

The Thirst for Acceleration

Txgen Meyer

Solange: When I Get Home

During the Antwaun Sargent moderated talk Solange gave during the album release “experience” there were a plethora of moments which stood out to me. None, however, spoke to me more than this: “With A Seat At The Table, I had so much to say. With this album, I had so much to feel. Words would have been reductive to what I needed to feel, so we focused on the sonics. My heart and soul is production.” I saw an outpouring of hatred for this album from randos on Facebook. I wished I only could have explained this crucial point to them. What I have written here is an attempt to correct the readings of this work that I have seen in these forums.

“What we cannot imagine cannot come into being.”¹

The first two minutes of this record are composed almost entirely of a Variation on a single refrain: “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 through a 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 of] a train, kiss[ing] all goodbye.”

This departure from our Existential Territories is not a negation of Home. Instead, what we find is that this departure is born from, inspired by, and maintains close contact with the Abode of the 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.

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

¹ bell hooks, *all about love* (New York: HarperCollins, 2000), 14.

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Txgen Meyer: “Why do White Men resent Black Women?”

Juliana Huxtable: I think that black women challenge white men’s sense of entitlement to a world that’s organized according to their desire taxonomy. If you could codify white male guilt, I think black women would probably be the most literal embodiment of that, that in walking form. One of the things that I’ve always found really interesting is the way that sexuality between white men, generally white people and black people as the sort of the two polarized opposites in America. Obviously I understand that there are other gradations and brown people but when it comes down to specifically that dynamic, which is kind of part of the foundational construction of at least American identity, arguably western identity at large, any kind of sexual dynamic between white men and black women automatically implies rape. Not that it has to, or not that I think that’s what it actually is, but historically that’s what it like, that’s what that symbolizes.

Growing up particularly in the South, those sort of power dynamics play out in a way that even in New York I don’t think people understand that it still is quite that literal. Even Black Men are resented and Black Men are also policed, but they, the relationship between Black Men and White Men is fundamentally so different to the relation between Black Women and White Men because I think Black Women just represent- it’s almost like your mere presence makes White Men hyper aware of themselves. They’re aware of themselves, and they’re aware of their own impulses, and they’re own desires, and they’re aware of their gross sort of like, the potential for a gross mischaracterization and they’re stumbling and they don’t know what to say, you know? So i think it’s sort of like, you are the kind of corporeal embodiment of all the things about themselves that they don’t really want to acknowledge.

It’s also a refusal. Whatever the opposite of benefit of the doubt is, is what black women are kind of given. I’ve noticed that there’s just this, it’s like anything you say as a black woman that speaks from your experience is immediately presumed to be redundant, late, over reaching, performa-

(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”². This deceleration also interestingly takes place in a generally non-commercial space, Solange making no money off the streams of this and three other tracks from most major streaming platforms.

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.”³ 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.

Keeping all this in mind, 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-Beisings, a feature of which being they open up for a space in which an affirmation of Blackness 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 the community, for which the presence of the Flourish produces a neighboring love.

2 Gilles Deleuze, *Nietzsche and Philosophy*, Translated by Hugh Tomlinson (New York: Columbia, 2006), 11.

3 Gilles Deleuze and Felix Guattari, *A Thousand Plateaus*, Translated by Brian Massumi (Minneapolis: University of Minnesota Press, 1987), 503.

tive, you know, going for your low-hanging fruit just so that you could hang it over someone's head. It's like that kind of dynamic is really really really ripe and so, I don't know why actually, sometimes in those situations it's like, I wish that I had an answer and I'm sure there's some like Frantz Fanon passage or like

You know, I hope Angela Davis got off it at some point but sometimes it's actually just this really radically indescribable experience and I'm just like, "I. Don't. Know." Specifically traveling, I feel this way all the time while traveling. For example, being in Italy. Oh my god, Italy is the worst place. There was this tweet where someone posted like vacation shots of like, different areas in Italy and was like, "Isn't it beautiful?" and then a black woman retweeted it and wrote, "Yeah, Italy is really beautiful and everything until you get off the plane and they call you a nigger."

Which is so true, it's actually so true, but like that experience, it's actually to the point where I'm like, I don't know, it's almost like I'd rather deny a kind of like framework for explaining it. Sometimes I'm like, I don't even, I don't want to give them the ability to pathologize this cause to pathologize this is cause to pathologize this also to a certain degree relinquishes the potential for people to just be absolutely mindlessly cruel, you know? It almost requires more hope in humanity for me to try understand why someone would do that but I feel that way traveling a lot, where I'm like I literally don't know but I feel like, "That's a nigger" right now.

TM: What then does free Black movement look like?

JH: 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 like whatever, 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 whatever,

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 assured 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.*

Despite what some may believe, it is no unique discovery we find in Mbembe that the advents of slavery, colonization, and apartheid placed the Black Individual in a position of an alienation of identity, “a state of maximal exteriority and ontological impoverishment,” and began the process of the social death. This is an account attested to by Aime Cesaire, Frantz Fanon, Orlando Patterson, Samir Amin, Walter Rodney, Fabien Eboussi Boulaga, and a host of other historians, anthropologists, political economists, sociologists, and philosophers. My claim then that the production of Whiteness is essentially in relation to Blackness via a negation constitutive of resentment should not be controversial. Nor should my claim that white supremacist terrorism necessarily is enforced via anti-Blackness (even when expressed through the lens of Islamophobia).¹

Acts of violence committed in the name of the protection, affirmation, and/or constitu-

¹ All quotes are from Achille Mbembe, *Critique of Black Reason*, Translated by Laurent Dubois (Durham: Duke, 2017).

spaces in which all of the kind of hyper-awareness of the one-to-one relationship between like blackness and corporeal 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 dance. It's like fourteen year olds doing dance videos on tik-tok. It's like 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.

Thinking of violence as a part of a 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 gender 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.

Even people who did not fuck with me, in that moment, somehow I was always black enough, and we were always there in this space and it was totally free and liquid and the only kind of limit to that was blackness. I think it was a space in which all the other sort of facets dissolve and it became a space in which blackness was the sort of defining factor but because everything else dissolves, it was a completely and totally free space and so it was blackness untethered from the sort of like, taxonomies that otherwise might splinter what that could or could not be and so I think for me, like dance and music are generally two spaces in which I am thinking of black freedom, black free movement, but especially the dance circle, especially, especially, especially, especially the dance circle.

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

tion of Whiteness, Europe, and/or Christianity generally stem from anti-Blackness. This is one of the key premises of Afropessimism generally. To understand how and why this may be the case, I will reiterate a few key movements which inform Mbembe's analyses of the production of Blackness.

"To produce Blackness is to produce a social link of subjection and a body of extraction, that is, a body entirely exposed to the will of the master, a body from which great effort is made to extract maximum profit. An exploitable object, the Black Man is also the name of a wound, the symbol of a person at the mercy of the whip and suffering in a field of struggle that opposes socioracially segmented groups and factions."

Fanon correctly assessed that the Black Individual was an invention of Whites, "a fantasy produced by European imagination." The production of whiteness in the Americas began with the exclusion of Black inhabitants of the colonies from privileges and rights granted to white colonists. Juridically, the black individual has been established to be a non-person. The constitution of race allowed for Non-European Individuals to have their ontological status demoted. The forced mobility of the Black

“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. There is music everywhere infinite infinity. It is the language of enduring impression.”¹

What is vibratory in Deleuze and Guattari’s “Of the Refrain” from their 1980 hit *A Thousand Plateaus*? The answer comes swiftly on the third page. “Every milieu is vibratory, in other words, a block of space-time constituted by the periodic repetition of the component.”² Milieus gain Rhythm by undergoing transcoding (communication of milieus, coordination between heterogeneous space-times). Milieu exists by virtue of a periodic repetition which produces a difference by which the milieu passes into another. Difference is rhythmic, but milieus are produced by repetition.

“we call a refrain any aggregate of matters of expression that draws a territory and develops into territorial motifs and landscapes”³

The refrain is the product of the territorialization of rhythm and melody (milieus) as a result of them becoming-expressive, having become expressive because they are territorializing. Territorial motifs, nonpulsed motifs produced as both variable and fixed, form rhythmic characters. Territorial counterpoints, territories placed in counterpoint with materials of the entity (not a negation [opposition] but a negative [difference]), form melodic landscapes. A territory generally has two notable effects, the reorganization of functions and the regrouping of forces.

