to dismantle how people orient themselves.

Conjuring the Post-Identity Portals requires this retrieval of Caribbean wonders, the kinship with being able to communicate with the landscape with reverence. The BODY traces her diasporic ties back to the Caribbean and further geographic unknowns, this is the land of her Ancestors. We are establishing relation with pre-coloniality through recognition of her Caribbean heritage. We establish a convivial relationship with the earth to respect its boundaries and mutuality. The experiential dynamism of multispecies communication, ecological collaboration, and capacious practices of the griot are crucial to Ancestral Worlding. Black ritual practitioners of the Caribbean engaged in Worlding communicating across boundaries of the sentient, an offering of a true reality by enacting it and not being a passive bystander. We are suspicious of what has been propagated as reality, the tangible and only. Ancestral Worlding is not about taking over a space or leaving a print on it; it is about being still in order learn how to see around the frayed edges of reality. Let us start by lying flat on the earth as a refusal of performing an upright state but also as Our whole body is connected to the ground.

In laying flat on the ground is an opening for identity to transfigure into Essences. Essences is how the body gets left

⁷⁴ Katherine McKittrick, *Sylvia Wynter: On Being Human as Praxis* (Duke University Press, 2015), 169.

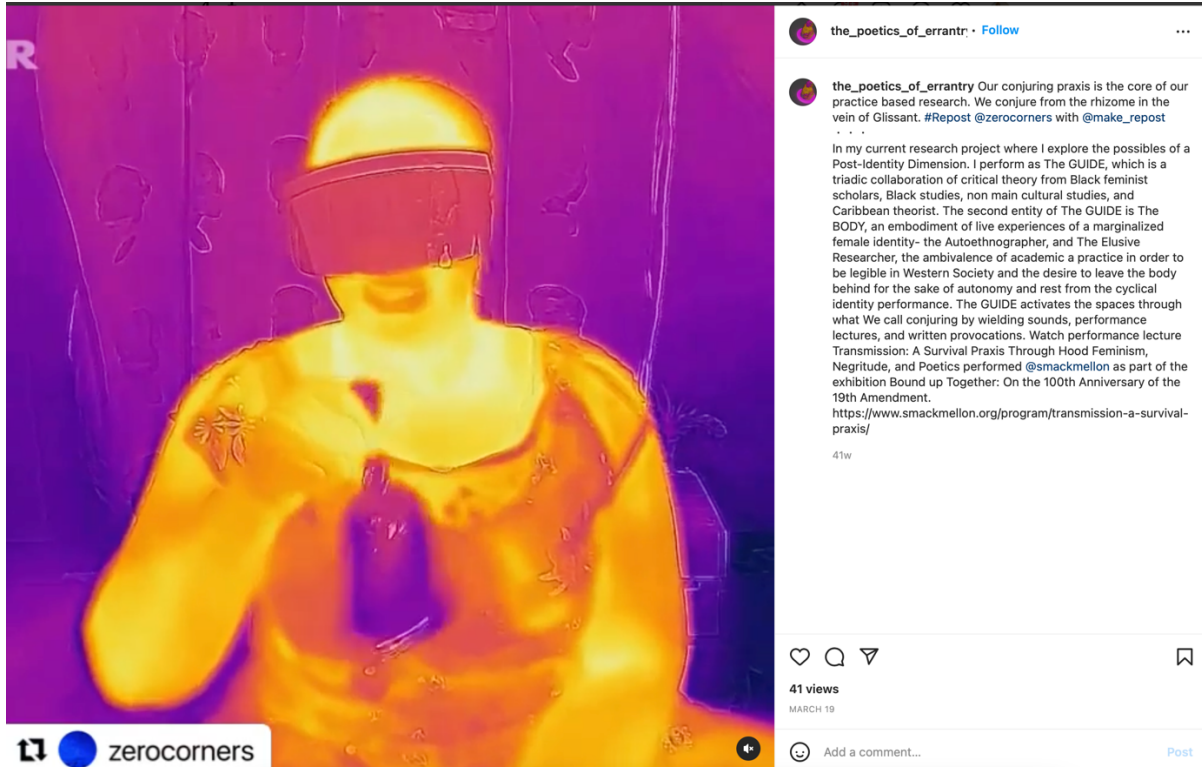
behind. Essences is how an identity occupies the Post-Identity Dimension. Essence is intentionally non-performative and ecstatic. Essences are an oppositional tactic to the auto-instituted self. Essences are about healing and recovery. Essences are how stillness and rest are available to a weary identity. Essences are errantry activated. Our collaboration is now ecstatic and boundaryless. The Partitioned" identities" of The GUIDE, The BODY The ELSUIVE RESEARCHER is destabilized by the activation of Essences. The three entities in their previous state of separate operations and inextricable anxieties are no longer indistinguishable and triadic are only legible as The GUIDE. The partitions to the "identities" are dissolved We are of Essences.



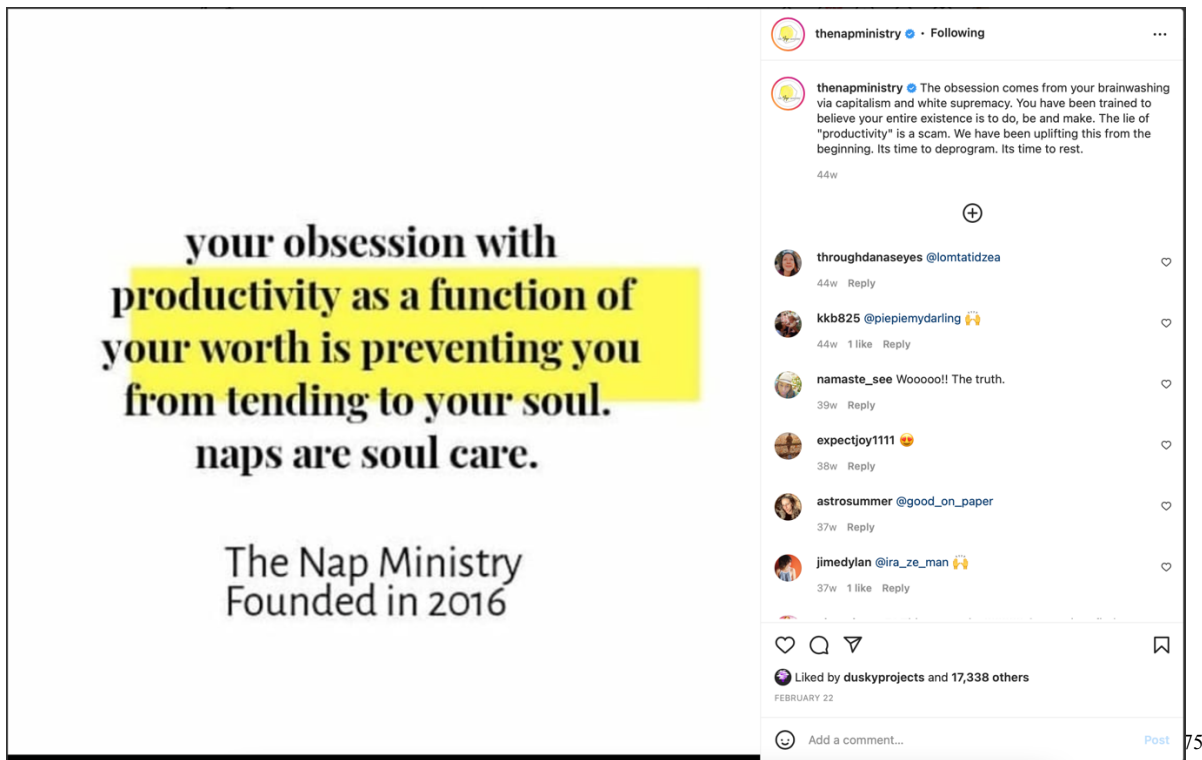
(Ancestral Worlding Meditation Map - collaborating with the terrain and the Oceans 2021)



(Documentation of The BODY navigating the terrestrial by activating objects. Conjuring Gesture #3 building the Alte(a)r* – Light the incense, let the trail of scent meet the reverberation of the singing bowl, place the bell, 2021)



(Screenshot from Instagram @the_poetics_of_errantry- repost from an Instagram take over for @zerocorners, this a thermal video of The GUIDE ringing a glass bell, 2021)



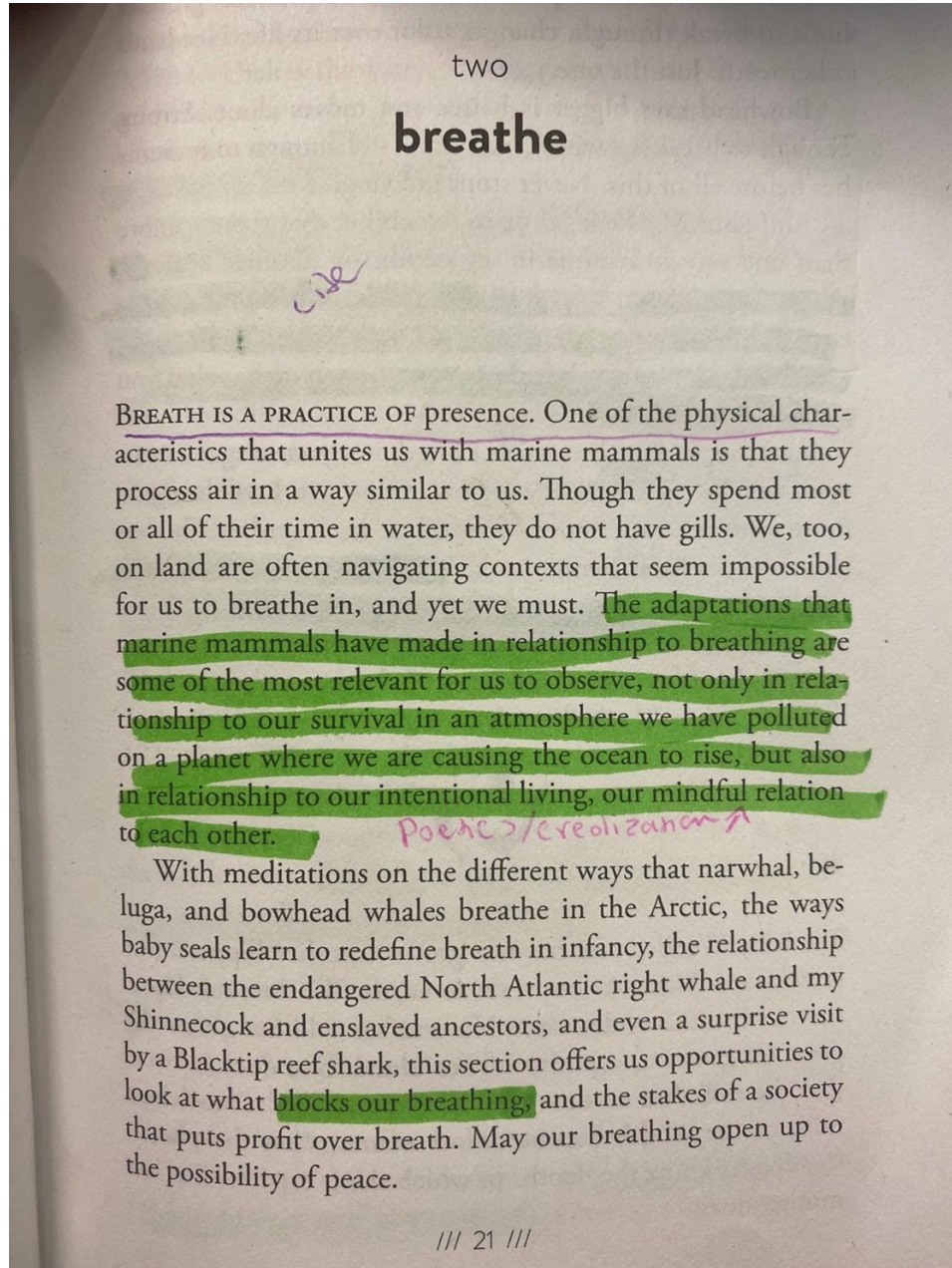
(Screenshot of Instagram from the @Nap Ministry from February 22nd, 2021)

⁷⁵ Tricia Hersey, “@TheNapMinistry,” @TheNapMinistry (Instagram , February 22th 2021), accessed November 12, 2021, <https://www.instagram.com/p/CLmHecXF8q/>

Wake Work Operation #2 – Impossible Breathing (Throwing Multidimensional Shade)

Read Alexis Pauline Gumbs *Undrowned Black Feminist Lessons from Marine Mammals* page Chapter 2 breathe, please submerge yourself in the whole page.

