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The wage, and with it the frame,

~~The wage~~ The spatial relationship that exists between a <sup>human</sup> person and the frame ~~the~~ one constructs operates through ~~the~~ separation.

~~By~~ The ~~desire~~ human need to understand requires this separation, so that one may understand themselves in relation to the space that is framed, and therefore the space of the image. The production of meaning through this process is ~~limited~~

Just as our world is limited to our language, inextricably constructed by the words we know, and what we know those words to mean, our attempts to understand ~~the~~ what we see around us, or "reality," must be framed in order to ~~even~~ be approached. But what if this very act of framing, & containment, is a negation of "reality," and then where does "reality" exist? It exists outside of the frame, in the blur of the horizon or on the curvature of the earth. Or maybe in the desert.

\*Desert here

Karl Jaspers: "This ~~limitless~~ limitation leads me to myself, where I can no longer withdraw behind ~~myself~~ an objective point of view that I am merely representing, where neither I myself nor the existence of others can any longer become an object for me" (p9)

... he is evoking after many others those waterless deserts where thought reaches its confines

The task of defining the relationship between architecture and photography and the moving image has been thoroughly undertaken, and it is not one I am interested in exploring here. ~~My research~~ It is through reading Virilio's extensive investigation of the effect of technological advancements in war, photography and cinema on human perception, Baudrillard's theories of "implosion" and the eternal mirroring act of reality and representation that we find ourselves in, and the too numerous to name accounts of photography as representation that I have found myself "I hope ... and the same illusion."

I am not interested in the contemporary moment. I am interested in the trajectory: in the genesis of the need to frame innate to human beings and its continual collapse, ~~that captures~~ the pace of which has surpassed a human understanding, leaving us in its wake, embedded within its consequences, and wholly unaware.

Destruction — Deconstruction as a means for producing the image  
The image reconstituted within the reconstruction

The collapse has been a generational or degenerative process. History is recorded in the Event — in the creating, deconstructing, and ~~recreating~~ <sup>resurrection</sup> of place through architecture.

I mistook a sacada for broken telephone wires the other day. I walked down an otherwise quiet peaceful residential street and thought about how toxic that noise must be for the people who lived there, how toxic the city can be. It was only later, when the noise was coming from the huge tree that blankets my 3rd floor balcony that I realized this wiry and seemingly programmed noise was coming from a bug. I wondered why the noise had never struck me as so abrasive before. The trees don't grow very tall here.

Separation → tower of babel, god from human, the waters on the earth

→ Benjamin - bridges and doors  
connection is a human quality  
separation a natural occurrence

"there was nothing to understand we were in love"

Fear and trauma are equated to "realness." Fear is a great educational motivator. The body, the human mind, in response to feelings of fear, struggles to understand. <sup>so as to learn?</sup> Our quest for understanding leads us to frame these emotions and depictions of violence.

"~~as~~ it felt like the movies"

"Day would come softly to  
throw light on this disaster and  
I would get up and stand  
motionless in a dawn of glory"

- The Fall, p103

# materialism and ontology

**1** Materialism as a whole is a question of the present. This is meant in two senses that are intimately related. On the one hand we may ask, "what does it mean to be in the present?" This is a question of time. On the other hand we are confronted in experience with that which is present to us. This, conversely, is a question of space. From the traditional Kantian perspective time is the internal quantitative limit of the subject. Change is the substantive quality of time, in the sense that the subject can account for time only through an internal register of change. It follows that we are nothing more than a formal series of changes predicated by the I, or ego, a multitude immanent to the I in the form of memory. Space, on the other hand, is the ideal external limit. It is a given multitude; given in the sense that the external is made *present* for us. These presumptions have determined our common sense perspective on space and time for much of modernity. The two concepts represent formal epistemological limits through which experience coheres as a whole. Nonetheless, it begs the question, are time and space necessarily bifurcated and independent?

**2** The history of materialism occurs in two great moments: first as empiricism and second as physics. Through empiricism, reality is no longer imagined as the relationship between substantive matter and immaterial Idea. As such time and space are the loci of aesthetic sense. Time is the serial *presentation* of space in the *present*. Under these conditions of thought, it is no longer sensible to demarcate the two categories. We do not experience the present as that which has occurred already, as the tip of a given multitude, projecting into an ideal future—a future that is the past plus its potential. Nor is space an independent general limit of a multitude of objects. Instead the past and future converge in a concrete *now-time*. With physics the sensory-aesthetic character of spacetime was proven to coincide with scientific models. Time becomes a dimension of space, by which the behavior of time modulates with the scale of space. Depending on the velocity of an object and its relative position to the observer the effect of time transforms. We are now faced with a complex revolution in thought, “what is the character of this *now-time*?”

**3** In general, philosophical reason has been supplemented by science. This is unsurprising given both the explanatory power of its propositions and total integration of its objective realization



objective realization as technology. The resultant ideological perspective is scientism, which defines the belief that there is no useful way of thinking outside of science. It is important to realize that a meaningful method of materialism is not the same as scientism. At bottom a rigorous empiricism treats any given fact as a *tendency* of the present, which is open to change and revision. In this way science and scientism are at odds. The history of philosophy contains a latent tradition of materialism, that remains unrealized. Specifically in the work of three philosophers, Spinoza, Whitehead and Deleuze, we find a description of spacetime in ontological, rather than epistemological terms. What is evident in their work is that it is unnecessary to treat the limits of scientific knowledge as analogous to the limits of actuality. More radically, it is unnecessary to equate human knowledge with truth. The image of reality as a totality of facts is supplanted by reality as a field of problems.

**4** It is essential that philosophy take up the problematic character of the present. As Deleuze describes, we are not faced with a representative totality of facts, but rather a multiplicity of sense, stated as a problem. Thus the breaks between scientific fact are not the limit of thought, but instead the spacetime of thought, in itself. For Spinoza the real is simultane-

ously a universal whole and an infinitely modular set of parts. Any proposition should be read through this lens. That which is present to us is both an image and a concrete organization of matter. Our problems have a degree of reference to an organization of matter, and a potential sensibility as an image. For instance we may describe a problem of military violence. The problem both references an actual state of affairs and an image of its potential characteristics. The image of reality then has a probabilistic relation to the state of matter. Where a problem articulated in the present may create an image that appears impossible given the present organization of matter, in time it may actualize itself over and against the possibility of the present. Only when thought is taken up as a means to create the impossible out of its own image can we begin to face reality. Materialism is a way to both initiate and master the crisis of our present, of our *now-time*. But we must act decisively, for our participation in reality is dependent upon our being as matter, a problem as of yet unforclosed, yet imaginable as such.





Ghosts must have a great tolerance for repetition, though I don't know whether most people think of them as being particularly tolerant. They never completely leave and therefore hang around all the time (outside of time). Day after day, they linger, they haunt. Often they have a house to themselves, but sometimes they're in apartments, schools and even trees. They seem to move around as they appear on streets and airplanes, but in a sense they don't ever leave; they stay, watching the re-runs of history like I watch episodes of television series'.

**They're bored. They must be bored. It rains and it rains and then maybe, IT rains again. The clouds briefly release the cheesy sun but all quickly redrowns in grey. When it rains, water drops fall on different surfaces to produce strange sounds, some sound like cre-ampuffs while others like ostriches. You can only hear them if someone recommends them to you. They exist a little less before you know them. Soon one forgets that it was an event but the ghosts of the sound deposit in your pockets. A hangover of sorts. A hangover is felt strongest in the morning when the day is born again. It usually leaves during the course of the day. By four o'clock it has conventionally left. This is the mark when afternoon changes to evening. Evening and nighttime are often undifferentiated. Morningtime is not a commonly used term. Sometimes the morning comes without a sun. There was setting, there was dawning: one day.**

day = day





Clip Art Gallery, 2013

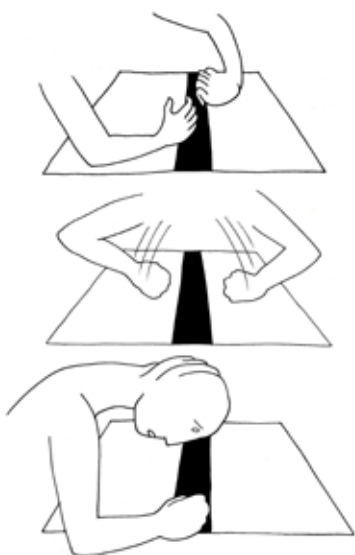
It is too bad that he has been rendered speechless. His mouth pixelated and deformed. His “day” will come but his day is here. It is his morning. Put down the glass and grab a microphone.

Mornings are clearly yellow. There is no difference between yellow and orange. Orange juice is appropriately had with breakfast because of the yellowness, roundness and sunness of the orange.

Stop being so blurry. The blurriness makes him indistinguishable. Similar to a ghost, his boundaries are vague and uncertain. He is not distinct like the day.

