

Connegative-Approaches, to the Production of Vibrational Matters

TXGEN MEYER

»It is not just that pluri-disciplinary teams have to be put in place, sometimes for long periods, or according to appropriate temporal rhythms, but the question of their implantation, of their fields of investigation, of their interaction with a human environment will be frequently posed. For example, in the domain of cooperation with developing countries, experts have too frequently been 'parachuted' onto social terrains which were not prepared to receive them, and which weren't prepared to encounter them. In this register, the analysis of failures should be most enriching. Agronomic, medical, ecological, architectural knowledge must somehow be reinvented in each concrete situation. *Hence the corollary importance of the putting together of monographs tracing out the trajectories initiating an experiment, its positive and negative phases, the bifurcations that have characterized the formation of what I have called collective assemblages of enunciation. There is no general pedagogy relative to the constitution of a living transdisciplinarity. It is a matter here of initiative, the taste for risk, for exiting pre-established schemas, the maturing of the personality (which can concern very young people).* Once again, much more will be gained in this register by referring to processes of aesthetic creation than to the standardized, planned, bureaucratized visions that reign too frequently in centres of scientific research, laboratories and universities.«¹

Antescript. Excerpts of a dialogue with He Valencia²

He Valencia: Once techno left Detroit and/or the midwestern region the staunch Futurism got cast aside in favor of people being able to capitalize off the European club circuit, in conjunction with people obsessed with emulating what was already done in Detroit with gear. Specifically with hardware fetishism, techno has gotten caught in this loop of constant nostalgia which ultimately is against what the genre intended to be. What was once bold and Futuristic has now become formulaic due to parasitic tendrils of capital grabbing a hold of it. But to claim that Detroit techno doesn't have a continuum is to not claim the existence any music before it moulded by the Black architects. The diaspora already existed as a continuum which birthed the Afrofuturism of techno. Some of the most obvious examples of this are Gerald Donald & James Stinson various projects and aliases that circle back to Drexciya. To say that techno has no true continuum is a product of the forcible separation of Black cultural legacy and history through the Trans-Atlantic Slave Trade.

TM: What concepts - be they sociopolitical, economic, sonic, environmental, or something else - have had the most notable influence on your practice as a DJ?

HV: Being able to interact with concepts that don't necessarily evangelize techno as a whole has

1 s. Guattari, Félix (2015): *Transdisciplinary Must Become Transversality*, in: *Theory, Culture, & Society* 32 (No. 5-6), London, p. 135-136, emphases added; in this spirit, this text is meant as an introductory prelude to the sounds of a greater infinity, not necessary a pure representation of cosmic sounds in themselves.

2 This interview was conducted over Email on 19 December 2019.

been one of the most influential to me as a DJ. The advancements and democratization of technology we use to DJ open up that door. For example, the advent of digital DJing and the CDJ allows me to approach a set more creatively than I would turn tables, by being able to edit, splice, loop tracks etc. I think this embodies the futurism that was envisioned through techno pioneers; even on a production level with things like granular synthesis, handheld pocket samplers and apps at the reach of a finger in your smartphone. Because techno is now 30+ years old, it's reaching a phase where people can openly reject certain concepts and or try to build off what the first, second and third wave of pioneers did. This is similar to how previous generations of jazz musicians had discourse and rejected and adopted musical concepts from those who created styles before them. What techno gets wrong is treating certain technologies of production as being invalid, a direct effect of the all-consuming capitalism of Eurocentrism. Specific concepts that push me are post-left critics of history, transhumanism.

Something that's happening right now is *convergent evolution* within electronic music. Essentially, convergent evolution is the independent evolution of similar species at different periods of time. Convergent evolution creates analogous structures that have similar form or function but were not present in the last common ancestor of those groups. The techno example of convergent evolution is what exists outside of the traditional genre confines like music from the global south such as »GQOM« or the confrontational granular synthesized music commonly referred to as »deconstructed club«. They all use elements which were first theorized through techno music. That very element is, technology. Software cracked, and pirated that has the spirit of The Crypto Anarchist Manifesto written by Tim May in the year '92. Many popular oppositions to this come off merely as reactionary. Because it attaches the notion of authenticity to specific forms of equipment than the final product which is sonic output.

I. The Age of Microsonics Is Here To Stay.

1. Man-in-general³

»As they say in the United States: 'to be different is to be indecent.' The mass crushes beneath it everything that is different, everything that is excellent, individual, qualified and select. Anybody who is not like everybody, who does not think like everybody, runs the risk of being eliminated. And it is clear of course that **'everybody' is not 'everybody.'** 'Everybody' was normally the complex unity of the mass and the divergent, specialised minority. Nowadays, 'everybody' is the mass alone. Here we have the formidable fact of our times, described without any concealment of the brutality of its features.«⁴

Better titled »The Revolt of the Majoritarian«, José Ortega y Gasset's 1929 series of articles in Madrid's *El Sol* newspaper, which when collected together became *La rebelión de las masas*, lay out one of the earliest and clearest explications of the development of micro-fascism of the 20th century. Ortega y Gasset opens this discussion by introducing a distinction between *mass* (*multitude*) and *minority* (*multiplicity*) through the development of two genera of humans: man-from-generality and man-from-minority. The man-from-generality is, in the first instance, a reconstitution of only drives, instincts, subjectivations, and productions which are in agreement with the multitude. The minority is only born from differentiation, any coincidence of »desire, idea, or ideal« is secondary to their process of singularization. »The fact that they are tied into singular existential Territories effectively confers upon them a power of heterogenesis, that is, of opening onto singularising, irreversible processes of necessary differentiation.«⁵

3 Continuous reference to Ortega y Gasset, Jose (1993): *The Revolt of the Masses*. New York.

4 Ortega y Gasset (1993), p. 18.

5 s. Guattari, Félix (1995): *Chaosmosis*. Bloomington, p. 55.

The second and third article detail a pioneering analysis of what Nick Land would come to identify as *inhibited synthesis*. Here he locates the masses in a dual position of appropriation and displacement. Ortega y Gasset argues this contemporary colonialism is born from the 'rise of the historic level,' a period whereby the masses 'absorb and annul' the minorities, producing a »phenomena of agglomeration, of 'the full.'«⁶ It is the officers of these 'epochs of plentitude' who claim to have produced the *at last* from the *not yet*. The devaluation of memory, in which past objects are reduced to their political or cultural relevancy, in concomitance with the purported decadence of contemporary mass manufactured vitality. It is this process which produces the illusion that our time is both better than any other in the past, and the inferior to the golden era which will follow.⁷

Very Brief Commentary on Félix Guattari and Gilles Deleuze's IV. »Language Can Be Scientifically Studied Only under the Conditions of a Standard or Major Language« from »November 20, 1923: Postulates of Linguistics« in *A Thousand Plateaus*, volume 2 of *Capitalism and Schizophrenia*.

The dynamics of the relation between the two modes of powering, *pouvoir* (major) and *puissance* (minor), is succinctly summarized early into this subsection: »The first would be defined by a power of constants, the second by the power of variation.«⁸ The major is characterized by a standardization of taste and judgement which dictates the limitations of form and function within all productive spaces. The minoritarian is always escaping the death sentence employed by the major assembly.

