

AFFECT & AUDIENCE

TRANSLATIONAL POETICS

curated by
Amaranth Borsuk

with an introduction by
Sarah Dowling

from a symposium featuring
Jordan Abel
Amy Sara Carroll
Lori Emerson
Kara Keeling
Rodrigo Toscano
& Stephen Voce

with contributions from
Scott Brown
Francesca Capone
micha cárdenas
Brent Cox
Lynnara Featherly
Julia Freeman
Amanda Hurtado
Christopher Patton
Deborah Poe
Lisa Samuels
Kat Seidemann
Christine Smith
Barrett White
Jane Wong
& Maged Zaher



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curated by
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with an introduction by
SARAH DOWLING

from a symposium at the University of Washington in January 2016 featuring
JORDAN ABEL, AMY SARA CARROLL, LORI EMERSON,
KARA KEELING, RODRIGO TOSCANO, & STEPHEN VOYCE

with contributions from
SCOTT BROWN, FRANCESCA CAPONE, MICHA CÁRDENAS, BRENT COX,
LYNNARA FEATHERLY, JULIA FREEMAN, AMANDA HURTADO,
CHRISTOPHER PATTON, DEBORAH POE, LISA SAMUELS, KAT SEIDEMANN,
CHRISTINE SMITH, BARRETT WHITE, JANE WONG, & MAGED ZAHER



#84

ESSAY PRESS LT SERIES

In the Essay Press Listening Tour series, we have commissioned some of our favorite conveners of public discussions to curate conversation-based chapbooks. Overhearing such dialogues among poets, prose writers, critics, and artists, we hope to further envision how Essay can emulate and expand upon recent developments in trans-disciplinary small-press culture.

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INTRODUCTION

—Sarah Dowling, Fall 2016

On January 29th, 2016, Amaranth Borsuk (University of Washington, Bothell), micha cárdenas (University of Washington, Bothell), Gregory Laynor (University of Washington, Seattle), Brian Reed (University of Washington, Seattle), and I convened an audience for the one-day symposium *Affect & Audience in the Digital Age: Translational Poetics*. Building upon a prior conference in 2013, and upon a series of performances and scholarly events during the 2014-2015 academic year, our 2016 symposium sought to investigate contemporary scholarly, aesthetic, and activist projects that engage the processes and thematics of translation. While our previous conversations as a collaborative research cluster had considered the rhetorical power and affective charge carried by digital methodologies in contemporary art and literature, this year's event gathered scholars and practitioners

whose work challenges commonplace notions of medium specificity. We sought to investigate, in Adorno's terms, how digital age artworks "go over into their other, find continuance in it." By considering digitality through the lens of translation and translation through the lens of digitality, our symposium aimed to uncover and theorize emergent practices that "go over into" and "find continuance in" their movement across and between different media. Rather than investigating how literary works move from one language to another, our aim was to use the thematics of translation to better understand the affects and effects of digitally-mediated art and literature.

Our invited participants' presentations allowed us to move from the digital to the analog, from embodied performance to notation, and between interfaces. The day began with a performance by Jordan Abel (Simon Fraser University), a Nisga'a writer whose research focuses on digital humanities and Indigenous poetics. Abel's performance from his book of poetry *The Place of Scraps* (pictured in this volume in a snapshot by Amanda Hurtado) set the theme for the morning. Wearing a luminescent mask, Abel mixed recordings of the voice of Canadian folklorist Marius Barbeau, who is infamous for, among other things, his

own recordings of Tsimshianic-speaking West Coast nations including the Nisga'a. In his performance, Abel constructed new and different meanings out of colonial anthropology's thefts and distortions, in real time. His movement between media—from book to live performance, from anthropological recording to electronic remix—demonstrated the ways in which translational processes can serve as a means of examining and reconfiguring the relationship of the present to its (often occluded) pasts.

Our morning session continued with scholarly talks by Kara Keeling (University of Southern California) and Lori Emerson (University of Colorado at Boulder). Keeling's talk pursued some of the themes introduced in Abel's performance: she revisited an essay by Herman Gray, and argued that media, on the level of technology, encode and are structured by racism. Keeling explored contemporary media art that draws upon film innovations from the 1980s and '90s, and in which sound and music are crucial sites for consideration of Blackness and technology. She screened a short film by Khalil Joseph, shot on 35-millimeter film and featuring Flying Lotus's *Until the Quiet Comes*, arguing that the dance performance by Storyboard Pete featured in the film functions as a mediation

between analog and digital. Following a similar transit between past and present, Emerson's talk also turned our attention from things as they are to things as they could have been, examining telecom networks predating the Internet, or functioning alongside it as alternatives to it. In a project moving from present to past, she explored projects such as Occupy. Here, a "darknet" constructed to circumvent surveillance; alternative uses of advanced technology that sent poems around the world for Google Translate-esque reconfigurations in the 1980s and '90s; and Project Cybersyn, a network of workers connected via fax that coordinated a strike by 50,000 truck drivers in Allende's Chile. Each of the three morning presenters powerfully articulated ways in which media structure modes of seeing and understanding, and suggested that movements across or between media, or deep historiographies of a particular medium, can reframe questions of non-existence and invisibility—or of ubiquity and hypervisibility—of technologies and of the bodies that use them. Following the talks, Montreal-based curator Nasrin Himada led a lively Q&A on the temporality of the art forms under discussion, and the tensions they make perceptible.

Our afternoon session, comprised of talks by Rodrigo Toscano (New York Labor Institute), Amy Sara Carroll (University of Michigan), and Stephen Voyce (University of Iowa), explored what Toscano called "interface languages," and used the language of conceptualism to examine aesthetic projects of the state, from super-scale installations such as the U.S./Mexico border, to the minute redactions of 86 lines of poetry in Mohamedou Ould Slahi's *Guantanamo Diary*. Toscano's poetic talk explored the tropes and memes of organizations, examining how the language of one organization interfaces with the language of another. Framing the phrase "may be" as a "chorus for inquisitive occupiers," he proposed that "I don't exist" may be the place of taking a stand. Carroll's talk, "A Mistranslational Poetics," called upon the ghosts of Ana Mendieta and Allan Sekula in order to pursue a project of unlearning conceptualisms historically through hemispheric American enactments. Framing the North American Free Trade Agreement as a Derridean signature-event context, and the U.S./Mexico border as an aesthetic project of statecraft, Carroll displaced conceptualism's abstract idiom of pure aestheticism into this realm of statecraft in order to move toward

Lori Emerson

STARR NETWORKS Pre-internet history

Network archaeology of media infrastructure

TCPIP

How do these networks work?

For whom do they work?

Reimagine how things could be.

2015 - 1965 50 years of other networks

OCCUPY. HERE 2012 claims to exist outside the internet & inherently resists surveillance
darknet - bulletin board

BBS - (media studies research topic)

computerized version of analog bulletin board communities of local users because of long-distance phone charges.

"The Thing" 1991-1995 (Bulletin Board System)

network itself conceived of as an art work

Wolfgang Staehle Founder & system operator

material traces of years of labor inscribed on obsolete machines.

Internet Protocol Adaptor - IPAD

limited technological object

internet in a box appliance

go-between BBS & World Wide Web

ARTEX - Electronic Art Exchange Program

(1980-1991) [art box]

cheap electronic mail system for artists

Norman White - Hearsay

attributed to Robert Zend's THE MESSAGE (1975)

influenced by Marshall McLuhan .

what she called "the future gesture of a collective intellect."

In a remarkably consonant talk titled "Black Sites, Dark Money & Redacted Texts," Stephen Voyce considered whether redaction shares a symbology of meaning with other forms of violence such as black ops and black sites committed specifically against black and brown bodies. Voyce explored an emergent poetics that counter-inscribes the redacted page, looking at Mariam Ghani's video installation *The Tresspassers*, and provocatively suggesting that the Freedom of Information Act request has become a work of art in its own right. His presentation explored the archaic meaning of redaction as a material thing reduced, pulverized, and incinerated. The interlocutor for this session, micha cárdenas, continued the discussion of things hidden in plain sight, connecting the strikethrough in Carroll's poetry to Voyce's discussion of redaction, and framing classified documents as selective revelations.

I detail these conversations at length in order to introduce what is collected in this volume: a transcript of the third session, which was an open conversation with the six presenters, the four members of the collaborative research cluster, and our audience. We

BRINNGG!

"The ironist sleeps happily because nothing can awake her from her dreams. The cynicist sleeps a light sleep, he dreams nightmares, and he gets up as soon as power calls him."

Franco "Bifo" Berardi, The Uprising: On Poetry and Finance

Although the semester has come to a close, students in my graduate seminar "On the Global and the Neoliberal" lobby to tackle Bifo's The Uprising. I reason that text is appealing because they believe poetry can change the world. Grimly, I think, *Don't disabuse them of that dream*. (In fact, against my better judgment, I secretly believe in poetry's redemptive powers.) I also know that parentheticals do not keep secrets. The fact that the semester is over dampens none of our enthusiasm for the dialogic imagination. We meet to discuss Lauren Berlant's Cruel Optimism and Claudia Rankine's Citizen. (Note Bifo would have been overkill seeing that somewhere mid-term we had a collective falling out with the global.) I reread The Uprising on a flight from Detroit to Seattle—my first visit to the Emerald City. I love a good manifesto like some folks are addicted to romances or Westerns. When we land, I am flush with hope, humming Bruce Springsteen, "Come on up for

the rising..." I also am irritated at myself for remembering *that* American lyric. My beef with Bifo is another thing with feathers. To put it bluntly, it offends my sensibilities that he epigraphs Rainer Marie Rilke not once, but twice, to rhapsodize poetry "as an excess of language, a hidden source which enables us to shift from one paradigm to another." I wonder, *Does he truly believe that no poetry worth considering has been composed after Rilke? Talk about Affect and Audience in the Digital Age: Translational Poetics!* I am in a taxi. We are speeding fast as a light rail toward the Space Needle. Dressed for success in the rain, I am flummoxed by the sunshine. I am even more flummoxed by the tents beneath the overpasses, staked in the small islands of green. I ask the taxi driver about the encampments. Because he mistakes my question for disgust, he rails against loopholes in zoning laws. My beef with Bifo finds new form. I egg myself on for everyone's sake, *I'm nobody's professor today. Just a passenger in a taxi in a conversation headed the wrong way. I'll set things right*. Rightly, the driver surcharges me to debate the finer points of precarity. And, I pay. The difference: The Battle of Seattle was seventeen years ago. World War Zzzzz... I doze off on a pillow in the room reserved for me. In the boutique hotel, I continue to dream in Technicolor University, Inc. When the phone rings, I spindle into sleep one of Bifo's little life lessons that we, students of the neoliberal, reteach ourselves, *Whatever happens, don't answer.*



ROUNDTABLE CONVERSATION

Sarah Dowling: Just to get us kicked off in having this conversation, I wanted to pull out a thread that really struck me as something that came across all six of the presentations that we heard today, and also to remind us of Maged Zaher's question that Amy Sara Carroll turned to the whole group: how are we thinking about what is meant by a term like Conceptualism and what is the work that that the idea of a concept is doing? One way that that was resonating with me as I listened to all of the talks today crystallized in a phrase from one of Rodrigo Toscano's pieces where he spoke about "I don't exist" as the place of taking a stand. And this made me think back to "Until the Quiet Comes" that Kara Keeling showed us, which I may be misremembering, but as it exists in my mind now, what happened was that the child set off the action in the film by miming the gunshot that perhaps does kill him.

Translational
Poetics

- A sodium pentameter
- centrist paraplegia?
- location + transposition
- deoccupied, cultural worker of the future
- is desire an occupation? Amy, 1:28
- Sekula, school is a Factory
- where is Ana Mendieta?
- Gringpo, Mangrel Coalition
- can we afford to cede futurity, Muñoz
- Camnitzer, Tupamaros as art
- Sylvia Winter, genres of man
- false binary minority/experimental
- Particle Capitalism: is he ok?
- scholarship → poetry → activism
- 1:59 - Stephen Joyce
- Mohamedou Ould Stahi, Guantanamo Poetry
- Black ops, black budgets
- Marcel Broodthaers, Post of Duce
- replacing poems with lines
- Chile Project
- hidden in plane sight
- Edward Said, Contrapuntal reading
- NAFTA as conceptual poetry
- The vaginal table
- Sadiya Hartman, Scenes of Subjection

And I thought that was a really interesting way to perhaps have one concrete image of what it means to take action from the place of not existing or from the place of perhaps being told that one does not exist. And I saw that non-existence in contrast to the happy discourse of multiculturalist equivalency to which Kara directed us in the quote from Herman Gray this morning, and I saw that non-existence in relationship to the obsolete technologies cropped out of the historical frame, to which Lori Emerson directed us. I saw that non-existence in relationship to the forms of institutional banishment that Amy described at the level of canon and the level of lived professional existence, and I saw that non-existence in relationship to the black sites and redactions that Stephen Joyce outlined, and I saw that non-existence in relationship to the frightening combinations of ubiquity and invisibility that Jordan Scott's work made so evident. So I thought that might be one place that we could begin our conversation, although I don't want to determine that as the only route of discussion, so I just place that on the table as one possible route by which we might bring some of these disparate threads together. With that, I'll open it up

to anyone who might want to respond or add other questions into the mix.

Lisa Samuels: All right, I'll bite. I was thinking in terms of the last panel which was turning the conversation—or adding to the conversation—around embodiment, as the subtitle indicated, (and vulnerability), very much embodied in the works. And I was thinking about the redaction of everyday life because I was thinking about De Certeau, Breton, and LeFebvre, and I was thinking about the fact that they were all talking about everyday life and the parts that get occluded, or redacted, and the parts that are manifest. So if you're talking about somnolence and lucidity, then somnolence gets redacted as the not-life and lucidity is the life. So that, even in this room, one can't help but look at, while one hears, the speakers...one of the things that's really striking about that table in relation to everything else in this room is everything is quite kind of (and I had no idea I was going to say this—I'm just riffing on what you said, just thinking about redaction) geometrically normative, and then that table has this kind of fantastic vaginal opening in the center of it. If you stand and you look at it, you know, it's this wonderful embodiment just pushed into the everyday life of the intellectual labor that we are carrying out,

and so the redaction of that, anterior to naming it, and then the exteriorization of what has been redacted, whether it's in the security of everyday, whether personal labor security or personal military-industrial-complex security, is absolutely one of the themes here. But it's interesting also to think about, in terms of choice and non-choice—not to say that that binary is the only evident thing here, but you were talking about the non-choice in terms of the death of the body, the killing of the body. But I was also thinking about William Carlos Williams saying, in *Kora in Hell*, "I love my reader, Christ how I love him upside down, backwards, sideways but he doesn't exist and neither do I," and that would seem to be coming from a position of choice, right? Although then you can also talk about the grounds of William Carlos Williams being redacted in his canonical placement as a white male doctor, which he's not exactly. So that's a kind of a value that I hear being brought forward in the first panel also, but differently. And that also made me think, when I was listening to the second panel, that you're talking about the empty chairs. In a certain way, the vulnerability of technicity. Not to do the affective fallacy with the *techne*, but in a certain way, you're talking about not observing people interacting with the

material might have to be done in a kind of social-studies/social-sciences approach to people interfacing, but what does it mean to imagine the bioluminescence of the *techne* itself in relation to the interactivity of the body? I mean, after all, if we're going to think about binary code (0, 1, 0, 1) as a language that we resist, well OK, but you can think about our neurotransmissions as binary codes: on off, on off, on off. So that doesn't necessarily flatten out what I'm trying to say about the vulnerability that then cascades back from the second panel back to the implications of the first panel. So that's my bite.