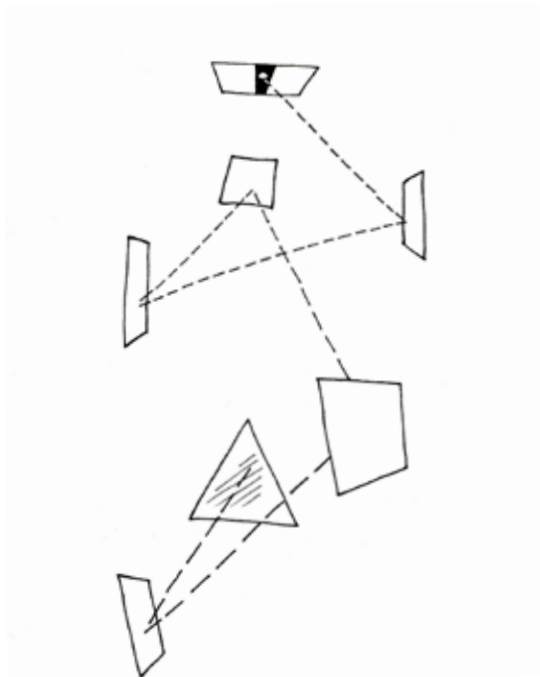


I navigate the world, you and everything else, from beneath a veil of darkness.





At moments ripples may rise to, and even break, the surface. This is when a gateway appears.



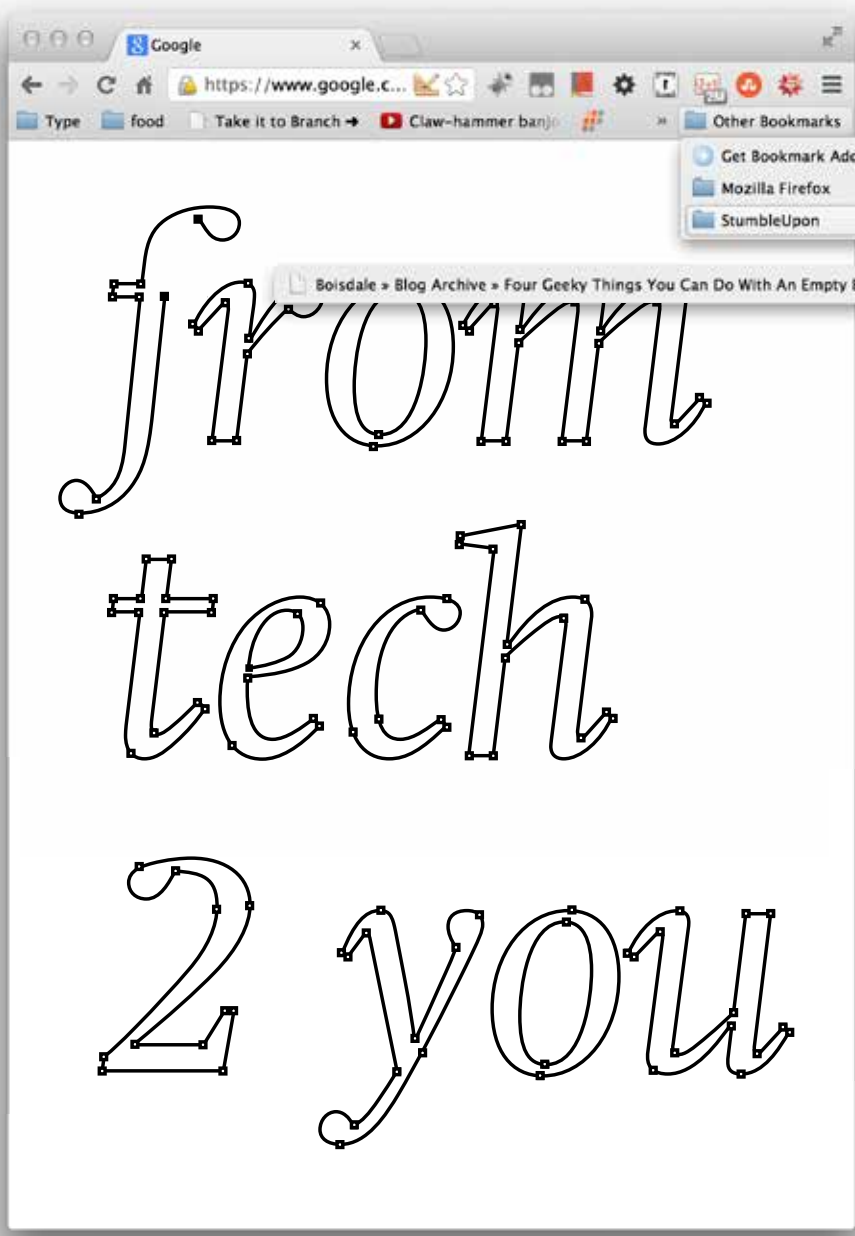




For a moment I am allowed in to see something greater, deeper, and even more beautiful.







- Arts/History
- Computers
- Hobbies
- Home/Living
- Media
- Music/Movies
- Sci/Tech
- Society
- Unfiled/Tagged





22 – INTERROBANG

In the simplest sense, *Sinistra* is made for people who want to identify their text with *left-handedness*, which is pretty predictable when your designing a *left-handed* typeface. However, *Sinistra* allows for a *goofy* distinction that was previously impossible within text, providing a foundation for further development of a *larboard* style of constructed lettering.

Though I was born *left-handed*, I have been, like so many before me, converted from my *souther paw* to a right-handed one. Some folks, like my dear grandfather, were of the mindset that right-handed boys find more success, and coach their kids out of natural tendencies. Thankfully, in our day and age, there are fewer cases of such a psychological amputation.

Now, I would give my right arm to be ambidextrous, and yet it has never been so easy. When our fingertips determine the letters we use anyone can be ambidextrous.

What makes *Sinistra left-handed* is the qualities it draws from writing. *Sinistra* has a reversed ductus that results in a majority of reversed strokes, signals that demonstrate push strokes, and right-to-left strokes for t, f, A, E, F, H, T, and X. This results in a left-leaning roman, and a true italic with a two degree tilt.

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12pt

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9pt

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6pt

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4.5pt

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# indigestible

*A Look at How “Health Claims” On Food Products Shape Consumption in the Us.*

In my thesis, the term health claim refers to a hypothetical claim made about a product by its manufacturer for the betterment of one’s “health” as a means of selling the product, not to aid in better living. My argument is that health claims made about food products convince consumers to spend more money and consume more unhealthy foods. A good example of this is 2006’s “Antioxidant” based health claims, which primarily benefit the POM Wonderful Company, a producer who makes juice from pomegranates. Entrepreneurs Stewert and Lynda Resnick started POM shortly after they bought a pomegranate farm in 1987. At the time, they had no idea what to do with the fruit until one day they read about how the Egyptians used pomegranates as medicine. They then contacted the biochemist Michael Aviram, who had already been publishing articles on the antioxidants found in wine. \$17 millions dollars in research later they found that pomegranates had even more antioxidants in them than those found in red wine. (Murr, 2006) POM juice soon became extremely popular and began the reign of the “Antioxidant” health claim. In

**Cheat death.**

The antioxidant power of pomegranate juice.