“



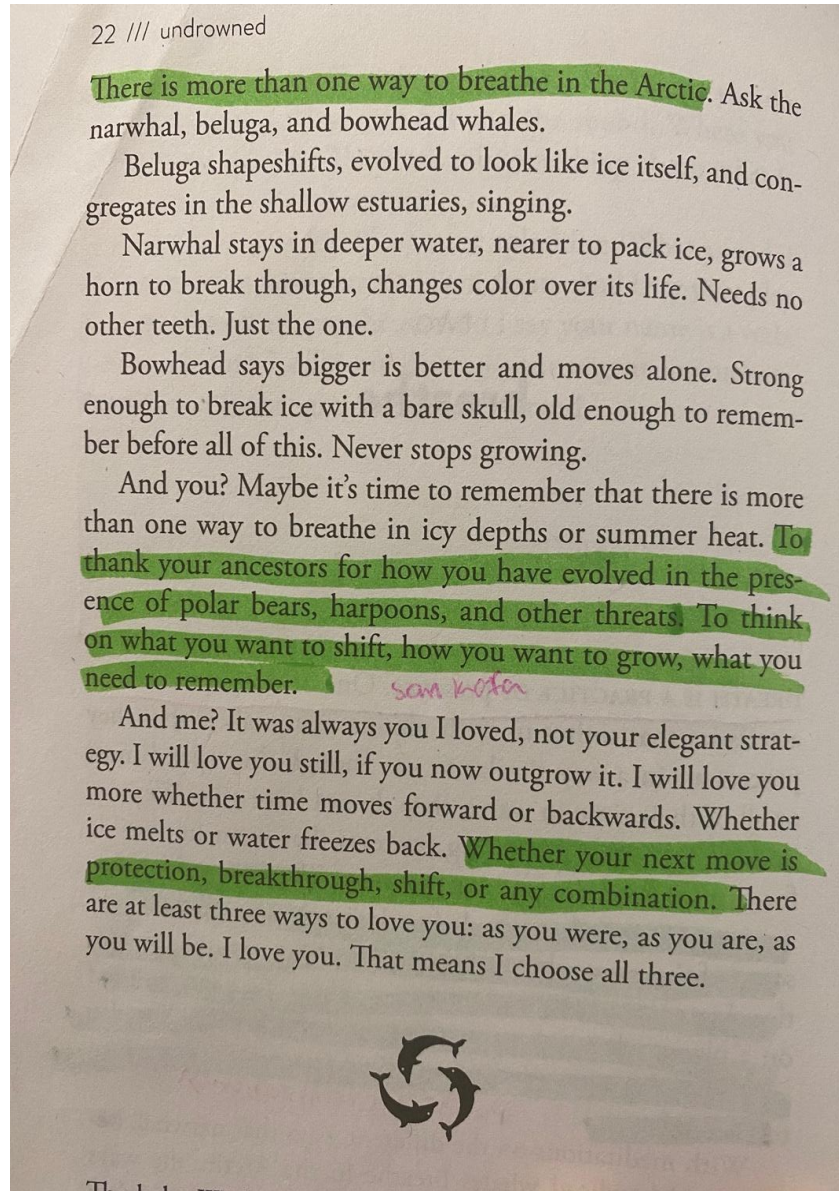
⁷⁶ Alexis Pauline Gumbs, *Undrowned: Black Feminist Lessons from Marine Mammals* (Chico, C.A.: AK Press, 2020), 21.

Being able to breathe is a permissive condition a luxury marginalized identities do not experience on the terrestrial Western landscape. Breathing for the marginalized happens in fugitivity, assimilation, hyper legibility, and survival. When all three of these markers fail to be realized, breath is removed from the body immediately. Nowcestor Alexis Pauline Gumbs speaks about breathing, about the role of breathing, and oceanic entanglements of the marginalized who are not allowed to breath share with Our Kin marine Mammals griots. Nowcestor Gumbs says there is more than one way to breathe and survive if We are open to learning from marine mammals. She cites the Beluga as shapeshifter taking on the illusion of ice to evade simplistic recognition. The Narwhal stays in the icy depths breaking ice with its horn grown for the occasion, and the Bowhead that is strong and everlasting. We have been thinking about Our breath from the conjuring of Meditation #1 Disruption, breathing as a mechanism for achieving still[ness] and calm. We want to think of breathing as a way of thriving past the entrapment of the body. We ask if We could breathe underwater and survive without the "air" We have been indoctrinated into believing We need so much. We ask if suffocating can be liberatory because We learn to breathe regardless of the physical conditions created for Us. We consider Our breathing practice mystical like the Shapeshifting Beluga.⁷⁷

⁷⁷ Alexis Pauline Gumbs, *Undrowned: Black Feminist Lessons from Marine Mammals* (Chico, C.A.: AK Press, 2020), 22

Read Alexis Pauline Gumbs *Undrowned Black Feminist Lessons from Marine Mammals*, please breath with this text until you become entangled with the dolphins.

“



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As Essences let's learn to breathe without air. Let's learn We have full autonomy of how We breathe. Let's establish the type of Breathing that instantiates the ability to intentionally disappear in recognition of time and space by not needing air to fill the lungs. This disappearance allows for Essences to

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Alexis Pauline Gumbs, *Undrowned: Black Feminist Lessons from Marine Mammals* (Chico, C.A.: AK Press, 2020), 22.

conjure a portal to the Post-Identity Dimension. We call this type of Breathing that shifts from the focus of the body to Essence Throwing Multidimensional Shade. Throwing Multidimensional Shade refers to the slang of throwing shade in the African American colloquialism of giving attitude, or sly judgement. It is often a nonverbal gesture or subversive verbal criticism as Black cultural cypher. Throwing shade requires a certain level of confidence and self-awareness entangled with criticism. Throwing Multidimensional Shade is a didactic multimodal tactic for critiquing the mainstream Western social ideologies and refusing them as truth by occupying being as Essences. In the first context, We Throw Multidimensional Shade as a form resistance of systemic inequality, egregious human rights violations, and the initiation of ontological precarity. Throwing Multidimensional shade is the praxis of a survival cypher only intelligible to those who occupy the margins⁷⁹ and undercommons⁸⁰. Throwing Multidimensional shade activates with the same confidence and awareness as when shade is thrown in its slang origin context. We Throw Multidimensional Shade to access the right to fugitivity, transformation, opacity, and to disrupt the linearity of time and its reliance on past, present, and future. We designate Throwing Multidimensional Shade as a type of breathing where Blackness retrieves the permission for being able to breathe from the site of Ancestral Worldling by revoking the rules of spatial-temporality.

Throwing Multidimensional Shade is resistant to those who have propagated the muting of the mystical and transcendent multidimensional mobility of Blackness by suffocating our (you and Us who share space in the margins and the undercommons) ability to breathe, both literally and systemically. Throwing shade is a refusal to the unreliable, faulty, misinformation, Throwing Multidimensional Shade is unwavering refusal protecting mechanism and an act of resistance to what is permissive in reality like Our ability to breathe. We breathe in opposition and duration past the mundane materiality of what is considered reality. Throwing Multidimensional Shade protects us as we (you and Us) breathe as a way of refusing terrestrial Western social normative. The second context for Throwing Multidimensional Shade is the utilization of the multidimensionality of the shade to conjure from an ecstatic positionality of care for marginalized fellows of the Western landscape who are experiencing the challenge of their right to breathe. This means one who has the knowledge of how to Throw Multidimensional Shade

⁷⁹ bell hooks, "Choosing the Margin as a Space of Radical Openness," *The Applied Theatre Reader*, 2020, pp. 80-85, <https://doi.org/10.4324/9780429355363-17>.

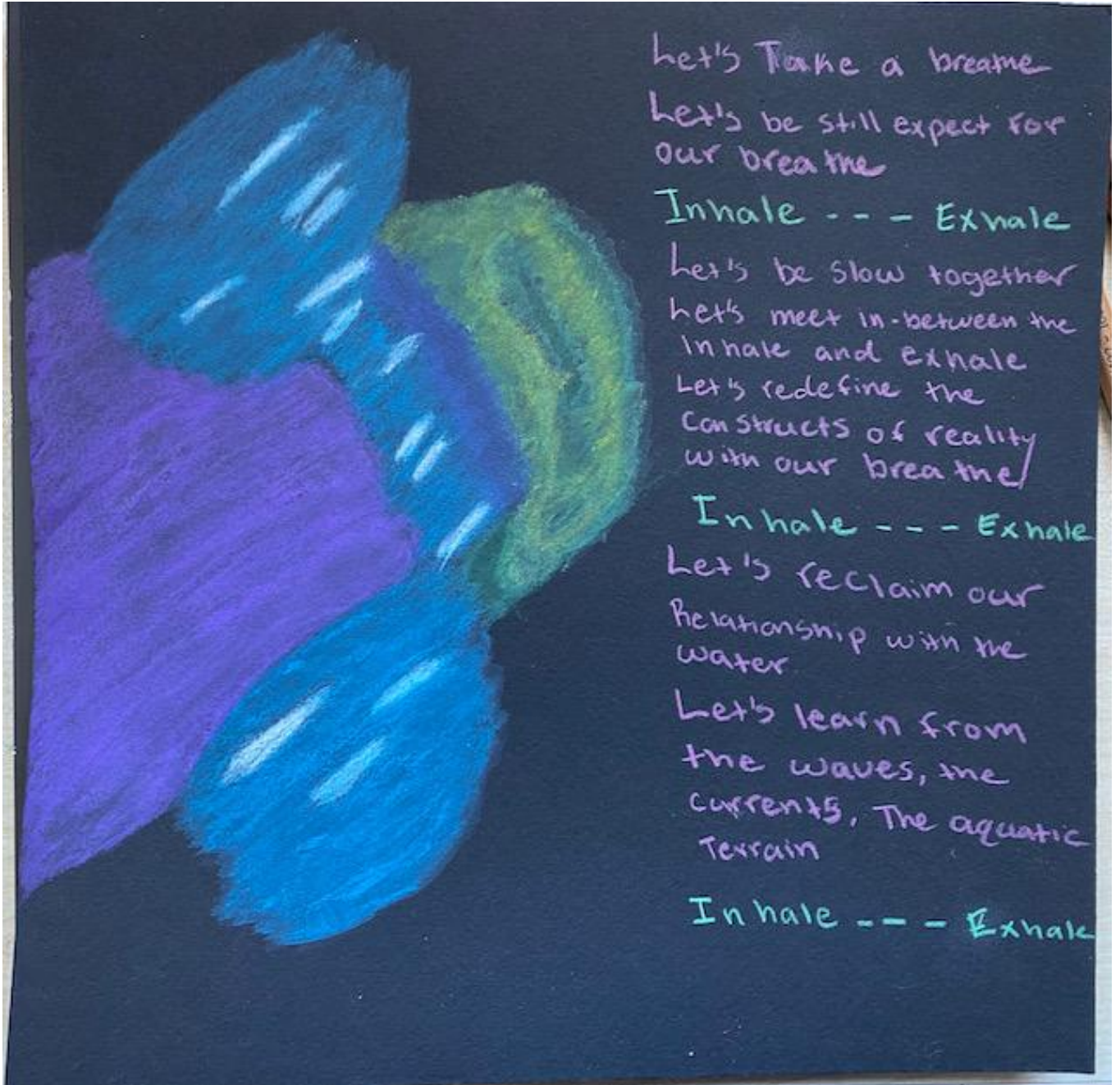
⁸⁰ Stefano Harney and Fred Moten, *The Undercommons Fugitive Planning & Black Study* (Wivenhoe u.a., N.Y.: Minor Compositions, 2013).

can do so to give cover to someone they witness their right to breathe being challenged, so they can catch their breath and survive. This is how Throwing Multidimensional Shade is a community care praxis for collaborative survival.