SD: Thanks.

Rodrigo Toscano: Discuss. Kidding!
[Laughter]

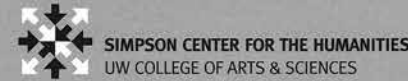
SD: Yeah, Jane.

Jane Wong: Hi, I'm Jane. Thank you all. What's really fascinating to me: I was talking to Brian during the break about this issue of non-existence and also redaction, strike-through, and I was thinking a lot about what it means to declare oneself and to say "I exist" and how precarious that is. It's dangerous actually, to say that, particularly if you are a person of color. And I've been thinking also about the

January 29, 2010
University of Washington, Seattle

Organized by **Amaranth Borsuk** (Interdisciplinary Arts & Sciences, UW Bothell), **Sarah Dowling** (Interdisciplinary Arts & Sciences, UW Bothell), **Gregory Laynor** (English, UW Seattle, and Interdisciplinary Arts & Sciences, UW Bothell), and **Brian Reed** (English, UW Seattle)

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DO WE NEED A NEW NAME FOR CONCEPTUALISM
THERE IS NO "I" IN CONCEPTUALISM (THERE IS AN "I" IN -ISM)
CAN CONCEPTUALISM EXIST WITHOUT THE CONCEPT OF CONCEPTUALISM
IS THERE A CONCEPT BEYOND CONCEPTUALISM
IS THE -ISM IMPORTANT TO THE CONCEPT OF CONCEPTUALISM
CAN WE HOPE TO DO AWAY WITH -ISM WHILE MAINTAINING CONCEPTUALISM
CAN THE CONCEPT OF CONCEPTUALISM BE CARRIED OUT UNDER ANOTHER NAME
IS THE CONCEPT OF CONCEPTUALISM TOO CONCEPTUAL
HAS THE CONCEPT OF CONCEPTUALISM RUN ITS COURSE
CAN THE COURSE OF CONCEPTUALISM BE CHANGED
CAN THE COURSE OF CONCEPTUALISM BE CHANGED WITHOUT CHANGING THE CONCEPT
CAN ALTERING THE COURSE OF CONCEPTUALISM SAVE POETRY
WAS CONCEPTUALISM CONCEPTUALIZED TO SAVE POETRY
IS THERE A WAY TO CONCEPTUALIZE POETRY BEYOND THIS CONCEPT
IS ALL POETRY CONCEPTUAL (CAN THE CONCEPT OF POETRY REALLY DIE)
IF WE AGREED TO STOP WRITING CONCEPTUAL POETRY DOES THE CONCEPT DIE
CAN WE COMPARTMENTALIZE CONCEPTS OF POETRY THAT CONTAIN -ISM?
IS THE CONCEPT MORE IMPORTANT THAN THE POETRY
HAVE WE FALLEN INTO A TRAP OF OUR OWN POETIC MAKING?
CAN WE ESCAPE A TRAP THAT IS PURELY CONCEPTUAL
WHAT A CONCEPT

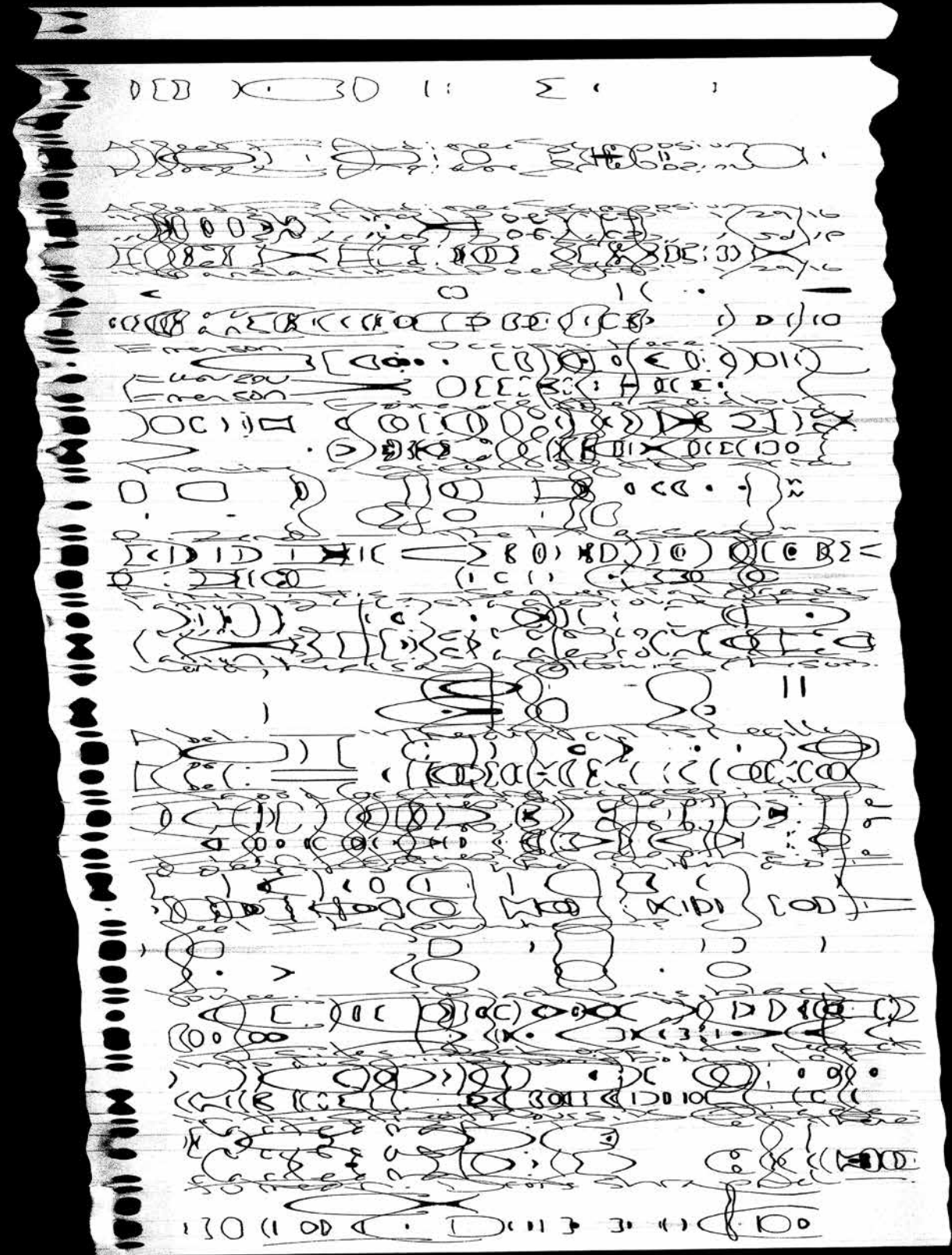
KAT SEIDEMANN

Mongrel Coalition, and if you look at a lot of their work, everything's in caps. Everything's often bolded or in your face and there is kind of a resistance to, I guess if someone might think of white-out and redaction as modes of silencing, and instead there's this move to put all in caps, all in your face, but yet no one's truly identified as to who is part of it, and that's because it's precarious to identify who you are and to exist. And I've been thinking a lot about that and what kind of work is so in your face in terms of its literal bolding or giantness of its letters.

In older work, too, I'm thinking even in Theresa Hak Kyung Cha's *Dictee* there are giant characters and big black bold characters, and it's just in your face, like: *I won't be disappeared*. Or like: *I will exist*. And that is a scary mode, to declare yourself someone who exists. And I find it's a very personal issue, interestingly, too, because when I was doing my MFA I was kind of taught in many ways not to use "I," and not to be a subject and just be this larger thing, and sometimes I worry about that with Conceptualism too—that there is this kind of the danger of affect and the danger of the mentality of putting yourself in a very vulnerable way. I think that a lot of these things are important. There is this emergence of becoming yourself by resisting someone

saying that you don't exist. That's a very uncomfortable push. As you could say, I've woken up. A lot of activism as part of Black Lives Matter, and this kind of sense of being Woke, you know. One of my teacher friends said to me once, "Send me your poem suggestions for my high-schoolers. Just so you know, they're woke as fuck, so send ones that they clearly will attach to in terms of social-justice matters happening right now. To be "woke as fuck" is to, you know..."

RT: Yeah, I think I'm sort of trying to flush out this "I don't exist" thing that appeared in my statement. If you listen to the din of right-wing radio which is everywhere...I mean I don't know how it is here in Washington state, but I travel all over the country and usually I rent a car or someone picks me up, and I inevitably spend a lot of time on the road. And you listen to these shock jocks and the whole variety of them. What they've created is a sort of realism, like a sort of surround, like a whole world view that would shock us. It's got all its actors, elements, its temporality. You know, the "We gotta take America back." Everybody who's a liberal is in on it, this sort of communist fascist (they don't even know what to call it) kinda plot, and that's what I mean by I don't exist: *in that*. Beginning a sense



strike-through

Self-editing, collective editing

Press wouldn't allow Frannie & Freddie to be printed with a strike through the words

IDEA

* Former detainee of Iraq prison located the building using google maps and his memory of how long the drive from the prison to the airport. Is there a way to postulate which words might be under a black bar based on triangulating line length?

What is conceptual? Is it ~~about~~ favoring allegory over metaphors?

Discussion

What is conceptualism? What is the work of conceptualism?
[I don't exist]
TOSCANO

Take action from a place of being told one doesn't exist.

Woke as fuck

a redacted poem that also redacts the white-space surrounding the words.

white-space as a medium of expression

redaction is the power to impose order and structure

George W. Bush ruined post-modern theory
uncharted sensation

landmark visual events (desensitized to image)

landmark sonic events - THUD THUD THUD

Affective network - human interaction with technology is a ceasing to exist in order to

of resistance in that. It's like: Oh, I don't exist because I'm not going to begin scripted like that, in that totalistic way. So you spend a lot of time in the United States having to pull this maneuver, "I don't exist," to jumpstart an authentic "I exist," or "I want to exist," or "I have always existed." Whatever tense you want, that's kinda what I meant by that.

And then what I meant by the "waking up" is that time shifts, is waking up into another different reality, another ideologic surround and possibility, perhaps in a positive way, perhaps one where there's a lot of movements that you can connect to. Or the movements are on the uprise, like whether it's Occupy or Black Lives Matter or whatever. And then the notion of lucidity and somnambulence—that actually shifts the other way around, where you don't want to be sleep walking through there, where you want to have clarity up to and including the point when I was really questioning the Occupy thing. Were you here for that statement when I was talking about that? OK, I didn't see. I wasn't looking. Oh you were behind me.

So yeah, so when you get that chance, that's when you converge on it and you try to make some sense of the thing. And then it will disappear. Trust me. Nobody can be, in my opinion, lucid politically 24 hours a day or whatever. I

would find that very suspicious. That's what I call writer's paraplegia. They're always saying they can see the reality of things—and I don't think the correct response is to present a complete sutured counter reality, so, in that instance, "I don't exist," *in that*.

Christine Smith: I was thinking about existing versus not existing, and whether or not there's something in the middle of that as well, when the question of redaction (the black line versus the white-out) came in. And there is some sense that with redaction there is still an existence—it's just covered up, which is almost worse, because you're struggling to declare yourself, but there's that black line across your words. So I was thinking a lot about selective revelation with the leaked documents and the redaction, and about meta-narrative and how the selective revelation is shoring up that meta-narrative. It's like you see the redaction and it's almost luring you in to try and figure out what's underneath that black line, whereas if it were a just white line, you wouldn't think about it. It's like if you look at a highlighted book, your eyes go to the highlighted sections pretty easily. It's almost calling attention to that which does exist, but you're not allowed to know, which kind of leaves you in this place of limbo. Of existence, but

non-existence. So I'm curious as to what people think about that.

Kara Keeling: Well, one thing that I'm thinking of, following this conversation, is just to even think about the terms to which one does exist. So for example, I think, Rodrigo, if I heard you correctly, when you did say the thing, and also in your description of the dreamer, it seemed like you kept saying "dreamer" right? And then if you did use a pronoun, it was "it," right? Dreamer, wake up from *its* dream...

RT: Yeah, Right.