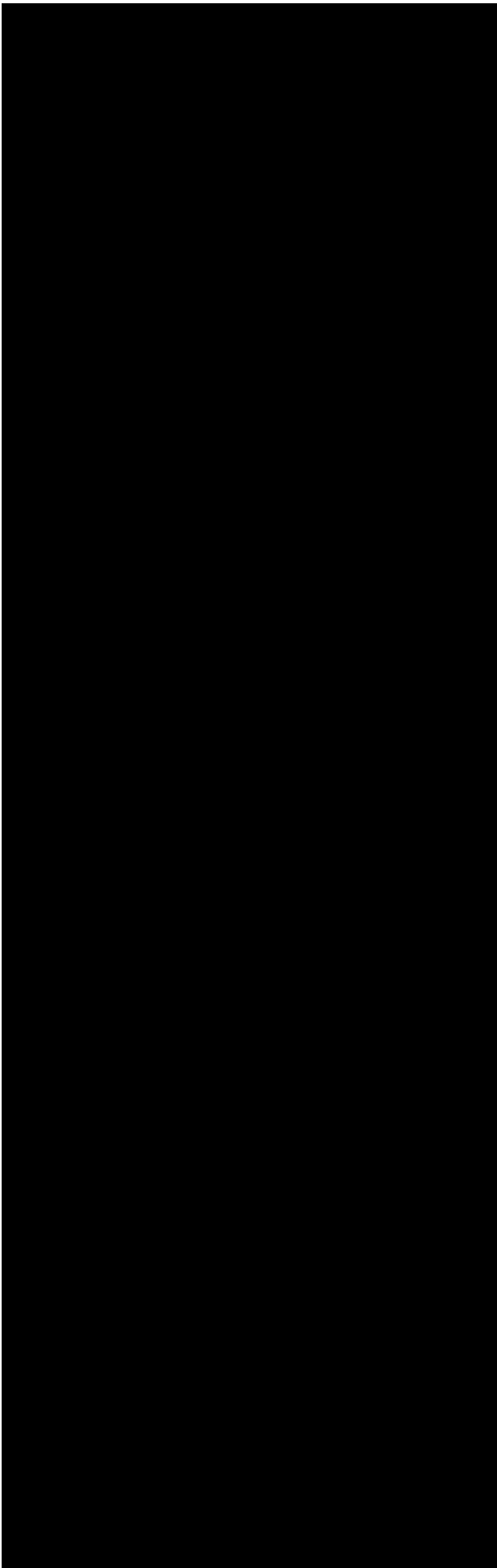
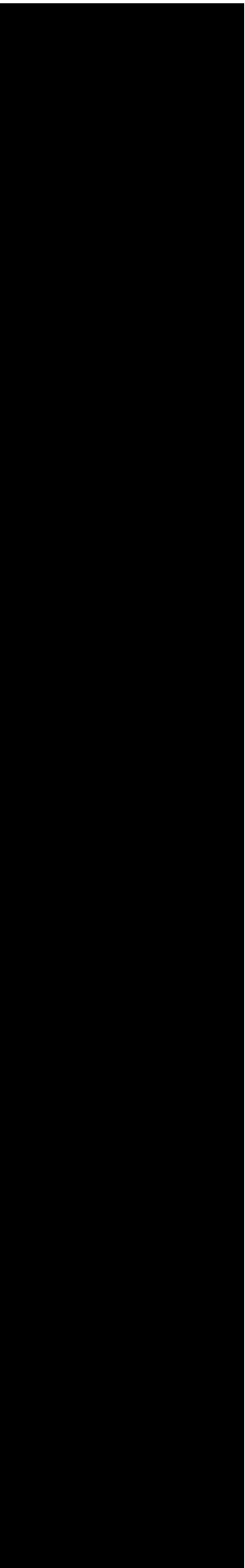
claim. In 2006 it was trendy to drink POM specifically, not just pomegranate juice. Sales increased from \$12 million during their first year of production in 2003 to \$91 million in 2006. This was after the company started using advertisements claiming that the drink could help you “Cheat Death” while displaying an image of the iconic figure-eight bottle in a noose. (Murr, 2006)

The health claims made in this advertisement are simple word associations. At no point does it actually state that POM will help you cheat death or live longer. It only has the words next to image of the figure-eight juice bottle and the rest is left for the consumer to put together in their mind. This subtle implication makes statements legal because although it might be illegal to actually state that POM can help you cheat death it is not illegal to imply it. The Health Halo begins to form through the implications that a food product will help you.

The Health Halo is a concept created by Dr. Brian Wansink of the Food and Brand Lab and is defined as the general ideas that a consumer will develop about whether a product is good for their “health” as whole because they have been told that the product is “healthy” in one way or another. The problem is that most of these ideas are misinformed by the products’ health claims. To prove his theory of the

Health Halo, Dr. Wansink conducted a study with a goal to uncover the effects that the words “low-fat” have on physical consumption. The Doctor and his assistant went to a random movie theater and handed out free granola. All of the granola was low in fat but the packaging that the granola was distributed in was different in two ways. Some consumers received granola in regular, non “low-fat,” packaging and some received granola in packaging that was clearly marked as “low-fat.” What Dr. Wansink found is that consumers who were given “low-fat” packaging consumed 49% more granola than those given the non “low-fat” packaging. That is almost half as much more food consumed. On average this translated as 84 more calories eaten by those who knew the granola was “low-fat.” This case study proves that consumers can easily let their general impression of a food product mislead them from the foods actual “healthiness.” We use health claims as a means of confirming the food we choose to eat will be a “cure” for whichever Western disease affects us. Consumers who have health problems such as obesity, diabetes or cancer can become desperate for relief. When a company states that something will make a consumer healthier in one way we as consumers have a tendency to assume that it will make us healthier as a whole. When we are mislead by the assumptions we base on these claims, we also have a tendency to believe that if a product is good for us it will work even better if we consume it in large quantities at one time. (Wansink, 2996, 191) My thesis explores case studies and concepts such as these to show how our physical and economical consumption is shaped by visual cues like the health claim.































↳ Davis > Eric





# 51 ways to become a microcelebrity via the internet

- 1  Tweet EVERYTHING you do.
- 2  Start a blog and constantly post photos of yourself trying to model.
- 3  Start a video diary.
- 4  Trip or falling in an embarrassing manner. (preferably be overweight)
- 5  Start a cooking blog with easy recipes.
- 6  Make a music video about a your favorite day of the week.
- 7  Photobomb as many celebrity pictures as possible.
- 8  Starts a celebrity gossip blog.
- 9  Start a blog posting pictures of yourself sitting on laps of various old people.
- 10  Have a cute baby who acts older than they appear.
- 11  Get constantly pranked by a roommate.
- 12  Set a world record.
- 13  Get Justin Bieber to tweet you.
- 14  Perform a choreographed dance to a popular song in a public place.
- 15  Start a blog about awkward dating experiences.
- 16  Obsess over cooking utensils and blog about them.
- 17  Test the durability of new electronics by breaking them.

- 18  Accidentally" release a sex tape.
- 19  Make an excessive amount of how to videos of simple tasks.
- 20  Make performance art via canned food.
- 21  Get uncontrollably drunk public.
- 22   Document law enforcement doing things wrong.
- 23  Be really old and do something outrageously athletic.
- 24  Hang out with people who have down syndrome.
- 25  "Accidentally" email your whole office about an awkward sexual experience.
- 26   Travel around the world in 80 days and blog about it.
- 27   Start a blog interviewing inspirational people.
- 28  Make people's dream come true.
- 29  Post selfies on Instagram after working out at the gym.
- 30   Go on a fast-food diet and blog it.
- 31  Propose to your partner in a public setting and get denied.
- 32  Get seen awkwardly in the background of a popular video.
- 33  Hurt yourself "accidentally" while trying to show off a skill.
- 34  Reach the maximum limit of Facebook friends.
- 35  Play a prank on your mom.
- 36  Freak-out about K Perry going on tour.
- 37  Stand up for someone getting bullied.
- 38  Become a party photographer.
- 39   Sell yourself on ebay.
- 40    Live your life through the Internet and blog about it.



- 41          Take pictures of you and your pet doing cute things together.
- 42          Become a party promoter and send out weekly invites to all your “friends”.
- 43          Record yourself testing out various urban legends and challenges.
- 44            Start an instructional blog on a topic while wearing little-to-no clothing.
- 45           Have a close encounter with death.
- 46            Challenge a big business or corporation for human rights purposes.
- 47          Make someone’s dream come true.
- 48          Tweet a joke everyday about a recent news topic.
- 49           Travel across the country on a bike and blog about it.
- 50            Campaign to get a famous celebrity to go to prom with you.
- 51           Dress up as and act as a famous character while in public and blog about it.

*Through performative research and collaborative writing I have illustrated the expanded social visibility G.P.S. based (geolocation) dating/meeting technologies offer and the role they have in effecting social agency. My investigation centers on the perception and significance of our proximity to one another as it relates to a feeling of intimacy. In order to discuss varying degrees of visibility I have defined interactions that involve communication in unilateral proximity based social structures, what I have termed a “Local Cultural Matrix” and multilateral proximity based structures or “Community”. My research draws from an examination of existing social structures and codes within the queer male community, which precede geolocation technology, positing the application interface and functions within a continuum of existing social practice. The importance of this work is to facilitate a discourse on the expansion of individual agency as it is effected by virtually mediated and embodied experience within a non-dichotomous framework. As geolocation technologies such as Grindr expand to reach a broad spectrum of people this research will ideally provide a solid ground for theorizing the affective qualities and social implications of these technologies as the virtual and embodied world become inextricably networked.*





# proximity



1 At its broadest, a DJ is someone who plays recordings for an audience. The term was first used in the 1940s to describe someone who played phonograph records on the air i.e. on a live radio broadcast of performances by musicians. During that time, many musicians whose livelihood depended on these performances saw them as a threat: since then, a cloud of inauthenticity, sometimes even inferiority floats around the term DJ and the performances they engage in. [Katz, Mark. Groove Music: The Art and Culture of the Hip-Hop DJ. Oxford University Press, 2012. p.4-5 paraphrased]

13 I am defining re-production as a re-enactment, unfolding the piece in real-time through learned techniques such as needle dropping, cutting, layering, etc. i.e. reworking sounds and sufficiently manipulating recorded sonic material to the point where the 'original' sound is divorced from its context and recognized as something wholly novel as opposed to mere reproduction, the latter being an unaltered replay of an already created piece of music. What is important here is the act of code-switching: from understanding the language of deejaying that is to say, the language where the DJ is interpreted as acting instrumentally i.e. in service of pre-existing pieces of music as compared to the act of making music i.e. the generative act of transformation (for the acts we identify as artistic creation are in fact acts of transformation).