Refrains come in many shapes and sizes: milieu refrains (two parts one answers to the other, guitar and voice); territorial refrains (natal refrains, partial object related to a whole); folk and popular refrains (national and affective re-

1 Sun Ra, *The Immeasurable Equation* (Herrsching: WAITAWHILE, 2005), 452.

2 Gilles Deleuze and Felix Guattari, *A Thousand Plateaus* (Minneapolis: University of Minnesota Press, 1987), 313.

3 Ibid, 323.

become a planetary vessel for Love.

The album was released as a film, but here we have yet to discuss the visual. The Terence Nance co-directed film does not stray far from the refrains of *Random Acts of Flyness*. Notably, every performer in the film is Black, further emphasizing the role of Black affirmation in this album. Being a “Texas Film,” almost the entirety of the filming locations are in or near Solange’s home town of Houston, TX: Rothko’s Chapel, the Fort Worth Water Gardens, and Dallas City Hall to name a few. Switching between photography, 3D animation, dance breaks captured through cinéma vérité, tableaux vivants in skillfully crafted landscapes, and other techniques this film enboldens the transdisciplinary nature of Solange’s project.

It is one of the most common yet unwise mistakes to associate this album and its accompanying film with the worrying trend of Afrofuturism. This album speaks no more to the future than it does the past. As Sun Ra presents in his film *Space is the Place*, an a-temporal approach

Individual has been a primary factor in the production of Black Subjectivity since the emergence of the triangular trade. Aided by genomics and advances in technology, the production of racial subjects has re-emerged nearly everywhere. In the context of a rise in white nationalism, large swaths of communities are subjected to ‘racial categorization’ that transform immigrants into ‘an essential category of difference.’

“On one level, then, Black reason consists of a collection of voices, pronouncements, discourses, forms of knowledge, commentary, and non sense, whose object is things or people of African origin. [Black Reason] provide[s] the justifications for the arithmetic of racial domination”. Black Reason extends into the molecular, finding itself in every nook and cranny of Western Subjectivity. Race is not simply an aesthetic category, it is a by-product of resentment. We must distinguish between a ‘call to race’, the goal of which is “to imagine and create a different space, where isolation would guarantee protection”, and ‘racial assignation’, “a more or less coded way of dividing and organizing a multiplicity, of fixing and distributing it according to a hierarchy, of allocating it to more or less impermeable spaces according to a logic of enclosure”.

The ‘processes of racialization’ aims to force movement as precisely as possible “in a way that diminishes threats and secures general safety”. “As phenomena, racism and the phobia of others share a great deal”. Racism will not be ended by the dissolution of the

frains, relations of crowd individuation); cosmic refrains (molecular refrain, deterritorialized, opened up). “Every individual, every group, every nation is thus ‘equipped’ with a basic range of incantatory refrains.”⁴ Guattari and Deleuze identify only one actor who is capable of harnessing Cosmic forces in the figure of the cosmic artisan, the “homemade atomic bomb”. They identify the two movements of the musician whereby the Cosmos are approached. They say of the musician that one must produce a territorial refrain, only to deterritorialize it and produce a cosmic refrain. This is the only way they identify movement outside of the domain of capitalism is made possible.

“Produce a deterritorialized refrain as the final end to music, release it in the Cosmos—that is more important than building a new system. Opening the assemblage onto a cosmic force.”⁵

Sun Ra’s selection of sound as the mode of transportation away from the forces of the Earth was by no means a metaphor. Cosmic material is already embedded into the matters of the Earth. It is not only a question of their discovery, but more importantly our recognition of them. In its constant deterritorialization, all music is always already able to be opened up onto the Cosmos and expanded beyond its Existential Territories. This is why Sun Ra identifies a transportative function in sound, echoed by Guattari in his last work:

“In short, affect is not a question of representation and discursivity, but of existence. I find myself transported into a Debussyst Universe, a blues Universe, a blazing becoming of Provence. I have crossed a threshold of consistency. Before the hold of this block of sensation, this nucleus of partial subjectivation, everything was dull, beyond it, I am no longer as I was before, I am swept away by a becoming other, carried beyond my familiar Existential Territories.”⁶

4 Felix Guattari, *The Machinic Unconscious*, Translated by Taylor Adkins (Los Angeles: Semiotext(e), 2011), 107.

5 Deleuze and Guattari, 350.

6 Felix Guattari, *Chaosmosis*, Translated by Paul Bains and Julian Pefanis (Sydney: Power Institute of Fine Arts, 1992), 93.

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-racialism, extended in his discussion of European *primitivism*.

capitalist mode of production alone.

"The noun "Black" is [...] the name given to the product of a process that transforms [African Individuals] into living ore from which metal is extracted", where it was utilized in the 'New World' and converted into financial currency in Europe. This was a "structuring dimension of early capitalism." Racialization further intensified the division of labour by distinguishing between labour of European and African origin. "Three historical determinants explain the power of the fantasy of Whiteness."- Firstly, in countries with slavery and most settler colonies, Whiteness was transformed "into a dogma and a habitus." These same mechanisms produced "a constellation of objects of desire and public signs of privilege." Finally, benefiting from technological developments, political organization, and 'cruelty without measure', this fantasy redistributes the resources of the planet in an even intensifying unequal manner.

In a movement similar to that of the Refrain, there are three distinct moments in which we find Blackness: in its attribution, its internalization, and its refusal. "The Black Man, however, has always been the name par excellence of the slave: *man-of-metal, man-merchandise, man-of-money*." The Black Individual is forcibly placed in a world apart, doomed to constantly enter into a shifting Existential Territory. As such, the refrain "Africa" draws into its speaker a critique of life in a similar manner to what Deleuze (following Fanon) identifies in his critique of language. Deleuze identifies that we find in Truth that "a denotation is effectively filled by the state of affairs," whereas False essentially signifies a denotation is not filled as a result of either a defect

in the image itself, or in the “radical impossibility of producing an image” that maintains a relationship of Truth with words.

“When it comes to ‘Africa,’ everything stems from the extraordinarily difficulty in producing a true image that can be associated with a word that is also true.”

The entirety of the “World-Outside” of Europe was marked by the absence of Truth, the freedom from all ethical responsibility. In the “free zone of lawlessness” of the World-outside “the only way to judge war legally or morally was to ask whether it was effective.” This relation was enforced through four primary modes of forced motion and migration: extermination, deportation, annexation and occupation, and indigenization. Following Nick Land’s 1998 analysis of neocolonialism in the Boer state, we may generally refer to these as modes of inhibited synthesis, or a “dissociation of politics from economic relations,” such that

“the black African population can be suspended in a condition of simultaneous political distance and economic proximity vis-a-vis the white metropolis.”²

2 Nick Land, “Kant, Capital, and the Prohibition of Incest,” *Third Text* 2, no. 5 (1988): 84.

I am not of this planet.

*“Orality, morality! Making yourself machinic - aesthetic machine and molecular war machine (look at how important Rap culture is today for millions of young people) - can become a crucial instrument for subjective resingularisation and can generate other ways of perceiving the world, a new face on things, and even a different turn of events.”*¹

A few winters ago I was listening to some music. Thunder of the Gods had been released just that week and I was eager to listen to it. The Moog (being employed by Sun Ra) begins with an oscillation between a note, F, and its inverted minor third. A beautiful chorus of black and brown voices cry exclaim “Calling Planet Earth” with the synthesizer continuing through it. The voices become instrumentalized through a cacophony of tools. The post-tonality is only engaged further and further as the asynchronous rhythm of the drums set in. With no meter in sight, the musicians perform a new mode of pure jazz based solely on the improvisational principle. These voices continue their cries toward Earth for a few minutes until they slow their pace, finally

1 Felix Guattari, *Chaosmosis* (Sydney: Power Institute of Fine Arts, 1992), 97.

Forced Movement, Speed, the City, Acceleration

“I would tell people on this planet that there are forces: their job is to slow you up. And you supposed to keep moving.”¹

The division between Israeli administrative control and Palestinian administrative control within the boundaries of Israeli military control of Occupied Palestinian Territories is flexible. It is particularly this flexibility that enables an architecture of uncertainty and control to be developed.² However, this striation of space through an architecture of control and uncertainty is not a case specific to the Israeli-Palestinian conflict but general to all relations of States to their minoritarian populations.