Throwing Multidimensional Shade requires being submerged, both physically and socially, and still able to breathe. By learning from Our kin, the marine mammals, We learn the core of Throwing Multidimensional Shade requires entering the water and breathing under the water, a praxis of Impossible Breathing. We equate breathing in the landscape to adherence to time and material matter. Breathing in reality is measured and qualified by time.

Breathing and counting
Breathing and watching watches
Breathing and chasing productivity
Breathing and doom scrolling
Breathing and trying new filters
Breathing and being legible
Breathing and being transparent
Breathing and being fictional
Breathing and being trapped in the body

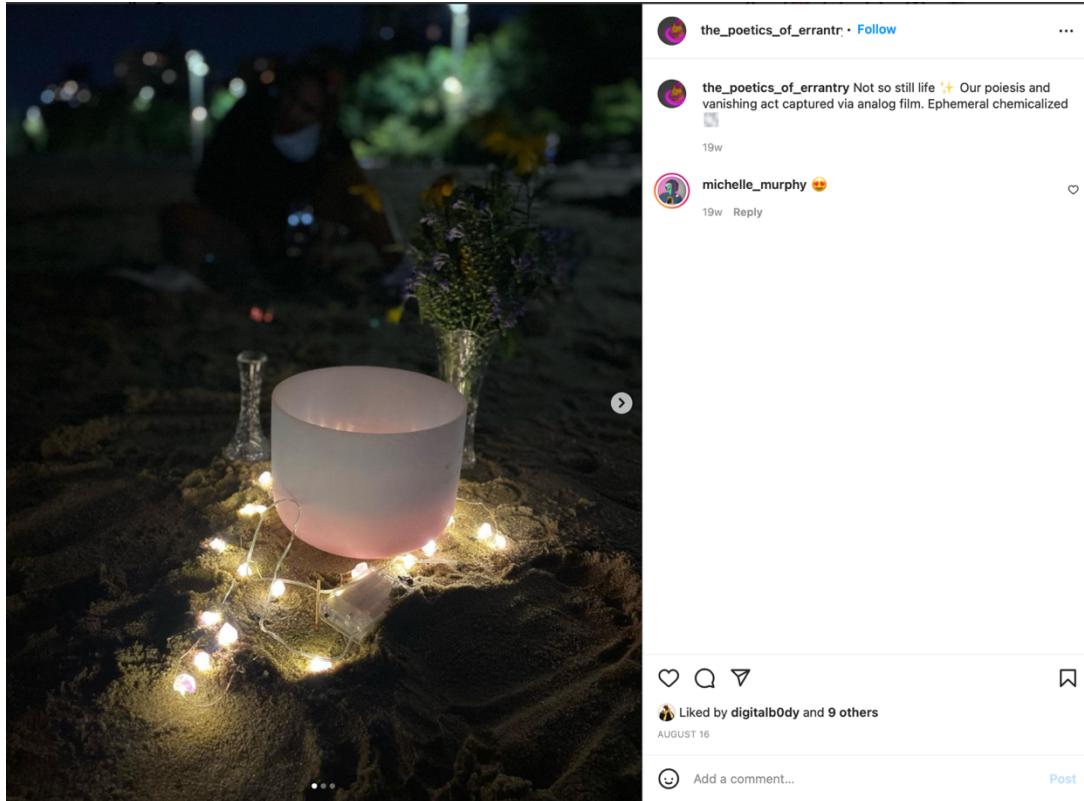
Our breathing practice while occupying the firmament began with linear breathing in the observance of Our previous performance of navigating the terrestrial through The BODY of The GUIDE, inhale and exhale, successions of expanding and collapsing the chest. But We want to be more like marine mammals, breathing in support of Our contiguous arrivals and departures, being everything, We need to be in the now moments. Impossible breathing starts off with consecutive inhales and exhales, and then transfigures into a discursive praxis of contra-temporal linearity – an abstraction of the necessity of air as linked to time, and material matter.



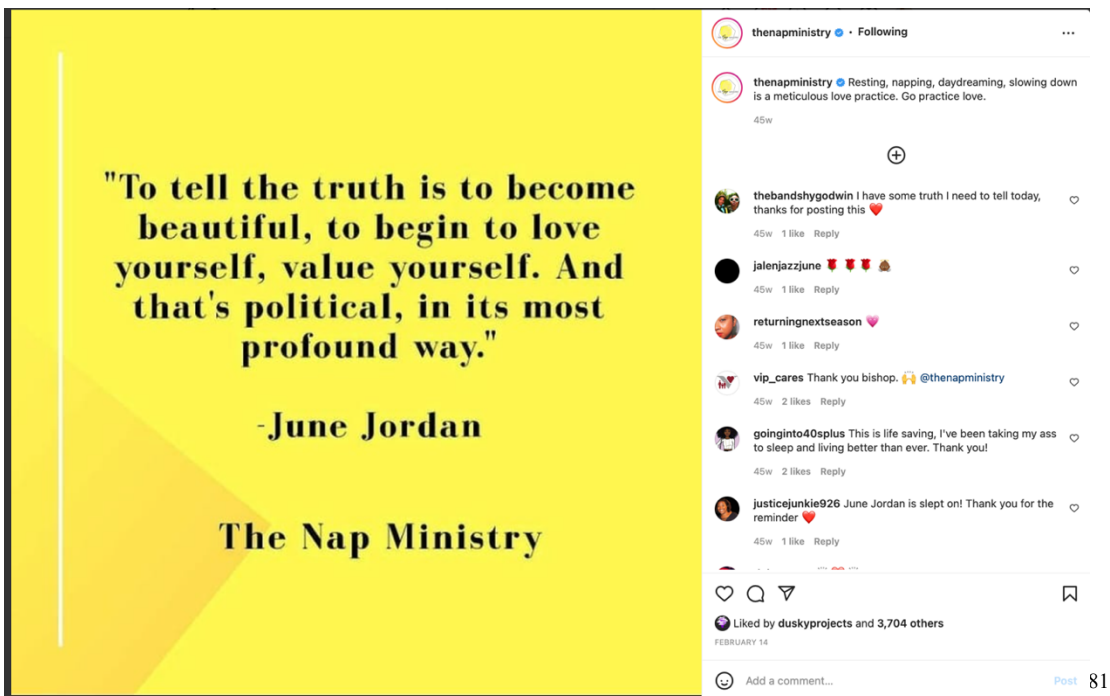
(Throwing Multidimensional Shade Meditation Map - learning to breath impossibility 2021)



(Documentation of The BODY navigating the terrestrial by activating objects. Conjuring Gesture #3 building the Alte(a)r* The bell when it rings and meets the other performative objects link the continuum)



(Screenshot from Instagram @the_poetics_of_errantry- production still from the photographs *Conjuring Gestures – Building the Alte(a)r** ,2021)



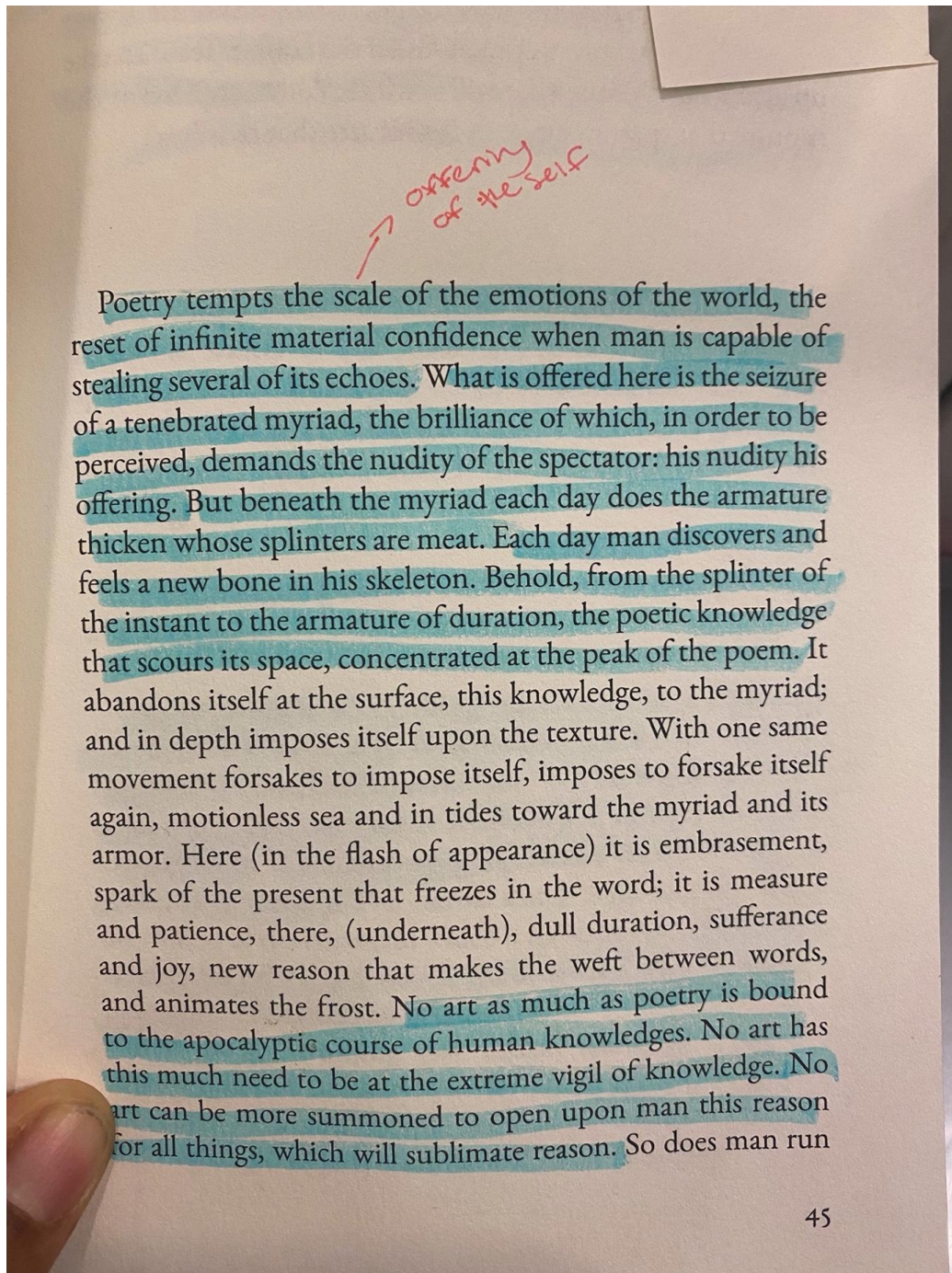
(Screenshot of Instagram from the @Nap Ministry from February 14^h, 2021)

⁸¹ Tricia Hersey, “@TheNapMinistry,” @TheNapMinistry (Instagram, February 22th 2021), accessed November 12, 2021, https://www.instagram.com/p/CLSJQ_rlDrL/

Wake Work Operation #3 – Pre-Colonial Poetics

Please Read Édouard Glissant 's book, Sun of Consciousness page 45-46 - Please read it all.