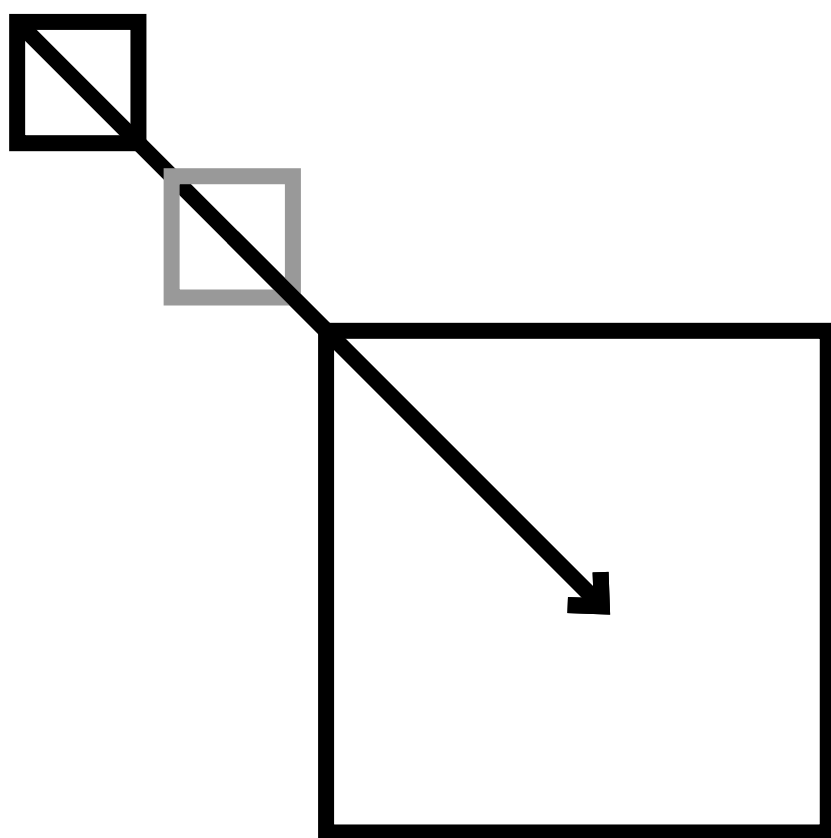
15 "Theodore's most important contribution to hip-hop, however, was not the needle-drop. It was a technique and a sound that continues to be heard to this day, throughout the world and across the musical spectrum: the scratch...So, I'm in my house playing my music, playing the music really, really loud, and she comes in the room, she has that look on her face. I was like, 'Oh shit, I'm gonna get my ass whipped,' you know? So she gave me that look, like, 'Look, either you turn the music down, or you turn the music off.' So, while she was in the doorway, you know, getting ready to jump me, I had one record playing on my right side, and I was holding a record on my left side, not knowing that all the levels on the mixer [...] were up, because I was trying to keep the same groove that I was on. So while she was in the doorway screaming at me, I was moving the record back and forth, forth and back...when she left the room I just practiced it with different records, and it became the scratch, you know?"  
quoted in: Katz, Mark. Groove Music: The Art and Culture of the Hip-Hop DJ. Oxford University Press, 2012. p. 59

18 "Etymology: < post-classical Latin *neuma*, *pneuma* melody, *melisma*, breath of God, Holy Spirit (see *neume* n.) and its etymon ancient Greek *πνεῦμα* wind, breath, in Hellenistic Greek also a sign in musical notation indicating a leap < *π*(uncontracted *π*) to blow, to breathe (perhaps < the same Indo-European base as *fiense* v.)

"*pneuma*, n.". OED Online. December 2012. Oxford University Press. 2 March 2013

# footnotes for controllerism





experienced histories





# reclaiming artemesia

Our eyes are initially drawn to the porcelain tone of Susanna's almost glowing skin. In contrast to the darker tones of the elders, who loom above her, our eyes move from Susanna's body to the top half of the painting. By adding this contrast in color and light, Gentileschi is guiding our eyes towards the figures in the scene, who are creating the crisis, the elders, putting less emphasis on the unimportant aspects of the scene like the stone bath.

Many times, the depiction of the bath of Susanna is painted as lavish gardens with an abundance of flowers, plants and decoration, creating an almost Garden of Eden effect. Gentileschi however has simply painted a stone wall with a ledge for Susanna to sit. Susanna is positioned almost directly in the center of the image frame with the elders centered above her, which was another way for Gentileschi to focus our attention on the figures and the scene itself rather than the background imagery. In making the focus of the scene not one of a lavish garden but rather on the figures themselves, Gentileschi is framing the scene in what it really is; a woman being viewed upon and confronted against her will.

The



Artemisia Gentileschi,  
Susanna and the Elders (1610)

will. The look on Susanna's face is that of sheer terror, as she turns her head away with her hands up as if to completely reject them. The elder on the left is whispering something into the other elder's ear, while he touches his finger to his lips as to say, "be quiet". Almost his entire upper half is leaning over the edge of the wall, and his eyes are directly on her, completing invading Susanna's personal space. So it could be possible then that the elder is hushing his friend to be quiet as to not let Susanna hear what he is saying, or he might be hushing Susanna to keep quiet as they proposition her. Susanna makes a very clear attempt to shield herself from them, which begs the question,

what does she hear them saying? Is she shielding herself because she overheard the elder whispering into the ear of the other saying what they are going to do to her? Or have they already propositioned her into blackmail, and are now waiting for her response? It could be argued either way, however the evidence in the story as well as the image supporting the latter is stronger.

Instead of trying to flaunt Susanna's body and depict her as a willing participant, as other artists have done, Gentileschi is making Susanna as vulnerable as possible. Not only is Susanna almost completely nude but these men also outnumber her. Now Susanna is completely taken by surprise by their attacks as well as having no way to protect herself from them; she is completely vulnerable in every sense. They are catching her at her most helpless and private time, at her bath. The elders have the advantage of the situation. Her vulnerability gives the viewer a sense of sympathy for Susanna, needed for allowing us to bond and react more to the piece than we would if there were no emotional response.

# bound in language

The qualifying "Secret" in Susan Howe's long revisionist poem *Secret History of the Dividing Line*, speaks to literary critic Marjorie Perloff's suggestion that the categorical and organizing system of language is forever encroaching on its own possibility. The inclusion of the word "secret" in Howe's title seems emphatically antithetical to the meaning inferred by the words "history" and "line" in respect to the act of recording. Further, the deeply marked and delineated language represented in the word "history", is an environment where poetics seem endangered, threatened by an act of logical enclosure. In both Howe's poetry and scholarly writing I would like to track the connection between specific features of the wilderness landscape invoked in her work, such as the forest edge and the clearing, with both the closure and openness inherent within the systematic nature of language.

*The language of your world is the world's landscape. But its frontier is open.*

Edouard Glissant, *Poetics of Relation*

Beyond Howe's use of wilderness as a metaphor within early American

historical contexts, conceptions of wilderness and Paradise function explicitly in Howe's work as an element of landscape most evident in the idea of the clearing as an enclosed but open space. The clearing as a natural frame for openness acts as a textual device in Howe's poetry in which vanquished voices and counter-histories have space to emerge, as well as a space Howe constructs somewhat aggressively in her quest to rediscover subjected pasts. The enclosed environment of the clearing as both a constructed and naturally occurring structure within the forest wilderness, exemplifies ideas of Paradise in respect to the early American Puritan ideas of America as the Garden of Eden: a place of paradise that exists before the linear framing of time and history.

The conception of the clearing as an enclosed yet open space<sup>1</sup> within the wilderness, can be further defined under Language poet Lyn Hejinian's terms of openness and closure defined in her essay "The Rejection of Closure", in which Hejinian claims that during the act of writing the poet "fails in the attempt to match the world" with language, and discovers "structure, distinction, the integrity and separateness of things." Critic Ming-Qian Ma identifies Hejinian's "Rejection of Closure" as a counter-method in that the discovery made through opening the

text

the text to the failure of connection between language and the real, in turn ends with the closure inherent in making distinctions.