KK: Which made me start thinking about the extent to which any entry into existence is also (and I think we all know this in some way) an entry into terms of legibility. And so, for me, thinking through gendering then made me want to consider if there might be some way that affect is kind of (and I think this is what I've found so interesting about affect in my own work) a way in which we've done a lot of work to talk about the *constraints* of affect right? What we think about it in terms of *feeling*. But in this other sense of affect where it's like this thing that's not necessarily emotional, but still *feeling*, it seems like there is a kind of possibility for a sense of perceiving something that doesn't quite

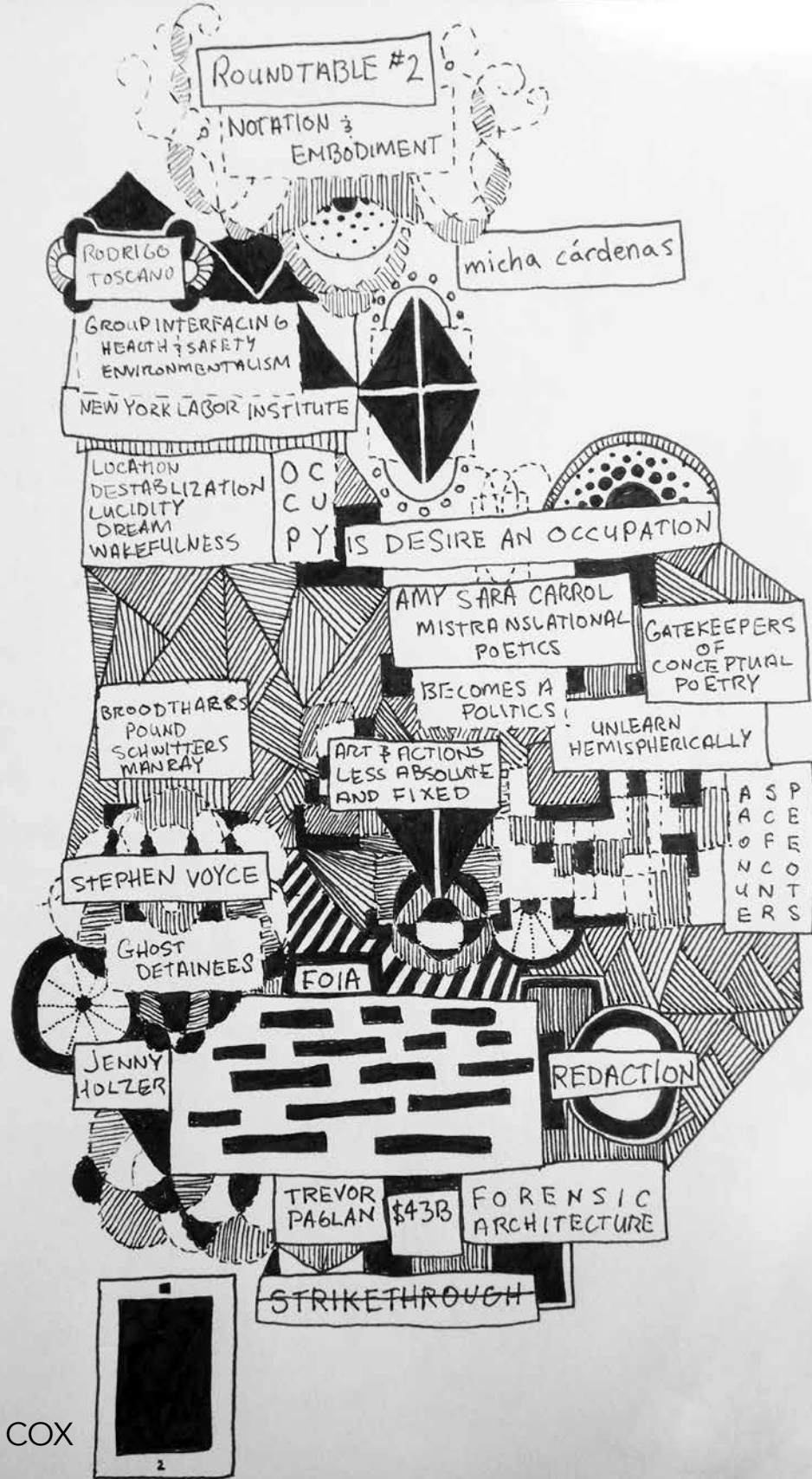
exist as such. And so I think that thinking through that, too, in relationship to what micha cárdenas was pointing to in the last session, in terms of the relationship between something like the redaction, the black ops, and the things that you brought up, and then the darknet, and I was thinking there's a way in which the redaction, the black of the redaction seems to be about the power to impose a certain kind of form and structure. Whereas the darknet seems to be about a kind of illegibility and opacity within which all of these other things might be happening. We might not know really the terms of the legibility of whatever that is in the darknet. So it just seems like there's just a bunch of things messing around in this conversation around these other terms, and I wonder to what extent affect and poetry and those types of things are calibrated to undermine the terms of legibility so that something else might arrive.

SD: I definitely thought about something related to that, which might seem like an excessively concrete way to respond to what you were just saying.

KK: No, that's good.

SD: When, Stephen, you showed the redacted poem, I thought it was very

striking that the redacted lines moved all the way from the left-hand margin to the right. Perhaps it was a prose poem—I can't read it so I don't know. But my expectation would have been (and, based on the surrounding text, I was sort of led to that expectation) that the redacted marks would be very strictly limited to where the words did appear. But it seemed as though, in that passage, the redaction became even in excess of the redacted material, so that rather than just redacting, say, however far a word would go on a line, it just covered the page and anywhere text could appear in that visual field. And I guess that kind of connects to what you were just saying, Kara, because it gave me the impression that what was being redacted there was not just whatever this poem was (in which it seems as though, similarly to the rest of the text, smaller bits could have been concealed or revealed), but the *idea* of poetry or the *idea* of expression itself. So that it wasn't really about concealing the *content* of the poem in the way that the people's names and whatnot were concealed, but the very *idea* of the poem being written was being concealed, which seems to me a quite different kind of thing. And I don't really know if I could say why is that difference important, but it seemed like there was something there



in that sense of total covering as opposed to really specific words or ideas being hidden from sight.

Stephen Voyce: Please let me tell a story about Jordan Scott. I don't speak on behalf of Jordan, who is doing his own sort of documentary-style poetic project based on his experience at Guantanamo—as an embedded poet/journalist. But Kara's statement just rings absolutely right that the redaction mark is the power to impose order and structure. So when Jordan's taking his tour along with other journalists, the other journalists always say they're looking for what they call "the glamour shot." They just want the shot of that window of time where they get to see inmates in orange suits going across in heavily subjected scenes, right? And they take these shots. So of course the next-best thing you can do is to back up and take shots of these shots and try to at least reveal a portion of what this media landscape looks like behind that landscape. But I won't tell all the stories (he's gonna be mad at me because he'll have nothing to tell during his artist talks!). But he went into the room where they do the force-feedings, and Jordan's a sound poet, and one of the questions he asked (the journalists ask these questions)...he puts up his

hand, and he's got his audio recording equipment, and he says, "What does it sound like?" And the guy up there who's fielding questions stopped immediately. They're surrounded by several people, and guards said, "You're not answering that." They said the verbal equivalent of "That's classified." But he wanted to know because he's interested in the sounds of this place in addition to the structure. So even the guttural utterances that we could associate with the moment of trauma are being concealed in that gesture. That's a very, very highly classified topic. They didn't know what to do with him. He has some interesting stories that I won't repeat because they're his stories. But that's the one that really got me. It wasn't a story about information. I'm helping him do a FOIA to get the contents of the library disclosed. They also won't tell us what's in the contents of the books available to inmates to read, and that's what we want to try to get ahold of.

Maged Zaher: I'm going to ask the hard question. [Laughter] So why do we care? What's the point? What's the point of the sounds in Guantanamo? Guantanamo as a whole idea is a disaster. So what I am arguing here is that we are splitting hairs and arguing and trying to find metaphor in things, and that the control in it is very

primitive. Like when I argue that George W. Bush ruined postmodern theory. Because in postmodern theory, or in theory (ruined theory) in general, you try to take in a Foucauldian sense in the underneath layers of control and layers of power. So it makes sense now to investigate the panopticon, or the layer of the geography of a hospital. But we have Guantanamo. It doesn't need to dig deeper. It's a disaster by all measure. What I'm arguing is, what are we doing? What is the end effect? Studying erasure or not studying erasure. Is there a layer of truth (maybe the word truth is completely disastrous, but I use it)? Is there anything we can dig deeper behind to provide us with a layer of ability to resist this complete...

RT: Well...

MZ: Go ahead. I know you'll take it.

RT: Perhaps it's trying to figure out what instruments power uses to control in a more, sort of, forensic way. Like a guttural thing. You would think that that force-feeding sounds kind of go like "UGGHHH." Or you can listen for yourself. But, in fact, why would that be forcefully shut down? That's interesting. I mean, outside of Guantanamo, I'm talking about. Of course it's interesting

in specific to Guantanamo, but what if that appears somewhere else? What happened when Howard Dean...his famous howl, remember? His whole campaign fell apart back in—what was it, 2008? I think that was the primaries. He was ahead. He had almost won the primaries or whatever, and he was shut down because he went like, "WOOOO." Remember that? He did something that was kind of inappropriate, affectually inappropriate. And what forces converged—I don't know who was it? Was it a pundit? Was it a newscaster? Or was it people protesting? You know his campaign...the wheels fell off. What was that prohibition on that gesture that he made? And perhaps that we were unprepared to even defend, because we thought that *Oh, it's just an obvious gesture, and they're just trying to take him down; they're behind the scenes; they want to take him down anyway.* No, what was it about that gesture that uniformly across the media was considered unacceptable? I think that's my answer to you, in a way.

CS: There's something really human about guttural noises, right? Or especially about guttural noises made because of trauma. I feel like, to defend that, even though I don't know this person, it makes so much sense to me that that's what he wanted to hear because (to bring this back and

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Jorda Abel performance plagiarist

erasures to repurpose soundwork first nation

(Barbore?) digital approximations of text. objects from Gutenberg

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du - voices overlay mark to undo normative social self

chanting "yes, even now" / fade out drum + chant

some of them [the songs], death

repetitive arrival to interrupt ideologies are so ancient even now

~ frontier town

fortune

16 lights aethu

labial table

9 lights around

2 fans

~ anagratia

~ "murmurize"

"seek your analog"

TOO nervous to perform that.

sense or progress.

~ co-locate

yes.



be like: *This is what's happening*) these are the noises people are making at Guantanamo. That would be, I feel like, a portal to bring other people into the movement of resistance. So like, to gather an army of resistance. Because I feel like, especially in North America, there's a lot of a tendency to be like: *Well I don't know that person's name. It's not really happening.* But to hear someone make those awful noises...there's no way to avoid that and you keep hearing that. It stays in your head. But I think, I feel like, um, I can't remember his name. Jordan? Is that your name?

JD: Mmm-hmm, yes. [Laughter]

CS: OK, I feel like your presentation brought that out in another way, because the bringing out of the songs and the distortion was almost like a triumphant taking back from being a colonized people, really to almost bringing those songs back like they *can't* be dead. They *can't* be killed. But it's a similar thing—I feel like you can almost feel the bodies moving as they sing in those songs. And it's similar, like you hear guttural noises and you can feel like you're in that body, if that makes sense.

RT: Yeah, yeah. In, was it 1919, the Triangle Shirtwaist Company fire? The big fire in Manhattan where a clothier had this shop where largely Italian and Jewish women made shirtwaists. And it was a very famous fire, because the employer had locked the back to make sure nobody was taking whatever, and it was awful. I forget what floor it was, but a whole part of New York witnessed these women jumping out of this building as it was happening, jumping to their deaths trying to avoid being burned to death. The *New York Times* reported: "THUD. THUD. THUD." I think that was the headline, or *one* of them. And it was because people heard those sounds. I remember one of the reporters began like this: "Today I heard a sound I had never heard before." That's what the reporter said. And transmitting that to the rest of the labor movement, you know, it caused an uproar. It caused a massive strike in New York City. And it was from that strike that the modern health and safety movement arose. And they didn't report like, "I saw limbs; I saw blood running," because most people at that time had worked on farms and they knew what blood looked like. They knew what war looked like perhaps. But the THUD. THUD. THUD. And that's what brings me to wonder: are there as yet uncharted

areas of sensation that are taboo or something, to report or not report?

SV: This is one of the real vexing questions for people who do any kind of documentary-driven work: to what degree do we collude in the reproduction of an image that shows scenes of dehumanizing subjection? It's an extremely difficult question. It's the one that Susan Sontag's *On Photography* asks (which then of course Judith Butler takes up in *Frames of War*). And then sometime before her death, Sontag actually, in a series of long articles for the *New York Times*, sort of reassesses her earlier book *because*, in part, of the importance of photo-documentation for the Black Lives Matter movement. And being a necessary precondition for, at the very least, the rest of America going: *You can't pretend this didn't happen to Walter Scott*.

But there's this give and take. I watched Claudia Rankine give a performance of *Citizen* in the University of Iowa, where she was showcasing some of the video pieces that accompany it. And she actually showed an execution. But the question is: do we do that? There's a great book, which Butler doesn't mention (Kara I wonder if you know this book, *Scenes of Subjection*—of course you do). Saidiya Hartman's book. To me, she has a really impressive argument about how we treat

the reproducing of an image. She argues (and if you can do it better than me, please just redact me) [*Laughter*] that we move around the object and actually think about the paratextual information which tells us alternative histories, and that gets us to an analysis of power *without* showcasing the dehumanized body. Can you add to that? Do you want to add to that?

KK: Well, I think there's a lot to say about it. It's also part of a debate that Fred Moten and Saidiya Hartman have been having around Aunt Hester's scream, in Frederick Douglass' narrative. It's sort of caught up in this question. But I think that one thing you said, in terms of uncharted sensation, is really interesting, because we can see how, in landmark visual events, that made things happen. You can think about the Vietnam War photographs or that sort of time period, or the Civil Rights Movement showing up on TV over and over. Or things even more recently in terms of the Syrian refugees—those are images that have this kind of capacity to impact people in a way, but then those are also the kinds of things that are then in some ways recuperated. So the same kinds of images no longer have the force to move. I think that the sonic right now is one of those things that still opens things up in some ways.

SV: My apologies: earlier I mentioned Sontag reappraising Black Lives Matter, actually it was the Abu Ghraib images. She passed away when? I forget. She was assessing *them*.

LS: I think it's interesting what you said, Kara, following up on Rodrigo about the sensory information, because one of the things I've been thinking (as people have been making their comments) is about resolution, about what is the structure of an event and what do we think is significant?

So when you're talking about human sounds, I was thinking immediately *animality*, right? Mammalian sounds. So the sound of the suffering at Guantanamo is, as it were, nonsignificant in terms of, you know, an absolute sound, until you attach it to the significance of the event that's taking place. And then thinking about that in terms of translation (one of the themes today) the "translatio," crossing over: one of the things that has been most compelling for me today is listening to that interspace or that interface, that actual translatio not necessarily considered as a question of the source or of the target, but of the work that's being done *in between*. So the thud of the body. Or I think about that in terms of 9/11, which was so interesting

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because I was teaching that morning and I didn't know about it (I don't watch media) until I arrived at the classroom and the students were traumatized, and one of the interesting conversations there was that we had an event, but we didn't know its significance. Apart from the destruction of the towers, we didn't know how many people died. We didn't know who did it. And there was the intense rush to the desire to resolve significance, to sort of get the target right. And we all know about the stuff that happened after that. Getting the target right did not lead to commensurate actions, but, so, focusing on that, you know, what is that zone, of the unknown?

That's why I was thinking about *techne*, or the forensic architecture. What is the architecture of this room? What is the architecture of the objects that we're relating to? We keep talking about ourselves, perfectly understandably, as *whether* we exist or *how* we exist, but what is the relationality of ourselves to these structures that we're relating to? What does it mean to efface away from the significance of the "I exist," as understanding significance, out to this other zone, and why is it so attackable by neoliberal ideas? I'm thinking about, for example, that famous *New York Times* piece during the second Bush, administration,

about the reality-based media (the pathetic nature of the reality-based media) and how they actually had to pay attention. You know, the neo-liberals were going to be in charge because they knew exactly how to manipulate things as they liked. Whereas the reality-based media was still paying attention to what constituents and actual activity in the world were.

