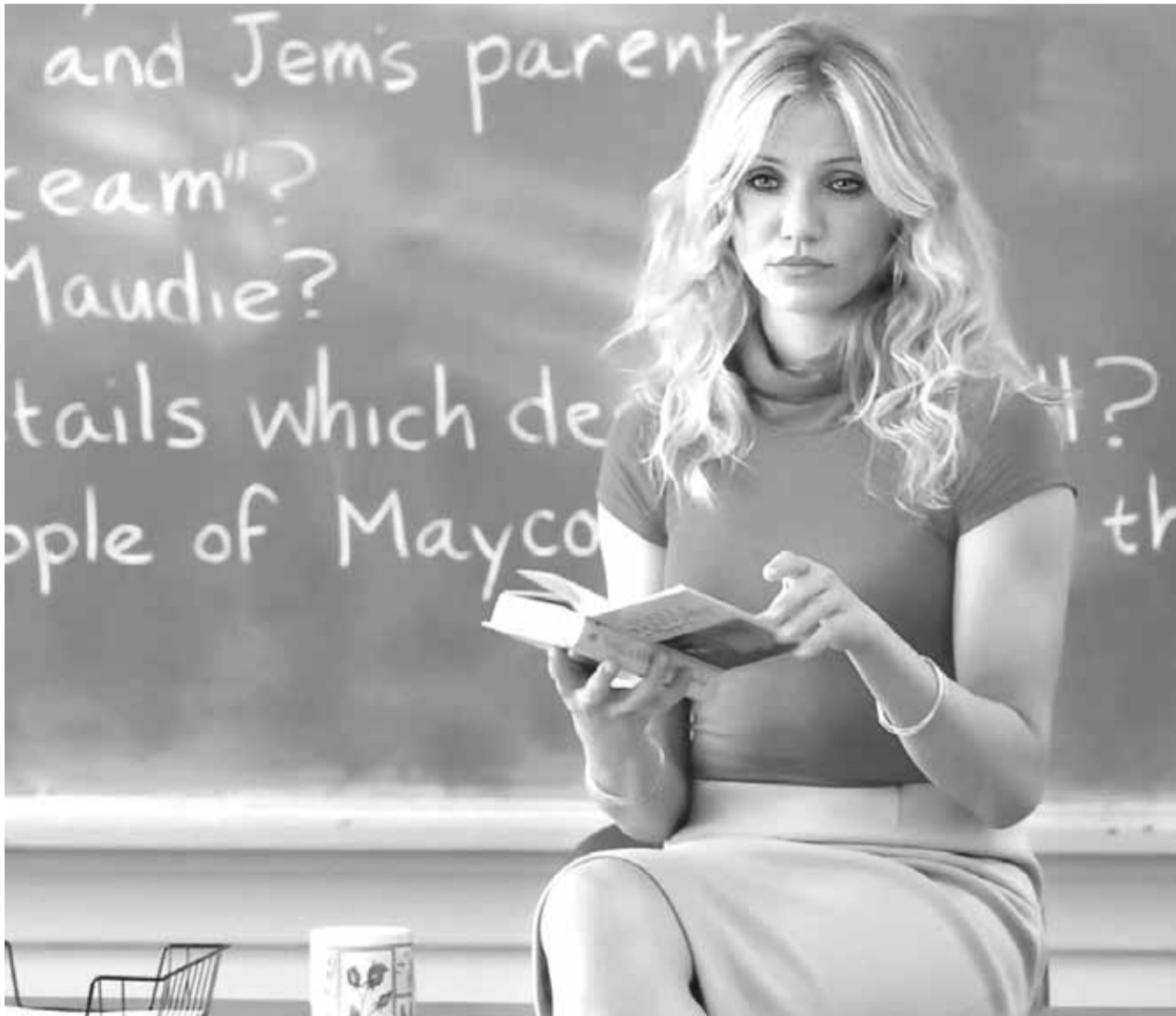# SUPER INTO ON TO IT

CHANEL

A PAF DAILY - TUESDAY MAY 7th 2013

OOO NEEDS ALGORITH-MIC INSTITUTIONS

The time of education is over. Contemporary, and perhaps even classical university structure has abolished the possibility of not knowing, the option of saying "I don't know". Stefano Harney takes a leap of not faith, but rather of death drive into the lukewarm poop beweeen the fashionable object oriented philosophy and contemporary organization strategies.