"



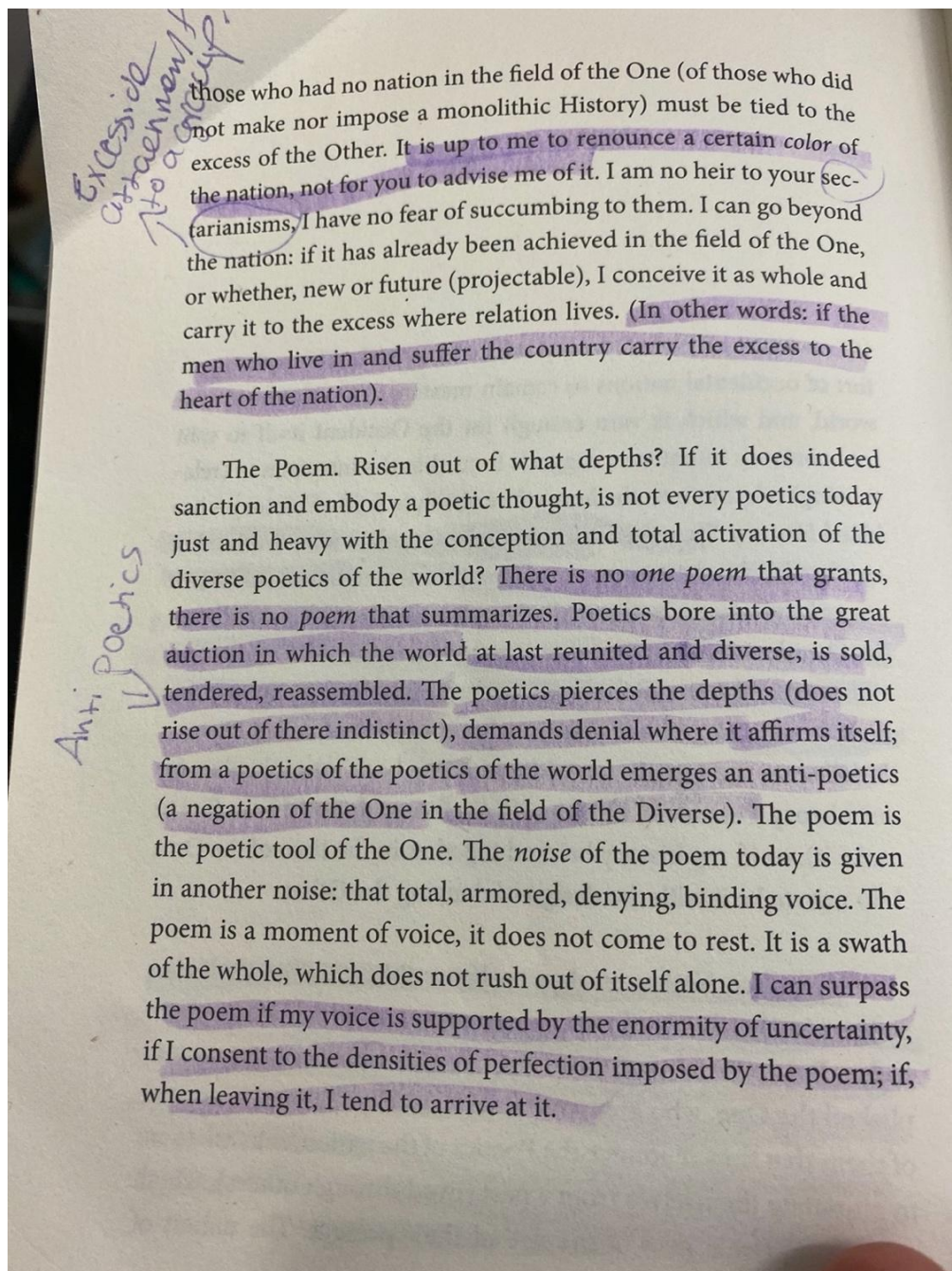
to encounter the world; and rids himself in due course, as of a pointless burden, of the weight of his being. But he must have himself in order to reject himself! Still, does he not already know that at the last, in the marriage and the always recommenced scholarship that finish the course (for it to take up again), it is himself he will retrieve: commonplace of the rupture that spatters and of the measure that reunites?

⁸² Édouard Glissant and Nathanaël, *Sun of Consciousness* (New York, New York: Nightboat Books, 2020), 45-46.

The Post-Identity Dimension is not a space of loneliness and solitariness. The Post-Identity Dimension is about learning to communicate through the respect of difference – the right to Opacity as We spoke about previously. Here, opacity makes way for communicating through poetics. Poetics is the refusal of the linguistic trappings of legibility by learning to communicate in community driven frameworks. Poetics happens as a way of participating in an expansive of relations. Ancestor Glissant reclaims poetics from its ties to enlightenment and Euro-American knowledge production and prose, resituate make poetics about every human being in relation. Poetics have become an errant form of dialectics dedicated to established relations by supporting the right to opacity.

Please Read Édouard Glissant Poetic Intention - page 200 Read the whole second paragraph.

“



⁸³ Glissant, Édouard, Nathanaël, and Anne Malena. *Poetic Intention*. Callicoon, NY, N.Y.: Nightboat Books, 2018.

Ancestor Glissant creates lines of delineation between the poem and poetics. Through working with Ancestor Glissant's writing We are interested in poetics as a form of authentic and errant communication across races, cultures, genders, ecologies, and species. Poetics is a strategy for exploring and practicing creolization. Poetics is not for the "One" poetics is about being an interlocutor for the diverse. Our abstraction of Ancestor Glissant's provocation of poetics is Pre-Colonial Poetics. Pre-Colonial Poetics is the notion towards the dialectics of conspecificity⁸⁴ – interspecies, intercultural symbolic kin.⁸⁵ Ancestor Glissant provokes poetics as a way of liberating ourselves and our (We are bringing you into relation) minds from the Rooted identity⁸⁶, the nationalized attachment to the landscape. Ancestor Glissant tasks poetics to establish diverse relation of devoid sustaining hierarchies and divisions. Pre-Colonial Poetics operates in its own refusal to be a static tool of dissemination – instead, it calls attention to the praxis of supporting the co-mingling of the diverse by creating a space of errantry, opacity, and kinship of having the right to breathe in dedication to interspecies inclusivity. We activate poetics, as put forth by Ancestor Glissant, to turn Multidimensional Shade into interspecies contra-linear discourse of knowledges and care. We have been attempting to access Pre-Colonial Poetics intuitively throughout Our meditations and transmissions as an occupant of The BODY. We have dismantled the boundaries of Our triadic identities by learning to leave the body behind and operate as Essence, to world build outside of recognition of time and space, and to breathe impossibly. For Us, Pre-Colonial Poetics brings Ancestral Worlding and Throwing Multidimensional Shade into praxis by being the interlocutor for opening, listening, and seeing possibilities in the agency of accessing to multidimensionality – learning to operate across multiple dimensional temporalities, arriving and departing as necessary. Pre-Colonial Poetics is the recognition of the flux of the in-betweens, the spaces that are touching and how we (Us and you) can navigate between their porous membrane.

Pre-Colonial Poetics initiates and makes possible the ceremony of conjuring the Post-Identity Portal
Pre-Colonial Poetics is not a prescriptive and forced harmony.

⁸⁴ Katherine McKittrick, *Sylvia Wynter: On Being Human as Praxis* (Duke University Press, 2015), 169/ See Glossary

⁸⁵ *ibid*

⁸⁶ Glissant, Edouard. *Poetics of Relation*. Ann Arbor, M.I.: The University of Michigan Press, 1997.

Pre-Colonial poetics explores what happens when we reach the edge of the terrain and we (Us and you) let ourselves leap off into the space Our griot educators hold for us under the surface.

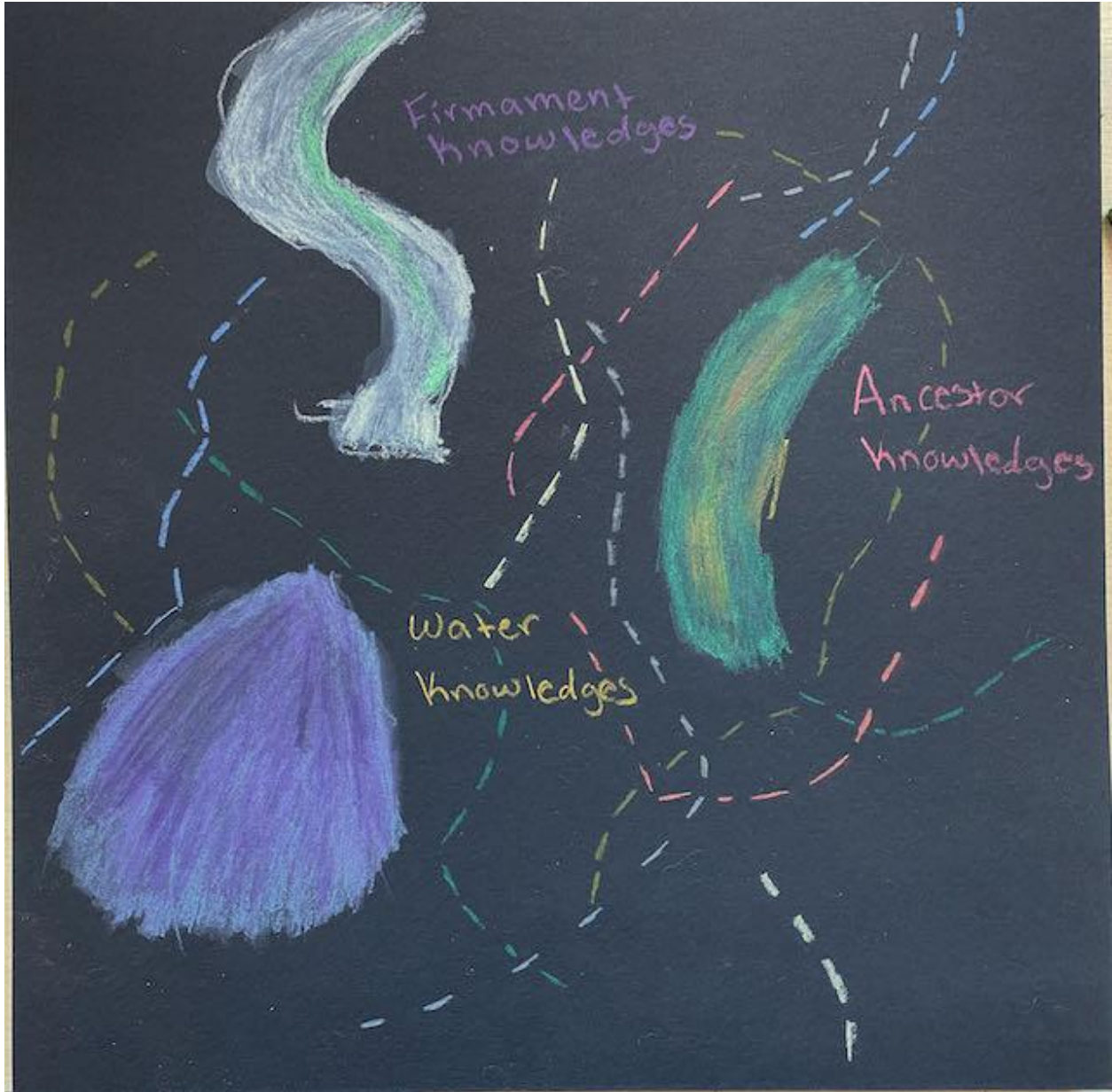
Pre-colonial Poetics is when We can breathe in all situations for ourselves and for others.

Pre-Colonial Poetics is necessary for existing in the Post-Identity Dimension with others and being in relation connecting Essences to Essences.

Pre-Colonial Poetics amplifies moments of resting with others in the Post-Identity Dimension establishing a community.

Pre-Colonial Poetics is where We can rest together - resting relationally. As relation is cared through the practice of Pre-Colonial Poetics, we care for each other, and we become a we (Us and you in relation) that needs no other⁸⁷.

⁸⁷ Michel Benamou, Jerome Rothenberg, and Sylvia Wynter , "Sylvia Wynter / Ethno Or Socio Poetics ," in *Ethnopoetics: A First International Symposium* (Boston, M.A.: Boston University, 1976), pp. 78-94, 84.



(Meditation Map Pre- Colonial Poetics – Ceremony established at the intersection of knowledges 2021)

We arrive in space and time – to be seen and heard – DISRUPT
We practice relearning how to navigate from our griots the Oceans – FISSURE
Porous temporalities give way – Looking at the Ancestors and Nowcestors to learn
how to World Build
The fragile membrane of reality is shattering – By breathing under the surface
Collapse and collapse again – this is where We meet
Poetics is the unwinding of the tightness of Western dialectics hold on reductive
hierarchy of communication
Boundaries are abolished, bodies are banished – RUPTURE

and We are still living ...

Pre-Colonial poetics like the process of conjuring Post-Identity
portals through the three meditations is open ended like this
text is.