One of the things I'm trying to point to is the vulnerability of that *translatio*, and what it means for us to come to that *translatio*, whatever that is, and to resolve it into a significance. And how that is in contest or relation with what it means to say "What's the point?" both in a friendly way and in a hostile way. So what is that quotient or what is that activity—what is that *translatio*? And how can we achieve an understanding of that, as it were, as significant, before it resolves into its target?

Amaranth Borsuk: One thing that strikes me about what we're talking about, around what sound can manifest, is that we're sort of talking about a kind of affective network that happens *through* sound. That the shared experience of a sound causes us to relate to one another on an affective level, causes us to internalize and sort of mirror-neuron imagine our own bodies emitting these sounds. And the network *also* seems

like a kind of through line (the ways in which the invisible is made visible) in the various projects that we heard. Like the alternative networks that Lori is mapping; the network of the Occupy Movement; the way the Trans-border Migrant Tool allows people who are isolated to become part of a network, to find their way to water; mapping black-ops; the community in the Flying Lotus video—that, to me, was a fascinating network moment where the dancer touches the community on the way to the low-rider/reverse-hearse that's dragging its bumper on purpose. There's something about that shout-out of the dragging along the pavement. In Jordan's work, by bringing the network of the frontier out of Google Books into a single place, suddenly by interweaving all of these frontiers, there is no edge. There is no frontier anymore. It all is middle. It's all network when you mesh those phrases together. I'm curious if anyone would be interested in talking a little bit about the networked aspect of these different projects. Especially because some of it is digital, but some of it is an entirely non-digital notion of an affective network.

LS: Well, just briefly, picking up on what you said about Jordan, the fact that he put that mask on, you know, he was becoming interface, creating a kind of

outwardly visible sign of his joining with the membrane of the *techne* that he was then digitizing, or playing digitally with, so that is a performance of the becoming non-self in order to make visible to us his joining the network and becoming that network.

Lori Emerson: I guess one thing I can say is that I've been thinking a lot about invocations of the phrase "the future" lately, and trying to figure out why it drives me crazy when people talk about the future. And I think part of it is because every mention of the future is some sort of vie for power, and networks, for some reason, have long been affiliated with those vies for power over who owns the future. And I'm thinking even back to, well I don't know, what was before the telegraph? But I've stopped for the moment at the telegraph. And there are power plays because they so often determine the range of your affective capabilities when you're on that network or you're using that network.

SV: Any uneven development of our imagining futures...like, why is it that we can say: "I think within 20 years, we will be cloning human beings." And most people will look at you and say, "Yeah, I think that's probably possible." But if you

say, "Let's increase taxes on the uber-wealthy so that people can have universal healthcare," then "No, you're a naive idiot, you're a fool. You're a fool to think that far into the future." [Laughter]

LE: Yeah, I think you're absolutely right actually. Maybe that's it—that the rhetoric of the future is always tied up in capital and profit-making.

SD: But I think that's why these medial zones that you were referring to Lisa (these in-between places of carrying across) actually are more powerful, because they haven't gotten there yet. They haven't arrived at their destination and resolved—they're still in the place of in-between. And I think that was why I found that video so beautiful. It's not, "The Quiet Is Here Now." It's "Until the Quiet Comes." It's before that. It's something in-between. So we see the dancer dance into the car, but we don't know where he goes. It's all kind of, for me at least, meditating on what comes before the actual death that's the result of the gunshot—or the child's ability to imagine what might take place then. It's in the in-between: the target hasn't been reached. And that's where there's this ability for something to take place because the outcome is not yet determined. And, for me, that might

be this place of "I don't exist," where something can happen, right? Because we haven't hit the point of resolution yet. And I think that's one reason why translation can be a powerful framework when it is not imagined in terms of sources and targets, but when it's imagined in terms of carrying over, carrying across, being in-between, that there's actually a space for things to happen.

RT: In practical terms, in the work that I do, that's exactly the zone that you want to be in. Even Žižek said that this rush toward meaning-making of an event—at all costs, to forestall that, is best. It's very frustrating to sit at a table of people, where a moment of tension and gray-zone happens, and everybody's just rushing to posit things into silos, and then we've gone nowhere really. We've journeyed nowhere. We haven't been able to stay in the translatio. And it's especially important when you're dealing with how you're going to represent it to the outside world. I mean, you want that tension because people feel that tension. That's what the Right does, you know, they go out and feel these tensions and then they deliver up the affectual channels necessary to funnel that. I mean, it works both ways too. You could do that to oppositionist stances... wait it out to see what it's going to be.

Rodrigo Toscano
health safety environment / manifesto / statement
1st
soundness + lucidity.

~ Mainstay all over this sandy country
training hazardous waste to be obedient
we do stuff like that, here I want to state
purposes. stop me that

"you are burning up in familiar settings"

dream + waking [~ oh, Breton's *Communicating Vessels*
+ de Certeau's *Critique of everyday*

~ Henri Lefebvre, *Practice of everyday life*. ~~life~~
↳ *Critique of EL*
abstentia - non-alignment

2nd statement May/Be. re. occupy movement

~ equivalency of evacuation
~ occupation
↓
Riffs on occupy.

WHAT IS ENABLED IN THE DIGITAL THAT CANNOT BE BY ANALOG?
JORDON: DIGITAL IS GOOD FOR SURFACE + ACCESS USE DIGITAL TECHNOLOGY
TO RE THINK WHAT IT CAN DO. HISTORICAL VOICES THROUGH A DIGITAL TECH
AUDIENCE: ANALOG AS NON-BINARY, WHAT IS LOST MAKING ANALOG DIGITAL
SHARE / SIMULTANEITY
WORKING AGAINST THE FLATNESS OF THE DIGITAL! ^{MAKING SHARER'S (STW)} B E W

ROUND TWO: RODRIGO TOSCANO, AMY SARA ORRILL, STEPHEN VOYCE
RODRIGO: INTERFACE LANGUAGE: HEALTH SAFETY + ENVIRONMENT
HOW POETICS INFLUENCE WORK. ^{DEAMS} POLITICS "BACK AT LAST" MOMENT
THE OPPOSITE OF LUCID DREAMING "UNBACKNESS"
LOCATION + TRANSPOSITION IS OCCUPY A GENRE
OCCUPY A GENRE WITHOUT AN OCCUPATION

AMY: MISTRANSLATION POET - A WOMAN INTERVIEWING ANSWERS WHO DOESN'T GET
THE JOB STILL FULFILLS AFFIRMATIVE ACTION / CRITERION
HOW TO TOUCH + REVISUALIZE LANGUAGE
ROAD LIKE A POET = SPACES US EDUCATIONAL INDUSTRIAL COMPLEX

STEPHEN: REDACTION ^{-GITMO-} JORDON SCOTT ACCREDITED AS POET / NOT JOURNALIST
POEM FROM REDACTION. A POEM FULLY REDACTED
ATTN TO THE BLACK MARK USED AS HUMOR / SATIRE WHEN
DOES IT SHIFT? SAND OPERA "PHILIP METERS"
FORENSIC ARCHITECTURE [COLLECTIVE] THE ACT WRIT LARGE
SYMBOLIC OF BLACK OPS / SITES

AUDIENCE: STRIKE THROUGH VS. REDACTION [ERASURE]
SELECTIVE REVELATIONS / DISCLOSURES
SOMETHING PRESENT BUT UNSCEN
WHITE OUT AS ERASURE
RELATED TO CULTURAL WHITING

ROUND THREE: WHAT IS CONCEPTUAL (ISM) NON-DISTANCE
DECLARE I EXIST AND PRECARIOUSLY THE DANGER OF I = SENTIMENTALITY
I DON'T EXIST IN THAT SCRIPT

BOOK: SOUNDS OF SUBJECTION RESOLUTION OF SIGNIFICANCE
THE RHETORIC OF "THE FUTURE" ALBANS TIED UP IN CAPITAL

LS: I think that's one of the incredibly powerful attractors of the digitas. I like to use that term because it combines "habitus" and "civitas" and the digits of our hands as we interface. We become other and we are in a kind of held space of networked interactivity when we are interacting digitally—to take up Amaranth's request to think about networkedness. And so long as you are in the transitivity of that space, you are in that translatio. You are not, and I mean on a technical level, you are not resolving. This is one of the intellectual erotics of the interface search. You go Ahhhhh. You put it in. And you just get the 1.1 seconds. I really think that that's an incredible drive for people and that's one of the ways to work it: to increase that as a kind of intellectual, ethical, civic eroticism of the interface, of the networked activity. I think young people know this very well. If you think about the way a lot of us work with young people whether teaching them or not, that connectivity...I think of it as quite embodied, quite a kind of a pulling out. That's why I was thinking about the bioluminescence of the membrane of the computer itself. It's interesting to think about quantum computing, like it's also interesting to think about diatoms—that bio-relation of the body with the network into which you enter. I think that that's

really a political zone that we can and do work with. And to try to increase a sense of the ethical event structure of the translatio is a real thing. That is a significance. So that's a space to really work on.

One of the books that I've written is called *Anti M*. It was an experimental memoir of childhood, and I had to work backwards from writing out all these different kinds of darkneses and traumas, and then what I decided to do was invent "omitted prose." So I wrote the whole thing and then I took out most of the words. And then it became a machine for other people to think and to experience memory and that was, to me, much more valuable than to resolve the significance of the reported activities.

RT: Is there anything more depressing than a conference that is "Rethinking..."? [Laughter] That's it—it's all over.

Deborah Poe: For some reason...this is not even formulated in the slightest... but I'm just gonna go because it's what's happening for me.

RT: Stay! [Laughter]

DP: I was thinking about Edward Said, and there's this quote where he talks about the power of the exilic consciousness



as a place of profound potentiality, and that rather than receding into dogma or orthodoxy, there is this *potential*. And I was thinking about that in relation to what you were talking about, and extending it to a spatial orientation of home and homelessness. And that there's this profound desire for a home in which you're grounded, but that gets you into more of an ideological or dogmatic framework where, like Sarah was saying, when you're moving towards something, rather than getting to the thing, then there's a lot more that can happen. But once you're here, then it's all language and whatever else is under the realm of systems of power. It's immediately coopted and then back to zero.

RT: Nomadism...nomadic trajectories...

Amy Sara Carroll: I was just thinking that whether it's spatially or temporally, we're talking about not arriving yet. But it also presupposes that something is left and that there was not necessarily a zero, but some marker. micha brought up the question of time, and it seemed to me that the presentations were also making some kind of overture toward periodization, which was broader than just the question of the temporality of the particular video piece. Like Kara, when you were speaking and you mentioned

the swimming pool. I kept trying to figure out a way to read the swimming pool, but as I was listening also. When somebody said that the dancing was like moving through water, I thought it seemed more like *being* the water, or moving into the being of the water itself, and facing the question of the empty pool.

So I was thinking that, for me, the question no longer is necessarily about being haunted by the 60s, although that haunting is still happening. But it seems (and I don't just mean in the U.S.—I also think that within Latin America and Mexico, for instance) there's something about the marker of 1968, so that now there's a movement away from it that's not just about nostalgia. It's still being doubly reinscribed, but there's something else that has happened as well, say in the wake of extreme narco-violence. I'm noticing things in film and video, around sound, that are something like what people are describing too. I'm thinking about Natalia Almada's *El Velador*, which I think is this amazing film, and when I show it to undergraduates, they're like: "This is so boring." And I'm just thinking about the resistance against the graphic representation of violence in the machine-gun staccato. What happens if it's just about the quotidian of being in the graveyard, and what

kind of politics is then being played out in that waiting? So, I don't know...

RT: That reassessment of '68, especially in Chile, is happening very widely. I'm thinking about it now, and about here, and about all the movements of the 60s and the 70s, cultural/political movements, and how we haven't been able (by "we" I mean those interested in that history as potentiality) to get up any kind of bump from it that's fresh and new, rather than just this sort of break. And people say "Well now it's the millennial kind of way of doing things, and it's not what's happening in Chile." I think that everybody here probably knows Cecilia Vicuña and her art, and she's enjoying a sort of revival in Chile. But the way that the young people are reading her there has nothing to do with what she says in her statements about her own work (her own *recherché* on the events that happened in '72), however horrible they were, or whatever connection she had. Literally, they're remaking her into what they perceive from their point of view—what '71 or '72 means to *them* now. It's very active. I mean, can you imagine like, have there been conferences about the Black Arts repertoire or Chicano art poetics, that really look at it then and say "We're gonna extend and move on, but we're gonna take it with us?"

As opposed to just purely archivist plus snazzle kind of conference?

ASC: Well yeah, I mean one always has that desire for what's beyond the archivist snazzle. Did you see that "Phantom Sightings" show?

RT: What's that?

ASC: Did you see the show "Phantom Sightings: Art After the Chicano Movement?"

RT: I didn't see that.

ASC: I love that show. That was in 2008 I think (so you can Google and find all the reviews of it too), but I thought it was an incredible show and catalog.

But here's something even stranger. I'm teaching a graduate seminar right now on the global and the neo-liberal, and I took my students to this exhibition of art from the 1990s. As they were going through the art from the 1990s, the curator who was guiding us, said, as an aside to me, "You know what's amazing? For your students, the 1990s is what the 1960s are for us." And I was like, "What?!" And then I was trying to figure out what was happening with the 1990s.

DP: Well it was when they were born... But I want to go back to this Cecilia Vicuña thing, because I don't think I exactly followed it. OK, so you're talking about...are you simply talking about the fact that their total historical context, I mean, they're looking at it like some of my students now look at 9-11, because it happened when they were kids so that context is different, and so they read her work differently. Is that what you meant? Or do you mean something more specific?

RT: Well, I mean, and I'm not...me speaking for Chilean exiles is quite a new thing, but...[*Laughter*] But uh...

DP: Like, as in a minute ago?

RT: [*Laughs*] Yeah, yeah right.

Christopher Patton: [*Laughter*] How's that working out for you so far?