»This is not life here, this is not life. / This is death, death, / This is death disguised as life. // In a dream world, In a dream world // Your only dream, you are only dreaming here. / This is not real, this is not a real world. // is this the planet of life, why are people dying? // Why do people die? // You 're only dreaming, in a dream world. / Dreaming all the things you did/ before you die.
 »You've got to leave the planet earth as soon as you can. You've got to get away from this planet as soon as you can. // In life... / You put your body in the ground and it eats it up. / It's a beastly planet // ...gravity... // All the way down into the grave. // Continue to be a slave. / Are you going to continue to be a slave? / Are you going to continue to be a slave? // Are you a slave to planet earth? // You said you're free, Prove it to me. / You said you're free, Let me see it, I want to see. / If you're really free why do you bow to death. / If you're really free why do you bow to death. / You make death your master. / How can you be free when you're a slave of your master called Death. // You're not free.«⁹

Ortega y Gasset's seventh essay of *The Revolt of The Masses*, »Noble Life and Common Life, or Effort and Intertia« details the relation of external authority to the man-in-general. The man-in-general is in a constant state of rebellion against all externalities, his territory must always be protected. There is no room for growth or change for the territory of the mass-man for he is 'self-satisfied,' perfect by design, and has no need for passions. The man-in-minority is constantly in dialogue with that which is outside themselves, in servitude to that which is greater than themselves. What is mass in the man-in-general is their *inertia*, their diminished capacity to act in relation to the man-in-minority.

The following essay »Why the Masses Intervene in Everything, and Why Their Intervention Is Solely by Violence« presents the 'mechanism of self-obliteration' central to any notion of being which reduces it to Being. Again, he notes the man-in-general sees no reason for there to be any

6 s. Ortega y Gasset (1993), p. 19.

7 See the transition from »Make America Great Again« to »Keep America Great«.

8 s. Deleuze, Gilles/ Guattari, Félix (2016): *A Thousand Plateaus*. Minneapolis, p. 101.

9 From »[This world is not my home]«, in: Ra, Sun (2006): *The Immeasurable Equation*. Herrsching, p. 382-384.

change, whether it be in themselves or in their environment. Put beautifully by Ortega y Gasset: »To compare himself would be to go out of himself for a moment and to transfer himself to his neighbor. But the mediocre soul is incapable of transmigration.«¹⁰ The man-in-general is incapable of escaping the existential territory they were thrown into, entering into a singularizable/singularizing Universe of reference; or rather, the man-in-general is much wiser and capable than they once were in the past, however »that capacity is of no use to [them].«

For Ortega y Gasset, culture is born in the moment of the singularization of matters of expression, when materials external to oneself come into relation with one's body. The autopoietic group is not isolated from its environment, instead the community must be in connection with particular external factors, functions, and forces in order to form what one may refer to as *culture*. There is no lack of 'culture' in the masses, but a withholding of principles through which an appeal to change can be made. He sees a resentment of the other in the man-in-general, which precludes them to alienation and hostility against *civilization*. The creation of a space of unreasoning, the constitution of the *barbarous epochs*, whereby truth must be approached in isolation, allows the man-in-general to overpower minority assemblies, primarily utilizing the powering of violence.¹¹ Unable to contain their hatred, they attempt to overpower the other, accepting the risk of their victim's life. Take for an example, the vile murders of black children every year, or the recent use of civilian bodies in cars on a highway as shields by eleven »Law Enforcement Officers« in Miramar, Florida to shoot at robbers of a UPS truck. These are dangerous times.

2. The Micro and Amplic

Isidore Isou's »Youth-Uprising Manifesto« was the one of many instalments of detailed series of pamphlets, books, and films on the relation of the Youth to the Subject at the centre of the Metropole titled *Le soulèvement de la jeunesse*. In the introductory lines, a common refrain appears; it is not a fact of party that every political being works toward the preservation of a certain predetermined »mass«, but of parliament. His first departure from the capitalist refrain is his call for an end to the (re)production of the general »desired agent«. The agent-in-itself being of the masses, Isou observes the youth's relation to the general agent as being one of *externity* — »sum apart from circuit«. The dynamics of externity puts the youth in a position of economic proximity (exploitation) and political distance (displacement) from the desired agent. Those are young who do not coincide with the masses in the first instance. It is the youth and the youth alone who can rise from beneath the circuitry and make revolution.

Isou identifies two stages of general historical development within every social interaction, that of the *chiselling* (molecular) and *amplic* (molar) phases. One of the earliest applications of this schema was towards economic thought. To Adam Smith's system of 'free trade', he gives the name *atomic economics* for its amplic centralization of the individual agent. In Marx's socialism he locates a *molecular economics* which gains its name from its prioritization of the molecular assem-

10 Ortega y Gasset (1993), p. 69.

11 See: Mbembe, Achille (2017): *Critique of Black Reason*. Durham, p. 59: »It was accepted that the world order was divided into spheres that separated interior and exterior. The interior space was governed by law and justice, the conditions not only of social life but also of an international life that had to be traced, marked out, and cultivated. It was here, it was thought, that all ideas of property, payment for work, and the rights of people were developed. It was here that cities, empires, and commerce — in short, human civilization — were built. But there was also, elsewhere, a free zone of lawlessness, a place without rights, where one could pillage and ransack in good conscience, and where the work of the pirates and privateers, buccaneers, adventurers, criminals, and all sorts of elements outside the pale of normal, sand society' had free reign, their actions justified by the two principles of free trade and the freedoms to evangelize. This free zone had no borders as such. There were no fences, no sanctuaries that one could, a priori, violate. The line separating Europe and this 'World-outside' could be recognized by the fact that war had no limits there. On the other side of the line, writes Carl Schmitt, was a zone where only the law of the most powerful counted, since there were no legal limits imposed on war. From the beginning, whenever Europe referred to the principle of liberty in relation to the World-outside, what was really meant was an absence of law and organized civil society, which authorized the free and unscrupulous use of force. The assumption was this: the World-outside was the space in which there was no principle of conduct other than the right of the most powerful, whether in relation to indigenous peoples or rivals. In other words, everything that happened outside of the walls of Europe was situated 'outside the legal, moral and political values recognized on this side of the line.'«

blage of the proletarian class. A staunch opponent of the capitalist economic structure, while also critical of Marx's disregard of the lumpenproletariat's revolutionary potential, Isou develops an alternative to the prioritization of the intern in these prior systems – understanding the intern as the agent within the market (the adult) – Isou documents the livelihood of the extern (the youth) through his *nuclear economics*, an economics of the unemployed and unemployable. This distinction between sedentary interns and creative externs is succinctly encapsulated by the notions of *innovators* and *imitators*, echoing Ortega y Gasset's claim that the man-in-general is characterized by their inertia. The *nuclearity* of the externs brings us one step closer to the construction of an abstract machine.

3. Neo-nigga arrives from the future.¹²

»Being does not precede machinic essence; the process precedes the heterogenesis of being.«¹³

It must be taken into consideration that Earth is an assemblage; in isolation it is in a continuous becoming-toward-death. It is only through a becoming-toward-knowledge in which an entering into unheard expressive territories unveils a tuning-bridge to the plane of duality comprehension. It is necessary that any body in attempt to connect to this plan(e) practices precision-discipline. Planetary uncertainty of chaos on Earth is a result of the axiomatization of the body of the Planet by Majoritarian sound. »Man has failed: spiritually, educationally, governmentally; he has failed. Well then, he should be a good sport and say 'I give up, I need help.'« In his exploration of the potential impossible of the unknown, the truths Ra expounds has been attested to by scientists, theorists, philosophers, and musicians since the beginning of human sound as the cosmic vibrations have stayed relatively constant. »They say history repeats itself. But history is only his story. You haven't heard my story yet.« Ra's story is one of mystery. In approaching the plane of mystery, we must avoid blind submission to law. Law does not command, *it advises*. We have an opportunity to subvert law through the utilization of vibrations of precision-discipline. The potential of the myth, as opposed to the self-evidence of truth, uncovers a plethora of new ground on which we should build our way/weigh.