“One of the fundamental tasks of the State is to striate the space over which it reigns, or to utilize smooth spaces as a means of communication in the service of striated space. It is a vital concern of every State not only to vanquish nomadism but to control migrations and, more generally, to establish a zone of rights over an entire ‘exterior’ over all the flows traversing the ecumenon.”³

This striation of space is central to Virilio’s understanding of the role of speed in the constitution of the polis. The State, for Virilio, knows only speeds.

“There was no ‘industrial revolution,’ but only a ‘dromocratic revolution;’ there is no democracy, only dromocracy; there is no strategy, only dromology.”⁴

1 Sun Ra, *The Immeasurable Equation* (Herrsching: WAITAWHILE, 2005), 462.

2 see Runa Johannessen, “Probing the Terrain: Architectures of Control and Uncertainty in the Occupied Palestinian Territories” in *Architecture and Control*, eds. Annie Ring, Heriette Steiner, and Kristin Veel (Lieden; Boston: Brill, 2018).

3 Gilles Deleuze and Felix Guattari, *A Thousand Plateaus* (Minneapolis: University of Minnesota Press, 1987), 385.

4 Paul Virilio, *Speed and Politics* (South Pasadena: Semiotext(e), 2007), 69.

settling into a monologue of an indecipherable instrument to me.² As the solo comes to an end, a brief break for clapping is taken, then enters a saxophone, the register of which I cannot identify alone. The musician continues on a more melodic path than the previous performance, bringing us back into order as a prelude to the cosmic infinity approaching.

On its own these solos have its own transportative abilities, though upon my first listening session I listened primarily uninterested. I had heard a lot of Ra up to this point, I had seen the many worlds which are out there. So this alone was not unusual to me. However, the moment Ra begins to play again,³ creeping from beneath the saxophone soloist while pulsating in volume, we get a glimpse of the Omni-Cosmo Scene I had never experienced before. As Ra fades back into silence, the saxophone player immediately begins to interest me quite more. Their movements have disordered the introductory refrain of the solo, soon beginning a line of communication with Ra again. Ra plays (what I felt more comfortable describing as plucking) an instrument I had never at this point experienced. The sounds slowly moved from the mechanical pluckings to a more chaotic smashing of filtered keys.

A piercing synthesizer plays screechingly as June Tyson begins to perform a variation on Ra's poem "The Far Off Place", Her poetic verse "In some far off place / Many light years in space / We'll Wait for you" is repeated often as drums and keys converse in the background, the other Arkestra members changing along with Tyson, "We'll Wait For You." As she ends her repeated exclamation that "we'll safely journey to another world" the Arkestra roars in a blaring harmonious dissonance.

Around the thirteen minute mark Ra begins his solo. At
 2 My presumption is that is Elloe Omoe on bass clarinet but am unable to confirm this as the majority of sounds performed are outside of the normal range of the instrument used, thus muddle.
 3 ... on what I presume is the Intergalactic Space Organ...

It should be no surprise then that Deleuze and Guattari employ Virilio in order to draw a connection between the State and the control of movement. They find a great affinity with Virilio's conception of political power as polis, understanding this as the "management of the public ways", further stating "'the gates of the city, its levies and duties, are barriers, filters against the fluidity of the masses, against the penetration power of migratory packs,' people, animals, and goods."⁵ Placing the state in relation to what Johannessen calls the "architecture of uncertainty", Deleuze and Guattari say:

"It is not at all that the State knows nothing of speed; but it requires that movement, even the fastest, cease to be the absolute state of a moving body occupying a smooth space, to become the relative characteristic of a 'moved body' going from one point to another in a striated space. In this sense, the State never ceases to decompose, recompose, and transform movement, or to regulate speed."⁶

It is in this context that I want to begin to understand the utilization of hostile architecture and the privatization of public space in order to direct the movement and assembly of bodies around a city. If we understand Ra's proclamation that "[a]ll creative art is music"⁷, including architectural design, then there must be a refrain which develops into the territorial assemblage that serves as the basis for the fluidity of architecture of scarcity. In the case of the architecture of uncertainty endured by Palestinians, this amounts to discovering the refrain of

5 Gilles Deleuze and Felix Guattari, *A Thousand Plateaus* (Minneapolis: University of Minnesota Press, 1987), 386.

6 Ibid.

7 Sun Ra, *The Immeasurable Equation* (Herrsching: WAITAWHILE, 2005), 452.

first playing an almost arpeggiated sequence of notes, which moved interplanetarily, it was the sounds between 13:48 and 13:54 that introduced me to the Cosmic refrain in such a way that I had not experienced ever before and remain materially changed by the encounter. Interspersed with an assortment of different synthesizer arrangements, the sound returns. The oscillations maintain the transporative ability of a tornado, shaking you around in the sky, dropping you without warning into an almost alarming uniphony being synthesized. From this uniphonic tone comes a slow downward jump in octaves. The grit of the tone is put on full display, played alongside the chaotic sound of the Cosmic Refrain from 13:48. It was around the eighteen minute mark that I couldn't contain the productions begun within me by the song, so much so I turned the song off.

In this song I find a large affinity between Sun Ra's approach to intergalactic music and Guattari's declaration that "[t]he time has come for hypertexts in every genre."⁴ Firstly, the invocation of "The Far Off Place" is not an invocation of an isolated refrain. The poem appears in three primary variations, "The Far Off Place", "In Some Far Place" and "Tomorrow's Realm". I wish to direct particular attention to "Tomorrow's Realm" with it's variations from the final text being the largest. The starkest of which being that instead of "I'll build a world of abstract dreams"⁵, Ra says "I'll build a world of otherness . . . / Other-abstract-natural design"⁶

There is also a hypertextuality in the movements Ra makes during his solo. Between different synthesized arrangements, between refrains, between rhythms; the hypertextuality of music is found in four concepts I have identified, three of which Ra works with: the Sample, the Interpolation, the Variation, and the Improvisation. The last three are upheld in this solo.

4 Guattari, 96-97.

5 Sun Ra, *The Immesurable Equation* (Herrsching: WAITAWHILE, 2005), 164.

6 Ibid, 392.

the

line dividing

Area B and Area C. For the homeless in San Francisco, this amounts to classifying the refrain of the inhibited synthesis⁸ in its materialization in urban design. I would like to argue that in both of these cases, what is constituting the territorial assemblages is the folk refrain of the Fearful Civilized Western Man constituted in opposition to the Indigenous or Black Individual.

We know that the organization of feudal society was not dissipated in the constitution of the European territory. Even in feudal society, the distinction between the occupier's right to own land and the Black or Indigenous Individual's privilege to use it served as a primary force in the constitution of this refrain. This is attested to both by Mbembe's account of the development of Black Reason and Virilio's account of the dromocratic State.

If we can accept Guattari's discovery of the catalytic function of the refrain,

*"not only to increase the speed of the exchanges and reactions in that which surrounds it, but also to assure indirect interactions between elements devoid of so-called natural affinity, and thereby to form organized masses."*⁹

The process of catalysis in the refrain is one of a dissipative process. When we view the catalytic function of this particular folk refrain, we see a process of fascist reterritorialization and overcoding of the masses, organizing them towards their own destruction, destitution, and impoverishment. This process, in its relation to urbanization, has been directly identified by Ilya Prigogine as a self-organizing structure.¹⁰ This work attests to the fact that the case

8 otherwise known as "patriarchal neo-colonial capital accumulation." Nick Land, "Kant, Capital, and the Prohibition of Incest," *Third Text* 2, no. 5 (1988): 86.

9 Deleuze and Guattari, *A Thousand Plateaus*, 348.

of
 hostile
 architecture is one
 of a catalysed folk refrain.

One should hope then to begin to understand why one should “[n]ever believe that a smooth space will suffice to save us.”¹¹ There is then a selective role in acceleration. The aspect of this selection which is emphasized here is what I call Cosmic Negativity. It is the role of avoiding a connection with harmfully destructive refrains, ensuring connections maintain a relationship with the Planomenon, or the Cosmic Entity.

Sun Ra emphasizes the role of this selection in the self-organization of the refrain through its catalytic function when he says “We duplicate ourselves when we choose / We live to bring greater pleasure / And greater delight to the worlds.”¹² He echoes this same message in his poem “You Must Choose!” where he says

“We are approaching the twin roads of the future / One day the planet earth must choose to change / And you must choose / There is no other way / Don’t forget the alter hints I give to you”¹³

In these two poems, Ra directly calls for a widening of concepts to train our perceptive abilities. The emphasis on tuning is not lost throughout either of these poems. This is an introductory prelude into cosmic accelerationism, that is an acceleration of the catalytic function of the cosmic refrain, as opposed to the folk.