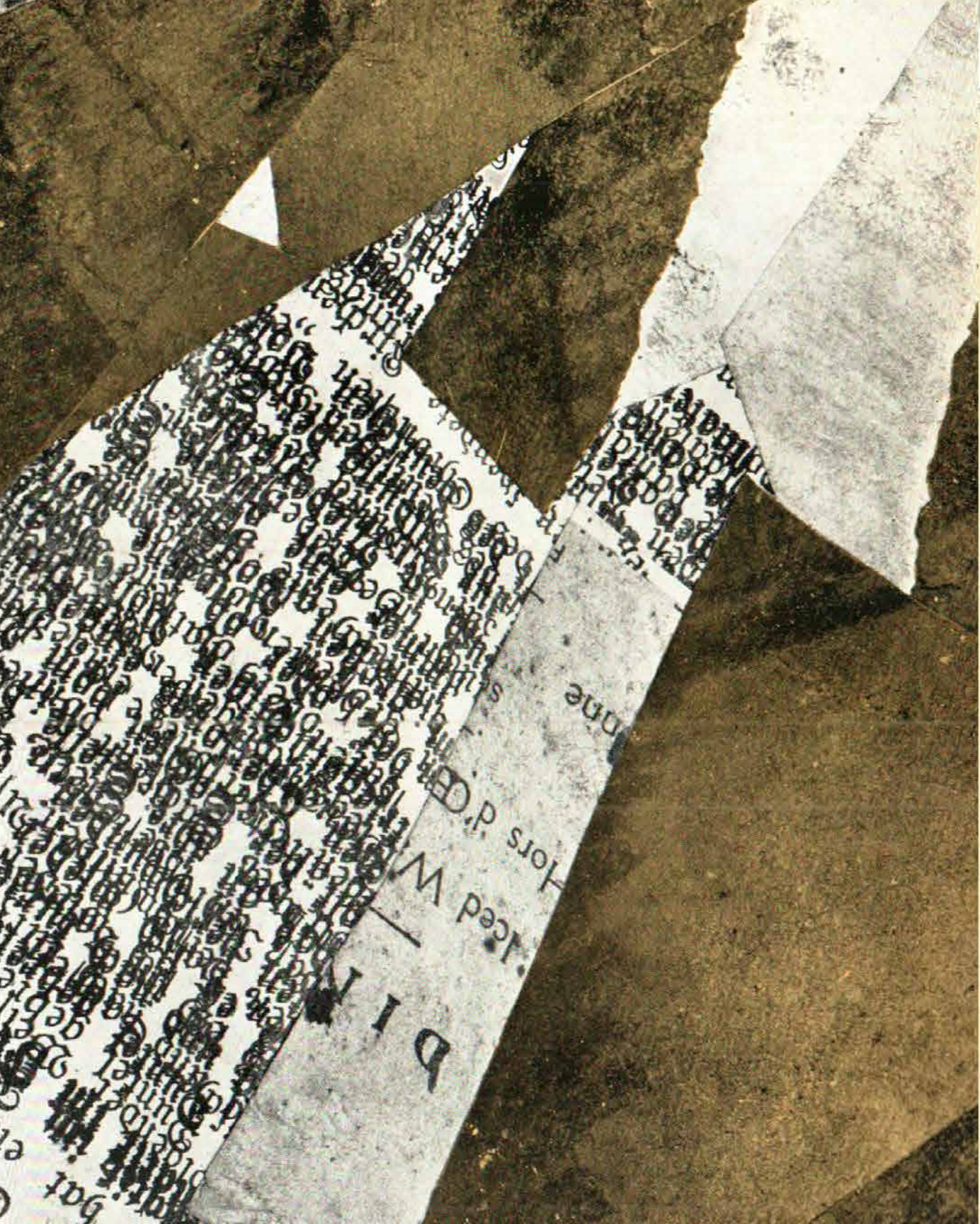
RT: [*Laughs*] I'm just trying to figure it out.

So, um, you know, obviously, the events that happened with the coup in Chile were so horrific that people had a hard time revisiting them—from what I've read. People wanted to sort of put that in the closet and not really confront the torturers face to face. And I think,

not only literally, but symbolically and historically, that's what they're doing in Chile. They're saying, "OK, I'm gonna turn around and, you know, *you* actually took me to jail" and, "You didn't do the torturing but..." They're having that kind of thinking about things widely. So when Vicuña goes and does her art, which was an exilic-ly charged art, in New York (Vicuña spent most of her life outside of Chile), she's going back and reimporting herself, so to speak, into Chile. Now I'm saying that the way she's being read is completely out of her control. It's almost like one of those concerts where they just get your body and they...what do they call that? This is from her description. We're good friends and we talk about this...

DP: That's really interesting.

RT:...and she's talking about this literally as if they're floating her body and her work, and it's just going hither and thither, and she's happy as a lark. But I can't imagine somebody who'd lived in Europe who's... there's this kind of fuzz and just this static all the way back, and it's all confused, and I mean, in terms of turning the page historically, it's hard to...



The sinner plunged and re-emerged convulsed.
Inferno x

SV: I love that radical disjunction that can happen. I don't know if you've seen *Waiting for Godot in New Orleans*?

RT: I haven't, shoot.

SV: It's by Paul Chan, and is also embedded in Sontag (who did it in Sarajevo), and even Beckett had a long tradition of...you know, there's the guy who actually put on the play in a jail there and then would go on to work with Beckett. After the guy put on the play he wrote to Beckett, who was very interested in the fact that they put on this play in jail where it resonated with all of these radically different audiences. I love that. Because the one argument might be, "Hey we're uprooting this cultural work and re-situating it elsewhere," which is always a very tricky and potentially dangerous thing to do. But if we emphasize that (again going back to that nil-space between the translation), if we actually pay extremely careful attention and document the way it has moved (its navigating, mapping), where it has gone, where it's going to, carefully, that can be so utterly profound.

Like this story about Paul Chan's work—it took place in an abandoned house, and the person who owned the house actually found out they were doing this and was initially really upset and they

said, "Could you please just read the script?" And he read the script and said, "Go for it." And the one caveat to the production was, "You can't just come in here to do your little play and make no contribution to the community." It had to involve the 9th Ward community, where it was done, and so they ended up using a lot of the money for reconstruction. They had people from the community act in the performance. Even David Simon's *Treme* actually in an episode documents the documentation of the event. So a character in Simon's show goes to see the show, and there's this wonderful moment where it pans onto a man watching *Waiting for Godot in New Orleans* and someone says, "Motherfucker ain't comin'." [Laughter] It's both funny and harrowing. Like, "Damn straight he isn't" (or she isn't, or it isn't, or whatever, isn't coming). These remediations, where they're politically invested in these really smart ways, are I think what I like the most.

JW: A lot of things in my head right now but, thinking a lot about this idea of the historical or this particular space in time, I guess this is kind of part of my dissertation. [Laughs] Yay, dissertation! [Laughter] So I work on Asian-American poetry and haunting, and these kinds of issues, like basically, why do poets return to particular

histories or traumas, but in a way that's not a matter of being burdened or depressed or like: "Oh no, it's coming back, I wanna puke." Instead it's a mode in which there's something forward-moving or something can happen to resist a particular narrative. Something came up that you mentioned Amy, about the quotidian of the graveyard, and that in many ways is the narrative that's been repeated over and over about the Vietnam War. But yet, that's not actually what occurred. And a lot of times, the particular poets I'm looking at are kind of going back in ways to make it not quotidian, and also to *do* something, *radical* perhaps.

Someone I'm looking at, Cathy Park Hong, will look at language and English and *that* in a way as being haunted by a system, and just make up her own language as a means to kind of show that there actually is something that one can do, like taking up the work of what the trauma of the historical stories of the past can do. And most recently there was this beautiful poem ["Cambodia"] by Monica Sok, and the poem begins as almost pastoral Cambodia, and then kind of changes to some moments of trauma, and she imagines bodies, and then right at the end, out of nowhere, she just stops. And, like an exclamation point, she just says, "This is real life!" She gives up the kind of cinematic, beautified version of

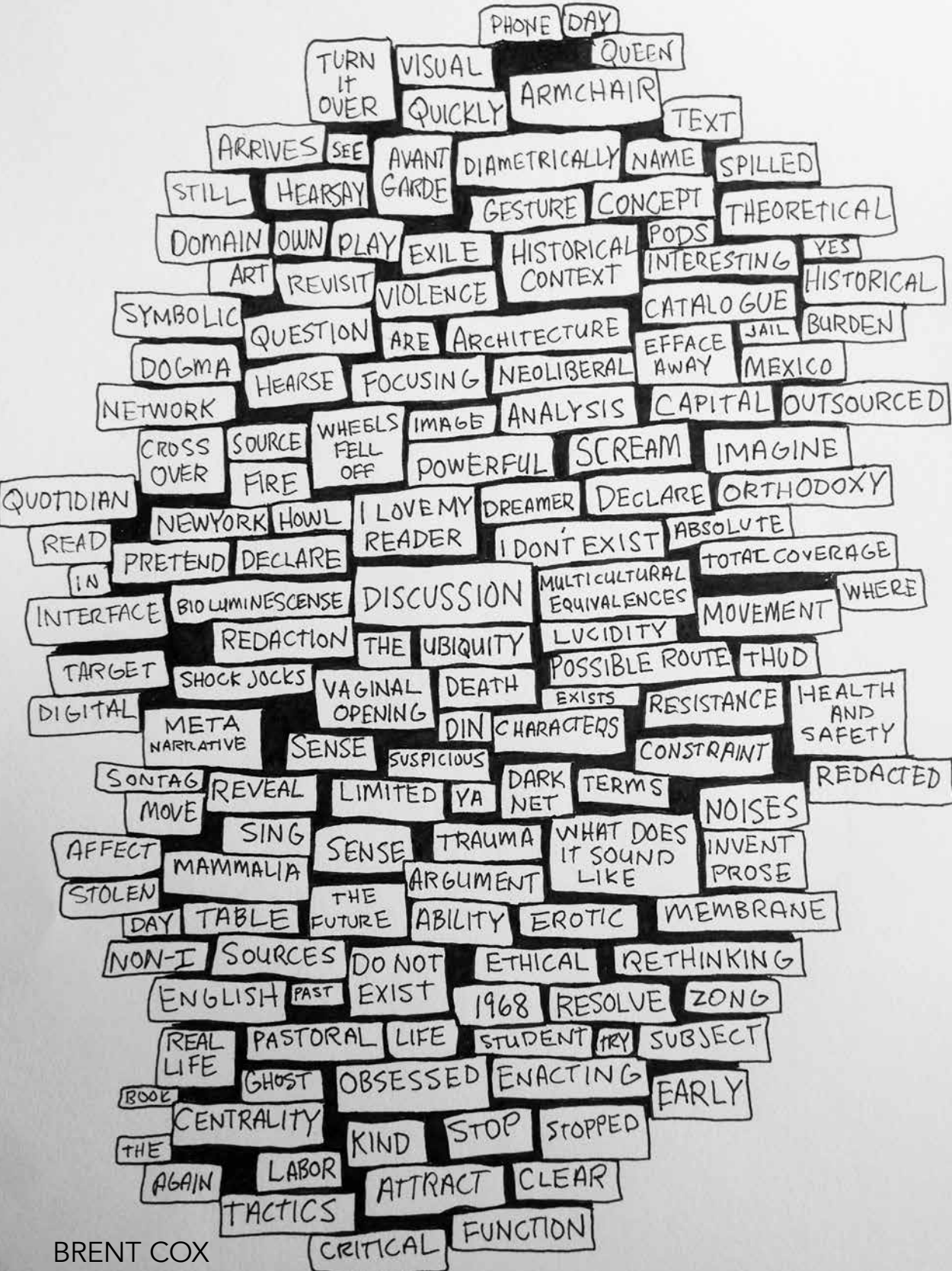
what trauma is, and she just stops. And I'm really interested in those moments in which there actually can be something done about going back to something, to make something still move forward toward some type of arrival. And even more recently there's this great book by TJ Jarrett called *Ain't No Grave*, and in its title itself there's no *grave* for the dead, they are just moving about. I mean, there's the quotidian of the graveyard but there are people who are dead-living wandering around. That's a little freaky! And that is what the state is right now. Particularly for black lives. So I feel like that's, I don't know, I've been thinking a lot about that. I mean it is my dissertation, so...I'm putting my pen down. [Laughter]

DP: This is real life!

JW: This is real life! [Laughter] Yeah, it's real life!

SV: Do you ever think about that in that our societal preoccupation with zombie-ism?

JW: Yeah definitely, like *Walking Dead*, all those kind of TV shows and just how fetishized it is too. People are really obsessed with it. It's kind of terrifying, but reflective, I think, of stuff coming up, in a way. My dissertation title is *Going*



BRENT COX

to the Ghost, so it's not like you're being haunted, it's like: "Let me get at that ghost so it doesn't come after me first."

AB: It's also like the inverse of giving up the ghost.

JW: It's not done yet so...[Laughter]

LS: It's interesting. When you were talking I was thinking about Sarah's initial, non-existing gambit and about the dominance of the subject, you know, the "I" being the subject, and wondering about the extent to which part of the presentations here are involved in attention to the possibility of displacing the centrality of the subject. I mean, it's sort of paradoxical in the sense that we all have our names and we're all here and we're all very conscious of ourselves as bodies and as identities within the thinking world, and so on and so forth, but what does it mean to posit...it's very tricky, but to try to think about positing non-existence as displacement of the centrality of the subject, as something that is a positive move mentally and also communally. Not just a question of wondering about how I would imagine my network with the "non-I" (which I think is really important in terms of the non-I and the non-human body itself), but how would you redact or non-exist yourself,

in order to increase the import of the outside and the non-you. To displace that. I mean, you could talk about this in a lot of different ways, but part of the promise and trauma of the 1968 ideal or ideology really has that subject at its center. And there's much good about that. I'm not saying "Oh let's get over the centrality of the subject"—but to become conscious of that and to try to think about the movement away from the centrality of the subject, towards whatever it is that the subject is networking with, and that that's the value system that one can think about ethically activating, again, as the actual work (not as going toward its end-point). But I'm just thinking about that, the centrality of the subject, and wanted to bring that into relation with what you were talking about.

RT: A lot of the Language writing was doing that. I'm not putting it in a box. I'm just saying that a lot of the 90s was preoccupied with that, enacting the already destabilized "I," in the sort of Lacanian sense of "I" already being a destabilization in perpetual recovery, if I understand.

LS: Yeah, that's probably fair to say, and with the political response to it.

Analog and Dialect

RT: Because my early books would try to enact that kind of destabilization and show and demonstrate *how* that, *why* that, is politically important.

LS: But more community focused...

RT: Right. And other people of that era did that same stuff too, so that now the question is: "Why did that stop?" That way of demonstrating, that kind of concern of: what came, what happened, why was it disinteresting?

LS: I don't think that has stopped. I mean it's fair to say that the Language movement, well movements, is over, and it really was a movement with two zones, two places where it was happening, mostly in the 70s and a little bit in the 80s, and then it kind of diaphonized out from that in terms of language-qua-Language poetry, but I don't think it stopped. If you're going to talk about these kinds of identified zones, I think that one of the attractions that a lot of people have had for so-called Conceptual writing has been that it's possible to imagine displacements of message-organized language activity in the conceptual space. So I think that that would be, if you want to think about that as a kind of...

RT: It's like a latter day preoccupation, yeah.

LS: Yeah, yeah, yeah, one of the places that that impulse went to. I'm not sure that it necessarily understands and speaks of itself in that way, but I mean, there we have a lot of...

RT: Well they were right there...

LS: Well, but there we have a lot of problems with possession, with copyright, with ownership and with author-centered thinking about what it means to produce works. So that slams up right against whatever ideals we might see playing out in Conceptual writing that were post-Language.