The Space age of Earth is a bridge to the Omniverse age of the Galaxy. Planetary isolation caused by submission to disintegration must be countered by the sonic unity of the Cosmos. For this reason, Ra selects his musicians on the basis of the three fundamental principles of Ark-estration, discipline, and precision. Intuition takes place of conscious knowing, and powering in another. Going beyond the master signifiers of liberty and equality, we seek to reach those who have tuned their capacities to hear the Cosmic sound. The destiny of the earth of Earth is still uncertain. Submission to another opens the body to new *potentia*, opposed to submission to law or the state, whose sole goal is to overcode and overpower the body. A declaration of government implies civilian submission to law, leaving no room for self-directed creation. The Black individual has untold potential; however, this potential will remain inert so long as our focus is on the instant, opposed to the *longue durée*. Our survival is dependent on an increase in knowledge of the alter-unknown impossible. We must be willing to explore new domains without anxiety. The cosmic entity is a catalyst for change in the form of dissipation. Judgement does not come from god, nor law, nor state, but from within the minor community. Humanity must learn to recognize myth in hopes of constituting a *mythocracy*. »Everything that's unknown is part of the myth, and I'm sure the myth can do more for humanity than anything they ever dreamed possible.«

12 Continuous reference to the documentary *Sun Ra – A Joyful Noise* (1980), directed by Robert Mugge.

13 Guattari (1995), p. 114.

5. Microchops

»What he managed to do is find every microscopic period of this song that had no talking on it, or singing. [...] So suddenly he takes, on his MPC 3000, on twelve pads, he somehow— this was before ProTools, now on ProTools you can cut and paste and stuff and manipulate how you want it to sound — this is before, this is done in like '99. By hand I watched him [mimics Dilla playing an MPC to the beat of »Little Brother« by Black Star]. I mean if you really break down how he— its the equivalent of someone solving a 10,000 piece puzzle in record time. This sounds normal to you, and thats the thing. He made it sound fluid. He made it sound like it was an actual loop. You can't even hear the *microchops* in it.«¹⁴

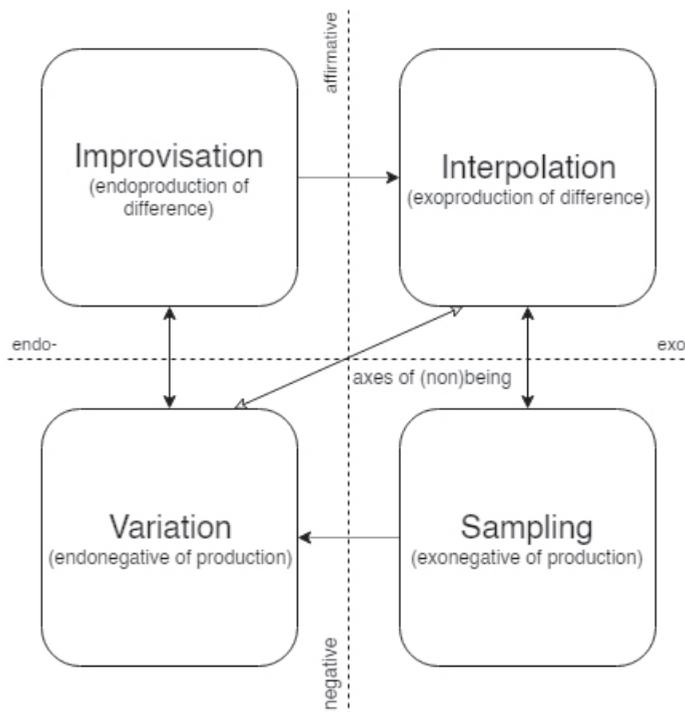
J Dilla was able to take an MPC to harness the affective capacities of a sound, with the precision of a microchop, and play a rhythm with the varied samples. His debut studio album, *Welcome 2 Detroit*, is a staple of any investigation into the development of contemporary Black music from Detroit, and arguably Hip Hop generally. This album builds Hip Hop off of a jazz trio composed of Dilla, Karriem Riggins, and Dwele. Building from the tradition of Ra, Dilla opens this album by opening the assemblage to allow the listener a moment to develop one's ear-training through the first three tracks to ease the transition into the Existential Territory of Detroit. The title track opens the album with an introduction to the sounds of Detroit through the coupling of a sample from Turkish rock band Moğollar's »Haliç'te Gün Batışı« with a declaration from Dilla of the motives of the album. »Y'all Ain't Ready« serves as a key component of the training set Dilla presents, moving from the position where the listener is untrained to a space of testing. »Think Twice«, a performance of the Donald Bryd song by the same name, extends the tradition of jazz performance to the realm of Hip Hop. This is the test of our ear-training's preparation for the Cosmos sound. The outro drags us back into the dangers of the territory of contemporary Detroit from the liberated space of free jazz production, replicating the audio of an argument over the results of a gambling resolved through the firing of a gun. »BBE (Big Booty Express)« reworks Kraftwerk's infamous ode to the motive transcoding of a milieu, »Trans-Europe Express«, into a celebration of the Black body's transportive function, alongside a transformation of the beat into an identifiably Detroit techno album. »Featuring Phat Kat« showcases Dilla's ability to *microchop* found sounds – sampling numerous tracks to produce a consistently varying sound including Synergy's »Terra Incognita«, Steve Howe's »Will O' the Wisp«, D&D All-Stars's »1, 2 Pass It«, and more. What is meant in the invocation of the word *microchop* is precisely the molecularization of a block of sound material via a deterritorialization of found sounds which displaces them in simultaneity with the developing of relations of consistency grounded in the principles of variation and harmony. Remember, Dilla always turned 'quantize' off.

Dilla's biggest achievement was his success in the instrumentalization of found sound, an accomplishment no less important than Duchamp's improvisation on the urinal. No better example of his *microchoping* abilities exists than his final album, *Donuts*, released only days before his death. The rhythm and basis for harmony of the 19th track, »Anti-American Graffiti«, comes from a sample no longer than 30 seconds, 10 of which are chopped and used to improvise over the course of almost two minutes. In the David Ossman comedy album *How Time Flies*, another case of a Wolfman Jack's character Jim Dundee appears as a drunken man, wandering his way onto a news set during a catastrophe he is woefully unaware of. He cites impossible statistics, interrupts continually, and is cited by the reporting as having a »lack of comprehension.« In the Universe of *Donuts*, Jim is no longer contrasted with the »sober« gaze of the reporter, and his arguments are given a consistency and urgency. A warning against planetary accelerationism, a skepticism of

14 Questlove: Questlove talks Drums, Dilla, and D'Angelo. Red Bull Music Academy, 1:41:18, accessed via YouTube: <https://www.redbullmusicacademy.com/lectures/questlove-new-york-2013>, emphasis added.

molar diagnostics, an ethical dilemma arising within the precariat with regards to culpability in ecological collapses, this and more can be found here. »Hi.« builds off of the memory of a forgotten past which enters into our Existential Territories suddenly, without warning. The context this draws from in the sampled song, »Maybe« by The Three Degrees, particularly references the case of a memory pushed away which always returns. Again, a 15-second-long sample is chopped and performed as though it were an instrument, extending its length fivefold. The critical use of the sample appears on a track like »Two Can Win« overturns the classical dualism of the familial unit. The subsequent track, »Don't Cry« was a message to Ma Dukes, his mother, *fluxuating* between a direct sample with interpolated drums and pure improvisation with the sample played immediately prior. »Stop« flips Dionne Warwick's »You're Gonna Need Me« with a lyrical sample from Jadakiss' »Why« to reflect on his impending death, acknowledging the self-awareness that he would be leaving a legacy many will forever be indebted to.