Objects - 'things' - are capable of information processing and communication with each other and with their environment autonomously. Autonomy is a capability (or set of capabilities) that enables a particular action of a system to be automatic or 'self-governing.' Today, object-oriented philosophy occupies a privileged place amongst many seeking to break with older models of critical thinking, even as it remains marginal in the academy. Unfortunately, the first sentence above comes not from the writings of an object-oriented philosopher but from an article on transport logistics. And the second sentence comes not from a discussion of ontology but from a recent study by the Defense Science Board of the US Department of Defense on human-system collaboration in logistics.

That object-oriented philosophy should imagine it arises as a logic of the history of philosophy would make it nothing special in that history. As Marx said of the Young Hegelians it seems not to have occurred to them to consider the

relationship of their philosophy to their material surroundings. But what is notable about this moment in the history of our real subsumption is the rise of the capitalist science of logistics. This is the capitalist science today most infected with the dream of capital as that automatic subject no longer in need of labour, or as logisitics scholars would put it, no longer burdened by human time, permitting a complete inoperability and infinite combination of the four circuits of capital. In other words, logistics is already engaged in what the object-oriented philosopher Tristan Garcia unwittingly calls 'a thought about things as opposed to a thought about a thought about things.'

Logistics theorists, especially those working with the most advanced 'object invocations' as they call them, fantasize about the elimination of the controlling agent, moving beyond the notion of obstacle of the human strategist and dreaming of the absolute, we might say concrete moment, again in Marx's sense, where strategy dissolves into poten-

tial of every thing in the simultaneity of time and space, without need for any moment of abstraction to analyse, plan, and act. Logistics makes no distinction amongst these things, money, commodities, labour, the earth all must operate on and through each other without a subjective moment. That logistics has not achieved these 'distributed object-oriented frameworks for coordination of automous systems' does not mean we do not feel the effects of this science, and not just through its misrecognition in philosophy, or what I might call the becoming logistical of philsophy (infecting not just 'OOO' but brain science and cognitive models too). We feel these effects directly through the rise of logistical populations and algorithmic institutions.

An easy example of the rise of logistical populations may be found in today's 'global' university. We often hear the complaint in contemporary universities that education is becoming too instrumental, that universities are merely training students for employment rather than educating them. But this is not the case. Education is not instrumental today. Just the opposite. It trains students to become what Michael Hardt calls the subjects of whatever at the best universities, and what we might call the objects of whatever at the rest. Students must be able to plug into any situation with complete compliance. There is no instrumental object to their education because they are the objects of their education. More pernicious still as an example is what Patricia Clough calls population racism, where Michel Foucault's two forms of governmentalization collapse into each other with none of the 'comfort' of the biopolitical subject remaining. Now there is only blood, skin tissue, dialect, trait, custom circulated with no reference and more importantly no prospect of return to subjectivation itself.

But this last example also offers a way to live as 'things' that avoids both the naivety of philosophy and machinations of the capitalist relations producing it. Because the foundations of capitalism and the modern science of logistics share a common origin in the first great and terrible logistics operation, the Atlantic slave trade. Logistics produced in this bloody history what might be called the subject of no standpoint, and every standpoint, in the African slave. Denied subjectivity, and existing in and through the perspective of every circuit of capital, this commodity who could speak as Fred Moten reminds us, developed in this object-oriented system what Edouard Glissant called 'the consent not be a single being.' In the subsequent, and somehow antecedent, black radical tradition, the denial of subjectivity before that subjectivity was denied became the basis an informal form of social life, rich, varied, global, an inheritance of all those who live in logistics today.