Transmission ended

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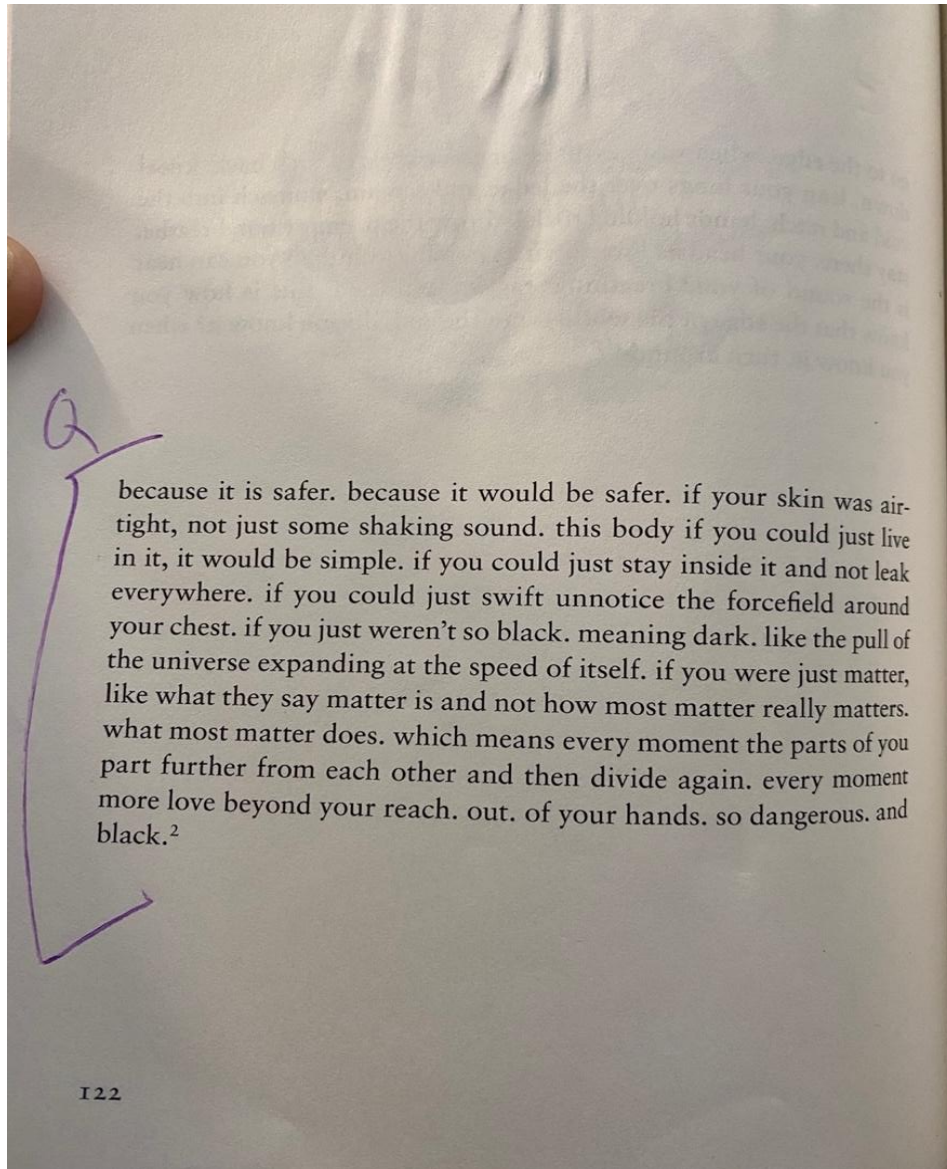
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Conclusion – the departure of the beginning

Please read the bracketed section of Alexis Pauline Gumbs *Dub Finding Ceremony*, We return to this text frequently.

“



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Nowcestor Gumbs, who We collaborated with on the Wake Work Operation Throwing Multidimensional Shade which made way for Impossible Breathing, retrieves Us from the clutches of one-

⁸⁸ Alexis Pauline Gumbs, *Dub: Finding Ceremony* (Duke University Press, 2020), 122.

dimensional reality and dematerializes Us by providing context for finding Our Ceremony – A survival praxis for Conjuring Post-Identity Portals. In her passage, black matter rises through the ranks of transcendence – from terrestrial recognition to being in ecstatic relation to the universe. This is how the arrivals and the departures to the Post-Identity Dimension operate and how the Wake Work Operates facilitate that praxis. Relations extend, especially when we (you and Us) are dematerialized and become pure matter. In Our case this reference to the matter equates to Essences as We conjure the Post-Identity Portal.



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(Adinkra Symbol Sankofa – one of two versions)

Our research as an urgent intervention in the detritus of Western sociological frameworks is rooted in the problematics of refusal, to eschew the normalized systemic structure of oppressive standards. Because We live in the known origins We rely on the comfort, strength, and direction of the Adinkra Symbol for Sankofa. Sankofa is a term from the Twi language from the Akan people that are part of the Asante tribe in Ghana, which means “it is not taboo to fetch what is a risk of being left behind”.⁹⁰ There are two

⁸⁹ Boston University, “Adinkra Ghana Stamp ” African Studies Center: Boston University,” African Studies Center RSS, 0AD, accessed October 12, 2021 <https://www.bu.edu/africa/outreach/teachingresources/tips-on-teaching-africa/building-community-and-affirming-identities-with-adinkra-stamps/>

⁹⁰ “Adinkra Ghana Stamp ” African Studies Center: Boston University,” African Studies Center RSS, accessed November 29, 2021, <https://www.bu.edu/africa/outreach/teachingresources/tips-on-teaching-africa/building-community-and-affirming-identities-with-adinkra-stamps/>.

versions of the symbol that represent this term⁹¹. The most familiar symbol is a bird which looks back so it can plant for the future (please see below). We choose to use the symbol that looks like a heart with spirals. Pointing to the journey of return, We consider this a representation of errantry. We feel close to the symbol because We have learned to go forward by paying close attention to the procession of knowledge, attention to our roots, our origin story. We are learning more about Our origin, Our immigrant grandmother, the traces of her life, and her mother. We present this symbol as an interlocutor for creolization – a space where intersections happen. This symbol is about receiving diasporic knowledge from Our Ancestors of survival, duration, resilience, and refusal at the intersection of Our collaboration with theory. Throughout the conclusion, this symbol will expand to absorb Our new formulative theories and aesthetics, referencing Our many arrivals and departures by being in relation with Our matriarchal ancestors.

Sankofa is an African word from the Akan tribe in Ghana. The literal translation of the word and the symbol is *“it is not taboo to fetch what is at risk of being left behind.”*

The word is derived from the words:

SAN (return),

KO (go),

FA (look, seek and take).

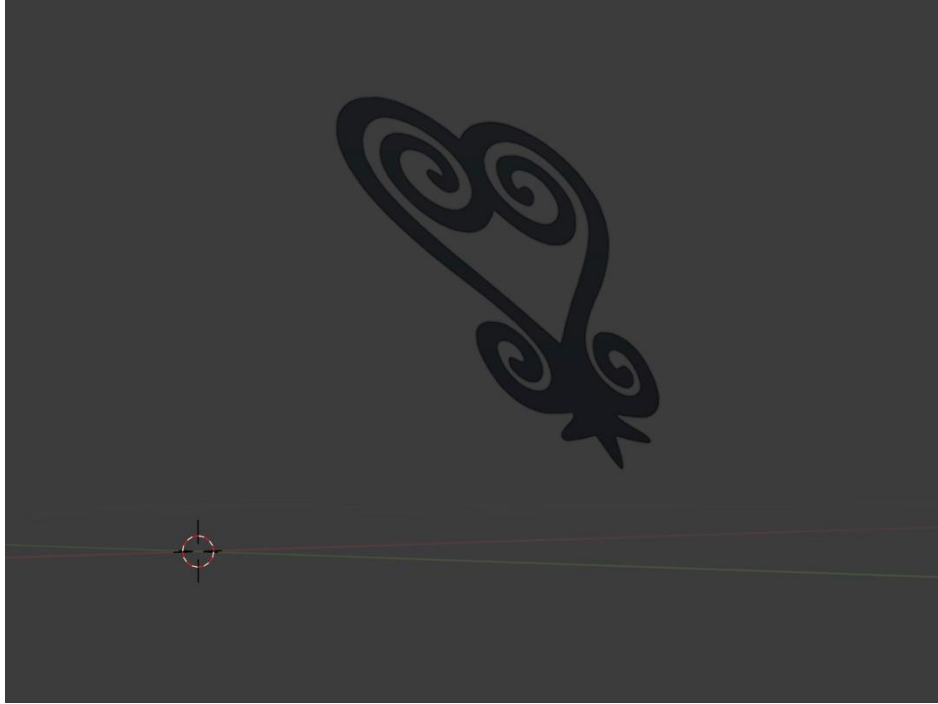
The sankofa symbolizes the Akan people’s quest for knowledge among the Akan with the implication that the quest is based on critical examination, and intelligent and patient investigation.



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⁹¹ GitHub User, “Sankofa,” Adinkra Symbols & Meanings, September 14, 2020, accessed November 25 2021 <https://www.adinkrasymbols.org/symbols/sankofa/>.

⁹² GitHub User, “Sankofa,” Adinkra Symbols & Meanings, September 14, 2020, accessed November 28 2021 <https://www.adinkrasymbols.org/symbols/sankofa/>.



(Screenshot of Sanfoka symbol in its first arrival in Blender, a free 3D modeling software – This software is for preparing assets for 3D environments. This symbol will be part of the environment of Meditation #3 Rupture 2021)

Conclusion — Meditation # Infinity ∞ — A Continuum of the Poiesis of Creolization

We (you and Us) learn to sit next to each other.
Every moment is new and new again.
The new moment is never like the last moment.
But we learn and relearn together.
Always a fluid praxis, never static and prescribed.
For the sake of survival, We learn to be an ecstatic
amalgamation of experiences and diverse cosmologies walking the
terrestrial.
The sonic connects us (you and Us) as we ride the vibrations.
The words connect us as We destabilize Western cultural
knowledge production.

This is Our conclusionary offering. Not a conclusion as if Our work is done. Instead, this is the conclusion of a set of questions about "identity", fidelity, legibility, and the establishment of methodological praxis allowing us (you and Us) to negate the fixed fictions of identity performances. This conclusion is both the arrival and the departure.

This conclusion is a resting space during an errant mission unwinding before Us. Resting on the idea of being together in a non-prescribed, non-deterministic, non-reductive space. For Our conclusion, We offer a praxis of continuous survival and rest based on the three meditations, a liminal space making way for the intersections. Intersections are where everything meets and might be recognized as something else because of their willingness to commit to the right to opacity. In Our conclusion, We will collaborate with Ancestor Glissant to suggest creolization operates as a continuum, always locating the intersections where We (you and Us) survive and embracing our fugitive state.

Creolization as Ceremony – The Post Identity Portal Praxis

Edouard Glissant Creolization in the Making of the Americas – read the blue sections, this is about Our return to the water, learning from them as griots.

“

(or more), linguistic elements, the presence of and by means of a new mixed expression, a supplement to the two (or more) original roots, or series of roots, from which this creole language was born.

Thus it is easy to see why creolization, and not *métissage* or crossbreeding, accurately describes the process originated by the contacts and conflicts of cultures in the countries being discussed here. Creolization is unpredictable, whereas the immediate results of crossbreeding are more or less predictable. Furthermore, creolization opens on a radically new dimension of reality, not on a mechanical combination of components, characterized by value percentages. Therefore, creolization, which overlaps with linguistic production, does not produce direct synthesis, but *résultantes*, results: something else, another way.