An homage to the brilliance of Dilla's production, the recent Abstract Orchestra collaboration with Slum Village, *Fantastic 2020*, serves as a testament for the transposition of found blocks of sound employed by Jay Dee into a radically new *espace of alter-isness*. Replaying the Dilla produced beats found on Slum Village's *Fantastic Vol. 2* for the twentieth anniversary of the first official Slum Village release, the listener is clearly shown the motive and creative potentials embedded in Dilla's employment of the MPC. The orchestra moves along the axis of deterritorialization, between phyla and flux, taking information from the Interpolated sounds to produce Variations and open a space for Improvisation. Songs like »Intro« and »Fall in Love« are recreated with the original vocal performances laid atop the orchestra. The former opens the rhythm section to a series of brief varied interpolations to announce the entrance into a new Existential Territory of the Fantastic Slum Village. The latter is a reminder that we must maintain authenticity in our encounters to nurture *gathering*, »Don't sell yourself to fall in love«. Most of the tracks rely on an intense dynamism required of the orchestra to interpolate the wide range of samples employed by Dilla. The instrumental for »Forth & Back«, a song about being carried by the process and allowing the capacities of one's body to be affected, is performed by the orchestra, extending the song by an extra two minutes to make space for further variations on the theme.



II. Accelerate the [Dissipative] Process.

6. Processus

»Process [*processus*]: continuous series of facts or operations that can lead to other series of facts and operations. A process implies the idea of a permanent rupture in established equilibria. This term is not used in the sense of schizophrenic processes in classical psychiatry, which always implies an arrival to a terminal state. Rather, it echoes what Ilya Prigogine and Isabelle Stengers call 'dissipative processes.'¹⁵

»Inversion is permutation as demonstrated in chords. Extension, modification, ornamentation and application of the eur[h]ythmic principle, all are of the melody, rhythmic and harmonic structure of music. Music is of many forms within itself and outside itself as derivative projection creation; under that fact consideration, it is the foundation and basis of all art. / All creative art is music. Art . . choreography . . sculpture . . portraits . . artworks, photograph, painting, architectural designs, the forms of nature: trees, flowers, grass. Everything vibrational is of different degrees of music.«¹⁶

Ilya Prigogine and Isabelle Stengers monumental work *Order Out of Chaos* presents one of the strongest cases for cosmic accelerationism in its transposition of the chain of static production »*lawfulness, determinism, and reversibility*«, in exchange for the chain of dissipative production »*unstable dynamic systems, randomness, and irreversibility*«. The dissipative structure discovered at the end of this new chain grounds the ontology of sound presented throughout both Sun Ra and Guattari's oeuvre.

A dissipative structure is a product of self-organization in far-from equilibrium systems, maintained by *energetico-spacio-temporal flux*. In a round table discussion moderated by Mony Elkaïm, Prigogine, Félix Guattari, Isabelle Stengers, and Jean-Louis Deneubourg explore the concepts of equilibrium, flux, and feedback in relation to process as an introduction to the transdisciplinary applications of dissipation. Prigogine begins this discussion proposing a rethinking of the relations of law and chance to system and structure as being a central movement throughout the contemporary sciences that can be of benefit in their extension into a vast multiplicity of domains. To develop this argument, he considers the nature with which European and African society are dealt with by academics. The question of how to address the differences between them can be framed as one as a simple difference of units or interactions. Prigogine sees a reduction of the African individual to an easily identifiable set of linear interactions. Instead, he suggests we need consider the differences between societies as »corresponding to different branches of solutions to a system of nonlinear equations« without reference to a normative or standard of interaction.

The implications of Prigogine's extremely ambitious project do not end with the development of a *thermodynamics of ecosystems*. Prigogine ends his magnum opus *Self Organization in Non-Equilibrium Systems* (co-written with Gregoire Nicholis) with two known extensions of the concept of dissipative structures as it relates to social systems. The first of these is the case of the »progressive urbanization of a geographical area«, an effect of the globalization of the condition of *externity*. He cites a 1977 study by Allen, Deneubourg, and Sanglier which determined that »when various economic functions are launched, the nonlinear interaction mechanisms between population density and employment opportunities result in the formation of spacial structures, and an urban hierarchy evolves.« In other words, the urbanization of all general space implies the segmentation and

15 s. »Glossary of Schizo-analysis«, in: Guattari, Félix (2006): *The Anti-Oedipus Papers*. New York/Los Angeles, p. 420.

16 Sun Ra (2006), p. 452.

stratification by »the deterministic economic constraints of the available market.« However, the second case relates to the production of kinship-based environmental, social, and intrapersonal relations in Pul Eliya as studied by Edmund Leach. In this society, the instability of parental relations in gathering plays an accelerative role in the self-organization of the group. Here we find the two poles between the plan of development and the plane of consistency.

Prigogine goes even further when he discusses *relational time* in his posthumous publication »Beyond Being and Becoming.« Prigogine details that the construction of time is dependent first on an encounter between beings, reliant on the instability of determinations. He saw this overturning of stable determinism »as the only way of avoiding alienation« and of invoking unity into a nondeterminist universe. He defines becoming as »the expression of instability in the universe.« In order to clarify this claim, he refers to a hypothetical case of the *eternal return* in theoretical physics whereby the heat death of the universe is not a certainty as it is possible the Big Bang was the result of 'an instability of being', the Big Bounce – a refrain.

7. Relational Praxis

The white European »martyrs« of the 20th century did not save us; their projects must be abandoned once and for all. The Vanessa Beecroft directed opera, *Nebuchadnezzar*, replays common themes from her eponymous »VB« series, mixed with a James Turrell installment, and the common Virgil Abloh type Yeezy outfit designs charged one hundred and twenty dollars for the cheapest available tickets and started two hours late. All speculation can be put aside, Kanye West's *Jesus is King* exemplifies the gratuitous nature with which *relational art* simultaneously takes up the project of social liberation aesthetically while undermining the basis of liberation in principle by an overt production of profit.

One of the most egregious tracks on this record is »Everything We Need«, a track in which both verses begin with an exclamation that the sounds presented are of a radical altermode of being. The support for this argument comes from the (pseudepigraphical) Second Epistle of Peter, where »Peter the Apostle« proclaims that through knowledge of and faith in God, we have all we need to add the virtues of knowledge, temperance, patience, godliness, brotherly kindness, and charity to our faith, in order to escape »the corruption that is in the world through lust«. However, the second verse of Kanye's song immediately reverses this proclamation, and just rejects the proclaimed basis for any revolutionary act committed by the song. Instead, Kanye uses the rest of the verse to condemn Adam for partaking of the fruit, again citing the argument that »We have everything we need« in God. Is it not a fact that would Adam not have partaken in the fruit man would not have but blind ignorance and bad faith?

I don't even need to discuss the issues with »Closed on Sunday«. One could fumble over every individual sad passion which this album emits. Instead let us endeavour to discover an alternative in a black liberation theology based *relational praxis* like that of Eric B. & Rakim. Rakim Allah was a member of The Nations of Gods and Earths (NGE) from the beginning of his collaboration with Eric B., a fact which continually plays a role in the process of his rhythmization of language. Many of their songs directly relate teachings of the Nation of Islam (NOI) and NGE to the general Black condition. The primary teaching borrowed is that we are living in the end of an era, which introduces the dangers of ecological collapse (particularly with regards to socio-psychic disintegration), the Black youth – empowered and supported by the forces of Allah, the 'Asiatic Blackman', and the materials of the Earth, the 'Asiatic Blackwoman' – should work to transform social relations and overthrow the bourgeoisie.¹⁷

17 S. Deleuze/Guattari (2016): p. 558, Fn. 61.

This point is made precisely clear on the track »Teach the Children« from their final album, *Don't Sweat The Technique* (1992), a comprehensive account of the relation of the unemployed youth to the military apparatus. Beginning with an acknowledgement that this is the end of time as we have known it, Rakim explains that the Black community currently struggles with an ever growing list of epidemics: unending racism within our own »homeland«; the catalytic disintegration of the atmosphere; the capitalist reliance on a body of unemployed people; the foundational corruption of the national governing body. It is in the midst of this impending doom of Earth where the youth, subject to wage-slavery, turn to a military life to escape the looming collapse of economic precarity. It is this subjection to murdering in the name of the private accumulation of oil and minerals which Rakim cautions the listener to shy children away from. What we must teach the children is a new refrain through which there may be hope for survival when the capitalists decide to desert the Planet, so that there is a chance we may move beyond a culture of »robbing, raping, and killing« toward self-awareness and global unity, as the issues within the black community have both echoes and ties to struggles across the world. Some songs from this album expand these concepts directly including »Casualties of War« and »What's Going On« while other tracks presenting alternatives to the planetary schema including »Kick Along« and »Don't Sweat the Technique«.