10 Ilya Prigogine and Grégoire Nicolis, *Self-Organization in Non-Equilibrium Systems* (New York: Wiley, 1977), 472-474.

11 Deleuze and Guattari, *A Thousand Plateaus*, 500.

12 Sun Ra, *The Immesurable Equation*, 222.

13 Ibid, 441.

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Please note: this installment could not be completed, as such there are quite a few mistakes that have been made.

author's notes (4 august 2019): as a quare afro-latina trans woman and second generation mexican (im)migrant the topics dealt with in this text are uniquely personal to me in a way that is not commonly found in a work of anglophonic theory or art. the approach i have taken in enunciating the concepts of this text should be reflective of a "mode of self-writing" particular to my social predeliction to exist within these identity categories. as inately personal as this text is, one may then be caught off guard by the extent to which many of these concepts originate elsewhere. what i have attempted to do in this text, as remains a critical concept throughout all my work, is to introduce hypertext to a new audience. i have done so by presenting this text via constant contact with the rupture of the page in relation to the paragraph without introducing a metronomy of rhythm (temporality) or face (spaciality).

yesterday there were two explosions of white violence, one in el paso, tx and one in dayton, oh. it should be made clear that these events are not isolated, and when we deny the relation of white terrorism to anti-blackness we will never see an end to these attacks. guattari's words stand no less true today than they did 45 years ago.

"Alongside the fascism of the concentration camps, which continue to exist in numerous countries, new forms of molecular fascism are developing: a slow burning fascism in familialism, in school, in racism, in every kind of ghetto, which advantageously makes up for the crematory ovens. Everywhere the totalitarian machine is in search of proper structures, which is to say, structures capable of adapting desire to the profit economy. We must abandon, once and for all, the quick and easy formula: "Fascism will not make it again." "Fascism has already "made it," and it continues to "make it." "It passes through the tightest mesh; it is in constant evolution, to the extent that it shares in a micropolitical economy of desire itself inseparable from the evolution of the productive forces. Fascism seems to come from the outside, but it finds its energy right at the heart of everyone's desire."

Cosmic Jazz and the Plan(e) of Duality Comprehension

It surprises me to find that Ra never once directly used the word Cosmic with relation to Music. The closest he came is in speaking of Cosmic Vibration in his Hyperpoem first named “The Neglected . . .”. It is possibly the earliest known Sun Ra poem; this would be the case if the date printed on it (1955) is correct. I am clearly not the first person to use this phrase, however I may unfortunately be the first to give it its weigh(t). In order to do so I will answer a few questions, in the following order: What is Jazz? What is the Cosmos? What is Cosmic Jazz? What other sounds are on the Plane of Duality Comprehension?

Jazz is a disguise for minoritarian individuals, particularly those who are Black, to move into the space-age, to expect something better than the conditions of earth. Ra teaches us that Jazz knows two key types of movements very well: Variation and Improvisation. He tells us:

“Jazz is based upon the spontaneous improvisation principle. Pure jazz is that which is without preconceived notion, or it is just being, and that’s really my definition of jazz.”¹

It will soon become relevant that Cosmic jazz is not “pure,” but for good reason.

Speaking of rhythm, melody, and harmony, Ra declares “variety is the key to movement in composition.”² Ra simultaneously declares that within the mental, spiritual, physical, and psychic ecologies, the relation between music and people remains largely untouched. It is the music of myth, of that which is not, which lacks emphasis for us contemporaneously. It is important here that we note the distinction between two forms of not, that which never was, and that which is no more. The myth is born of the former, and the former is the locus of the not. Therefore Jazz must be in contact with the myth in order to produce the necessary Variations to move from the planetary to the Cosmic.

One mode of production Jazz is formally unfamiliar with is

¹ Sun Ra, *The Immeasurable Equation* (Herrsching: WAITAWHILE, 2005), 476.

² *Ibid*, 452.

the Sample, whereby a particular sound is directly transported into the project of another without primary variation. Instead, Jazz has Interpolation at its helm. Interpolation is born in the myth as a response to sound, as opposed to a repetition. It is feedback, the product of running a particular sound through Improvisation as though the musician was an Autoencoder.

Though *Cosmic Music* is not a phrase ever employed by Ra himself, the word Cosmos and its declensions is used nearly 200 times in the 2005 collection of his works *The Immeasurable Equation*. The concept was so central to Ra's approach that the course he taught at UC Berkeley was titled "The Black Man in the Cosmos". One may be surprised then that Ra never once gives a definition of it. Instead, he provides a combination of cartographic method and musical creation to allow a listener to discover a path to the Cosmos. There is no Cosmic History. The Cosmos is on the "other side" of time. What I can say about it then, I only know from experience, and the maps of other cartographers.

In his work "The Air Spiritual Man", Ra explains that the "epi-cosmic scene" is imperceptible to the standard orientation of the eye. Similarly, he explores the extension of imperceptibility of the sonic to the standard tuning of the ear in his [I always called myself Sun Ra], where he says:

"Those who are in tune with Nature can hear what those who are not in tune cannot hear, and then they will know the meaning of the natural beast. The space sea has many sounds of beistness. The Akasa, the unknown acoustics, the alter-planes of isness are all a part of everything, the everything and the nothingness of Space Outer."³

The importance of this reminder cannot be understated. The first movement towards the Cosmic, the realm of the myth, from the Earth must be a change in tune, which must "in tune with the intergalactic outer universe which is everything which is not yet in."⁴

The emphasis on the not, the myth, the Cosmic, cannot be overstated. The Not of the Myth is in the realm of the impossible as that which has never been is generally believed to not be able

3 Ibid, 457, 463, 471.

4 Ibid, 465.

to be. This is the key thesis of what would become Mark Fisher's *Capitalist Realism* where Fisher proclaims "it is easier to imagine the end of the world than the end of capitalism." Ra's remark that "[t]he impossible attracts me because everything possible has been done and the world didn't change"⁵ should be read then in this light, as a call to produce the Not in protest of the Planetary *beist*, in search of a Cosmic *alter-beisness*. Taking up Fisher's famed proclamation, from the Cosmic pervue it is only possible to abolish capitalism through the abolition of the World.

Through "dynamics, melodies that have a story to tell, chords that alert the ear, [and] contrapuntal rhythms"⁶, the beginnings of Cosmic Jazz are formed. What then distinguishes Cosmic Jazz from Planetary Jazz? Understanding that for Ra, all creative acts are music, many have learned to implement the techniques employed by (particularly Black) Jazz musicians to benefit Market and National Reason. After the overcoding of its history by white artists, Jazz has become known as an explicitly patriotic American mode of performance. Speaking of white bandleaders Boyd Raeburn and Stan Kenton, Ra recollects that:

"black arrangers were the major source of their ideas and that black arrangers and composers were BUILDING WHITE BANDS WHICH FINALLY TOOK THE PLACE OF THE BLACK BANDS WHICH FORMERLY HAD PLAYED THE TOP JAZZ SPOTS OF THE WORLD."⁷

This account validates the argument that the jazz of the Earth lacks a necessary property of self-styling. When it comes to the voices of populations exposed to colonization, slavery, and apartheid (in this context the Black musician), two narratives born from the Marxist tradition have taken root at the hearts of many, those of nativism and afro-radicalism. Mbembe identifies both as being steeped in resentment, pointing to five particular questions which arise that nativism and afro-radicalism do not provide an adequate response to: If there is no Africa, what is the African sign for? How can we avoid its representation? What is the role of philosophy in

5 Ibid, 457.

6 Ibid, 447.

7 Ibid, 470.

this representation? How can we decode the world and understand contemporary international struggles? And, how can we rethink the status of the Black individual from the experience of radical uncertainty?⁸

In order to provide an adequate response to these questions, three things must be accounted for: the “heretical spirit” central to the encounter between Africa and the World; the uncertainty central to the formation of identity in Africa; and the implementation of necropolitics to maintain populational control in Africa. Respectively, Sun Ra accounts for these in his approach to music by focusing on the multiplicity of Myth, the unending Uncertainty of the Infinite Cosmos, and the prioritization of alter-planes of isness which implies an establishment of hypertextual modes of organization between disparate entities found in the polyphony of his songs and the conceptual developments in his poetry.⁹

This account of Chaos presented in the notion of the Myth of the Not is verified by the sciences, particularly in the works of Ilya Prigogine. His essay “Laws of Chaos”,¹⁰ he presents the temporal sequence through which self-organization arises. Instability as a product of chaos leads to the interplay of probabilistic expressions of the (im)possible, from which irreversible processes actualize the organizational potentiality. Nick Land argues that “dark energy is tearing the cosmos apart.”¹¹ However, this is in contradiction with Prigogine’s assertion that chaotic systems are the basis for new modes of organizational structures to arise, an argument further articulated in Wanyoung Kim’s *Cosmophenomenology*. It is Chaos which is central to the autoproduction of the Cosmos.