AB: It seems like Amy was trying to speak to that a little—to the alternate lineage of Conceptual writers who are not part of the one percent that's the highly visible, highly reported-upon groups. And a number of the slides in Stephen's talk actually also showed some Conceptual erasure projects that don't get talked about very much.

LS: Yep. Yeah.

SV: I also don't like how there's absolutely no attention to nation-state in this. Do you

Jordan Abel

Digital to Analog or Analog to Digital. Begin with discussion of performance. Process of interpretation. Translate through performance through digital approximations of the text.

*Yesterday's question in class: How would you **perform** this visual poetry piece?*

Also Strickland's statement in "Born Digital:" if it can be printed it's not e-lit. Challenging that assertion.

Exemplar project a translation of *Place of Scraps*. Erasures. Constructing meaning from colonial discourse/narratives. Second from *Uninhabited* (10,000 pages from canonized novels). Collection of words around land, ownership/possession, territory.

Contrapuntal readings.

*(Mask of the trickster
"dance even now"
"they cannot resist"
Green lines of light
like topographical maps
"singing traditional songs
of their own people
songs of their past"
the long nose—sad triangle
hammerhead jowls
the ears
where you listen
not the highest ground
"songs of the past"
whose voice is that?)*

"Fort Worth was a frontier town."

Deborah Poe February 05, 2016
This idea that the ears of this mask look like a topographical map of an east coast mountain (or an older mountain). In terms of topography, the ears—the place where you listen—are lower ground.

Kara Keeling

Herman Gray, from “The Feel of Life: Resonance, Race, and Representation,” *International Journal of Communication* 9 (2015), 1108-1119

The quote, we were just talking about precisely these issues yesterday in class (democratization versus media in hands of few, relative to consumer culture)

1980s and 1990s as rich time in terms of film

What does digital open or close in terms of possibilities for presentation?

Terrance Nance, *Swimming in Your Skin Again*

Kahlil Joseph, *Flying Lotus—Until the Quiet Comes* (2012)

Important of Joseph’s piece

1. Sound and music underscore black film. Not in scope discussion of authenticity.
2. Circulates digitally (shot 35mm). Limits of representation. What is affect doing to way we perceive representation.
3. Storyboard Pete, the dancer, translates between analog and digital. And he’s inspired by cinema.

Lori Emerson

Thinking about the narrative of digital work’s history (?). Very US-focused.

Catalog of networks predating internet forthcoming. How artists use and misuse these networks. Complete absence of archival information.

OCCUPY.HERE (bbs) network occupies outside the internet, cannot be surveilled.

Example of DarkNet.

Early 2000s Microsoft expressed concerns about DarkNet for inability to control.

No media studies of BBS systems to date.

What was IRC chat? In terms of category.

Tom Sherman artist. Is this my video essay guy for multimedia poetry? No, that’s Tom Konyves.

Robert Zend (pdf on Lori’s blog), “The Message” (Norman White’s “Heard”)

Community Memory Project (1973-1975).

Project Cybersyn (1973-1975).

Why supposedly to support workers? I think because it ended up being used to centralize.

Conversation/Q&A

- The idea of simultaneity in all these pieces (the ghost dance idea quite beautiful). Nothing is ever lost. Always showing the original with the replay.
- Look at *Dancing in the Rain*—five performers, spinning dirge into the cement. Hard ground and the ghost dance.
- Kara’s use of the word presentation instead of representation. The separateness of the word representation.
- Jordan saying the only way to present this material is digitally, and why. Voice is important to present and re-present. Mode of conceptual writing draws from B___’s text—physical book called Totem Poles. Performance comes from audio recording that happened much later on (also B). Best way to reconstruct or deconstruct.
- About speed and tempo: In Joseph video, what he’s doing has so much to do with speed and fluidity. I’m not dead. This is how I’m going to move. Jordan choices about speed. That’s where digital comes in. BBS one after another, also speed. Kara speed and tempo call attention to movement in terms of space and time. Part of what was so compelling about the Joseph video: has to situate itself in a particular space and time (Nickerson Garden, LA). The time part being played with. In doing that, opens up to a broader politics, or a broader sense of what is possible in thinking through this ghost dance. Kara also struck by thinking about a different kind of archaeology—Lori—thinking about what decentering the US does in what can show up in this particular time. Might open up the notion of spatial development. Lori—the time of networks, the heart of what I’m doing. Thinking beyond static infrastructure. The time of machine is the thing that determines your human experience, what you can do, how you can do it. Interested in how early networks determine sense of time. Keep meeting (mostly) guys who were burned out from their experience in being online in the early 90s. The waiting involved for postings to show up, for people to respond. They live in the mountains without internet.

Notation and Embodiment

- How do you document audience? Lisa Gettleman's argument with almost every major technology outright misuse. Telephone business technology and not. How might you document that along your route. With alternative networks? Official use and misuse is very complicated. A lot of tech inventions were immediately misused by artists. Government military industrial complex takes and coopts and is not visible to most people. Pattern goes back to early 20th century, not just the Cold War.
- What is enabled artistically in the digital that cannot be enabled in the analog? What at depth can digital offer? Formal aspects of the digital. Jordan: digital in this context is very good at finding surfaces. Want to resist the need for depth. For Jordan's project really good in terms of access. Limits are determined 1) public domain 2) What novels should be included in public domain. Thinking about what that text is as digital object. Interesting to use digital technologies to rethink and reshape whatever that digital media means. Searching through that text to find context absolutely could do analog. Wouldn't want to. Corpus is not relatively huge. 100s of hours to find the word frontier versus moments.

Jordan's answer is more process-based than actual form, yes? But a great answer.

Sarah D. responds to Jordan—comes through surges makes ubiquity of this language evident. If it were not digital, it would feel like this big heroic effort. Search engine and public domain makes the way in which language operates comes out. How much this has saturated our reading/lives. Amaranth—notion of individual—what individual has ability to control. Micha's talking about technology. Has to do with a deeper history controlled by a single artist. Can happen orchestrated project with chorus—absence of chorus.

Someone about theater—digital liberates the body. And spectators were surveyed, and instantiation of each social political utterance would be distributed quite differently than it was before. Having digital over-sound, could not distinguish where social [demand] was located. Viewers have to make those calls. When players uttering themselves, people assume that utterances are related to that particular person's agency.

Chris: the digital is at the level of its particles is 1s and 0s. Binary. Searchable. Distribution. Manipulate-able. Whereas if I make a mark with my ...[phone rang]...missed that. Loss of information in conversion to have simultaneity. Not sure how to factor that in. But all translation involves losses.

Kara: people working against the tendency of digital to flatten and bring something out.

Chris: striking that digital reduces everything to 0s and 1s and yet in presentations turned into a way of creating nuance, gradation, shading, diverse and heterogenous.

Rodrigo Toscano

How poetics impact his work (which is extensive in terms of sociopolitical).

Meditation/poetry on dreaming—parallel of politics. About politics. I was in “that,” but I'm back.

“Burning up in familiar settings.”

What I want to do sometimes with some of my visual work (media work)—make you burn in familiar settings. Destabilize.

“It's like living in a lucid dream.” (What it's like to live in North American political context.)

Rightest ideology = lucid dreaming

Centrist = somnambulism

[Activism?]= non lucid dreaming

Location and Transposition is the relationship with our day.

Introduction to piece published in nine countries during the Occupy Movement.

What might it mean to occupy or de-occupy everything? How might I translate this question to video or visual work? That piece in the Women's Visual Poetry folio—Maria Damon's Pass(i)ons à travers. The argument the piece produces in terms of what is poetry and what is not poetry. What is visual poetry and what is not visual poetry.

Amy Sara Carroll

“Instead of writing like a poet, I’m trying to read like one.”

Stephen Voyce

About Mohamedou Ould Slahi’s memoir publication, its redaction, as well as a poet’s work with this.

After “One of my poems went:-- one of two longest redactions. Other is a 2003 interrogation.

Three related texts. Mariam Ghani’s *The Trespassers/Censored Landscapes/Forensic Architectures* (the last is an organization)

Marcel Broodthaers, redacted version of Mallarmé. By the time he did this, 1969, state use of redaction has significantly expanded.

Is that Obama statistic a development over time (and post 9/11), or is it the Obama administration itself?

Philip Meteres’ *Sand Opera*

Trevor Paglen

Noor Behram’s work, but you have seen his work before.

Conversation

- Micha, some through lines. Things hidden in plain sight across the three. Private experience, such as Sara’s son made public in these poems.
- Intersection of personal and global grief—fighting insurance companies for son’s care. Related to what she was witnessing in economic crisis.
- Whose death needs to be secret and whose do not.
- Classified documents as selective revelations/selective disclosures.

An idea for writing exercise to take a redacted text like the Mohamedou Ould Slahi memoir. And have students fill in what’s been redacted. That is the poem.

This idea of the memoir’s poem not just redacted in language but redacted across the entire page. Which is different. Imposition of order and structure. Relative to redacted artful expression.

In answer to Maged in why we do this work. Guantanamo exists. To me it’s just the pervasiveness of these systems of power, gendered systems of power, where structure and order reign over affect and expression. How many soldiers refuse to talk about their experience. Or feel that they cannot. Totalitarian or fascist regimes that shut down artful expression—sound. Because sound moves people (as Robert Hass writes of the relationship between totalitarian dictatorships and the shutdown of artful expression). And understanding that pervasiveness. I don’t believe language is revolutionary. But I believe if we are attentive to language in these ways can shake the foundations to elicit change.

Perhaps most importantly for my process is the way in which I consider making books as a kind of translation of text (poems and stories) into other mediums. Just like you move across multiple grammars when you move between languages, you can move across modes of expression in transforming a text to a book object. You experience different materials and the way those materials manifest in the world. Remaining open to multiple modes of expression is like remaining open to other ways of “speaking.”

Designing handmade book objects around texts allows them manifest in a different way in the world. Materially the book object can become a different entity—its own being. Even something as simple as a photograph has new resonances, when put into contact with language. My tumblr site, with what I call low-fi images (phone photos), demonstrates this: debpoe.tumblr.com.

notice how Conceptual writing manifests, say in Canada, where people like Jordan are working in relation to indigenous writing, and there's Rachel Zolf's highly politicized usage of a mosaic Conceptual writing, and the most obvious case: M. Nourbese Philip's use of it in *Zong!* to discuss legacies of slavery. To reduce all Conceptual writing to what Vanessa Place does, or what Kenny Goldsmith does, elides where it manifests in these different regions. In Britain you have people like Caroline Bergvall (an incredible writer, or more of an artist—I don't know where you'd put Caroline). Or Nick Thurston's *Of the Subcontract* is a book worth looking at, which examines Amazon's Mechanical Turk click-work projecting and its circumvention of labor law. I think you might find it interesting. So that bugs me a little bit, because I think there are people who have used these tactics in very interesting and highly politically engaged ways.

micha cárdenas: Also on that (Conceptualism and nation, and NAFTA as a conceptual document) we could acknowledge that we're on unceded, stolen Duwamish land today. And we're all living with the conceptual project called the United States. [Laughter]

CP: Which has important affective implications.

RT: I don't know if it's true, but *Day*, one of the most famous Conceptual books of poetry...if you don't know it, it's a book where Kenny Goldsmith transcribed (correct me if I get it wrong) all of the *New York Times* from the very beginning of the top left of the page all the way through one issue—was it 9...?

SV: It was the day before.

RT:...the day before, yeah, September 10th, and so that was quite a monumental feat. And I remember, at the time, the sort of laboristic aspect of that feat was represented for a long time. I'm not sure if it was by him (I think in part), but people were sort of rushing to re-represent that project as a tremendous feat of the body. Because you had to sit there and you had to transcribe the thing. And that was a tremendous investment in the project. And then somebody told me (and I asked some of the inside people around the inner sanctum, who I'm friends with) that the actual transcription was outsourced to workers in India, through a contract, who had done it in piecemeal fashion, and then re-put-together back in the United

Kara Keeling "Affect and Audience: The Digital Age"
 Herman Gray "The feelings of life: affect, race, and representation"
 International Journal of Communication (2015) 11:08-11:19

film + Black skin coloration
 1980 + 1990s with time for Black film scholars
Paragraphs of the Dust 1991

Technique of color stack - Jeans of Black skin
Until the Quiet Comes (2002?) flying lobes
 short film of Black deaths, child boy + young woman

→ the most striking thing is the young man dancing after his death as though he is in water and everyone else is in air.
 WATER at start and end.

"vampirism" - also, at least, ghost dance
Songs of cinema.

States. So, speaking to your nation...here's a concern for nation-state.

SV: Well I heard....

RT: Is that true?

SV: Marjorie Perloff made that argument you're talking about, and apparently Kenny got up at the conference (it took place at Iowa) and said actually, no, that's not what we did. We OCR scanned it and just...

RT: He said he OCR...

SV:...did document-reading technology. So now there's another account of that.

RT: Well if he said that, then I see no reason to accept anything else. I mean, because it would be a tremendous lie to say otherwise. Well, I'm glad that's cleared up. *[Laughter]*

SV: Unless it's not true and he actually outsourced...

RT: No, no, I don't see that being him. I mean, I know him and he's not that nefarious to just bold-face lie like that—some things, but maybe not that. *[Laughter]*

SD: But I think what you're pointing to (we talked about this in relation to Jordan's work and the use of search functions and things like that) is, sort of, what does the digital bring? There is this sense in which some Conceptualisms function, at least in the critical discussion, or the self-promotion phase, to re-inscribe the individualism of the one who derives the concept, right? Whereas there are other Conceptualisms that function to direct energy and attention elsewhere: such as Jordan's project that he shared today, or such as some of the things that Amy was directing our attention toward, or that Stephen was directing our attention toward. And I don't think it's a very useful critical language to only have the one term with which to describe this very wide variety of projects that really actually share very few affinities. On the one hand, they're all crossing multiple domains of art that are not really linked. But on the other, they have completely different value systems vis-a-vis questions of say, property, which I think is one of the biggest questions that your work was bringing up—this idea of land and territory and property and expropriation. In some of these other works it's almost as if what you are creating is a concept to be owned, and any actual work that might come from that is secondary. But so this is more like these kind of IP concerns coming out of it

that crave the very legalistic product that is ultimately entirely about the reification of authorship, even as expression is vehemently denied. So it seems a huge failure of thinkers and critics...

RT: It's an IPO.

SD:...to not be able to disarticulate these things, and to not be able to have separate terms by which to designate them, because they're fundamentally unrelated. And the communities that attach to the different kinds of practices are often also not very related. So it's to our detriment that we try to talk about them together, or put them under the umbrella of the same term, because I think the questions that are being explored are often diametrically opposed, actually. So it really puts the conversation in a bind that we're always trying to suture them back together, or use one to nuance the other, when I think their relationships are often not really things that exist.