Where Eric B. & Rakim begin to move towards a relational praxis is directly in their continual elucidation of practical truths which aid in the production of self-knowledge of the Black community. This is to say that they are doing no less than reconstituting, further developing, and spreading singularizable matters of expression that are useful, insofar as they are useful to the catalytic synthesis of disparate elements. What we have found is a relational time in its active state, opposed to the inert aesthetics of Ye. Kanye's involvement in the production of the extremely delayed release »We Got Love« can only be read through his casual disregard of the key theme of cosmic accelerationism in a radical overturning of capitalist connectivity with a new formulation of relations on the basis of love over profit.

8. »After all, is not Spinoza's *Ethics* the great book of the *cosmic entity*?«

I. Deleuze locates a prelude to a cosmic accelerationism throughout Spinoza's oeuvre in his *Spinoza: Practical Philosophy*. The essay »On the difference between *The Ethics* and a Morality« presents Spinoza's three main critiques in his posthumously published work *The Ethics* consciousness, values, and sad passions. Spinoza's critique of »consciousness« begins with a bold proclamation that »We do not know what a body can do.« Consciousness is a mythologizer through which we come to know the affections the body has encountered. The primary poles of affection are joy, the co-composition of the body with an(-)other, and sadness, the decomposition of our body by an(-)other. Deleuze recognizes the appetitative faculty in *conatus*, »the effort by which each thing strives to preserve in its being.« Consciousness then is our »awareness of the passage« from states of higher and lower states of 'perfection.' Citing Nietzsche, Deleuze reminds the reader that there is always greater perfection in the unconscious.

II. Law does not command, it lays out a set of affective potentialities. »All that one needs to moralize is to fail to understand.« Submission to law only proceeds by way of misunderstanding. Adam misunderstood God, for the relation of his body with the fruit was not prohibited. The fruit was not evil, but poisonous. Its consumption »will determine the parts of Adam's body to enter into new relations that no longer accord with his own essence.« Again through Nietzsche's *Beyond Good and Evil*, we encounter the distinction between good and bad, that which agrees with and increases our nature and that which disagrees with and decreases our nature. As such, there are also good and bad people.

»That individual will be called good who strives, insofar as he is capable, to organize his encounters, to join with whatever agrees with his nature, to combine his relation with rela-

tions that are compatible with his, and thereby to increase his power. [...] That individual who will be called bad, [...], who lives hazardly, who is content to undergo the effects of his encounters, but wails and accuses every time the effect undergone does not agree with him and reveals his own impotence.«¹⁸

As such, we must distinguish between Ethics and Morality, between ethology and judgement, knowledge and law. »Law does not provide us with any knowledge; it makes nothing known.« Instead Law provides determinations of affective encounters. Knowledge immanently differentiates modes of production.

III. Alongside Spinoza's three general critiques, there are also three particularly human critiques: that of the man of sad passion, the man who employs sad passions, and the man saddened by the condition of humanity; the slave, the tyrant, and the priest. Each of these three men are filled with resent to such an extent that happiness is only employed to harm oneself. In counterpoint to morality Spinoza presents a »philosophy of life«, a becoming-toward-knowledge, where an individual is not pre-configured but constantly entering into an essential individuation connected to a degree of power, a capacity for affecting and being affected. Ethics overtakes Morality in the production of an ethology, a mode of evaluation for a body's affections. In the production of an ethology of man, there is a distinction which must be made between two modes of affection: *actions*, those which arise from within and pertain to the essence of a body, and *passions*, those which arise from elsewhere. Two powers, two faculties of motion: a *power of acting* and a *power of being acted upon*. Not only must we acknowledge the difference between actions and passions, but between two types of passions: *sadness* and *joy*. The first being those external bodies which in their disagreement with our essence, deduct from our power of acting; the second being those bodies which in their agreement with our essence, add to our power of acting.

»The Ethics is necessarily an ethics of joy: only joy is worthwhile, joy remains, bringing us near to action, and to the bliss of action. The sad passions always amount to impotence.« The 'threefold practical problem of *the Ethics*' appears to us in this statement: 'How does one maximize joy' (in the movement toward action liberated from law), 'How does one form adequate ideas' (adequate ideas produce free actions), and 'How does one become conscious of things' (by increasing our intuitive knowledge of Nature/God). »The *Ethics* is a voyage in immanence; but immanence is the unconscious itself. Ethical joy is the correlate of speculative affirmation.«

9. *When I Get Home* by Solange

»What we cannot imagine cannot come into being.«

The introductory refrain approaches Improvisation through Variation: »I saw things I imagined.« Outside of the immediately noticeable Variation in pitch, what is important to note here is the simultaneous lack of rhythmic quantization and an undermining of metric temporalization which form the basis for the Improvisation on the aforementioned refrain. This is immediately identifiable as a movement among many in the transposition of the Soul as is indicated in the next track through the »board[ing] a train, kiss[ing] all goodbye.« This departure from our Existential Territories is not a negation of Home. Instead, what we find is a departure which is born from, inspired by, and maintains close contact with the Abode of our past. What is necessary in any departure is firstly an awareness of the Flourish/Fanfare/Declaration which transposes entities into a Cosmic Fellowship with one another. Candy paint is not a marker for wealth as one may assume given the immense amount of manual labour involved in its application. It is a signature which declares one to be a member of the Community.

18 s. Deleuze, Gilles (1988): Spinoza: *Practical Philosophy*. San Francisco, p. 22.

After her performance at the Chinati Foundation Solange spoke about producing *When I Get Home*, noting: »I realize how much wider, figuratively and literally, my work could be if I took myself away as subject.« This refusal of subjectivity is echoed in the fifth track of this album, »Can I Hold the Mic (Interlude)«, whose declarative passage begins with »I can't be a singular expression of myself«. By embracing the status of a multiplicity, Solange shows herself to understand herself through an expression of the Dionysian Yes, an actor of creation which »returns to 'primitive' unity, [and] shatters the individual«. The next three songs explore necessary characteristics of maintaining movements as and through a Cosmic entity. Firstly, there is the necessity of Precision-Discipline, an ongoing training and practice which affirms our connection and fidelity to the Cosmic entity. Patience and (Temporary) Slowness come next, something which reminds me of a passage in *A Thousand Plateaus* which states: »Every undertaking of destratification (for example, going beyond the organism, plunging into a becoming) must therefore observe concrete rules of extreme caution: a too-sudden destratification may be suicidal, or turn cancerous.« Finally, we are told we must be Intentional in all our actions, echoing Ra's multiple reminders to have Intent in our pervue. These are three limit-movements of the Cosmic entity.

This considered, we open the ninth track of this record, »Almeda«, with a gleeful affirmation of Blackness and all its appearances. The character of the Knight of Black Faith appears, undying in all its actualizations. »Time (is)« commands of us to get in tune with our Cosmic Alter-Beings, a feature of which being they open up for a space in which an affirmation of Blackness, a feature which opens up a space in which an affirmation, is not oppositional to Whiteness, taking a leap of faith passing beyond Planetary Uncertainty. Following, this affirmation must not be limited to the self as a subject, but be an affirmation of the friend and of the community, for which the presence of the Flourish produces a neighboring love. This affirmation begins through an affirmation of desiring-production at its core. The brief sample of the song »Rainbow Room« from Alejandro Jodorowsky's *The Holy Mountain* serves as a mark of the return of an Uncertainty, but one rooted in a love of the self, not a fear of the other. This is what I further explore through the concept of Cosmic Uncertainty; it is the uncertainty of the result of cosmic productions in the non-equilibrium system of the Uni-verse. As such, Desire and its production are uncertain. However, what one can be sure of in sex is its relationship to transcoding, that is »the manner in which one milieu serves as the basis for another, or conversely is established atop another milieu, dissipates in it or is constituted in it.« An example of which is found in the attainment of an orgasm.