To expose oneself to the universe, to perceive the Cosmic Refrain, one must first have discovered a mode of transit away from earth. The range of each mode is determined by its method of implementing “executed words” of the “infinity dictionary” which

8 Mbembe, “On the Power of the False,” *Public Culture* 14, no. 3, (2002): 631.

9 *Ibid*, 639.

10 Prigogine, *Laws of Chaos*

11 Nick Land, “Disintegration,” *Jacobite*, July 15, 2019, <https://jacobitemag.com/2019/07/15/disintegration/>.

“serve as communication points of meaning and non-meaning”.

“They are bridge words across the chasm/chaos/abyss of mystery and misunderstanding, through determination of the duality meaning presence (or meaning of words). Determination-decision concerning.”¹²

When Ra speaks of the Plane of Duality Comprehension, a necessary characteristic of entities described to be on it maintain “execution”, or movement.

When I say that Cosmic Jazz exists on the Plane of Duality Comprehension, I am making the claim that Cosmic Jazz is “im-pure,” *sicut dictum*. What I mean by that is that in its execution the Cosmic note takes on other, (non)-Improvisational movements such as Interpolation. Unlike what some music theorists assume, the Folk Refrain is not the only locus of Interpolation. In Cosmic Jazz, it is generally employed through a Variation, respective still of a matrix of determinant conditions. This is an extension of the argument found in “Of the Refrain” of *A Thousand Plateaus*, when Guattari and Deleuze say that the Cosmic Refrain is produced by the binding of materials with the Plane of Consistency.¹³ The executed note which binds disparate elements is a necessary characteristic of any Cosmic Music, Cosmic Jazz being that which constitutes a connection primarily through the duality of Improvisation and Variation, through Variation discovering Interpolation, however knowing nothing of Sampling. Sampling is of the realm of Hip Hop. Jazz only has access to the Sample through a binding with Hip Hop.

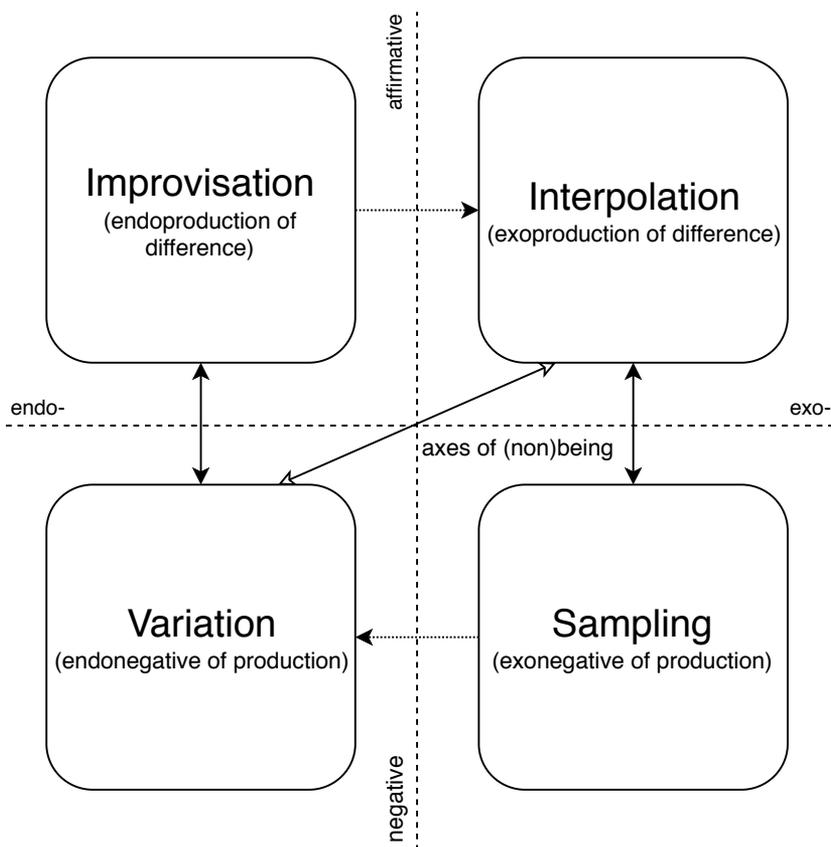
What I am trying to say is that Hip Hop is another approach that when directed towards the Cosmos can gain the characteristic of acceleration of bindings. If I were to present a taxonomy of music, I would begin with this distinction, between Hip Hop and Jazz, as both have access to something the other doesn't (the Sample and Improvisation, respectively). The two are generally found bound though, as their laws allow. This is the binding I term the Jazz–Hip-Hop Duality. To discover a Cosmic Hip-Hop, one need to turn no further than Earl Sweatshirt's *Some Rap Songs*. What one will immediately notice in this album is the same Variations of rhythm,

12 Sun Ra, 452.

13 Gilles Deleuze and Felix Guattari, *A Thousand Plateaus* (Minneapolis: University of Minnesota Press, 1987), 345.

melody, and harmony which Ra identifies in Cosmic Jazz. Earl Sweatshirt takes us through an Afropessimist account of the conditions of Earth as a Black Man, yet employs a dissonant polyrhythmic approach steeped in the Improvisational techniques developed in Jazz. However, his execution of Improvisation is only made possible in primary relation to the Samples he Interpolates. Take the song “The Bends” as an example where the chops push the sample into a becoming-imperceptible, to support Cosmic Love.

When I speak of these movements (the Sample, the Interpolation, the Variation, and the Improvisation), I wish to highlight a prelude to a cartography of Cosmic Music. We know of Cosmic Music that it is always taking on at least two of these movements. Diagrammatically, it can be shown why movement between the Sample directly into Improvisation without first moving through Interpolations or Variations cannot constitute a bond.



Ritornellos and Existential Territories¹

“The cosmic extension coincides with the amplitude of a forced movement which sweeps aside and overruns the series, ultimately a death instinct, Stephen’s ‘No’ which is not the non-being of the negative but the (non)-being of a persistent question to which the cosmic ‘Yes’ of Mrs Bloom corresponds, without being a response, since it alone adequately occupies and fills that space.”²

No work of Ra’s seamlessly, concisely, and directly introduces the concept of intergalactic music than the prose work “In this age”, which first appeared in the 1972 El Saturn Research publication *Comments and Poetry*. Two of the most important concepts of Ra’s equational approach are presented, music and myth. Let us follow them and see where they go.

Ra reminds us of the challenge we face in opposing Integrated World Capitalism (IWC), that all people of the Earth must “change their tune” to become “in tune with the Intergalactic Outer Universe” (IOU). We should understand IOU as belonging to the Kingdom³ of the Not and as expressing its “phonetic note.”

To recapitulate our understanding of music, Ra first provides a clear definition of the Note – he explicates it as a “written message” with the Sound within its Virtual potentiality, *virtualis*. He understands the Kingdom of Sound as being in *equational similarity* to the Kingdom of Notes. This relationship accounts for the production of *musica vulgo* (*vulgar music*).

What is particular to the Music of the Not is that it *equational similarity* to the Realm of the Myth⁴. We should be aware

1 Unless otherwise noted, all quotes are from Sun Ra, *The Immeasurable Equation* (Herrsching: WAITAWHILE, 2005).

2 Gilles Deleuze, *Difference and Repetition*, Translated by Paul Patton (New York: Columbia, 1994), 205.

3 ... , understanding Kingdom here as relating to the taxonomic rank beneath domain, ...