In today's algorithmic institutions, and not just the university, the possibility of what Valeria Graziano might call experiments in conviviality are subject to the severe externalization of all thought, all study, pushing social life out of the shelter of institutional thought and into the imperatives of interoperability in the social factory at large. Such algorithmic institutions operate through constant invocation of credit, the activation of objects by capital. But the black radical tradition operates through unpayable debt, the debt that comes from collective social life led other than through the subject, a kind of study together, I might say, that has as its goal the accumulation of such debt. The forms of such study are always to be determined together and are always already under way. This study is what we do when we plan to cook together, when we read Fanon or Derrida together, when we feel ourselves in the music of the club together. This study insists on time and space not filtered through subjects, individuals, or citizens, but is lived instead in the proximity of bodies, in the debt of bodies, containerized, amongst the shipped.

CHANEL
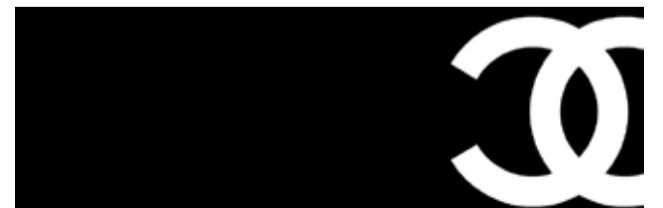
CINÉMA À TERMINAL 2F
TOURCHBEARER OF SWEETNESS

Editor Marcus Doverud

I've been scared of Killer Mike for a while. Like the rest of the world, I first heard him on Outkast's "Snappin' and Trappin'", and for better or worse, I've never been able to shake the bullying nature of those verses. On what may have been Stankonia's hardest song, Mike sounded like a giant, a modern-day Goliath that would step on anyone who had the balls to tell him that needing women "to gobble up jism like school lunches" was pretty misogynistic.

Turns out Killer Mike is a giant, and a decidedly non-misogynistic one at that. Last night at Park West, he gushed over his wife and radiated a general sweetness, despite his hulking frame and current status as the torchbearer of aggressive, politically charged hip-hop. Don't get me wrong, his lyrical barbs were as gruff, impassioned, and precise as they were on last year's stellar R.A.P. Music , if not more so. Mike's DJ dropped out for several poignant verses on "Untitled" and "Raegan", knowing full well that his partner's words were what mattered, not hype men, merchandise, or throat-rattling bass. This bare-bones approach gave Mike's music a directness and coherency that could only be achieved without distracting bells and whistles.

Who knows if the specifics of his filibustering initially resonated with the mostly white audience, but his power and approachability got everyone to listen when he talked about assassinated Chicago Black Panther leader Fred Hampton, even if most of the crowd—myself included—didn't know who he was (they do now). Killer Mike's greatest connection to his fans came at the end of the set, when he wandered into the audience for a sublime version of "God In The Building", transforming the venue into a self-described "rap church" with nothing more than a DJ, a microphone, and his voice.

If Killer Mike's performance was an exercise in sharpened minimalism, Big Boi's showed both the pros and cons of sloppy maximalism. On one hand, the man knows how to throw a party. Just the sheer number of people onstage (DJ, guitarist, drummer, backup singer, posse, and Dungeon Family cohort BlackOwned C-Bone) was thrilling, and, coupled with his ceaseless energy, it turned the audience into a perpetually bouncing wave for most of the evening. I doubt there was a soul in the building who didn't enjoy themselves, especially when everyone was invited to dance onstage for "The Way You Move" and the house party finale of "In the A".

On the other hand, the music itself felt rather thrown together, particularly the Outkast songs. Big Boi's been performing solo versions of his most famous tunes for years, but they still feel skeletal without the presence of André 3000. This isn't his fault, of course, as Dré seems content to stick to guest spots, fashion, and Gillette commercials these days. It would just be nice to see Big pack his live show with more material from his two excellent solo albums rather than greatest hits that have literally been cut in half. He also underutilized most of his resources.

There were two live musicians onstage, but the DJ still played the prerecorded guitar loops of several tracks, most noticeably on "Apple of My Eye". Killer Mike was in the house, but remained curiously absent from "Bust", although he did make a welcome return for "Ready Set Go", "The Whole World", "Thom Pettie", and "Kryptonite". Even if none of this ruined the show, some better planning and more attention to detail could have elevated Big Boi's set from a good time to the transcendent celebration of his opener. How about having a horn section onstage instead of the gaggle of family and friends who alternated between getting down and staying glued to their smartphones? Like I said, everyone had a blast.