Through the profitability of her sound and image, Solange has in many ways attained many characteristics of the alter-destiny. However, there is still much to desire, particularly with regards to the abolition of work. She shows that forced labour is opposed to the affirmation of a non-oppositional Black person. However, that is not to say the self-affirmed Black person cannot be opposing in their actions. It is the capacity for evil that allows freedom to exist. A Cosmic Negativity is found in every act or movement in which the Cosmic entity flees or abandons a connection which is not built on the premise of Love. In this same movement, we find an oppositional relationship between the Cosmic entity and isolation. Instead, an unworringly asignifying Love is requested between the self and the other. In the case of the sampled vocals, Pat Parker's »Poem to Ann #2« it is a Quare Love which prioritizes the strengthening of a connection as opposed to a proximity of repulsion.

Steve Lacy's contribution to »Exit Scott (interlude)«, the Outro, emphasizes this point of increasing the connections between entities towards an opening up onto the Cosmos. We are not made by what we are not, instead we are made up only of things that arise from within, conditioned by what is around. We find ourselves going to extreme lengths to celebrate a Love which surrounds us in the Cosmos. We are not lost, and we have not yet lost. Solange concludes the album with a refrain-laden prayer declaring that she has opened herself up to is necessitated. »Equation-wise, the first thing to do is to consider time as officially ended. We work on the other side of time.« In

this same motion a negative, pessimistic, problematic, approach must be adopted. I propose that no analysis of a work of art where an affirmative Blackness is approached can remain Truthful except in reference to what is generally called Afropessimism, for Afrofuturism knows only of Planetary Blackness, which can never originate from a non-colonial notion of the Black Individual, born oppositionally to the White European. It is the Afrofuturist claim that any moment the »savage« Black Individual comes into contact with »human« technologies is an attempt at producing a futurist temporality, as the Black Individual's sustained humanity deterministically will reproduce itself. This is a position Mbembe critiques in his discussion of nativism and Afro-radicalism, extended in his discussion of European primitivism.

10. *Danger* by The Lijadu Sisters

»It's not too late for me and you if we hurry. Life's gone down low, so people get together – the only way to be free.«

The 1976 Lijadu Sisters albums, *Danger*, revolts against the socio-existential condition of precarity particular to minoritarian populations in Nigeria while critically highlighting the general conditions to which the African individual is subjected globally. In just over 30 minutes, the twins discuss topics ranging from government corruption, economic and juridical precarity, and trauma and sorrow tied to preventable premature death atop Afrobeat rhythms, with extreme proximity to those being developed by the Tamasheq under the name of Tishoumaren around the same time, mixed with Soul harmony from the American South and Reggae grooves. The title track opens the album exploring the dangers of the social encounter, how at times one desires to enter into a dangerous situation, or how danger creates seemingly pleasurable situations one desires to enter, the necessary uncertainty which ensure from danger, and how love is often a dangerous thing. It is this context of precarity which is deployed constantly throughout the album, and which describes the general condition of existence for the Black individual. »Cashing In« focuses on the particular dangers experienced by minoritarian bodies in the names of »constitution«, »revolution«, and religion. This apparatus relies on the relative surplus population to exploit for profit, where the notions of power and freedom are used to overpower and capture them. »Amebo« stresses the importance of gaining knowledge of self so one can help others gain access to truth, for those in a position of externity still have the capacities of their bodies, which can never be entirely destroyed. Building from the fact that elected offices are almost always used to disregard the needs and desires of minoritarian bodies in favour of auto-glorification. The response from those in power was, is, and will be »they [minorities] don't know anything they don't know.« Put bluntly, the majoritarian claim is that those who live in precarious conditions are incapable of gaining access to self-knowledge. However, the Lijadu Sister's affirm themselves to be of the population who has acquired such a knowledge of self and environment, such that they are able to spread word of the lies and corruption of the state. One need turn only to ones sorrows, those pesky sad passions, to learn of the ways in which one is not assisted by ones community or socius. The following song »Life's Gone Down Low« continues the question of »How do we escape the condition of extreme precarity our Blackness dooms us to on this planet?« Acknowledging there are no visible solutions, what is clear it will take more knowledge of ecologies to reach that point. Still, there is time to act if we take an accelerative approach based on gathering. They close the album with »Lord Have Mercy«, a seven minute long reflection on the expanding traumas to which the minority is exposed to: the sight of the dying children on the street; the constant dislocation of the minoritarian group (»children starving, mommas dead, papas gone, life is wasting«); the withholding of a space for emotive expression in the constant destruction of the existential territory. The work and legacy of the Lijadu

Sisters left on this Earth should be investigated and interacted with by anyone interested in Black and African approaches to feminism or diasporic counterculture, and we may hope the impact of their works has only begun.

III. Vibe and Vibration: The Cosmogogenesis of the Jazz Refrain

12. Becoming-Cosmic; Cosmogogenesis

Something constantly being undermined in internet-based readings of Deleuze and Guattari's *Thousand Plateaus* (despite its centrality to any Deleuzoguattarian paradigm) is that becoming is **always** minoritarian. They address this claim head on in the tenth plateau, begging the question: »Why are there so many becomings of man but no becoming-man? First because man is majoritarian par excellence, whereas becomings are minoritarian. All becomings are minoritarian.«¹⁹ As such every becoming is deterritorializing. How then does the becoming-cosmic of the artist lead to the construction of a *home-made atomic bomb*? This is a necessary fact of material²⁰. However, the *war of Time* brings us back into the Galactic. Our only hope in liberatory action is in the *synthesis of disparate elements*. This is the role of the abstract machine of consistency. Thus, the becoming-cosmic of the human is already taking place.

»It is only after matter has been sufficiently deterritorialized that it itself emerges as molecular and brings forth pure forces attributable only to the Cosmos. It has been present ,for all time,‘ but under different perceptual conditions. New conditions were necessary for what was buried ... to rise to the surface.«²¹

The cosmogenesis of the refrain functions by a practical alter-equation. We no longer have any sense of reason or unreasoning, left with a variety of. I am coming into knowledge of myself. My joys, my desires, my passions. The standardization of perception under the guise of rationalism reduces the *impossibility* of cosmic material to the space of *psychosis*. Myth, illusion, transformed to . Avoiding self-destruction, I employ moments of silence to introduce a break. *A body is defined by its relations of speed and slowness, movement and rest*. What can a Black body do?

Sound finds its way into every aspect of our lives. As Virilio noted, *it is the control of sound dictates the form of expression of bodies in the metropolis*. It is through the meterization of the body that the medical professional perform diagnostics. Cosmic sound arises from neither nowhere nor the here and now, but both simultaneously. The cosmogenesis of the refrain is always already at work, the forces of the Earth and the forces of the Cosmos are indistinguishable from the perspective of the Uni-verse. The most notable case of the becoming-cosmic of the human is via the catalysis embedded in gathering. To make this possible, what must be in place? There is a training Ra speaks about in his notion of precision-discipline. To the autoencoder this is a training of the feature and projection functions, the ability to perceive and the ability to reproduce on the basis of perception. To the human this is a training of the abilities to recognize, to experience, to feel, and the ability to act, to dream, to prepare. Following, we must come into contact with each other, with that outside ourselves, with that inside ourselves, with that between me and them, with that after we. We need not speak, move, or think as one, only we must be united as a force in the protection of the unheard sounds of infinity.