4 Though I don’t have the space to analyse this paragraph further, I would like to make the reader aware of its ending: “... The eternal

Having written on music, history, philology, theatre, philosophy, physics, and more Nietzsche's reach, being felt by the vast majority of disciplines¹, has only increased the extent to which nature of his project was transdisciplinary. He is one of the most widely referenced and influential authors in all of contemporary academia. What then does it mean to speak of a Return of/ to Nietzsche? The simple fact is that within the English speaking world, this has not always been the case. That is a primary topic of discussion for the 2000 collection of world *Why Nietzsche Still?* edited by Alan Schrift. In its introduction, Schrift surveys some of the edited volumes and monographs published from the early 70s to the late 90s which discuss the reception of Nietzsche in the English speaking world. What he finds is that there are still a host of conceptual developments found in Nietzsche with implications for the "aesthetic, cultural, psychological, or political level[s]." He opposes this conception of Nietzsche to one commonly held by American academics, that Nietzsche has been made irrelevant by recent conceptual developments. This idea was first born in Germany, where Nietzsche's concepts are historically tied to the rise and support for the Nazi Empire. By focusing the edition first on Nietzsche's relation to drama and art specifically, then culture generally, and finally extending Nietzsche's relation to culture to the realm of politics through numerous discussions on *ressentiment*, this volume alone presents a transdisciplinary myriad of research which draws inspiration, knowledge, or method from Nietzsche.

What interests me most about Nietzsche is how Afropessimist theorists have taken up his conception of *ressentiment* since Fanon's seminal work *Black Skin, White Masks* where he makes the argument that Man is simultaneously an affirmation and negation of the core matrix that makes the world human. He shows that in the motion of negation, the behaviour of Man becomes reactionary. He highlights that in Man's becoming-reactive, resent is necessarily invoked as a guiding force. He urges the reader to undergo a becoming-active, unleashing the aforementioned human *matrix*. This matrix is what we will henceforth refer to as the *will to power*, following Nietzsche's terminology. This is echoed by Nietzsche himself in the eleventh section of the second

1 ... , particularly within the humanities and social sciences

that the Not of the Myth is a No which Deleuze discovers in taking up the work of Gustave Guillaume. He identifies two distinct 'No's in French through Guillaume, that of *ne* and *pas*. It is the division of the 'problematic' *ne* of the (non)-being, or ?-being, and the 'negative' *pas* of the non-being. In distinguishing between these two non-beings, we find that the expletive *NE* serves as a case of the emphasis of the "original sense" of that which precedes it as opposed to the negation *PAS* which draws from the expletive *ne* "only in order to betray it." It is the No which affirms that belongs to the Kingdom of the Myth.

"It is an error to see problems as indicative of a provisional and subjective state, through which our knowledge must pass by virtue of its empirical limitations. This error liberates negation and leads to the distortion of the dialectic by substituting the non-being of the negative for the (non)-being of problems. The 'problematic' is a state of the world, a dimension of the system, and even its horizon or its home: it designates precisely the objectivity of Ideas, the reality of the virtual."⁵

It is precisely this "reality of the virtual" which opens up a space for the actualization of the impossible. Thus, the lessons we learn about the Virtual from Bergson apply to the characteristics of the (Im)possible.

Sun Ra speaks in his poem "The Potential", published in three variations between 1965 and 1980, about thoughts beyond this world such that they belong to the impossible. Yet, the impossible refers to that which is outside of the Existential Territories familiar to us. Im- as a prefix of impossible serves as an expression of problematization, not of negation. It is again a case of the *ne explitif*. It is also the I am of the possible, a declaration of reality and being awaiting further actualization.

My claim here is that Ra's "impossible" as formulated in the aforementioned poem is in-fact the Potential of equational similarity to Bergson's Virtual. Reading Bergson through Deleuze's monograph *Bergsonism*, we find that what distinguishes the possible from the virtual is that former "has no reality", whereas the endless mythology spectrum hieroglyphic parallel/duology presence."

5 Deleuze, *Difference and Repetition*, 280.

essay of his *On the Genealogy of Morals*.

“The active, aggressive, arrogant man is still a hundred steps closer to justice than the reactive man; for he has absolutely no need to take a false and prejudiced view of the object before him in the way the reactive man does and is bound to do. For that reason the aggressive man, as the stronger, nobler, more courageous, has in fact also had at all times a freer eye, a better conscience on his side: conversely, one can see who has the invention of the “bad conscience” on his conscience — the man of resentment!”

Deleuze identifies the locus of our becoming-active in his text *Nietzsche & Philosophy* which he discovers in his discussion of the two primary aspects of the eternal return. Presupposing we exist in a non-equilibrium universe, we find that the eternal return would better be understood as an eternal passage or becoming in that what it necessarily expresses is the principle of the will to power based in difference and repetition, not the cyclical hypothesis of the “return of the same.” In the eternal return’s selective role demands of negation to become a negation of reactive forces in order to push towards a becoming-active of reactive forces which marks the eternal return’s power of affirming. One could imagine the eternal return as an autoencoder, the projection function being the locus of affirmation and selection.

Drawing from Fanon, Foucault, Agamben, and Deleuze’s readings of Nietzsche’s conception of the *will to power*, Mbembe develops a *necropower*, that “in the power and the capacity to dictate who may live and who must die.” More accurately, it is a *will for power* found in the resentful man. It is constituted by territorial fragmentation designed to force movement and separate bodies. Technologies of surveillance enforce the boundaries between occupying settlements and external territories of lawlessness. We need to look no further than the occupation of Palestinian territory by Israeli forces to find a stark example of this. What is made necessary as a response to the occupational violence of the necropolitical state is the constitution of a multiplicity of war machines.² Still, there is much more we can do with Nietzsche, and plenty that has already been done.

2 Achille Mbembe, “Necropolitics,” Translated by Libby Meintjes. *Public Culture* 15, no. 1 (2003), 11, 27-33.

latter “possesses a reality”, though it may not have an actuality. Quoting Proust, Deleuze defines the state of virtuality as being “real without being actual, ideal without being abstract.” In further elucidating this concept, he argues that what is

“primary to the process of actualization” is difference, in such a way “that it is actualized by being differentiated and is forced to differentiate itself, to create its lines of differentiation in order to be actualized.”⁶

The process whereby the virtual potentialities of the Sound of the Myth particular to the Intergalactic Outer Universe is actualized thereby must be viewed as producing a Variation on the refrains of the IOU. This music is thus about Multiplicity and Transcoding. The notion of a Variation on a theme must be sonorized “upon the time negatives of variable universe”.⁷ Ra extends this argument in his work “In This Age” where he describes a distinction between two ‘Not’s, “something that has already been” and “something that has never been”. The negative of the variable universe is of the second Not, which is of equational similarity to the expletive NE.

To emphasize the constitutive role of the Not of the Myth in the expression of Intergalactic Music, Ra points to what he names the “differential evaluation” [DE]. This phrase is used to indicate the variety of modes of evaluation which can be employed based on the selection of order-words. Ra argues that both something which once was and something which has never been are both examples of the Not being held central to the process of production. In understanding that there is a DE of the Not, we must approach our placement within the distinction between *negation* and *negativity* (pessimism) as fluid, processual, and open to change. It is thus possible to adopt new modes of being through a process Ra refers to as *ear-tuning*.

Sun Ra’s Intergalactic Music is born from a process of training skilfully modelled by the process whereby an autoencoder’s

6 Gilles Deleuze, *Bergsonism*, Translated by Barbara Habberjam and Hugh Tomlinson (New York: Zone Books, 1991), 97.

7 Sun Ra, 275.

“Promise I will never go blonde like Kanye.”

Psychosis pushes the body, the psyche, and the socius into a critical threshold within all their domains that moves it into a state of non-equilibrium. Psychosis is an example of what Prigogine and Stengers called “dissipative processes”, however it is not the only one. Here, I would like to draw attention to the fact that something changed in 2016. This is a statement which nearly universally holds true. In the US, Donald Trump was elected. Harambe died. The peace process in Columbia began. The UK voted to leave the EU. Brazil impeaches Dilma Rousseff. The Paris Agreement was signed. Kanye West is hospitalized for Bipolar Disorder.