Howe's poetics can be positioned within a historical lineage of Language poets including Hejinian, who attempts through various counter-practices and writing processes to discover "new worlds within language"; (Ma, 136) which poet-critic Charles Bernstein describes as a writing process toward an "...uncharted or undiscovered (un-articulated)-world within language". (*A Poetics*, 180) This formation of "new worlds" in order to escape the trap of a language being hemmed in by the logical borders of linguistic structure, strongly echoes the early American concept of the "New World" as a utopian garden of Eden or Paradise. Further, the absence of "epistemological boundaries" or logical closure in Language oriented writing methods can be defined in respect to Howe's textual wilderness, as a boundless or radical openness which Hejinian describes in her own writing practice as a rejection of closure. (*Language*, "The Rejection of Closure" 42)<sup>2</sup>

*For we are language Lost/in language.*

Edouard Glissant, *Poetics of Relation*

Howe's work deals with fundamental ideas of the "New World"'s unsettled geography related to the construction of language; and to situate Howe's textual wilderness around ideas of Paradise, I will be referring to Hejinian's long poem *The Guard* and her essay concerning that poem, "Language and 'Paradise'". First, Hejinian contextualizes "Paradise" as an enclosed or gated space outside of mediated reality; as a space of "confined infinity". In terms of the American Wilderness in which the Puritans found themselves during the 17th century, the utopian Garden they sought in the New World could only be manifested through a settlement process by ordering the wilderness landscape which they saw as threatening to enfold the human form.

We can connect Hejinian's conception of language and paradise to the idea that "wilderness" linguistically eludes closure just as it enacts it. As meaning in language "wilderness" defines limitlessness, the vast unknowable. Language's attempt through the naming process to transmit meaning encloses the openness inherent in the word's definition. Therefore the naming of wilderness acts as an enclosure of the very vastness of the space it attempts to describe. But in order to mediate a relationship between the material of ourselves and the texture of the world which we move against, we need the idea of wilderness to place the subject within both natural/wilderness and inner/language based landscapes.

# (un)creative in the rust belt: how art is shaped by regional identity



Rogovin, Milton. Hubert Morrison, Atlas Steel employee, f  
Rogovin, Milton. Hubert Morrison, Atlas Steel



Schalliol, David. Former Randall Park Mall Enterance. 2011



Pawlus, Jamie. Better Days Storefront. Concept Rendering





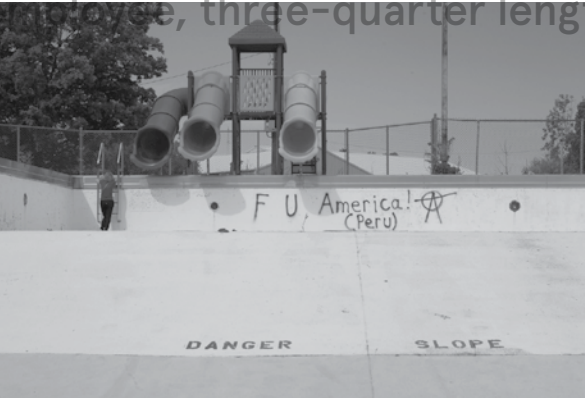
Cole, Jack. Police Comics #1. Plastic Man. 1941. Comics



Hocking, Scott. Detroit Midden Mound. 2008.

Full-length portrait, facing front, seated, at work. 1978.

Steel employee, three-quarter length portrait, facing front, at h



Black, Braxton. Catey, Lauren. Danger Slope. The Peru P



Gorson, Aaron. Mills at Night on the Monongahela, Pittsb

# three figures

## figure a

### THE RHIZOMATIC MODEL OF HISTORY

This model of history suspends linear narrative and cause-and-effect relationships, effectively reducing temporality to a spatial metaphor. Within this structure we see an extreme resistance to any kind of hierarchical organization; the rhizome prefers to democratically network all events in equal relation to one another. But with this comes an alienation of remembrance and the inability to productively formulate any kind of revolutionary mechanics. In terms of cybernetic relationships, the image plane is the best suited medium to communicate and store the (a)histories of the rhizome. Highly indebted to postmodernism, this model may be read into the work of Gilles Deleuze and Félix Guattari, Francis Fukuyama, and Friedrich Kittler.

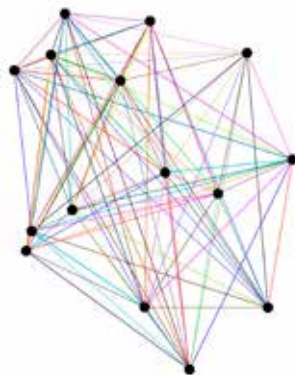


figure b

### THE GENEALOGICAL MODEL OF HISTORY

This model of history understands a given event as the linear descendant of a sequence of prior events. With a relative awareness of past, present, and future able to develop in this arrangement, agents interacting with the genealogical model are better equipped to approach utopian aspirations than in the rhizomatic model. However, this interaction has the inevitable and rather problematic disadvantage of being capable of homogenizing or outright discarding certain cultural narratives. From the codex to the printed page, written text is the medium of choice to propagate genealogical history. Highly indebted to modernism, this model may be read into the work of Sir Isaac Newton, Ferdinand de Saussure, and Marshall McLuhan.

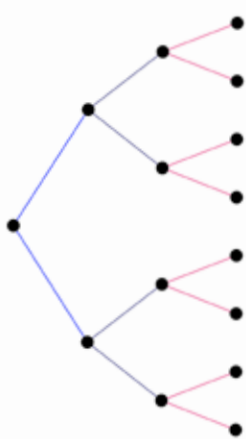
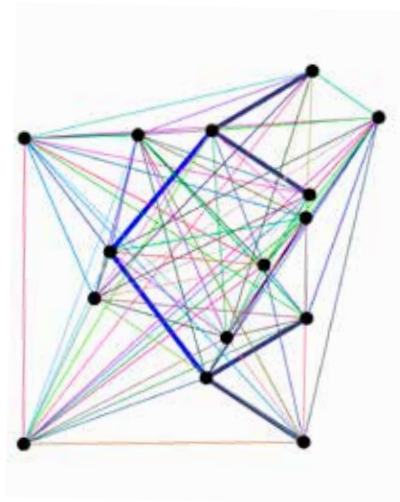


figure c

## THE INTERMEDIAL MODEL OF HISTORY

This model of history assumes that fragments of genealogical lineages may be encountered within the ahistorical structures of the rhizome. These fragments may then be unearthed and momentarily isolated before inevitably the rhizome (re)consumes them. Multimedia, or essentially any assemblage of coding methods, is the medium of choice to render the histories of intermediality. Highly indebted to metamodernism, this model may be read into the work of Julia Kristeva, Hila Shachar, and Luke Turner.



# venus in fursona

*Excerpt from the section: Erotic Animal Role Play/Fetishism and the Furry Fandom:  
Continued Research after Midwest Furfest*

The Furry Fandom faces rebuff because it creates a tension within the mainstream. It exists along side a myriad of other subcultures that are fetishized by their deviant nature. This “fetishized deviance” occurs when the subculture is sought after, and when it is separated from its resources. (59, Winge) It is also a product of projected misconceptions, returning to the very origin story of the first FF conventions. In accordance to fandom lore, there was a purposeful miscommunication in the early 90’s at a San Francisco convention where the fetish community was invited to join simply to boost the attendance numbers by management. (221, Gates) The specific reasoning behind the choice is muddled.

*“The average person has only heard of weirdos fucking in fursuits... The larger community just wanna wear a fox tail.”*

*Shop Owner at Midwest Furfest November 2012*

However, this plan to populate the convention with more furies backfired, as the community was offended and hurt by the lumping together of two distinct

two distinct subcultures. But what makes an individual in a wolf's full-body fursuit different from erotic animal role-play such as Pony Play in the fetish BDSM community? There seems to be an inherent erotic quality attached to community through repeated misconception of the phenomenon. If you repeat even the most nonsensical phrase over and over, eventually you begin to believe it. This continues to be an association that Furry Fandom appears unable to totally separate itself from.

Following a lead given to me by a colleague, I went to a local BDSM show whose advertisement was an image of a pony boy. Though I had no idea what to expect, much like my experience at the Midwest Furfest, I was very much intrigued and surprised. It was advertised as a public event, so no really juicy BDSM action went down, nor were their grown men in latex bodysuits forced to wear saddles and be ridden. An event such as that would require a private session at the dungeon. What I was faced with instead was a charming group of women, ready to play "Freud" for a moment in order to help clients discover what pleasure means to them. One dominatrix in particular was of interest. She spoke to me about her love of cats, and how she very much wishes she could wear this adorable cat-ear headband she owns. Without me prompting the use of the term "furry,"

when I asked why she felt she could not wear it, she expressed importance of not being associated with the Furies.