»Let's love ourselves and we can't fail / To make a better situation / Tomorrow, our seeds will grow / All we need is dedication«²²

19 s. Deleuze/Guattari (2016), p. 291.

20 Ibid.: p. 345: »Material thus has three principal characteristics: it is a molecularized matter; it has a relation to forces to be harnessed; and it is defined by the operations of consistency applied to it. Finally, it is clear that the relation to the earth and the people has changed, and is no longer one of the romantic type. The earth is now at its most deterritorialized; not only a point in a galaxy, but one galaxy among others. The people is now at its most molecularized: a molecular population, a people of oscillators as so many forces of interaction.«

21 Ibid.: p. 347.

22 Ms. Lauryn Hill, »Everything is Everything«, recorded June 1988, track 13 of *The Miseducation of Lauryn Hill*, Ruffhouse Records.

13. »Fragments of the vice-future I give to you / Put them together as you natural know / Put them together as you natural do. / Take heed! / **Do not neglect your alter-self's alter destiny.**«²³

There are other worlds they have not told you of. The greater-outer universe of alter-sounds is of the realm of the nothing in co-coordination with the vaster realm of potential. Opposed to the flattening of capitalist subjectivation, the angelic reality is born from alter-planes of isness. It is this cosmic plane of duality comprehension that we as alter-subjects must approach using primary-youthful intuition. It is a mode of production of the never which is necessitated; never is not, but not never was. Once is not but was, thus not never. It is only through a change of way, of process, which can ensure the further production of the alter-sounds.

What must first be done is to forget the plan(e(t)) of instantaneity, on the other side of time history is approached through the *longue durée*. It is through memories of the long term first that autoencoders train their feature functions. The alter-equations of Cosmic present come to us as multiplicity, not multitude; its unlawfulness is attested to by the (nominally erroneous) »ancestral sin« in Adam's consumption of the fruit.

»The tree of knowledge of good and evil is forbidden as far as the fruit of it is concerned but so is the tree of life. What price forbidden fruit and forbidden trees to those to whom it is forbidden? Did you ever see a voice walking? If you didn't, it is probably because you did not realize the meaning and significance of the word voice.«²⁴

It is the equation which serves as the bridge to the immeasurable, eternal alter-destiny of co-coordination. Only after a Cosmic becoming-in-tune of the Ear of the community can we begin to approach this plane. We must be able to hear the alter-hints of the UNI-verse to heed their warnings. The alter-destiny actualizes the unknown mystery of cosmic uncertainty. It is this randomness which overtakes history through the chaotic my-st(É)ry. On the other side of time stands an irreversible *durée*. The alter-future it presents to one is necessarily unique and unreproducible. Singularization, separation implying non-separability.

The language of the alter-equation is Cosmic music. The sounds of the Kingdom of the Not sing praises in polyphony through improvisation of rhythm and vibration. It is its vibratory characteristic that makes Cosmic sound aesthetic, for any creative action is of different degrees of vibration. The negativity of creation is not a deductive negativity, nor is it reductive. Instead, it is a neg-activity, anti-productivity. What was is not, but what also never was is not. *The Creator makes but one demand: peace and happiness through all the land.*

17. *American Intelligence* by Theo Parrish

Theo Parrish's most recent album, *American Intelligence*, marks an important departure from his early work as a sample heavy producer. Instead, Parrish relies on an improvisational approach to auto-production. With this album, Parrish was extremely unconcerned with matching the standards for classificatory terms like »house music or techno music or R&B«, seeing these as mere marketing terms. Instead, he pursues a work on the plane of duality comprehension, the locus of the *Jazz-Hip-Hop duality*.²⁵ There is a particularly direct revolutionary force within Parrish's work,

23 A portion of this work was recited during my November 2019 performance in LA at *The Mortuary*, »Fellowship«.

24 Sun Ra (2006), p. 468.

25 By Jazz, I mean sound produced on the basis of creating that which never was – Improvisation, i.e. the production of difference. By Hip Hop, I mean sound produced on the basis of the (re)creation of sounds which once were – Sampling, i.e. the repetition of production. For a composition to employ both at once it must not deny the reality of sound, the fact that music functions by the repetition of difference. This is what Sun Ra means when he proclaims: »An executed word is in/on the plane of duality comprehension requirement. / Execution is a hieroglyphic sound word.« The executed word is also referred to as a bridge word between the realms of meaning and non-meaning, between the determined structure of perceptible vibrations of the past and the mythic rhythmicization of melody moving by continuous variation, hic emphasizing the presence of the word. See: *The Air Spiritual Man*, in: Sun Ra (2006), p. 450-454.

²⁶ made evident in the album at hand from the outset with »Drive«, an exploration of the relation of the drive and desire to death and love. Many other tracks explore common socio-political refrains as they pertain to the condition of the Black diasporic individual. »Welcome Back« simulates the needlessly common experience of the traffic stop and its limitations on the mobility and actions of Black people. »Be In Yourself« serves as a commandment for black self-affirmation, a radical proposition considering the context of the generational trauma of the Trans-Atlantic Slave Trade where Black bodies were pushed into a constant depersonalization and dissociation to make even seemingly »basic« tasks bearable.

In the repetition of a refrain, an assemblage is created; the listener enters into a mutant Existential Territory with the co-development of a comfort. However, there is a relation to asignification and atemporalization in the Jazz–Hip-Hop duality which introduces the characteristic of fluctuation. *It has been present for all time*, yet we have not yet discussed it in great detail. These are the places where what has been made primarily audible is through decoding and deterritorialization – the secondary movements in the constitution of any Territory – though, what is also important to trace is particularly the unheard space, silence. The key to movement in composition pertains firstly to a variety within silence. It is not necessary that there be variation in the form of the content of the refrain. A refrain is able to be composed of a multiplicity of singularizable notes without prior arrangement. »Cypher Delight« is a standout example, harmonization of tone comes secondary. The rhythm within the primary refrain of »Make No War«, »When we go and dance, we no make a war«, invokes a machine for the listener to open the capacities of their body to *undecidable* motions.²⁷ Afterall, we are pacifists in the *war of Time*.²⁸

Postscript: *the Black refrain*²⁹

4. Minoritarianism³⁰

It is no secret that to the American music charts, Black musicians cannot escape their race. The name for the genre which all music created by Black artists have been thrown under by chart listings like *Billboard* magazine's began with »race music«, which was changed to »Rhythm and Blues« to appeal to Black audiences. This initiated a *Billboard* »Hot R&B LPs« which was renamed the »Soul« charts from 1969-1978, then the name which catches the chart's intentions in flagrante delicto, »Top Black Albums«, and now »Top R&B/Hip-Hop Albums«. It's no wonder why one can look no further than the case of Lil Nas X's »Old Town Road« to see a Black musician be denied access to the country music charts after initially breaking charting boundaries. The chart

26 This is a fact plenty before me have highlighted, most notably the fantastic group ANON – authors of the #alt-woke manifesto.

27 I am reminded here of an interview I conducted with the artist and DJ Juliana Huxtable:

»Txgen Meyer: What does free Black movement look like?Juliana Huxtable: Free black movement, can I expand it? Can I also be like, feels like, sounds like?

TM: Go ahead.