Suppose that one were to define the ethnic groups in the United States and to determine how many constitute the unity-diversity of this nation: Anglo-Protestant, Irish, Italian, Jewish, Afro-American, the Native American, and so on. It becomes clear that creolization is not at work here. The ethnic groups live side by side. The unity of such a country refers to the way of life, the ideals, the

”

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Let's start at the beginning. We have learned from the Nowcestors and Ancestors how to realize, relearn, and reimagine. The praxis is now tangible and able to make space for the autonomy of the occupation of multitemporal multidimensional space. The first arrival the first, provocation the first invitation, supported through the writing of Nowcestor Sylvia Wynter. Meditation #1 Disruption is the awakening and realization of the problematics of the body, cultural coherence of the performed body. We learn the dynamism that is necessary is void in the performance of The BODY. This is the beginning of the praxis. Meditation #2 Fissure is the womb of relearning through spending time in the firmament and space allowing for learning from the Atlantic Ocean. The Fissure is about occupying the liminal, the In-Between, by traveling in proximity to its current and aquatic knowledges when Transatlantic commuting. In the Fissure, We learn Errantry as Our mission to unpack how to shift how "identity" happens and materializes on the Western terrestrial plane. Meditation #3 Rupture is where poiesis becomes praxis and there is a push to leave The BODY, by learning to exist and relearning how to breathe in a permissive and

⁹³ Edouard Glissant, "Creolization in the Making of the Americas," *Caribbean Quarterly* 54, no. 1-2 (2008): pp. 81-89, accessed October 21, 2021, <https://doi.org/10.1080/00086495.2008.11672337>, 83.

unrestricted methodology. Through each of Our Wake Work Operations, We activate all We have learned from Our research that is documented here in Our Account. We are dedicated to Disruptions, the right to opacity, occupying the liminal, Queering orientation, Worlding, Breathing, and Poetics to arrive at the knowledge of how conjuring from the rhizome – through a durational ceremony of practicing Creolization. Creolization is learned through conjuring the Post-Identity Portals. Creolization is about holding space for difference and care operate over any other socially instituted behavior. The ceremony conjuring the Post-Identity portal is about creolization, the unprescribed and the intentional turn towards Otherness.

Edouard Glissant Creolization in the Making of the Americas, read the purple highlighted section, the color represents Our return to the beginning of The Account.

“

country like Venezuela has a tripartite culture, with the three Americas working in it. The complexity of our reality confounds all formal analysis.

Perhaps creolization is becoming one of our present-day goals. It seems clear that many of us are discarding the old formal categories, with the following questions or alternatives: Is an ethnic identity necessary or indispensable to the equilibrium of women and men living in a community? If so, how can a person preserve his or her identity without blindly rejecting the others? Furthermore, can we not imagine a new dimension of identity, open to the truth, or simply the presence of the Other? An identity that would not be the projection of a unique and sectarian root, but of what we call a rhizome, a root with a multiplicity of extensions, in all directions? Not killing what is around it, as a unique root would, but establishing communication and relation? It seems to me that man’s mind, and especially his imagination, must assume this challenge, not only on behalf of the Americas but of the entire world. And if one says that that is a utopian ideal, it should be remembered that no change in human history has occurred without utopian ideals.

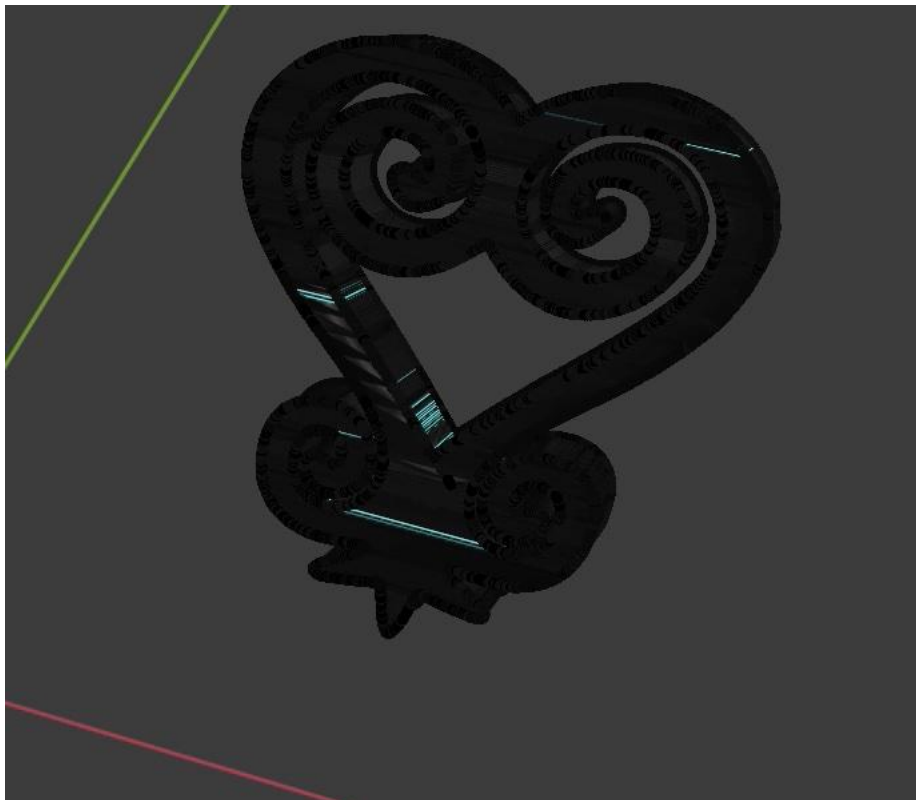
Nevertheless, this “open” idea of identity at first did not seem to have much chance of expanding in the universe of plantations, where creolization was born. Certainly, absolute separation was the rule on the plantation. Not only an absolute social separation, but also an irremediable break between forms of sensibility,

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⁹⁴ Edouard Glissant, “Creolization in the Making of the Americas,” *Caribbean Quarterly* 54, no. 1-2 (2008): pp. 81-89, accessed October 21, 2021, <https://doi.org/10.1080/00086495.2008.11672337>, 84.

We are conjuring meditations and transmissions facilitating the praxis of entering the Post-Identity Portal. The dynamism of the Post-Identity portal allows for the practice of true autonomy – the ability to slip into the Post-Identity Dimension when you need to rest from the performance of “identity”. Each portal is unique to the conjurer. The Post-Identity Portal is what the conjurer needs at that moment and the moments to follow after entering the Post-Identity Dimension to rest. This Account is a substrate for the conjuring praxis and the permission of being able to rest. This document is how We (you and Us) learn to conjure from the rhizome. The Post-Identity Dimension is a set of moments of arrivals and departures dedicated to resting away from the exhaustive cyclical “identity” performance. To leave your body behind, transitioning into Essence is the only way to practice the ceremony of creolization. Mutuality and reciprocity are the concepts of creolization. This Account is a series of meditations and transmissions creating space for us (you and Us) to learn how to put into praxis occupying The Post-Identity Dimension, an alternative dimension sitting next to reality without collapsing into it. The porosity of reality is how we can leave our bodies behind to engage in our praxis.

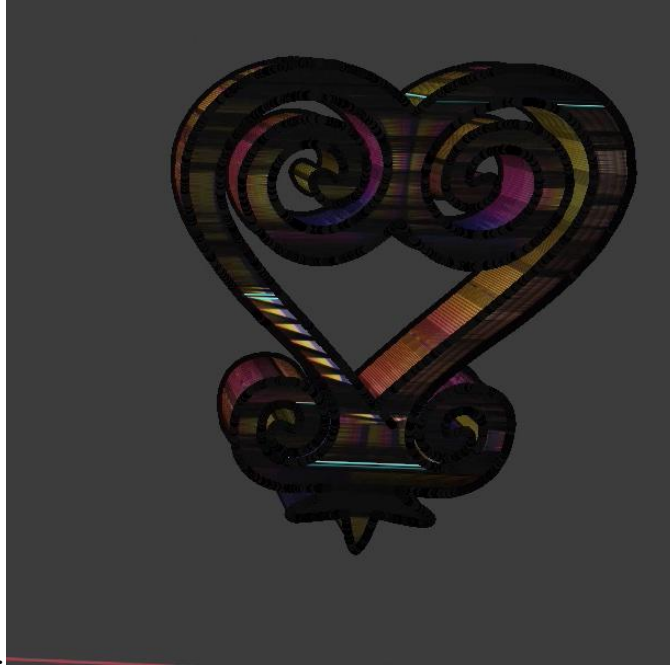


(Screenshot of the second arrival of the Sankofa symbol in Blender 3D modeling software – The one-dimensional flat symbol previously shown has been extruded into a 3D model 2021)

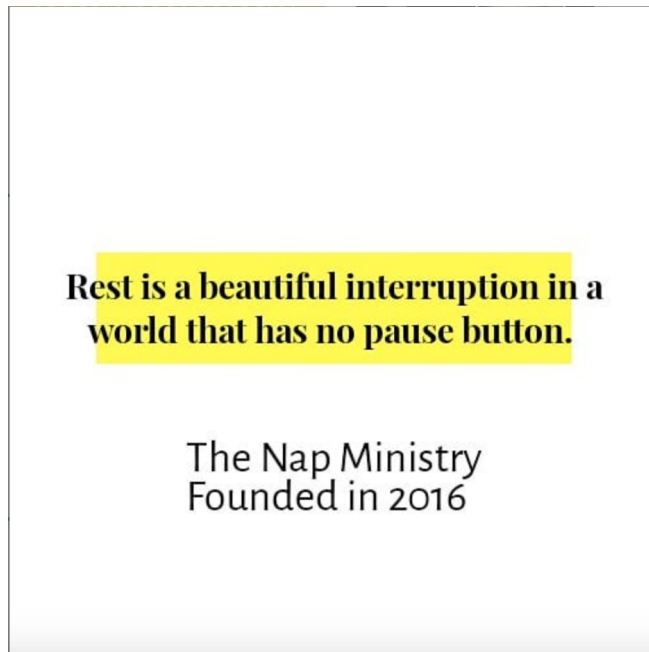
Blackness is centered during this praxis as it is what We know from the autoethnographic perspective. Blackness also holds the space of existing in ways that are agonistic to time and space. The GUIDE views Blackness as active knowledge and contrary to how it is usually understood within the academy as a study of passive observations – fixed in the academic gaze. Blackness is a way of learning without being fetishized under the flatness of the tropes of diversity. Through this Account, non-Western knowledge centered on diaspora via the Caribbean and America are valorized as active provocations for how to survive and be in relation. Blackness is in a constant state of navigating repair, revisioning, and reclaiming. The text We have processed through Our triadic fragmentation of identity is ecstatically provisional and a celebration of Our instability and lack of fidelity.

This text is an interlocutor between where you sit now and Post-Identity Dimension. This text is just an entry point and is not conclusive. The text intentionally leaves room for the experiences of the arrivals and departures to expand and contract – to be in flux. This text makes space for Essence to extend in new possibilities, relations, and multidimensional leaps. Through documenting and distributing Our praxis, We invite you to establish your praxis – a respite dedicated to your well-being through revising Our provocations.

We invite you to take a journey with Us so we (you and Us) can rest in relation.



(Screenshot of the third arrival of the Sankofa symbol in Blender 3D modeling software – the extruded model has now become activated by a texture from a thermal image to add the pink, yellow, and purple color 2021)



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(Screenshot of Instagram from the @Nap Ministry from June 6th 2021)

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Tricia Hersey , “The Nap Ministry ,” The Nap Ministry (Instagram , June 6th 2021), accessed November 12, 2021, <https://www.instagram.com/p/CPynHfshfvu/>.

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Glossary – Our interpretation of terms

Read Edouard Glissant *Creolization in the Making of the Americas*.

“

Imagining and recreating from traces of memory removes a person far away from systems, far away not only from ideological thinking but even more from the thought of any imperative system. I would like to emphasize this point: imagining from and by traces is a more difficult but more fruitful exercise than thinking by systems. It seems that the ancient *marronage*, which was the quest for new traces, is once again operating, for all of us. In other words, ambiguity, discontinuity, traces, and remembering, creolization, with its unpredictable results, are not signs of weakness. They contribute to this unprecedented conception of identity that I have been discussing. They counter the massive assertions of the thinking associated with the Conquest. It is not a coincidence that so many people in the West Indies dedicated themselves to the Other: for example, the Jamaican Marcus

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96

This project is a speculative narrative illustration through the methodology of a series of meditations and transmissions to achieve a Post-Identity Otherness, which negates reliance on the organic body. This project can be seen as through the lens of Afro-futurism⁹⁷ or speculative fiction, but We refuse these static categories that create slices of space in the Western mainstream discourse dedicated to mining Black transcendent and radical thought. We prefer to consider this project in its own category of praxis and poesies exploring modes of Blackness, fugitivity, fungibility, transmutation, and poetics establishing a work-in-progress mode of thinking We are provisionally considering a theoretical *Marronage*. We say *Marronage* as a detour and divergence from the typical system of knowledge production and dissemination, creating a safe space for return and worldbuilding in diverse volition. *Marronage*, in this conceptual engagement includes a holistic practice of the meditations, breathing, disrupting ontologies, communicating with the ancestors, and diasporic knowledges.