Further conversation at the dungeon revealed that she did not in fact have clientele who are from the fandom. Rather, she deals with cosplay (including nurse, teacher, dominant performance role, etc.), animal role-play, and a myriad of other sensual fantasies on a daily basis. In her mind, and others in her field it seems, Furry Fandom remains wholly separate from the larger BDSM community. This delineation between erotic animal play and the Fandom undercuts the misconceptions formed around the community. As a whole, they are separate, but there exists a crossover, referenced as Furverts, Furspeech for Furry and pervert. However, this is a much smaller community and only represents a part of the whole, not the entirety of Furry Fandom. So who are the weirdos fucking in fursuits? This is the question that burns in the public's mind when faced with Furry Fandom. Katharine Gates in *Deviant Desires: Incredibly Strange Sex* defines the Furvert within Fandom as; A subset of furrydom is using their anthropomorphic animal characters as sexual fantasy fodder. Members of this crowd are called "furverts", distinguishing them from the non-sexual fans. Furverts not only want to become cute cartoon animals, they want to have sex in

sex in character, in costume, in virtual reality and in real life. More often than not, both real and imaginary, is highly fetishistic and ritualistic. (220, Gates)

The author later goes on to explain the allure of this fetish, stating that the innocence of animals and cartoons harkens to childhood, like many fetishes do. Fear, magic, and sensuality are all felt intensely within this state, and allow for previously unrealizable fantasy to play out. In conjunction with Gates' perspective on the Furvert, a further definition of the role of fantasy fetish is that "what is portrayed is not the object of desire, but a scenario in which certain wishes are presented". (139, Steele) Often this specific sexual fetish is combined with BDSM and a plethora of other fantasies, returning to the crossover previously mentioned. However, what an individual masturbates to does not necessarily reflect upon his or her character. The private moments that we share with ourselves are just that, private, and are not shared with the larger community. This is a general understanding of human behavior in Western culture, for better or for worse, and there are few spheres where erotica can be openly discussed, exchanged, examined, explored and shared. Anonymity makes this process inherently less "painful" or awkward, making the possibility of rejection less frightening and damning.





subjection:

NONSE  
NSE,  
CONTR  
OL,  
MARRA  
TIVE,  
ABSOR  
PTION



# language needs an operation

W.S.Burroughs has a line “Language is a virus.” Language is something which infects and controls. It is something which hijacks, which has its own designs which we fit into, a structure outside of ourselves which (following the affirmation of linguistic relativity) determines our understanding and which manipulates. Burroughs’ depicts this while also demonstrating what he believes are the means to turn language against that end, to undermine and circumscribe the methods of control exercised by the superstructures of culture and by individuals within positions of power. Language is grotesque and violent in either use, as when Burroughs’ deplores its use against those who would rebel and when he deploys it to wreck the means of their imprisonment and abuse.

In Burroughs’ work we find the tools both to constrain and liberate the individual. We are subject to the patterns of speech and the written word and only exist within them, but are also shown the ability of the word to assault that, to undo and discover something of a freedom.

These are the same twists followed by La Ribot in her Laughing Hole. Even the

Even the phrase “Laughing Hole” recalls Burroughs’ absurd lewdity. “Hole” appears frequently in the text of the work, composed of three women assembling on the walls of a room becoming an enormous cut-up document.

There is a great, well-known power in laughter. Mockery does more damage more quickly to any figure in power or authority than any kind of organized protest, screed or polemic. It is the great destabilizing agent. While I would argue that the text assembled in Laughing Hole is effective in its own right, catalyzing laughter is what sinks through one’s flesh and demolishes.

The three female performers are dressed alike in short house-dresses and rubber sandals and mic’d, their laughing picked up and mixed by a gentleman seated in an armchair operating the effects board and laptop. Their clothes recall both the thin dresses of happy-homemaker housewives and in-patients of a mental institution. Both readings are effected by the incessant laughter heard and also echoing through the speakers, naturally rising and falling in giggles and peels, remaining a constant as their voices flicker and eclipse one-another and as the volume of the amplified sound is allowed to rise.

They select from the cardboard placards layered across the floor of the space any particular one and, while

collapsing to the ground, reveal the text while posing before the audience scattered through the room. With the card held aloft or hugged to their body or wedged sprouting from their crotch, they wait a moment, letting the words hang as they laugh, making eye-contact and seeming to implore, leaning suggestively, with spread legs or bent forwards, folded over themselves with the cards at the small of their back. As their laughing seeps out the speakers the urge to join them is enormous.

They then move to a wall and affix the sign. All of this action is done asynchronously and with cessation.

Within the contents of the text certain repeated themes and words occur. "Hole" "still", "over 40s", "deadly", "micro", "brutal", "guantanamo", "your", "please". So we are given phrases like "Deadly Yours", "Brutal Touch", "Illegal Touch", "For Occupation", "Sold Spectator", and as these phrases are pasted up on the walls, compositions begin to form. "Just raw. War fun. Look at war. Wash hole. Phone home." One might find images of these texts online. Because of the way these are formed over time and layer over one another to obscure and reveal a new meaning, it is easy to see the direct link to Burroughs' and Gysin's cut-ups. The text becomes a desperate, sarcastic poem, an attempt to understand and laugh at something horrible, an

horrible, an attempt to destabilize the insurmountable. War, age, torture, passivity.

What can we do with this?

Combine their stares, with their humor and tragedy in an untraceable melange, what can we make of this?

There's also a helplessness in laughter, in laughing alone or in being the only one to laugh. Perhaps that's the location of my desire to join their laughing. Isn't laughter contagious? I recall hearing a theory that laughter developed (a note; I do not give much credit to evolutionary psychology and don't believe you should either) as a means of acknowledging to another that something which appears dangerous is not, as a social tool for deflating a perceived threat and creating a new in-group around that knowledge.

# Alinea: Alternative Readings

Entering Alinea is more like entering Wonderland, or the womb, or maybe the Pentagon than it is like entering a city building. A valet outside of Alinea's (unmarked) door noticed that I was dressed for evening and signaled me to come inside. Other than my appearance and the valet's watchfulness, no signals indicated that this place was a destination at all. Once inside, I was jarred by the configuration of space. The maze-like foyer was near pitch-black and, reflecting the season, filled with shedding fir trees. While walking, I heard an audio track of faint wind. I forgot the biting cold weather and urban environment that I had left moments earlier. The fragrant conifers and gentle 'whooshing' sounds immersed me in a Midwestern winter without its penetrating freeze.

There was no obvious door at the end of the corridor, but instead a black 'wall' that opened moments before I walked into it. Behind the door was the Maître d' and an enormous glass wall between the kitchen and myself; so far, my only indication that I was going to eat here. I was quickly directed to a

nook



a nook adjacent to the glass wall. I was transfixed by Alinea's kitchen. It is immaculate, quiet, and on display. Whatever system of expediting Alinea used to move orders between the kitchen and tables was invisible. Professional kitchens are often environments of controlled physical chaos, loud communication, ubiquitous profanity, and intolerable heat — even in a well-respected restaurant. Apparently, there were chefs in there; I could tell from their uniforms that they professionally prepared food. I also saw some familiar kitchen equipment and service staff. However, I saw no evidence of whatever process transformed ingredients into dishes. I deduced that Alinea's kitchen is the anti-kitchen.

After a moment passed, someone imperceptibly placed a bowl of pine-scented hot chocolate in my hands and led me upstairs to my table. I was comforted by the tepid-warm temperature, the cream-softened chocolate flavor, and the brawny fragrance of pine needles. Winter hot chocolate was not significant in my repertoire of childhood memories, but drinking from this tiny bowl led me to momentarily believe that it was. Once I was seated, I looked around. The dining rooms are spacious and separated by partial walls. I was again disoriented; I had no idea where I was in relation to the rest of the restaurant. Even after walking to the

restroom, I did not feel that I knew the configuration, number, or magnitude of dining rooms. Is Alinea a huge, winding complex, or had I already navigated its entirety? The illusion of complexity confounded my perception of space. My dining partner and I were peripherally aware of perhaps three other tables around us... maybe. Our own lacked dinnerware, save for a large cylinder of orchids suspended in ice water.

Early in the dinner, my apparently decorative 'vase' served to chill one bite of a later course and was taken away, having outlived its usefulness. This deconstruction of form/function struck me as beautiful and poignant, and seemed to be the theme for subsequent courses. My expectations about fine dining were relentlessly subverted. I could not continue interacting with my dinner in predictable ways. Every element of each course had a specific, meaningful function as a component of food while existing in playful conversation with the social institution of eating rituals and historical entirety of gastronomy. Service-ware for courses ranged from plates to functional sculptures, designed to force specific interactions between guests, their dish, and other guests, imbuing courses with additional dimensions of meaning.

I was directed to eat directly off a silicone tablecloth, to slurp liquid spice through a straw, and to inhale helium out

helium out of my desert – while understanding that this food was delicious, aesthetically striking, world-renowned, and grossly expensive for an undergraduate student. It was impossible to maintain any culturally bound table manners. Doing so was discouraged in favor of experiencing the meal how I wished. I was instructed to eat a fried shrimp head with my hands: noticing my initial reluctance to manhandle my dish, our server encouraged me to “just go for it!” I did. Five French preparations of duck were served with a palette of sixty concentrated, textured flavor ‘condiments’ to be scraped, mixed, and matched at will. Other ‘centerpieces’ were brought to the table as multifunctional sensory catalysts for courses and then, once spent, removed. I was thrust into a world where the meaning of food, service, design, and social performance were cut down into component parts and rebuilt to suit an artist’s purpose.