JH: Okay. Sonny Sharrock – Black Woman. That's a song by Sonny Sharrock to me that is a moment in a singular iteration of free black movement. Free black movement to me as dance, free black movement for me, the club and the dancefloor. It doesn't even need to be the club, it can also be the church like praise dancing, but spaces in which all of the kind of hyper-awareness of the one-to-one relationship between like blackness and corporal reality and just like totally being like in and of the flesh, to release that and dance, and dance as a space of just like complete and total liquidity is like, ah. Free black movement to me looks like that, it looks like dance. It's like fourteen-year olds doing dance videos on Tik Tok. You know one of my favourite passages in any book I've ever read is from Wretched Of The Earth where Frantz Fanon is talking about the dance circle, and the dance circle as something that's permissive and protects, and the dance circle as a way to re-enact, and as a form of violence. So thinking of violence as a sort of part of power structure and the language and something that's inherent to the condition of the racialized condition of colonialism but specifically, dance as a way of utilizing and deploying pre-eruptive violence and the dance circle specifically is a space in which I think black free movement is enacted and played and it's always, for me especially, and I would say even growing up, even knowing that my specific ginger performance wasn't always considered to be in-line with the dogmatic version of blackness that we were adhering to in a lot of different ways, dance circles were always a space in which that dissolved.«

28 See: Virilio, Paul (2006): *Speed and Politics*. Los Angeles, p. 61-72; Sun Ra, »Astro-Black«, in: The Immeasurable Equation, p. 74

29 A portion of the following was originally published in to the online publication *Surfaces* (www.surfaces.cx) under the title »The Black Refrain« in December of 2019.

30 Passing references to Mbembe (2017).

responding to criticism saying: »While 'Old Town Road' incorporates references to country and cowboy imagery, it does not embrace enough elements of today's country music to chart in its current version.« A stance which continued even after his collaborating with country music star Billy Ray Cyrus. Put shortly, *quare musicians experience planetary bindings to molar stratifications which attempt to predetermine negative outcomes by limiting the conditions of the production of singular existential territories.*

Few need be convinced that the Black individual is the ideal example of the 'other-being'. What may take a bit more convincing is that the transnationalization of the Black condition was the constitutive moment for modernity. In the first volume of his monumental study of the development of the capitalist mode of development, *Capitalism and Civilization*, Fernand Braudel cites the Black Slave as the key gear which allowed mass European migration across the Atlantic, for without this slave population the available labour-power would not have reasonably sustained the colonization efforts, a central fact of Mbembe's *Critique of Black Reason*. »The progression from *man-of-ore* to *man-of-metal* to *man-of-money* was a structuring dimension of the early phase of capitalism.« This same movement, the invention of blackness, has been central in the continual modernization of the *objet d'art* (*objet du son?*), most notably in the development of European primitivism.

Summarized by the phrase »summons, interiorization, and reversal«, Mbembe locates the figure of Africa and the notion of the Black Individual at the heart of the conceptual development of contemporary art. The Black Individual, in their supposed inertia lacked what was »necessary« to explore Existential Territories outside their own. Their capacities for interpretation and conceptualization were regarded as belonging to »savage mentality«. It was the White European who was able to employ a history and rationality to the Black Individual's irrational degeneration. Here we find the first type of movement of the refrain, the creation of Blackness as the 'inferior other', the creation of a territory. The second type appears in almost the same moment, the affirmation and protection of the territory. For the White person, this means a distancing of oneself from the Black individual. For the individual *plagued* by their Blackness, we are left to seek self-degradation to the limit of annihilation. Finally, the Black individual crosses a threshold whereby they have been supposedly liberated by the chains of their race. However, Mbembe notes that even this last movement, still relies in part on the continued existence of a notion of Blackness rooted in European Colonialism. It is in this space most frequently we see claims to the »re-educating« and »civilizing« mission of the onto the Black individual, such that they may be stripped of their Blackness finally gain their humanity. It is under this guise that »neocolonialization« and »urbanization« projects take place. There are no easy solutions to the dilemmas presented here. What is made very evident is that if we are to speak of a survival of any form of humanity (or something beyond), it must be one based in the concepts of *restitution* and *reparations*.

»postcolonial thought is not an anti-European thought. On the contrary, it's the product of the *encounter* between Europe and the worlds it once made into its distant possessions. In showing how the colonial and imperial experience has been codified in representations, divisions between disciplines, their methodologies and their objects, it invites us to undertake an alternative reading of our common modernity. *It calls upon Europe to live what it declares to be its origins, its future and its promise, and to live all that responsibly.* If, as Europe has always claimed, this promise has truly as its object the future of humanity as whole, then postcolonial thought calls upon Europe to open and continually relaunch that future in a singular fashion, responsible for itself, for the Other, and before the Other.«³¹

31 s. Mbembe, Achille (2008): *What is postcolonial thinking?*, p. 11, emphases added. I believe the present anthology can go far in this direction. Accessed via <https://www.eurozine.com/what-is-postcolonial-thinking/>.

Calling Planet Earth! CALLING PLANET EARTH³²

CONCERNS

IM MADE TO FEEL LIKE AN INTRUDER IN THE PLACE I WAS BORN
THE TERRITORY I LIVE IN IS DESIGNED TO ISOLATE ME
AXIOMATICS IS OVERTAKING PRAGMATICS
PRECARITY REAFFIRMS ITSELF AS THE DOMINANT MODE OF EXISTENCE
CENTRIST JARGON IS OVERTAKING FORMERLY LEFTIST SPACES
BLACK WOMEN ARE ENDANGERED
THERE IS NO VISIBLE END
REMINDERS

THERE ARE THREE »O«'S WHEN TWO TERRITORIES MEET

o + o = os

o: The Territory, The Planet, Code

+: more than an equation

Bridge, Problem, Difference, Autoproduction

os: the word for the mouth or opening

symbol of change, process, becoming, transcoding

TO DISREGARD PROCESS IN EQUATIONALITY IS TO DO NOTHING LESS TO FUNCTIONALLY REDUCE THE MINORITY TO A SET OF EASILY IDENTIFIABLE DEMANDS OURS IS A UNIVERSE WHICH PRODUCES DISSIPATIVE (SELF ORGANIZING) STRUCTURES VIA A MOVEMENT THROUGH »UNSTABLE DYNAMIC SYSTEMS, RANDOMNESS, AND IRREVERSIBILITY.« ANY REDUCTIONIST CLAIM TO LAWFULNESS, DETERMINISM, AND REVERSIBILITY, TOWARDS DISINTEGRATIVE STRUCTURES, DOES NOTHING LESS THAN DENY MINORITY BODIES ACCESS TO ORGANIZATION. SELF ORGANIZATION IS NEITHER GOOD NOR BAD. IT HAS NO ETHICAL IMPLICATIONS ON ITS OWN. THERE ARE ONLY COUNTLESS FAILURES OF ITS ATTEMPTS.

REALIZATIONS

I SPENT WAY TOO LONG LISTENING TO KANYE AND LOVING VANESSA BEECROFT. HOWEVER, I STILL HAVE TIME TO EXPRESS JOY.

WE ARE RUNNING OUT OF TIME, BUT THE TEMPORALITY OF GATHERING HAS UNBOUNDED POTENTIAL.

THIS IS NOT A METROPOLITAN FIGHT BUT A GLOBAL ONE. PEOPLE FROM ALL TERRITORIES HAVE JOINED. LEST WE FORGET THE TUAREG HAVE NOT STOOD STILL.

I SMOKE WEED TO COPE WITH THE NEVER ENDING TRAUMATIZATION OF THE BLACK BODY BY THE POLITICIAN, THE MEDIA CORRESPONDENT, THE INSTRUCTOR, THE OFFICER, THE ENGINEER. THAT DOES NOT HOWEVER ABOLISH OUR CAPACITY TO ACT. AT ITS WORST IT CAN ONLY BE DIMINISHED.

³² From this point on the text is near facsimile to an excerpt of my November 2019 performance in LA at *The Mortuary*, »Fellowship«. The name of this text is borrowed from the Sun Ra work »Calling Planet Earth« (January 1990). It is from this poem that the name of the performance is also derived, as it says: »There is something in the cosmos / called Fellowship. Reach for it.«

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