AB: But sometimes that gesture of wanting to use the same term seems to come about from the tension that Amy brought up about the false dichotomy that gets created between avant-garde practice and identity-based or representational politics in writing...and so there comes

this yoking together, saying, "Well, no, this is an example of that too, and it comes out of that other impulse!" But I think you're right that, fundamentally, there has to be a multitude of ways of talking about this work. And we haven't talked about the act of translation that came up in Lori's piece "Hearsay," which is an act of literally a text being traveled around the world, changing as it goes. Did you want to say anything else about that, which you didn't get much time to discuss?

LE: I can't think of anything off the top of my head, but if you give me a couple minutes, I might be able to come up with something.

AB: It was nice to think about "Hearsay" in terms of the translation and the idea of the in-between, and that it arrives, but it arrives at its (so to speak) destination so changed that...I mean, it could continue—it could be traveling right now. It probably should be traveling right now, and altering. It does connect to Thurston's book, *Of the Subcontract*, and also this notion of a text that basically goes out...

CP: I was saying to Lori over the break (and maybe this will buy you time) that I have an exercise that I give to students in one of my classes, where I just have them

plug a found text into Google Translate and then put it through a sequence of 10 or 15 language translations, and then bring it back around to English and see what it has come up with. And I was always somewhat dissatisfied with the exercise, because it didn't use anything other than an arbitrary selection of languages. But Lori's slide gave me the idea to generate a meaningful sequence of languages from, say, eight hotspots on one page—the first page of the World section of the *New York Times*. You could go to the language, Farsi, and what's happening there? You could go to Burundi, the two languages of the people who are in conflict there, and then go to this time zone, translate them into these languages, and then see what happens as you put it through from the dominant language of the "world empire" at the beginning and at the end and see what transformations, for good or for ill, have happened upon it. Did that buy you enough time?

LE: I still have nothing. [Laughter]

CP: You shouldn't have been listening to me...

LE: I know, I was really focused on what you were saying!

CP: And was it worth it? (No...)

LE: Absolutely!

Scott Brown: Lori, can I just ask about the logistics of how they did that project? Like did they know beforehand: "I'm going to be getting this text in Swedish and we have someone that speaks Swedish and Norwegian on hand to be able to do it quickly"? Or are they (since they have a 24-hour constraint) just like, "I got a text, what do I do?"

LE: That's such a great question, and I have no idea. I mean, as much as I know is what I told you. That's all of the archival material I've been able to find about it. But yeah, it does definitely predate any automatic translating device. So yeah, I don't know. I'm sorry. It's a good question though.

CP: It's all hearsay. [Laughter]

Lynnara Featherly: I'll just throw out there quickly, regarding Conceptual poetry and also the question that's come up about privilege and the sort of background that is involved with immediately and comfortably jumping into the theoretical discourse that surrounds Conceptual poetry: to just expect that everybody would comfortably enter and understand

AFFECT & AUDIENCE IN THE DIGITAL AGE: TRANSLATIONAL POETICS

11:45 AM - 1 PM LUNCH (PROVIDED)

1- 2:30 PM

ROUNDTABLE II: NOTATION AND EMBODIMENT

Amy Sara Carroll (English Language & Literature, University of Michigan)
Rodrigo Toscano (New York Labor Institute)
Stephen Voyce (English, University of Iowa)

Interlocutor: micha cárdenas (Interdisciplinary Arts & Sciences, UW Bothell)

2:30-3 PM

COFFEE AND REFRESHMENTS

3- 4:30 PM

ENTER INTERFACE: A ROUNDTABLE CONVERSATION WITH PARTICIPANTS AND AUDIENCE

Interlocutor: Sarah Dowling (Interdisciplinary Arts & Sciences, UW Bothell)

4:30-5 PM

CODA AND NOTES TOWARD PARTICIPATORY PUBLICATION

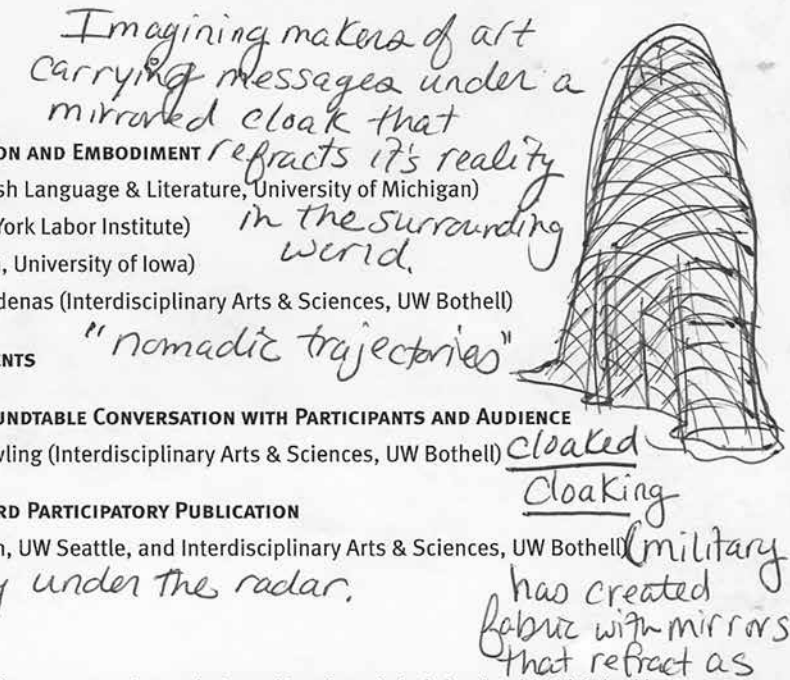
Gregory Laynor (English, UW Seattle, and Interdisciplinary Arts & Sciences, UW Bothell)

CALL FOR PARTICIPATION

The first *Affect and Audience* symposium culminated in a free digital chapbook, published by Essay Press, with conversations between the participants, extending the dialogue begun at the Simpson Center. This year, we invite the audience—so central to the thinking of our working group—to join the conversation and contribute to our forthcoming publication, to be issued by Essay Press in late 2016. Your participation can take two forms:

1. Today's events are staged as a series of panel presentations followed by a roundtable that includes the panelists and audience. *Affect and Audience: Translational Poetics* will include a transcript of this conversation. If you speak up, please make sure we have your name as you would like it to appear. If you would prefer, we can list you as "Audience Member." Please let us know your preference by emailing Amaranth Borsuk at aborsuk@uw.edu.
2. In the spirit of considering notation and counter-mapping as modes of translation, we invite you to submit your own notational response to this symposium. Whether a scan of your jottings, a marked-up copy of this program, a map, or other response composed after the event, we welcome your submissions in digital form. While submissions need not be print resolution, we appreciate larger scans or images if available. Please email your submission, along with your name and a brief bio, to Amaranth Borsuk at aborsuk@uw.edu. If your work is selected for publication, we will contact you to confirm.

The publication will be announced on the Simpson Center website, the UW Bothell Interdisciplinary Arts & Sciences website, Twitter, and Facebook.



the theoretical language does seem problematic.

SD: Well I kind of feel as though we can begin to draw the day's events to a close; although I say that right after Gregory has stepped out, who now I have put on the spot and embarrassed because he's supposed to say the next thing...

AB: We can do some announcements before Gregory gets back...

SD: Yes, let's do that. So maybe to give him a minute to do whatever—get his glass of water or something...

LS: Can I just ask something? And I should have said this probably at the beginning of the day, but I work with a blind colleague, and one of the things that we always do before something begins, like a meeting, is we do an oral map where everyone in the room just says their first name out loud. Could we possibly do that? If you don't want to say your name, of course you don't have to.

AB: That would be great. If you could say it kind of loudly since the mic is here in the middle of the room, that would be great.

LS: Alright, I'll start:

Lisa Samuels
Jonas Magnusson
Cecilia Grönberg
Matt Trease
Julia Freeman
Lynarra Featherly
Kathleen Eamon
Scott Brown
Breka Blakeslee
Christine Smith
Kat Seideman
Barrett White
Deborah Poe
Kara Keeling
Stephen Voyce
Francesca Capone
Amaranth Borsuk
micha cárdenas
Jordan Abel
Amy Sara Carroll
Lori Emerson
Rodrigo Toscano
Sarah Dowling
Gregory Laynor
Chris Patton
Susan Brown
Brent Cox
Amanda Hurtado
Beth Secor
Nasrin Himada
Jane Wong
Fatima Al-Shemary
Brian Gutierrez

LS: Thank you.

Amy Sara Carroll.

~ ["SRGB W3300 projector"] message on start-up of video projector in Simon Center consultation room.

Alan Pakula

→ not a talk. A self-telling of everything as gesture and of her work.

"decisions spin the tale around"
Alphabetization riffing
Spanish + English
eg. alphabet in braille on one placard.

Ecstasy of influence "tequero"

[~ how to write against?]

Jordan Scott
Guantanamo project
accredited as a poet

LISA SAMUELS

TRANSLATIONAL POETIC

JORDAN ABEL
CARLA KEELING
LORI EMERSON

PUBLICLY AVAILABLE TEXT CREATIVE PLAGIARISM
PERFORMANCE AS A SITE OF RESEARCH
ERASURE: "PLACE OF SCRAPS" CONCRETE LANGUAGE
LAND OWNERSHIP + TERRITORY → TO DIGITAL PERFORMANCE
NON LINEAR
"DEATH... THEY CANNOT RESIST
SINGING ^{TRADITIONAL} SONGS ... SO ACQUANT
OF THE PAST THE PEOPLE WENT THROUGH LIFE
"SUCCESS CROWDED HIS ACHIEVEMENTS... OVER THE PEOPLE
A FRONTIER NATURE... FLOTSAM OF THE SUPERIOR RACE...
AN AUDACIOUS ACT OF THE RED SKINS... OXEN/
THE BLIGHT OF RECONSTRUCTION... SECURITY... NO LOVE
ATHLETIC... THE FRONTIER... TIER [TEAR] "DIGITAL
STUTTER THE EAR WORKS TO PICK OUT WORDS

AFFECT RACE + AUDIENCE: OPTIMISM YET... CINEMATIC
MODIATED ASPECT OF BLACKNESS ATTENTION TO
BLACK CULTURE: FILM STOCK WAS NOT MADE TO CAPTURE
NUANCES OF BLACK SKIN TONES. WORKING WITHIN THE
TECHNOLOGY AVAILABLE. DIGITAL "SWIMMING IN YOUR SKIN AGAIN
FLYING LOTUS / STORY BOARD P(DANCE)" UNTIL THE LOTUS SCOPES
COLORS: RED - BLUE VOLUNT DEATH / EVERYDAY LIFE ^{OF THE} YOUNG
SOUND STUDIES IN ACADEMIA ↑ DIGITAL TECHNOLOGY
+ MUSIC IMPORTANT IN BLACK FILM [FROM ANALOG TO DIGITAL]

TELECOMMUNICATION NETWORKS PROJECT [PCICP MAKES ALL CONNECTIONS]
"OTHER NETWORKS" FROM PRESENT TO PAST
OCCUPY. HORE [ROUTER] DARK NET = OUTSIDE OF SURVILLANCE
COMPUTORIZED BULLETIN BOARD / ABSENCE OF ARCHIVAL ITEMS
"THE THING" AN NETWORK IN AND OF ITSELF: DIGITAL ART NETWORK
CANADIAN INFLUENCE: ARTIX NETWORK 80-91
COMMUNITY MEMORY PROJECT [BOOKS] RESOURCE [PAMICA HART
BULLETIN BOARD PROTO-TYPE [PROJECT CYBORSIGN] CHILE 73-75
REIMAGINE HOW THINGS WERE AND HOW THEY MIGHT BE DIFFERENT NOW

AFFECT AND AUDIENCE IN THE DIGITAL AGE

AUDIENCE: KEELING "GHOST DANCE" VIDEO DEATH LOSS NEVER REALLY GONE
JORDAN: WHERE MATERIALS COMES FROM
TOMPO | SPEED [THE IMPORTANCE OF] MOVEMENT
CALL ATTENTION TO SPACETIME

KAT SEIDEMANN

CONTRIBUTOR BIOS

Jordan Abel is a Nisga'a writer from Vancouver. Currently, he is pursuing a PhD at Simon Fraser University, where his research concentrates on the intersection between Digital Humanities and Indigenous Literary Studies. Abel is the author of *Injun, Un/inhabited*, and *The Place of Scraps* (winner of the Dorothy Livesay Poetry Prize and finalist for the Gerald Lampert Memorial Award).

Amaranth Borsuk is a poet, scholar, and book artist interested in textual materiality across media. Her most recent book of poems is *Pomegranate Eater*. She is the author, with Andy Fitch, of *As We Know*, an erased and redacted diary. Her intermedia project *Abra*, created with Kate Durbin and Ian Hatcher, received an NEA-funded Expanded Artists' Books grant and was recently issued as a limited-edition hand-made book and free iPhone and iPad app. Borsuk's previous books include *Handiwork* and *Between Page and Screen*, a book of augmented-reality

poems created with Brad Bouse. She is currently an assistant professor in the School of Interdisciplinary Arts and Sciences at the University of Washington, Bothell.

Scott Brown is a writer and graphic designer in Seattle. He has earned an MFA from the University of Washington, Bothell and is interested in writing that explores complications and contradictions.

Francesca Capone is an artist from New York who works between visual art and writing. Her book *Writing in Threads* can be found at Printed Matter. More of her published work has appeared in *Stonecutter Journal*, *Tunica Magazine*, *Gauss PDF*, *OEI #71-72*, and the anthology *The New Concrete*.

Dr. micha cárdenas directs the Poetic Operations Collaborative, a design research lab at the University of Washington, Bothell—applying technological creativity to advance social justice. She is assistant professor of Interdisciplinary Arts & Sciences and Interactive Media Design at the University of Washington, Bothell. cárdenas' forthcoming book *Shifting Poetics* uses practice-based research to understand trans of color movement in digital media, where movement includes migration,

performance, and mobility. cárdenas' co-authored books *The Transreal: Political Aesthetics of Crossing Realities and Trans Desire / Affective Cyborgs* were published by Atropos Press.

Amy Sara Carroll is the author of two collections of poetry: *SECESSION*, and *FANNIE + FREDDIE/The Sentimentality of Post-9/11* (chosen by Claudia Rankine for the 2012 Poets Out Loud Prize). Since 2008, she has been a member of Electronic Disturbance Theater 2.0/b.a.n.g. lab, coproducing the *Transborder Immigrant Tool*, which was included in the 2010 California Biennial. She co-authored *[[]] The Desert Survival Series/La serie de sobrevivencia del desierto*, a Creative Commons publishing experiment that includes TBT's code and second series of poetry. In 2015, Carroll served as the University of Mississippi Summer Poet in Residence. Carroll's first critical monograph *REMEX: Toward an Art History of the NAFTA Era* is forthcoming from the University of Texas Press, under the auspices of their Mellon Latin American and Caribbean Arts and Cultures Publishing Initiative.