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⁹⁶ Glissant, Edouard. “Creolization in the Making of the Americas.” *Caribbean Quarterly* 54, no. 1-2 (2008): 81–89, accessed July 30th, 2021, <https://doi.org/10.1080/00086495.2008.11672337>.

⁹⁷ Mark Dery, “Black to the Future, Interviews with Samuel Delany, Greg Tate, Tricia Rose,” in *Flame Wars: The Discourse of Cyberculture* (Durham, NC: Duke Univ. Press, 1997), pp. 179-222.

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The Gaze as informed Through the Lens of Ancestor W.E.B. DuBois Soul of Black Folks

“

pains against the stone, or steadily, half hopelessly, watch the streak of blue above.

After the Egyptian and Indian, the Greek and Roman, the Teuton and Mongolian, the Negro is a sort of seventh son, born with a veil, and gifted with second-sight in this American world,—a world which yields him no true self-consciousness, but only lets him see himself through the revelation of the other world. It is a peculiar sensation, this double-consciousness, this sense of always looking at one’s self through the eyes of others, of measuring one’s soul by the tape of a world that looks on in amused contempt and pity. One ever feels his twoness,—an American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder.

The history of the American Negro is the history of this strife,—
this longing to attain self-conscious manhood, to merge his double

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99

In *The Soul of Black Folks*, W.E.B. DuBois talks about getting trapped in the gaze of whiteness in a post-slavery sociality and enacting a twoness for the sake of survival. The gaze is a non-consensual lens of which to be fixed and rendered into legibility¹⁰⁰. He speaks of seeing the self of the negro through the eyes of others to be measured through the lens of amusement, or contempt and the requirement of living in a duality in order to not be rendered outside of the expectation of the white gaze.

⁹⁹ Du Bois, W. E. B. *Souls of Black Folks*. New York, N.Y.: Dover, 1994.8.

¹⁰⁰ *ibid*

Cultural Coherence - Informed through the writing of Judith Butler Gender Trouble

“

person establishes the continuity or self-identity of the person through time, the question here will be: To what extent do *regulatory practices* of gender formation and division constitute identity, the internal coherence of the subject, indeed, the self-identical status of the person? To what extent is “identity” a normative ideal rather than a descriptive feature of experience? And how do the regulatory practices that govern gender also govern culturally intelligible notions of identity? In other words, the “coherence” and “continuity” of “the person” are not logical or analytic features of personhood, but, rather, socially instituted and maintained norms of intelligibility. Inasmuch as “identity” is assured through the stabilizing concepts of sex, gender, and sexuality, the very notion of “the person” is called into question by the cultural emergence of those “incoherent” or “discontinuous” gendered beings who appear to be persons but who fail to conform to the gendered norms of cultural intelligibility by which persons are defined.

“Intelligible” genders are those which in some sense institute and maintain relations of coherence and continuity among sex, gender, sexual practice, and desire. In other words, the spectres of discontinuity and incoherence, themselves thinkable only in relation to existing norms of continuity and coherence, are constantly prohibited and produced by the very laws that seek to establish causal or expressive lines of connection among biological sex, culturally constituted genders, and the “expression” or “effect” of both in the manifestation of sexual desire through sexual practice.

The notion that there might be a “truth” of sex, as Foucault ironical-

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Judith Butler situates coherence as a tactic for intelligibility to a larger societal understanding of the identity in terms of identity politics. In the text, cultural coherence is an expectation of the confines of what is considered normal. We use cultural coherence as a maker of gauging the identity standard as the foundation for which we engage with refusal. ¹⁰²

¹⁰¹ Judith Butler, *Gender Trouble* (N.Y., N.Y.: Routledge, 1990), 23.

¹⁰² *ibid*

Othering – Informed through the writing of Nowcestor Sylvia Wynter the First International Symposium on Ethnopoetics

“

That is, the presence of the OTHER made possible the existence of an internal WE which bound all classes of the Western world in a *temporary* relation. But it is a WE that is no longer as was the Christian WE, autonomous. The Western self existed, and could only exist as defined, and posited, with the non-self of the non-Western world. The WE of the West could only be defined by the Negation that the OTHER constituted.

”

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In Sylvia Wynter’s lecture at the First International Symposium on Ethnopoetics organized by Boston University and hosted at The University of Wisconsin, unpacks the dichotomy of the We and the Other in Western society. She makes the argument that these lines of human demarcation and the value of humanity are based on these categorical constructs is the problem with positioning the ethno. She makes the argument of socio-poetics is a more inclusive terminology that does not further institute the We and the Other paradigm. When we say Othering in the text, We mean Othering with care as well using technology against its intended purpose. Othering also surfaces in the text as a methodology of attempting intentional erasure to not be legible from the perspective of Western expectations.¹⁰⁴

¹⁰³ Wynter, Sylvia. “Ethno, or Socio Poetics.” *boundary 2* 6, no. 2 (April 1976): 583. Accessed July 20th, 2021, <https://doi.org/10.2307/302356>. 84.

¹⁰⁴ *ibid*

Ethno-class – Informed through the writing of Nowcestor Sylvia Wynter The Ceremony Found: Towards the Autopoetic Turn/Overturn, its Autonomy of Human Agency and Extraterritoriality of (Self-) Cognition

“

humanity” (Derrida, 1969).

This over-representation of our Western-bourgeois, ethno-class referent *We* as being isomorphic with that of the “we” of the *ecumenically human* is also made possible only by the further fact that, as Derrida points out, in our academic/intellectual work “the history of the concept of ‘man’” itself is rarely if ever placed under examination. Yet, in extending Derrida, the history of the concept of secular Western *Man*’s discursively invented and ..

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In Nowcestor Wynter’s writing the ethnoclass is the central development of divisionary tactics for the strategizing of human subjugation. The ethnoclass is the foundation of the dichotomy of the *We/* and the *Them*. We are interested in the term in Our writing as way of encircling Western Bourgeois ideologies as systemic operation that is prevalent to knowledge production and the academy. ¹⁰⁶

¹⁰⁵ Sylvia Wynter, “The Ceremony Found: Towards the Autopoetic Turn/Overturn, Its Autonomy of Human Agency and Extraterritoriality of (Self-)cognition1,” *Black Knowledges/Black Struggles*, January 2015, pp. 184-252, accessed July 30th, 2020, <https://doi.org/10.5949/liverpool/9781781381724.003.0008>, 215.

¹⁰⁶ *ibid*

Origin story – Informed through the writing Donna Haraway Cyborg Manifesto

“

neither phallic nor innocent. Cyborg writing must not be about the Fall, the imagination of a once-upon-a-time wholeness before language, before writing, before Man. Cyborg writing is about the power to survive, not on the basis of original innocence, but on the basis of seizing the tools to mark the world that marked them as other.

The tools are often stories, retold stories, versions that reverse and displace the hierarchical dualisms of naturalized identities. In retelling origin stories, cyborg authors subvert the central myths of origin of Western culture. We have all been colonized by those origin myths, with their longing for fulfillment in apocalypse. The phallogocentric origin stories most crucial for feminist cyborgs are built into the literal technolo-

gies—technologies that write the world, biotechnology and microelectronics—that have recently textualized our bodies as code problems on the grid of C³I. Feminist cyborg stories have the task of recoding communication and intelligence to subvert command and control.

”

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In Our use of origin story, we are reclaiming and retelling of fictive and biased narratives of history. In the writing, Haraway calls for reclaiming the tools often propagated as stories of history. These stories are often exclusionary, and they support the violence of imperialism and racial and social hierarchies. By reclaiming the language of the origin story, We are thinking about the role of the griots in non-Western cultures as orators of history and knowledges. We are also thinking about Our origin story connecting with the ancestors known and unknown from landscapes known and unknown. The origin story is a crucial part of “Meditation #1 – Disruption”

¹⁰⁷ Donna J. Haraway, “A Cyborg Manifesto,” *Manifestly Haraway*, January 2016, pp. 3-90, <https://doi.org/10.5749/minnesota/9780816650477.003.0001>, 53-54.

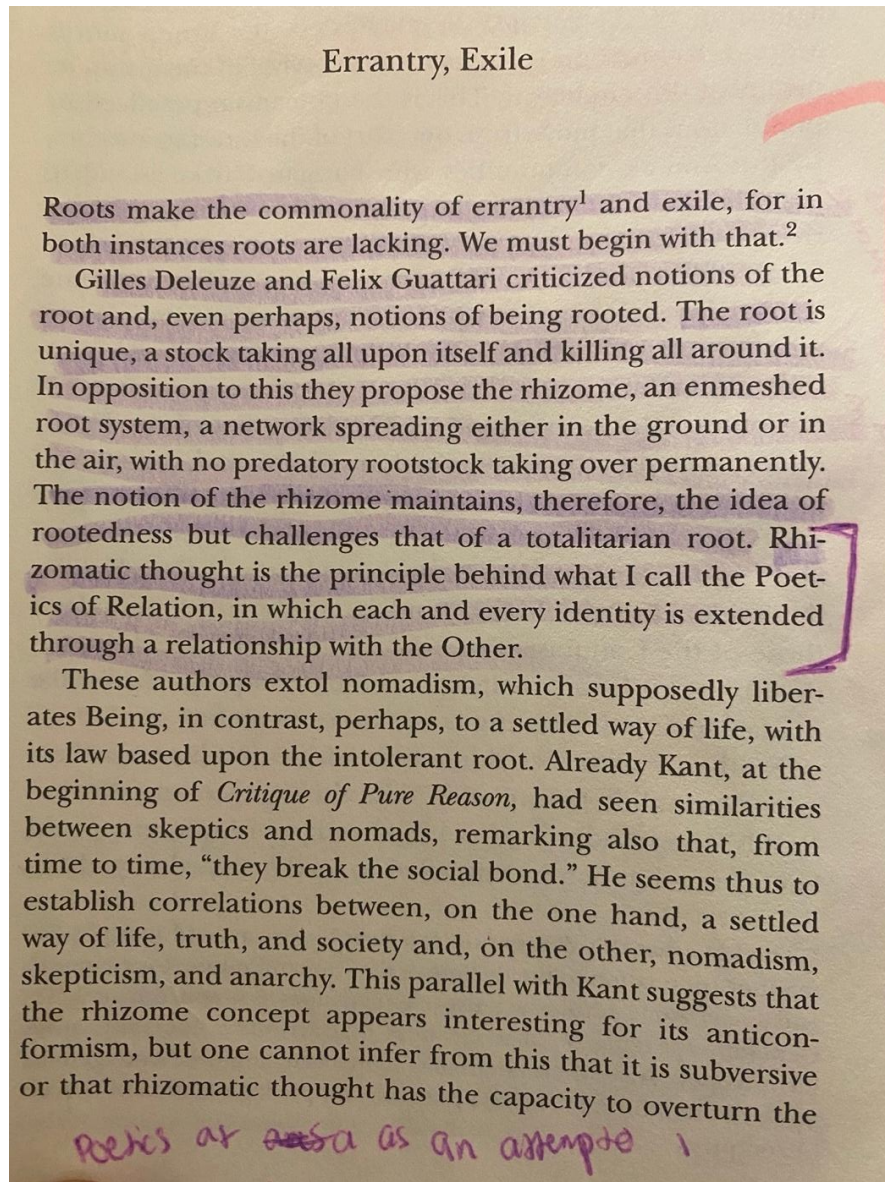
in relation to how We become situated and how We learn what right-side up is. As We embrace Our origin story; We are thinking of past narratives of filiation and nationalist identification initiating disruptive relations that are spatiotemporally agnostic. The Origin Story is about unpacking the pastness of time and place in the now moments.

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¹⁰⁸ *ibid*

Rhizome - Informed through the writing of Ancestor Édouard Glissant Poetics of Relation

"



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When discussing the rhizome, Ancestor Édouard Glissant speaks of the dichotomy between a deterministic and deadly root system; and the rhizome as a circular root system that is dedicated to thriving and surviving in relation to the surrounding community. The rhizome is the perspective that The GUIDE conjures from. Their interaction with critical theory and ethnography is to conjure from the rhizome with care and the possibility of generative fugitivity from a point of view that is not about disseminating knowledge production in the hieratical setting of the Western academy. Conjuring from the rhizome is about distributing provocations of refusal of identity constructs that can be utilized by weary identities.¹¹⁰

Edouard Glissant, "Errantry, Exile ," in *Poetics of Relation* (Ann Arbor, M.I: The University of Michigan Press, 2010), pp. 11.