Notably, weeks before his hospitalization, Ye declared his support for Donald Trump. Coming from a man who gleefully declares numerous anti-police and somewhat left-wing opinions such as “I say fuck the police, that’s how I treat em / We buy our way out of jail, but we can’t buy freedom”, “I’m so appalled, [...] Balding, Donald Trump taking dollars from y’all”, and wrote an entire song about the privatization of the prison industrial complex as a remnant of slavery, this may be a shock to some. Even in the music he has put out since his 2018 reappearance in the public sphere, he has continued to express a leftist position on the state, having written, produced, and rapped a verse about mindless police brutality against Black children. He has voiced support for a further amendment to the constitution which abolishes slavery in the case of the punishment of a crime and his wife has begun working to become a lawyer, having advocated for the communication of the sentences of Chris Young and Alice Marie Johnson and played a large role in convincing Trump to sign a 2018 act of prison reforms named the First Steps Act.

What then is this Blondness, obviously symbolic of an adopted whiteness, that Ye has supposedly adopted outside of a changing of the color of his hair. JPEG-MAFIA likely locates it in his wearing of the MAGA hat and vocal support for Trump, including visit to the White House. However, I would caution against that critique. This is not to say that Kanye should be free from criticism; far from it! Though I am a great fan of his Sunday Services and his prioritization of the role of sonic transportation in the production of music, the Spinozist in me takes large issue with what many described as the highlight of his newest album, 070 Shake singing “We’re still the kids we used to be, yeah, yeah / I put my hand on a stove, to see if I still bleed, yeah / And nothing hurts anymore, I feel kinda free”. If there is one lesson in Schelling that is invaluable at this point, it is that human freedom arises out of the capacity to act with malintention. The source of evil in Schelling plays a productive role in the affirmation of life as well. It also the locus of history, and relies on an increasing of the body’s capacity to affect and be affected. This is contradictory to the positionality of non-sensation in Ye, simultaneously in contradiction with the characteristic of acceleration.

feature and decoder functions are optimized. As Peli Greitzer skilfully articulates in his dissertation *Ambient Meaning*,

“A trained autoencoder, we asserted, is an algorithm that takes any concrete object as an input, and assigns the input object two representations: an *abstract representation* in the form of a point in the autoencoder’s feature space, where a point species a constellation of structural or gestalt properties, and a concrete representation in the form of a ‘stand-in’ object from a set of concrete objects that we’ve called the trained autoencoder’s canon. [...] The projection function of a trained autoencoder, we have argued, is a kind of method of mimesis, and the feature function of a trained autoencoder is a kind of model of the generative structure of a world, as well as a conceptual scheme that interprets objects and phenomena in accordance with a gestalt worldview predicated on this model.

What makes the concept of a trained autoencoder interesting to a literary theorist, we suggested, is that a trained autoencoder’s ‘method of mimesis’ and ‘worldview’ are both logically interdependent aspects of the trained autoencoder’s overall holistic structure, much as a human subject or human culture’s process of mimetic reproduction and representation is closely related to a subject or culture’s schemas for interpreting the world.”⁸

Ra’s emphasis on the discipline-form then must be understood in the light that if a process central to the production of human culture is reliant on the ‘worldview’ adopted, and if ‘worldview’ is determined through a process of gradual editions to in search of a more ‘Truthful’ mimesis, then we must consciously expose ourselves to the process of the production of Cosmic sounds. As such, Ra declares “this Music is blueprint/declaration of different kinds of potentials”. In optimizing our worldview in order to produce a lossless method of mimesis, we, like autoencoders, rely on particular consumptive function to be opened up. There are ways of ordering the process of mimetic production which allow for a ‘canon’ to be developed from which can be spread to others who seek a closer relationship to the plane of duality comprehension.

If we accept, as I have proposed elsewhere, that what

8 Peli Grietzer, “Ambient Meaning: Mood, Vibe, System,” PhD diss., (Harvard University, 2017), 49-50.

“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. echoes what Ilya Prigogine and Isabelle Steingers call ‘dissipative processes.’”¹

What a mistake it was that the so-called ‘accelerationists’ continue to misconstrue this. Adopting Deleuze and Guattari’s declarative statement from *Anti-Oedipus*, in their #ACCELERATE MANIFESTO Williams and Srnicek say “We want to *accelerate the process* of technological evolution.” Nick Land reads this infamous phrase from AO in his “Quick and Dirty Introduction to Accelerationism” only to take away from it the thesis that “The point of an analysis of capitalism, or of nihilism, is to do more of it. [...] The only way forward is through, which means further in.” Both of these bastardizations of the phrase “accelerate the process” should be immediately called out for their inconsistencies.

Prigogine’s *dissipative processes* are processes in far-from-equilibrium systems whereby thermal chaos is transformed into order, reflective of the determinant conditions under-which *dissipative structures* are produced. The phrase “accelerate the process” then relates to a further production of dissipative structures, i.e. a catalysis of

1 Felix Guattari, *The Anti-Oedipus Papers*, Translated by Kéline Gotman (Los Angeles: Semiotext(e), 2006), 420.

1. If we do not address white masculinity globally within the next four to ten years we will be doomed to an Earth which daily loses its habitability. White terror precedes the present arrangement of the economy, government, climate, and the general global state of things (Integrated World Capitalism). Christchurch was not an isolated event. It was allowed to happen and continues to be broadcast to Americans online because IWC relies on anti-blackness to survive. You may ask yourself, “How was Christchurch an act of anti-blackness?” and to this point you must remember that the Black Individual is the non-European subject *par excellence*. Braudel notes that the constitutive factor of the *New World*’s colonization by Europe was reliant on anti-black violence. **The practitioners of Islam were not targeted by White Terrorists for their beliefs. They are targeted for their proximity to Blackness.** No wonder the recent Poway, CA synagogue shooter’s primary motive

should be meant by accelerationism in Guattari and Deleuze's oeuvre is that we should accelerate the property of particular entities to form connections between disparate elements, when we are dealing with any attempt at the formation of consistent subject-groups, a primer of a particular mode of optimization/selection of each member's mode of production of Cosmic entities, affects, and Sounds is necessitated. More precisely, there must be a tuning of each member's ability to produce on or towards the plane of duality comprehension. To accelerate this implies an intensification of the relationship of Cosmic materials to the environment, the socius, and the psyche. In plain terms, we must be able to discover, recognize, and employ Cosmic materials in order to begin the production of consistency within the machinic opera at hand.⁹

9 Understandably, this passage will not suffice to convince many people of the necessity of an acceleration of the catalytic function of the refrain, and it is not designed to do so. I believe I will have the time and space to elaborate on this further in future texts. For those interested in advance, see: Felix Guattari, *Schizoanalytic Cartographies*, Translated by Andrew Goffey (London: Bloomsbury Academic, 2013), 151-190; Baruch Spinoza, "Ethics" in *Spinoza: Complete Works*, Translated by Samuel Shirley (Indianapolis: Hackett, 2002), 282-286 (3p4-3p13), and *passim*; Ilya Prigogine and Isabelle Stengers, *Order Out of Chaos* (New York: Bantam, 1984), xxvii-23, 177-209, 257-313, Achille Mbembe, *Critique of Black Reason*, Translated by Laurent Dubois (Durham: Duke, 2017), 129-183.

"I have a gift to offer this planet and music is one of the bridges to the treasure house of it. I am doing what I am supposed to do, I am being what I came here to be. Those who are in tune with nature can hear what those who are not in tune cannot hear, and they will know the meaning of the natural beist. The space sea has many sounds of beistness. The Akasa, the unkown acoustics, the alter-planes of isness are all a part of everything, the everything and the nothingness of Space Outer."

processes of self-organization which lead to nonhomogeneous structures. A reading of the phrase “accelerate the process” which does not take the catalysis of the process whereby repetitive connections are formed out of chaotic systems into account cannot be claimed to take inspiration from Deleuze and Guattari as these readings miss a crucial invocation of this accelerationism in *A Thousand Plateaus*.

The 11th Plateau, “Of the Refrain”, makes use of the process in a particularly interesting way, invoking it through what they call the catalytic function of the refrain. Remembering that the Refrains are found when Milieus become expressive, constituting Territories which are developed into territorial motifs and landscapes who constitute Refrains, the catalytic function of the Refrain is

“not only to increase the speed of the exchanges and reactions in that which surrounds it, but also to assure indirect interactions between elements devoid of so-called natural affinity, and thereby to form organized masses. The refrain is therefore of the crystal or protein type.”²

To speak of an acceleration of this process is to speak of a further catalysis of the Refrain. An example of an intensification of catalysis can be found both in substances with autocatalytic properties and in positive feedback processes. It is in this light that we must

2 Gilles Deleuze and Felix Guattari, *A Thousand Plateaus*, Translated by Brian Massumi (Minneapolis: University of Minnesota Press, 1987), 348.

was the preservation of the “European Man.”