Brent Cox is a student in the University of Washington, Bothell's MFA program in Creative Writing and Poetics.

Sarah Dowling is the author of *DOWN, Birds & Bees*, and *Security Posture*, which received the Robert Kroetsch Award for Innovative Poetry. Dowling's literary criticism has appeared in journals such as *American Quarterly*, *Canadian Literature*, *GLQ*, and *Signs: Journal of Women in Culture and Society*. She teaches at the University of Washington, Bothell.

Lori Emerson is an associate professor in the Department of English and in the Intermedia Arts, Writing, and Performance Program at the University of Colorado at Boulder. She is also the founding director of the Media Archaeology Lab. She writes about media poetics as well as the history of computing, media archaeology, media theory, and digital humanities. Emerson is the author of *Reading Writing Interfaces: From the Digital to the Bookbound*. She is also coeditor of three collections: *The Johns Hopkins Guide to Digital Media* (with Marie-Laure Ryan and Benjamin Robertson), *Writing Surfaces: The Selected Fiction of John Riddell* (with Derek Beaulieu), and *The Alphabet Game: a bpNichol Reader* (with Darren Wershler).

Lynarra Featherly is an experimental poet with interests in critical theory and psychoanalysis. She received her MFA from the University of Washington, Bothell's

MFA program in Creative Writing and Poetics, and her writing has appeared in *The Conversant* and *Tupelo Quarterly*. She is a co-founder of Letter [r] Press, which publishes the journal *small po[r]tions*. Lynarra is currently teaching poetry and poetics at The Evergreen State College in Olympia.

Julia Freeman is a Seattle-based artist. She graduated from the University of Washington with her MFA in Fibers. Her work is a continuous blend of printmaking, collaging, painting, and drawing. Her experience with textiles and fibers heavily influences her process and material choices. She has exhibited at Foster/White Gallery, SOIL Art Gallery, 4Culture Gallery, Clemson University, Kirkland Arts Center, Richard Hugo House Art and at the Art Factory in Seoul, South Korea. She recently co-founded The Alice, a contemporary art space she curates with Julie Alexander, Molly Mac, and S. Surface. The collective presents new work and experimental projects by Pacific Northwest, national, and international artists, with a preference for work that has a strong physicality.

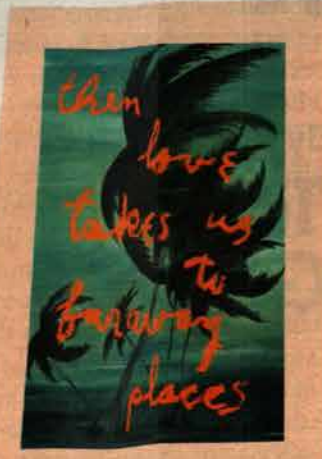
Nasrin Himada is a writer, editor, and curator residing in Toronto. Her interdisciplinary research interests focus on Palestinian cinema, art, and poetics,

and the militarization of urban space through prison infrastructure and police surveillance. Her curatorial work has been exhibited at Leonard and Bina Ellen Art Gallery, DHC/ART: Foundation for Contemporary Art, Echo Park Film Center, 16 Beaver, and Image + Nation. From 2011 to 2016, Nasrin co-edited the journal *Scapegoat: Architecture/Landscape/Political Economy*. She is the co-editor of the inaugural issue of *MICE Magazine* on the theme of invisible labor, and is presently the curator at Art Metropole.

Amanda Hurtado is the author of *S ACE P*, and *CELL* (forthcoming from MonoD Press). She currently lives in Seattle, where she is an MFA student in Creative Writing and Poetics at the University of Washington, Bothell.

Kara Keeling is the author of *The Witch's Flight: The Cinematic, the Black Femme, and the Image of Common Sense*. Keeling's research focuses on digital media, globalization, and difference, with an emphasis on Afrofuturism, Africana media, queer and feminist media, and sound. Together with Thenmozhi Soundarajan, Keeling co-curates *From Third Cinema to Media Justice: Third World Majority and the Promise of Third Cinema*, an archive and work of

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Ricard's painting, "Untitled ... (then love takes us to faraway places)," 2011.

this way even in passing. And note that his formal schooling ended after eighth grade.

He was my upstairs neighbor in the East Village for just under a decade. He would accost me in the halls to rave when he was high, often something about Lorenzo Da Ponte, Mozart's librettist, who was rumored to have been buried across the street. I didn't know if he recognized me from one occasion to the next; sometimes he repeated the previous rant. Then he accidentally burned down his apartment, lit with candles and filled with newspapers and valuable paintings, and I didn't see him for a decade. But when I ran into him somewhere, he knew exactly who I was, and he showed me unprompted kindness, much needed then.

He became ever more elegant as he aged. In the words of the critic Lisa Liebmann, by the time he died, he looked "like a 17th-century, Franco-Iberian grandee: Specifically, the cold and brilliant Cardinal de Richelieu." He was brilliant, and he was rhetorically armored, but he wasn't the least life could vacillate between glory and squalor, his poems - which he eventually

work that's made otherwise she would nameable sadness lazy action, a light but out; it seeps something else. clothing mostly built from that, farther, farther, you know what everyone has in mind, and some act ledge is suspect start from scratch she won't make shadowed ... you have on for me to write high pain and make ink. brief alluding he else's story. for with a new woman n, she's already been 18. at 18, she he owed. destroy, she s

which humans will be extinct. The anthropocene past in the early geological reading, not just to refer to the planet to such a degree that we will be without us. We imagine a world in thought experiment also alters the modality of this through images in the past, but also to our present as it will be distorted through a camera lens that is not Manhattan, or a sunlit square is desolate, layers of rock image a world as much as it would be of any body, an underwater sustained, and are unrecognizable to the eye - all these experiments strive to us, and are always co-opted by the fragment. They nevertheless indicate an era or epoch that has begun. It may have been the world without bodies.

Simulacrum slavery
man in labor

Societies of control 2005
w/in ut
instability hyperemployment
unthe mativeness socia antagonism
dis-organized
reflected / speculative
resemblance

multi-media scholarship focused on one of the first women of color media-justice collectives in the United States. Keeling is an associate professor of Critical Studies and American Studies & Ethnicity at the University of Southern California.

Gregory Laynor's work in poetry includes a reading in 913 MP3s of Gertrude Stein's *The Making of Americans*, 816 of which can be accessed through UbuWeb and 97 of which cannot be found. He recently completed his PhD at the University of Washington Seattle on the making of intermedia from 1952 to 1972. He currently teaches at Temple University and is completing a Masters of Library and Information Science.

Christopher Patton is a poet and translator recently published in *New American Writing*, *Colorado Review*, *Versal*, and elsewhere. His chapbook *Inanna Sent* is forthcoming from Little Red Leaves. He's now hard at work on an aademic multimedia project about fatherhood, sonhood, loss, and unintelligibility. He teaches at Western Washington University and blogs [here](#).

Deborah Poe is the author of the poetry collections *the last will be stone, too*, *Elements*, and *Our Parenthetical Ontology*,

as well as a novella in verse, *Hélène*. Her visual works, including video poems and handmade book objects, have been exhibited at Pace University (New York City), Casper College (Wyoming), Center for Book Arts (New York City), University of Arizona Poetry Center (Tucson), University of Pennsylvania Kelly Writers House at Brodsky Gallery (Philadelphia), and ONN/OF "a light festival" (Seattle). Associate professor of English at Pace University, Pleasantville, Poe directs the creative writing program, and founded and curates the annual Handmade/Homemade Exhibit.

Brian Reed is a specialist in twentieth- and twenty-first-century poetry and poetics. He is the author of three books (*Hart Crane: After His Lights*; *Phenomenal Reading: Essays on Modern and Contemporary Poetics*; and *Nobody's Business: Twenty-First Century Avant-Garde Poetics*) and the co-editor of two essay collections (*Situating El Lissitzky: Vitebsk, Berlin, Moscow*; and *Modern American Poetry: Points of Access*). He has written widely on image-text relations in poetry, on sound in poetry, and on poetry in relation to other arts. A new book, *A Mine of Intersections: Writing the History of Contemporary American Poetry*, is forthcoming from the University of New Mexico Press.

Lisa Samuels's recent books include *Anti M*, *Tender Girl*, *Over Hear: six types of poetry experiment in Aotearoa/New Zealand*, and *A Transpacific Poetics*, edited with Sawako Nakayasu (forthcoming from Litmus). Her book-length poem *Tomorrowland* is being made into a film by director Wes Tank. A U.S.-born transnational writer, Samuels has lived since 2006 in New Zealand, where she teaches at the University of Auckland. In 2016 she was a visiting scholar at the University of Washington Simpson Humanities Center in Seattle.

Katherine (Kat) Seidemann is a Seattle-based cross-genre writer, conceptual artist, curator, and freelance editor with an MFA in Creative Writing and Poetics from the University of Washington, Bothell. Seidemann is the founder of aether inK, a series devoted to trans-genre exhibitions, and the Poetry Dispensary, a mechanical art work that dispenses curated poetry. Her visual and written works have been published in journals such as the *Licton Springs Review*, *Clamor*, and *Rogue Agent*.

Christine Renee Smith is a poet and publisher in Seattle. She is the co-founder, creative director, and developmental editor at Razorgirl Press. Her work can be

found in *491 Press*, and *The Undergraduate Literary Journal*. The only thing she loves more than publishing the beautiful words of brilliant writers, is creating art herself, be it through word or another medium.

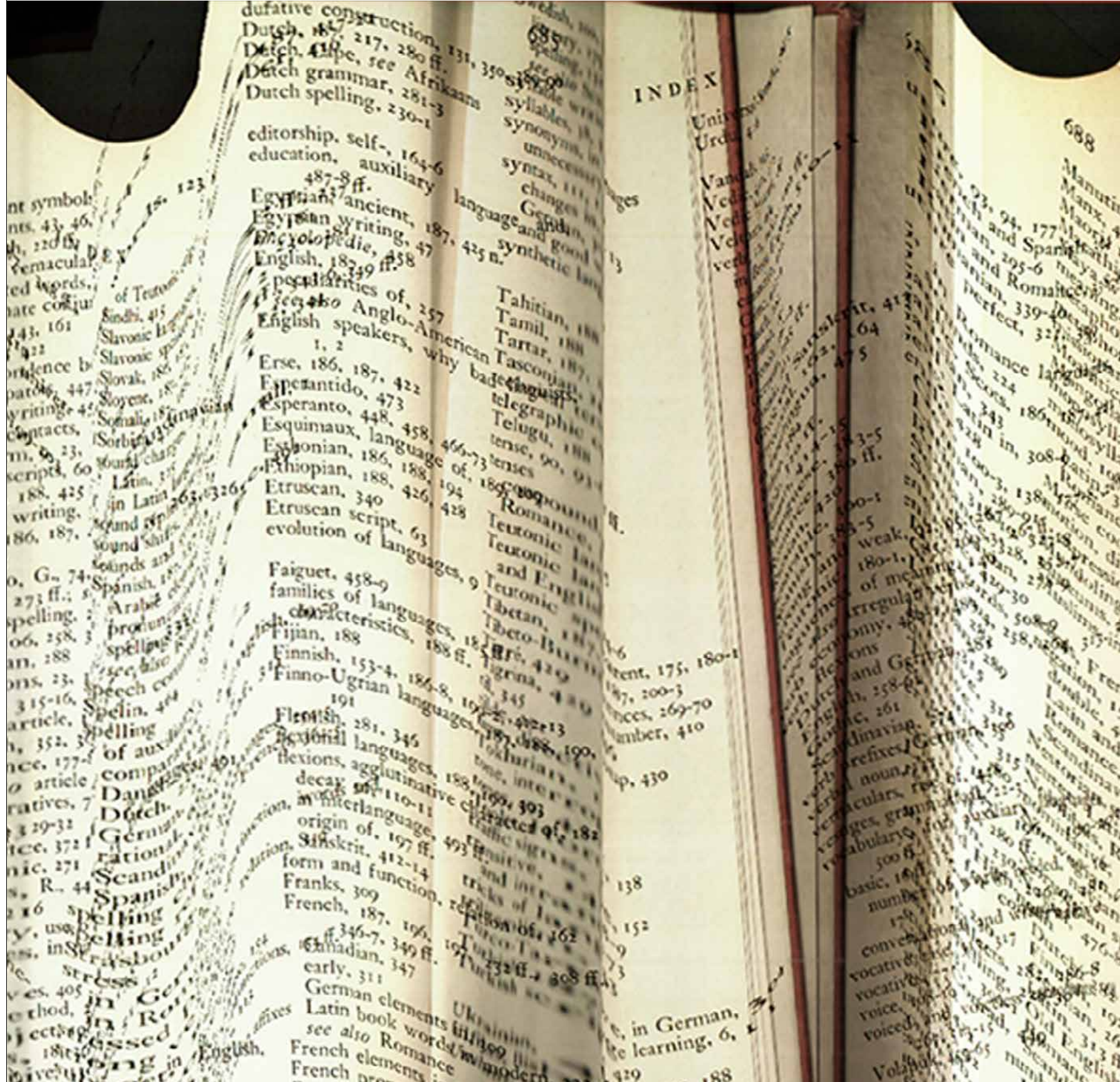
Rodrigo Toscano, project director for The Labor Institute, is a poet and playwright whose *Collapsible Poetics Theater* explores the potential for group action to enact speculative explorations of collective subjectivity. His most recent book is *Explosion Rocks Springfield*. The author of seven books, Toscano has appeared in numerous anthologies. His books have been a National Poetry Series selection, and recipients of a New York State Fellowship in Poetry, and two Fund for Poetry grants.

Stephen Voyce, assistant professor of English at the University of Iowa, is the author of *Poetic Community: Avant-Garde Activism and Cold War Culture*, the editor of a book of variations (*love – zygal – art facts*), and the director of the Fluxus Digital Collection, an online archive of artifacts created by members of the twentieth-century art movement. Together with Dee Morris, he co-curates the Counter Map Collection, an ongoing project exploring relations between mapmaking, aesthetics, activism, and digital media.

Barrett White lives in Seattle and is an editor for *Tagtverk*.

Jane Wong is the author of the book *Overpour*. A Kundiman fellow, she is the recipient of scholarships and fellowships from the U.S. Fulbright Program, the Fine Arts Work Center, Squaw Valley, and the Bread Loaf Writers' Conference.

Maged Zaher lives and works in Seattle. He has published five books of poetry and one of translation.





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