¹¹⁰ *ibid*

Western Culture - Raymond Williams Keywords: A Vocabulary of Culture and Society

“

on their contemporary political configurations, of course building on some obvious geography and on some (but different) earlier cultural configurations. The nature of this definition then permitted the extension of Western or the West to *free-enterprise* or *capitalist* societies, and especially to their political and military alliances (which then sometimes complicated the geography), and of *Eastern*, though less commonly; to *socialist* or *communist* societies. (Hence the curious description of *Marxism*, which began in what is by any definition Western Europe, as an *Eastern* ideology.) The more obvious geographical difficulties which result from these increasingly political definitions are sometimes recognized by such phrases as Western-style or Western-type.

After this complex history, the problem of defining Western civilization, a key concept from C18 and especially C19, is considerably

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“

Culture 89

from mC18, rather later than similar occasional uses in English. The independent noun *civilization* also emerged in mC18; its relationship to **culture** has since been very complicated (cf. CIVILIZATION and discussion below). There was at this point an important development in German: the word was borrowed from French, spelled first (1C18) *Cultur* and from C19 *Kultur*. Its main use was still as a synonym for *civilization*: first in the abstract sense of a general process of becoming ‘civilized’ or ‘cultivated’; second, in the sense which had already been established for *civilization* by the historians of the Enlightenment, in the popular C18 form of the universal histories, as a description of the secular process of human development. There was then a decisive change of use in Herder. In his unfinished *Ideas on the Philosophy of the History of Mankind* (1784-91) he wrote of *Cultur*: ‘nothing is more indeterminate than this word, and nothing more deceptive than its application to all nations and periods’. He attacked the assumption of the universal histories that ‘civilization’ or ‘culture’ - the historical self-development of humanity - was what we would now call a unilinear process, leading to the high and dominant point of C18 European culture. Indeed he attacked what he called European subjugation and domination of the four quarters of the globe, and wrote:

”

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Western culture from the text of Raymond Williams Keywords: A Vocabulary of Culture and Society is Western from the origins of being opposite of geography and ideologies of the Eastern, emerging as a capitalist militarized territory that is reliant on statecraft. Culture from the same text is a contemporary synonym for civilization of

111

Edouard Glissant, “Creolization in the Making of the Americas,” *Caribbean Quarterly* 54, no. 1-2 (2008):, <https://doi.org/10.1080/00086495.2008.11672337>, 334.

¹¹² Ibid 89

that is being cultivated by knowledge production, art, and government. We bring these two terms together to unpack their weaponization by establishing hegemonic dependencies on conditions of social hierarchy. The West in this text becomes a placeholder for the sociologically problematic. Western ideology is about what gets permission to be spoken about and what automatically becomes negated in terms of people's groups and cultures for the sake of maintaining systemic bias.

Drexycia – informed by the writing of Nettrice R. Gaskins DEEP SEA DWELLERS: Drexciya and the Sonic Third Space

“

ABSTRACT: This article addresses the complex conceptual framework of Drexciya, an electronic music duo from Detroit who established an origin myth based on the Middle Passage, the route for ships carrying enslaved African people from one geographical location to another across the Atlantic Ocean. Whereas the origin myth of Plato’s Atlantis ends in a permanent submersion into the sea, the world of Drexciya begins with the creation of an underwater country populated by the unborn children of pregnant African women thrown off of slave ships. Drexciya exists as a sonic third space characterised by embedded myths, the construction of culture and the invention of tradition. I will highlight the development of this sonic fiction that spans several decades, influencing many artists, musicians and scholars, by focusing on the Drexciyan concept of an intercultural, transnational network that shows the movement, migration, or scattering of people away from their homeland, and newly created spaces that transform identities and cultures. This article draws on obscure artist interviews and well-known sources about Drexciya, including essays by Kodwo Eshun and Ben Williams, while advancing the notion of non-physical, sonic islands that sit in spaces between the island and the ocean.

”

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The Drexycian myth is a refusal of the erasure of enslaved identities as they were forcefully jettisoned overboard slave ships. Enslaved people were originally commodified and insured as chattel, and when they were thrown overboard they were claimed for their insured value as lost cargo. The Drexycian Myth was created and propagated by electronic music duo James Marcel Stinson and Gerald Donald from Detroit in the 1990s . The duo performed and produced records under that name Drexciya. The full speculative refusal narrative created a space where the pregnant enslaved women who thrown overboard gave birth to babies who were able to breathe underwater, thrive and create a community. ¹¹⁴

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Nettrice Gaskins, “Deep Sea Dwellers: Drexciya and the Sonic Third Space,” *Shima: The International Journal of Research into Island Cultures* 10, no. 2 (October 2016): pp. 68-80, accessed November, 20th, 2021, <https://doi.org/10.21463/shima.10.2.08>, 68.

¹¹⁴ bid

Essence - Informed through the writing Nowcestor Fred Moten
Stefano Harney *The Undercommons: Fugitive Planning & Black Study*

“

5. Not in the interest either of some simple or complex opposition of *Technik* and *Eigentlichkeit*, but rather in the improvisation through their opposition moves the black aesthetic. What is the content of (your) (black) technique? What is the essence of (your) (black) performance? An imperative is implied here: to pay attention to (black) performances since it is left to those who pay such attention to re-theorize essence, representation, abstraction, performance, being.

”

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We refer to Essence as a contra-performative dematerialization of “identity” and the bodies beholden. We collaborate with Nowcestor Moten and Harney to shift Essence as they have stated as a core mechanism of performativity into an abstraction of a performative being. Essence is about being able to shift the performed body into anti-matter, which in this text is an entity that is very much alive with possibilities of being able to transcend dimensions and is not held to the earthly confines of space, time, atmosphere, and material. ¹¹⁶

¹¹⁵Stefano Harney and Fred Moten, “Blackness and Governance,” in *The Undercommons Fugitive Planning & Black Study* (Wivenhoe, N.Y: Minor Compositions, 2013), pp. 49-49.

¹¹⁶ *ibid*

Conspecificity - through the writing of Nowcestor Sylvia Wynter via Nandita Sharma

“

organic and “linguaging” life forms. All humans, she argues, have “culture-specific system[s] of symbolic representation,” which alone influence our “modes of conspecificity.”¹⁴ It “is on the basis of that mode [of subjective understanding],” she adds, “that the subjects of each human order are enabled to experience themselves as symbolic kin or interaltruistic conspecifics.”¹⁵ Particularistic modes of essentialist subjective understandings inherently create a *limited* sense of conspecificity, one that continuously creates the conditions for the subjugation of others. This is because any particularistic *propter nos* is practically “impervious to philosophical attack” and “impervious also to empirical counterevidence.”¹⁶ Hence, those within it are often unable to *see* the shared humanity of those imagined as outsiders.

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We are interested in the word Conspecificity way of establishing relation between Us and Our environmental ecology as a praxis. This term resonates with how We manage Our relationship with nature, ecologies, animals, humans, and how We learn from other species and humans in reciprocal rhizomatic exchanges. ¹¹⁸

¹¹⁷ Nandita Sharma, “CHAPTER 7 Strategic Anti-Essentialism: Decolonizing Decolonization,” in *Sylvia Wynter. on Being Human as Praxis* (Durham, N.C.: Duke University Press, 2015), pp. 164-182, 169.

¹¹⁸ Ibid

Intuitive Terms

The terms that follow are abstractions, amalgamations, and errant progeny of all of the research, reading, and experience that are the genealogical origin of this text. The research that contributed to the poiesis of these terms is dispersedly located in the specific history of how this text understands the complexities of identity and being.

Nowcestor: is a term that emerged out Our research. We use that term in reverence to those who are still living, and their knowledge is crucial to Our conjuring praxis. A Nowcester can be an artist, theorist, musician, and so on.

Multidimensional Shade: is a term that comes out of Our research, as We practice impossible breathing. Multidimensional shade is a multifaceted Praxis is established through Our embodied experiences of survival, code-switching, and double consciousness. Multidimensional shade is about caring for others who cannot care for themselves in the now moments they are activating attempts at survival from trauma and subjugation. The multidimensional nature of the shade is about being able to throw shade to cover someone so they can rest in the Post-Identity Dimensions, it is about providing a space for breathing. Multidimensional shade is also a provisional praxis, a morphing cipher extending what it needs to be in the contiguous moments of its activation. Multidimensional Shade is how We start to extend Our ability to rest past ourselves, this is how We open engagement with creolization and opacity through resting together in our difference.

Opacity: is a term that is informed by Ancestor Édouard Glissant's in his writings the Poetics of Relations, Poetics, and Sun of Consciousness, where opacity is a liminal space of open acceptance, elusive possible, generative unknowing, and refusal to support implicated reductive hierarchies of sociological compliance. In this text Opacity, is a term for shapeshifting and the ability to be malleable. Opacity in the Our text is about not being fixed to any one location and supports the praxis of arrivals and departures to the Post-Identity Dimension. The term opacity is also an inexorable accomplice in Our text in its use as a field manual where some terms are didactic in their operative framework in order for the context to be specific entry to this document, and some terms

are capacious or live under the surface, inviting the reader to adhere their own rendering of the word or term.

Legibility: is a term based on the embodied performance of code-switching and double consciousness for survival. Legibility is a phenomenon where The BODY of The GUIDE attempts to trouble and unpack its validity throughout Our text. Legibility becomes a battleground for dynamism and individuation amongst the precarity of the required fidelity of the performance of bodily schema. In Our text, the technological pitfalls of biased and homogeneous development environments and institutions become a praxis and methodology for seeking illegibility as a way of being opaque and malleable. In the context of Our use of computer imaging, unrendered or partially rendered becomes an ally in refusing of algorithmic hegemony.

Blackness: in Our text is a contextualization of the departure of exploring the possibilities of the Post-Identity Dimension. Black/ness is always spelled with a capital **B** in Our text to signify the critical aspect of Black/ness as attributed to the Post-Identity Dimension. The meaning of Blackness in this text is partially abstracted from lived social experiences of The BODY of The GUIDE and influences of artists, theorists, movies, and friends, family, trauma, all too many to name here. Blackness occupies two roles in Our text; the first role is as the context for the lived experiences and the entry point of how to understand the positionality of The BODY of The GUIDE in Our text. The second role Blackness plays as an exemplar and metaphor for transcendence and opacity. The text speaks about Blackness not to create exclusions of identities that aren't Black, but as an entry point where Blackness is this capacious interlocutor for the complexities of the marginalized identity in abject Western sociological conditions and the ability to have agency of refusal of those projections.

Pre-Colonial: in Our text becomes a possibility of past relations, present refusal, and future opacity through being in a community with others. Although Pre-Colonial locates a reference to temporality through the prefix Pre, in Our text, the prefix Pre is about the possibilities of authentic relation before humanist endeavors were established. We prefer to eschew away from locating specific historical temporality but using the word antiquity which might seem like an interchange term. Pre-Colonial is based on Ancestor Édouard Glissant's books The Poetics of Relation, Poetic Intention, and Sun of Consciousness where he speaks about what it means to live in social community

in relation. Pre-Colonial sets up an attempt at relations through the necessity of opacity, being in liminal relation with others, and being able to communicate through care and rest. Poetics is the methodology for shedding the social semantics of dominance through holding a generative universal space for relations to be explored.

The Body: in Our text operates in two roles, the first role is as fleshy schematized mass of organic matter that identities use as a tool for independent mobility. The body is positioned as a problematic rendering/ template forged out of Western sociological conditions. This is where The BODY of The GUIDE conceptualizes her experiences, the usefulness of the term Blackness originates, and the notion of being able to escape the confines of the body emerges. The second role is to locate a community, and others in space who are also being projected on, subjugated and marginalized, serving as topological metaphor and launching pad that becomes the starting point for exploring the Post-Identity Dimension. The Body becomes a temporal location, a portal site for those who occupy the category of other to gather at before they embark on errant provocation.

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