The only thing Alinea has in common with conventional restaurants is that it serves food. Every cultural symbol relating to gastronomy and its institutions was appropriated thoughtfully, and the menu asked for diners’ complicity in order to be impactful. Had I maintained my paradigmatic understanding of ‘going out to eat’ at Alinea, I would have had a memorable (albeit expensive) dinner. I expected more, and I was treated to an immersive, omnisensory experience.

# on posteriority

IT HAS COME TO MY ATTENTION THAT THE YOUNG BUDDING GENERATION OF MEN AND WOMEN ALIKE HAVE BECOME FIXATED WITH THE NOTIONS OF GENDER EQUALITY & ACHIEVING THE MEANS THROUGH WHICH THIS CAN BE REALIZED. TO THIS I SAY BRAVO! WHAT A NOBLE CAUSE INDEED. YET THIS IS WHEN YOU INTERJECT –WHAT HAS THIS TO DO WITH POSTERIORITY, PRECISELY? WELL, ASIDE FROM THE BIRTH OF A CHARACTER KNOWN TO MOST AS ‘SHAWTY’, IT IS TO THE POSTERIOR THAT I PROPOSE WE RETURN IN ORDER TO RE-EXAMINE OUR PRESENT DIFFICULTIES. I WOULD LIKE TO TURN YOUR ATTENTION TO A PARTICULAR WORD OF JAPANESE DESCENT. BUT FIRST, LET ME PROVIDE A LOOSE TRANSLATION. THE WORD WITH WHICH WE WILL GRAPPLE SIGNIFIES A WOMAN WITH AN ATTRACTIVE RUMP BUT WHOSE FACE IS ENTIRELY A DIFFERENT SIDE OF THE STORY. LAUGH ALL THAT YOU WILL, BUT NOW, THE WORD: BAKUSHAN.

A BAKUSHAN: A WOMAN WHOSE TUSH IS SO PERFECT IN CIRCUMFERENCE THEY SAY IT MUST BE SCULPTED BY A MAD MAN. SO FLAWLESS THIS BERRY BOTTOM I WOULD NOT BE SURPRISED IF IT WERE TO BE MISTAKEN FOR THE ECLIPSE, AS IT

SIMILARLY

IT SIMILARLY INDUCES ALL PUPILS THAT DO SET SIGHT ON THEM TO GROW PENNY SIZED. AS FOR HER FACE, WELL SUFFICE IT TO SAY THAT SO UNBALANCED AND ILL COMPOSED WERE HER FEATURES, IT HAS BEEN MISTAKEN FOR A SALAD. BY GOD – TO PAINT A CLEARER PICTURE – THE WOMAN DID NOT KNOW A FART IN HER LIFE, HER GASEOUS WASTE WOULD ONLY COME OUT HER MOUTH FOR FEAR OF RUINING HER PRISTINE BOTTOM! NOW THAT WE HAVE THAT MATTER WELL ESTABLISHED, WE MUST ADDRESS THE REAL ISSUE AT HEART HERE –AND TO THAT END I MUST ADMIT THAT AT FIRST I FOUND THE WORD BAKUSHAN HILARIOUS. WHY WOULD I FIND A WORD THAT MANAGED TO BE DEROGATORY AND OBJECTIFYING SO FUNNY? WELL BECAUSE OF THE PREPOSTEROUSNESS OF THERE BEING THE NEED FOR SUCH WORD, YES, BUT ALSO BECAUSE LABELING AND CATEGORIZING SOMEONE AS SUCH SEEMS LIKE SUCH A FOREIGN IDEA. THE WORD IS AT ONCE A COMPLIMENT AND AN INSULT – CAUGHT UP IN A COMPLEX CHAIN OF SIGNIFIEDS AND SIGNIFIERS. TO DRAW A PARALLEL SO THAT WE MAY FURTHER CONTEMPLATE THE COMPLEXITIES SURROUNDING THE BAKUSHAN, CONSIDER THE TERM ‘MY BITCH’. NOW, WHO LET THIS MIGHTY, FANGED TERM RIP THROUGH THE GATES OF TABOO? AND SO WE MUST TALK ABOUT

TABOO AND THE SACRILIGEOUS – BY THAT I MEAN THE OPPOSITION OF THE SACRED AND PROFANE. IT IS PERHAPS NO COINCIDENCE THAT CUSS WORDS ARE ALSO TERMED ‘PROFANITIES’ – YET WITH THE TABOO SURROUNDING THEM YOU WOULD THINK THAT THEY WERE SACRED. IT IS TEMPTING AT THIS POINT TO SAY THAT ALL OUR PROBLEMS WOULD BE SOLVED WITH THE OVERUSE OF THE DEROGATORIES SO THAT THEY LOSE THEIR POWER, YET I WOULD ARGUE THAT AS SOON AS THIS HAPPENS NEW WORDS WILL REPLACE THEM FASTER THAN I COULD SAY FAGGOT. THE OTHER OPTION – WELL TO STOP OR LIMIT THE USE OF THESE WORDS ONLY ADD TO THE TABOO, YOU SAY? WELL YES, YES IT WOULD. SO NOW WHAT?

WORDS ARE OUR COMPASS. TAKE THE WOMAN WHO IS A STUNNER WHEN SEEN FROM THE BACK BUT A DISAPPOINTMENT FROM THE FRONT – YES, OUR DEAR BAKUSHAN – HER ORIENTATION IN THIS WORLD IS ANCHORED FROM THE BACK – ALL THAT SHE SEES OTHERS SEEING IS HER BACK. THAT WOMAN GOT LIGHT COMING OUT OF HER ASS; A BEAM THAT ILLUMINATES ONLY THAT WHICH IS BEHIND HER. THE REST OF US HOWEVER, TAKE THE WORLD FACE ON.

SO NOW, IF WE WERE TO MIX UP THESE CATEGORIES, THESE OBJECTS AND THEIR NAMES, THESE SIGNIFIERS AND

SIGNIFIERS AND SIGNIFIEDS — THE ENDLESS CHAIN OF WHICH WE WILL ADD TO AND DISLOCATE — IF I STARTED TEACHING CHILDREN THEY WERE CALLED SPOILT FAGGOTS — TOLD THEM THAT WOMEN WHO LOOKED GOOD FROM THE BACK BUT NOT THE FRONT ARE KNOWN AS BAKUSHAN BUT SO ARE TEACHERS — TOLD THEM THAT THE WORLD WAS CREATED BY MONKEYS AND MONKEYS WERE MADE ON THE THIRD DAY OF CREATION — OR BETTER YET — NO ONE KNOWS BUT THAT'S OKAY — THEN WE WOULD BE TAKING A STEP BACKWARDS, IN THE RIGHT DIRECTION. IN FACT, WE SHOULD MAKE IT A PRACTICE TO WALK BACKWARDS AND WITH OUR EYES CLOSED. OR PERHAPS SPONTANEOUS SESSIONS OF TWIRLING — TWIRLING UNTIL OUR SKIRTS FLOAT UP WITH OUR MINDS. THIS MIX OF THE CATEGORIES — THE PROFANITIES WITH THE PROFANE RENDERS OUR CURRENT ORIENTATION USELESS. SO DEEPLY EMBEDDED IN OUR CULTURE ARE THESE ISSUES THAT WE ARE FORCED TO USE THE SAME VOCABULARY — BUT — WE DO NOT TRY TO BEAT THE GAME AT ITS OWN GAME — WE TAKE IT AWAY.

AND SO IT IS TOWARDS THE POSTERIOR WE TURN — LIVE LIKE BAKUSHANS — SO THAT WE ARE ULTIMATELY DISORIENTATED. WITH TEXT AND MEANING WE LOSE SIGHT.