Dan Caffrey

First published on May 2nd, 2013

Editorial, Valeria Graziano
APOLITICAL SOVER- EIGNTY

The last inalienable skill is to be able to not have any skills, vis-á-vis the specificity and the open endedness of measurement operations. To lie and complain in such way so that it elicits the immediate salivation. The capriciousness of the gatekeepers is used by the last inalienable skill in the same way in which bible scholars use the bible to be able to say what they want. You have to call it interpretation, re-conduce the disobedience to a moment of amelioration.

This peculiar skill is the one that makes operable a style of modulation of the possible self as a modality of resisting the specific instance of power without resisting power itself: to resist without resisting, but yet it is not through over identification, but as a pas de côté. I don't resist power, I resist this version of power because it is not smart enough. This is the talent that allows the last unalienable skill to persist in announcing its own alienation as if it was a matter of moving the frontier of possible liberation.

It is a skill that is based on the ability to attune to the penultimate without deflowering the virginity of those in power, the last moment of tension before the configuration breaks. This is precisely the moment in which we become most productive, valuable and vulnerable at the same time.

What this skill configures is an apolitical sovereignty over our ability to resist. The subject who can attune to that specific way in which the disavowal of the paradigm becomes more productive than the paradigm itself can, this will not win, it will never win, but survive, yes. Survival becomes the only possibility to get a life.

This is the one expertise that even the generous teacher does not teach, because it coincides with its ability to survive, not as a teacher, but as a subject. This is the greenhouse operability. Growth is accelerated, in fact, acceleration is the only property that can be recognized as growth. In the greenhouse, ecosystems are recreated, and they smell good too. Bees are introduced, not simply allowed. Yet, everything is accelerated through the very presence of the glass ceiling. It is a regime of visibility that fantasize about its own opacity all the time. Its generosity however is terroristic.

Coldwar operability on the other hand is the one skill that can never be unalienated. It begins from impossibility. And it looses. I always prefer the breeze of a coldwar to the warmth of the greenhouse.

COLDWAR

So you think I'm alone
But being alone the only way to be
But when you step outside
You spend life fighting for your sanity

This is a cold war
you better know what your fighting for
This is a cold war
Do you know what your fighting for

If you wanna be free
Below the ground's the only place to be
Cause in this life
You spend time fighting of the gravity

This is cold War
You better know what your fighting for
This is the Cold War
Do you know what your fighting for

Bring wings to weak and
Bring grace to the strong
Let all legal crumbles to flies of the world

I'm trying to find my peace
I was made to believe there's something wrong with me
And it hurt my heart
Lord have mercy ain't it plain to see

This is the cold war
Do you know what your fighting for
This is the cold war
You better know what your fighting for

Joelle Monàe

CREATIVITY YOU SICK FUCK

What happened to creativity is the wrong question, we can just answer it plain and simply. In the mean time however why not a sentimental moment with Alex Osborn.

By Jonah Lehrer

In the late nineteen-forties, Alex Osborn, a partner in the advertising agency B.B.D.O., decided to write a book in which he shared his creative secrets. At the time, B.B.D.O. was widely regarded as the most innovative firm on Madison Avenue. Born in 1888, Osborn had spent much of his career in Buffalo, where he started out working in newspapers, and his life at B.B.D.O. began when he teamed up with another young adman he'd met volunteering for the United War Work Campaign. By the forties, he was one of the industry's grand old men, ready to pass on the lessons he'd learned. His book "Your Creative Power" was published in 1948. An amalgam of pop science and business anecdote, it became a surprise best-seller. Osborn promised that, by following his advice, the typical reader could double his creative output. Such a mental boost would spur career success—"To get your foot in the door, your imagination can be an open-sesame"—and also make the reader a much happier person. "The more you rub your creative lamp, the more alive you feel," he wrote.