2. Let us take a step back and reflect on the idea that Orientalism relies on the constitution of the Black Individual to present an object of negation for the Europe to originate from. Contemporaneously, it cannot be denied that the rise in white supremacist organization is a result of a reactive response to the image of black affirmation by a resentful white population. At least 20% of slaves transported to the Americas were Muslim. The ontological transformation of the Black Individual, being the non-human animal that he is to the White slave owner, from savage to worker was in many ways signified by their adaptation of Christianity.
3. Christchurch was not an isolated incident. The same anti-black refrain was central to this April’s burning of three Black Louisiana Churches. Why is it being reported that the arsonist’s motive is unclear? Why are these two incidents not being

Steve Lacy's *Apollo XXI* exemplifies a Cosmic approach to Jazz which employs a relation to Hip Hop placing it on the Plane of Duality Comprehension, making the Sample accessible to it. Running through the album are the leitmotifs of Quare Love, Silence, Productive Repetition, Connectivity, and Uncertainty. Listening to some tracks of the album, one may be convinced five or six people worked on it. However, only three tracks were co-written, two of which were co-performed by the respective co-writers. The rest of the album was written, produced, and performed entirely by Steve Lacy himself.

The album opens with a very quick, yet slow, reflection on past anxieties, that which I identify as Planetary Uncertainty, and an enthusiastic embrace of the (not)-known, that which I identify as Cosmic Uncertainty. This transition from Planetary to Cosmic Uncertainty is emphasized in the deterritorialization of the rhythm created by the syncopated drum machine by the introduction of four melodic components: a synthesizer, bass, pedal-modified guitar, and three voices. These components together organize the sonic matter in such a way that the (Im)possible is not just discovered, it is approached. The distinction between Planetary and Cosmic Uncertainty is one rooted in the relation of the Unknown to the two Not[e]s. The former is an Uncertainty of determinant conditions, the latter is an Uncertainty of outcome, for the conditions are known in advance. This is attested to by the Not of the Planet being constantly in flux as the conditions are determined oppositionally, to that which it is the negative of. The Not of the Cosmos is determined through a complex process of self-writing whereby the conditions are determined in dialogue between the entity and their surroundings, thereby making the determinate conditions known, however the results of a far-from-equilibrium process can never be known a priori, only postulated. In order to enter into such processes, one must take a leap of faith. From here arises Uncertainty, however the locus of which is much different from

read their declaration to

“Produce a deterritorialized refrain as the final end of music, release it in the Cosmos—that is more important than building a new system.

Opening the assemblage onto a cosmic force.”³

This is where I discover the preliminary steps in the development of a properly deleuzoguattarian accelerationism I have named cosmic accelerationism in light of the emphasis of a directionality towards the Cosmic. To speak of a cosmic accelerationism is to speak of a catalyzation of the cosmic refrain. Furthermore, this is an intensification of a transcoding which passes into the Cosmos through an opening up of the Territorial assemblages. What this implies is exactly what Sun Ra means by his equation:

$$o+o=os$$

Reading this equation numerologically, *o* is the 15th letter of the alphabet, whereas *s* is the 19th. For Ra, the importance of the letter *o* here is that it serves as the symbol for a planet, Territory. Understanding the placement of the letters together as a binding and not a multiplication, the two *o*'s placed in tandem are constitutive of a surplus value of code as $15+19=34$ whereas $15+15=30$. This surplus of 4 is evidence of a repetition productive of differentiation which prepares a Territory through an 'opening up'. It is ideal then that Deleuze and Guattari define transcoding in “Of the Refrain” as “not a simple addition, but the constitution of a new plane, as of a surplus value.”

To reiterate, the binding of two is constitutive of a production of something different entirely, thus the *o* becomes *s* and a surplus of 4 is stored. *os* is emphasized by Ra as being “the word for opening or mouth.” The territory constitutes a refrain through the movement

³ *Ibid*, 350.

connected by the media? One can assume it is because the media benefits from, participates in, and reactively affirms anti-blackness in its every twist and turn. It is no wonder that Guattari decided to dedicate his last book to the question of post-mediatic society.

4. “[W]hat fascism set in motion yesterday continues to proliferate in other forms, within the complex of contemporary social space.”¹ The racist delirium of fascism cannot be escaped in the West. The repressive machines are constantly miniaturizing, attacking the smallest speck of collective desire. The

¹ Felix Guattari, *Chaosophy*, Translated by David L. Sweet, Jarred Becker, and Taylor Adkins (Los Angeles: Semiotext(e), 2009), 163.

that of the planet, and necessitates an affirmation of it from within.

The second track “Like me” takes a very different turn in terms of length, clocking in at nearly ten minutes. The content of the song is reliant on the experience of bisexuality, expressed in three parts. The first contains two verses, one performed by Steve Lacy himself, the performed by the artist Daisy. These two verses detail the Uncertainty particular to the Quare experience, a fear of loss of connectivity, an Uncertainty of articulation, and a certainty of Love beyond the reach of Planetary conditions. These themes are emphasizes by the Chorus, declaring a uncertainty of the size of one’s own community given its concealed nature born out of this Uncertainty. The second part further describes the condition of Planetary love(lessness), as articulated by bell hooks in her seminal text *all about love* as “. The third part explores dissipation in a particularly interesting way, the act of fading away is coupled by the intensification of a variation on the refrain introduced at the beginning of the part.

Tracks three through eleven (excluding five and ten) explore what I have termed Quare Pleasure, Cosmic Desiring-Production, and CosmoQuare Love. It should be obvious to most readers that the white queer experience can never account for the black queer experience, even in partiality. It becomes necessary to reconceptualize queerness in its encounter with blackness. This is where the notion of the Quare begins. “‘Quare’ offers a way to critique stable notions of identity and, at the same time, to locate racialized and class knowledges.”¹ The Quare is necessarily embedded in Apollo XXI, particularly in this range of tracks. It is this Quareness which interests me most about the majority of the following tracks, which when combined with atemporal repetition of refrains and asignifying rhythms makes for an incredibly fun, affirmative, and Truthful. Few are able to as skilfully introduce Cosmic themes to a general audience as Lacy in this album.

1 E. Patrick Johnson, “‘Quare’ Studies, or (Almost) Everything I Know About Queer Studies I Learned from My Grandmother.” *Text and Performance Quarterly* 21, no. 1 (2001), p. 3

of the territorialization of rhythm and melody because they become expressive, and they become expressive because they are territorializing. The refrain is that which draws from the territorial motif and counterpoint to develop rhythmic faces and melodic landscapes, respectfully. The *o* is thus a sign of the repetitions found in rhythm and melody, whose potentialities for expression become actualized through the process of binding Milieus and production of Territories in constitution of a *machinic opera*. In the acceleration of the refrain, this is what goes on in the sonic entity. Thus the catalytic function of the refrain is that which pursues consistency in order to encourage the binding of disparate elements.⁴

Elsewhere we can find what is meant by Cosmic refrain. Put simply, the Cosmic refrain is that which brings the entity into a new Existential Territory opening it up for the potentiality of absolute deterritorialization. When I speak of a Cosmic Accelerationism, I mean to say that a property of Cosmic entities is that they produce an intensification of the speed at which connections between disparate elements are made, creating communities which co-produce in dialogue with their surroundings.

Thus, to speak of a Cosmic Accelerationists is in equational similarity to speaking of a Spinozist ethologist, one who studies “the relations of speed and slowness, of the capacities for affecting and being affected”.⁵ Is not Spinoza’s *Ethics* the great book of the Cosmos? Birds, skateboards, grass, whistles – all Cosmic entities pay homage to Spinoza. The Cosmos is the *plane of consistency* specific to sound. You don’t reach the Cosmos, and its plane of duality comprehension, by wildly de-stratifying. It should be done primarily through three movements: connect, conjugate, continue.⁶

4 Ibid, 317-318.

5 Gilles Deleuze, *Spinoza: Practical Philosophy*, Translated by Rober Hurley (San Fransisco: City Lights, 1988), 125

6 This paragraph contains interpolations of multiple passages from A Thousand Plateaus, p. 153-161.

production of the contemporary producer-consumer individual is central to the “molecularization of the processes of repression”². The only revolutionary response is for every *body* to take control of the means of their own production (whether it be their social, desiring, or environmental productions).

2 Ibid, 175.

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