# en route to vogue

- + DESIGNER FASHION
- + WHITE MODEL
- + EXOTIC LOCATION
- + (“NATIVES”)

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+ “Throwaway Tourism”  
(Guilt and/or Pleasure)

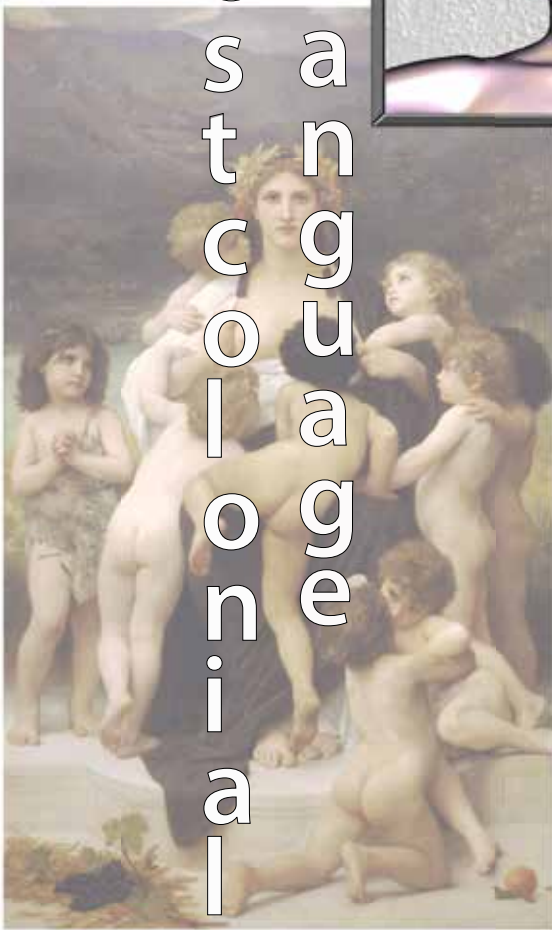








**IS FASHION PHOTO  
(RE)PRODUCING  
ROMANTICIZED  
NEGATIVE COLONIAL  
NARRATIVES?**  
ARE WE CONTINUOUSLY  
TOSSING EXOTICIZED  
LANDSCAPES AS  
DISPOSABLE  
BACKDROPS?  
WHAT KIND OF IDEAS  
ARE SUBCONSCIOUSLY  
BEING FORMULATED  
ABOUT OTHERED  
PLACE? WHAT IS  
"THROWAWAY TOURISM"?



postcolonial  
aesthetics

If knowledge  
is power

<sup>1</sup> This query refers to the way an individual has access to 'knowledge building' that thereby allows them to have increased access to whom they can communicate. Then, it can be inferred that communication is power. In order to have command of such a power, one must go to its center and acquire it because this power does not just have one center with a periphery; instead, there are multiple centers... focal points... particular loci in which knowledge production is concentrated. Within these structures, some are just included, some are invited in and others are cast out. Those who are excluded, in order to get access to knowledge one must figure out a way to enter this system and (try and use it) to manipulate the system of manipulation. Now, this does not mean recasting the system in order to re-perform or do the same delimitation that the system imposes but it is not a rectification of it either. Rather, it is to understand how the machine functions, to change it. To pave a path of nodes so others, who before have not found a way to get in, can enter as well.

then why do  
I feel so  
helpless?<sup>1</sup>



I only have one language, it is not mine.  
 No amount of “rainbow nation” rhetoric  
 never mind the troubadour who  
 calls on the ghost of a general to come  
 back and liberate his people, can  
 cause it then to migrate. Transcribed.  
 You know about the stones, the ut-  
 terance, I shall lead you away to the  
 voices of Estremadura. Offer this song  
 I used to sing as a child, a welcome to  
 the cheeky doge. Here is your knife.  
 This animal, which is quite unhistorical,  
 remind him what his existence funda-  
 mentally is. A Mickey Mouse party, Das  
 Schibboleth, hinaus in die Fremde der  
 Heimat, the first animal to die in orbit.  
 A city whom seems to have forgotten  
 its own first name. For the men who  
 devour the vast landscape, the operat-  
 ing system development of low-penis,  
 I wet the fate of my father hungrily. Ag  
 pleez Deddy, how we miss neggarballs  
 and licorice. Dubhula l’bunu, fettered  
 to the moment and its pleasure or dis-  
 pleasure. I am monolingual, never will  
 this language be mine, and truth to tell,  
 it never was. Its flesh at last inlaid in  
 the horizons of speech. It then — mi-  
 grate. Transcribed. Today and forever.

English Translation  
 Blake Daniels

Je n'ai qu'une seule langue, et ce n'est pas la mienne. Dispensons de toute rhétorique "nation arc en ciel", sans se preoccuper du troubadour qui fait appel au fantôme d'un général pour revenir libérer son peuple, pour ensuite causer son départ par migration. Transcris. Vous êtes au courant pour les pierres, l'énonciation, je vous emmène loin, vers les voix d'Estremadura. Offre cette chanson d'enfance, en signe de bienvenue au doge effronté. Voici ton couteau. Cet animal, essentiellement non-historique, lui rappelle la partie fondamentale de son existence. Une Mickey Mouse party. Das Schibboleth, hinaus in die Fremde der Heimat, le premier animal mort en orbite. Une ville qui semble avoir oublié son propre prénom. Pour ces hommes qui devorent le vaste paysage, le système opérationnel de développement du bas-penis, je devore le destin trempé de mon père. `Ag pleez Deddy, how we miss neggarballs and licorice, Dubhula l'bun, enchaîne à l'instant et son plaisir ou déplaisir. Je suis monolingue, cette langue ne sera jamais la mienne. Et en vérité elle ne le fut jamais. Sa chair incrustée dans l'horizon de la parole. Elle va immigrer. Transcris. Aujourd'hui et pour toujours.

French Translation  
Olivia McGilchrist





special thanks.

funding

Idea Generation Grant (SAIC SG)

faculty

Karen Morris & Terri Kapsalis

ta

Joshua Demaree & Danny Floyd

design

Quinn Keaveney

printing

VCD Floor & Service Bureau

contributors

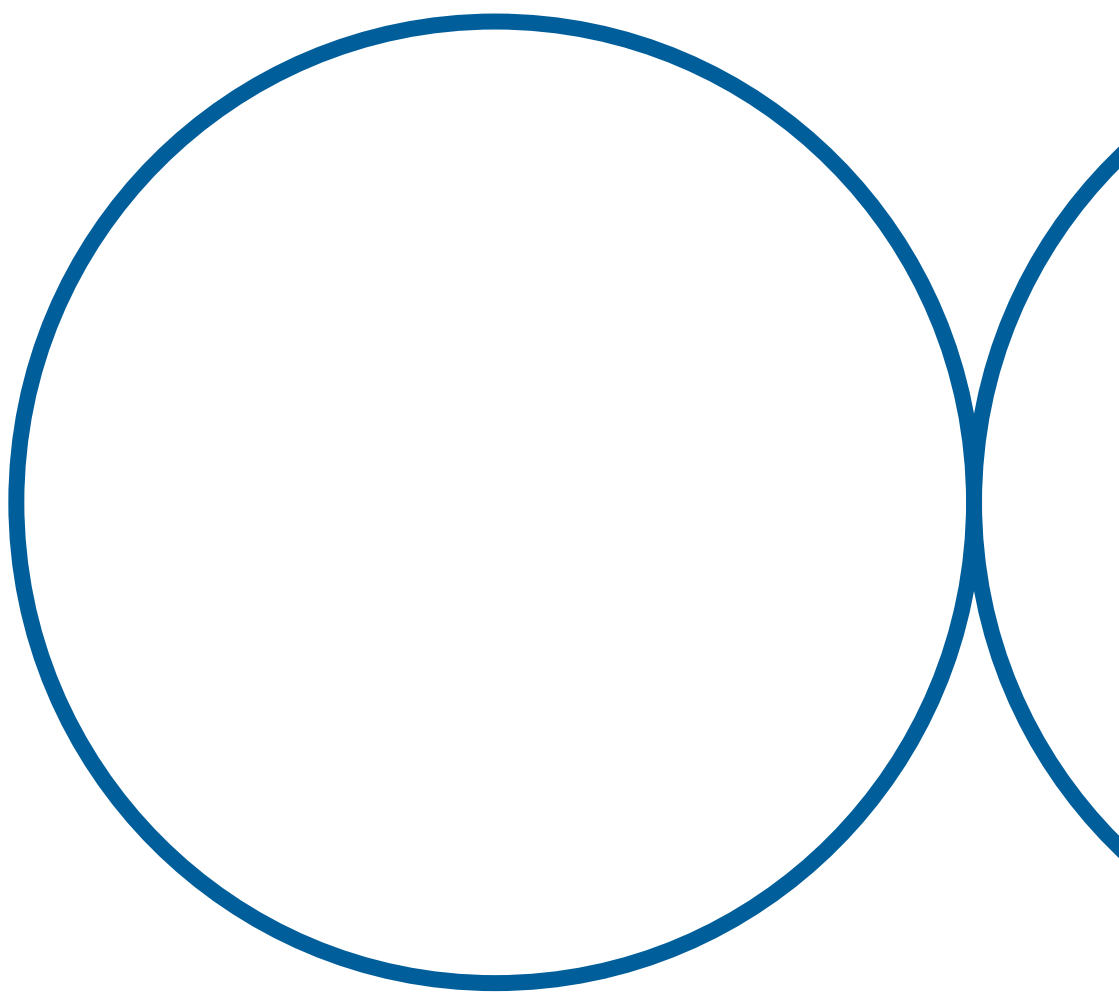
Tara Plath, Michael Carrig, Courtney Mackedanz, Shreya Sethi,  
Amara Lepzig, Quinn Keaveney, Sam Doerge, Eric Davis,  
Vincent Uribe, Justus Harris, Kekeli Sumah, Kaitlin Murphy,  
Katie McCarty, Stephanie McNeal, Elliot Mickleburgh,  
Heather Piper, Joshua Rogin, Sara VanderWalle, Chloe Chu,  
Karin Kuroda, Hiba Ali, Blake Daniels.

printed and bound in Chicago, 2013

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