"Your Creative Power" was filled with tricks and strategies, such as always carrying a notebook, to be ready when inspiration struck. But Osborn's most celebrated idea was the one discussed in Chapter 33, "How to Organize a Squad to Create Ideas." When a group works together, he wrote, the members should engage in a "brainstorm," which means "using the brain to storm a creative problem—and doing so in commando fashion, with each storm attacking the same objective." For Osborn, brainstorming was central to B.B.D.O.'s success. Osborn described, for instance, how the technique inspired a group of ten admen to come up with eighty-seven ideas for a new drugstore in ninety minutes, or nearly an idea per minute. The brainstorm had turned his employees into imagination machines.

The book outlined the essential rules of a successful brainstorming session. The most important of these, Osborn said—the thing that distinguishes brainstorming from other types of group activity—was the absence of criticism and negative feedback. If people were worried that their ideas might be ridiculed by the group, the process would fail. "Creativity is so delicate a flower that praise tends to make it bloom while discouragement often nips it in the bud," he wrote. "Forget quality; aim now to get a quantity of answers. When you're through, your sheet of paper may be so full of ridiculous nonsense that you'll be disgusted. Never mind. You're loosening up your unfettered imagination—making your mind deliver." Brainstorming enshrined a no-judgments approach to holding a meeting.

Brainstorming was an immediate hit and Osborn became an influential business guru, writing such best-sellers as "Wake Up Your Mind" and "The Gold Mine Between Your Ears." Brainstorming provided companies with an easy way to structure their group interactions, and it became the most widely used creativity technique in the world. It is still popular in advertising offices and design firms, classrooms and boardrooms. "Your Creative Power" has even inspired academic institutes, such as the International Center for Studies in Creativity, at Buffalo State College, near where Osborn lived. And it has given rise to detailed pedagogical doctrines, such as the Osborn-Parnes Creative Problem Solving Process, which is frequently employed by business consultants. When people want to extract the best ideas from a group, they still obey Osborn's cardinal rule, censoring criticism and encouraging the most "freewheeling" associations. At the design firm IDEO, famous for developing the first Apple mouse, brainstorming is "practically a religion," according to the company's general manager. Employees are instructed to "defer judgment" and "go for quantity."

The underlying assumption of brainstorming is that if people are scared of saying the wrong thing, they'll end up saying nothing at all. The appeal of this idea is obvious: it's always nice to be saturated in positive feedback. Typically, participants leave a brainstorming session proud of their contribution. The whiteboard has been filled with free associations. Brainstorming seems like an ideal technique, a feel-good way to boost productivity. But there is a problem with brainstorming. It doesn't work.

The first empirical test of Osborn's brainstorming technique was performed at Yale University, in 1958. Forty-eight male undergraduates were divided into twelve groups and given a series of creative puzzles. The groups were instructed to follow Osborn's guidelines. As a control sample, the scientists gave the same puzzles to forty-eight students working by themselves. The results were a sobering refutation of Osborn. The solo students came up with roughly twice as many solutions as the brainstorming groups, and a panel of judges deemed their solutions more "feasible" and "effective." Brainstorming didn't unleash the potential of the group, but rather made each individual less creative. Although the findings did nothing to hurt brainstorming's popularity, numerous follow-up studies have come to the same conclusion. Keith Sawyer, a psychologist at Washington University, has summarized the science: "Decades of research have consistently shown that brainstorming groups think of far fewer ideas than the same number of people who work alone and later pool their ideas."

And yet Osborn was right about one thing: like it or not, human creativity has increasingly become a group process. "Many of us can work much better creatively when teamed up," he wrote, noting that the trend was particularly apparent in science labs. "In the new B. F. Goodrich Research Center"—Goodrich was an important B.B.D.O. client—"250 workers . . . are hard on the hunt for ideas every hour, every day," he noted. "They are divided into 12 specialized groups—one for each major phase of chemistry, one for each major phase of physics, and so on." Osborn was quick to see that science had ceased to be solitary

OUR FRENCH EDITOR
Saint Huitre

When I started this project during my time in university, although in another field than the visual arts I was offered several opportunities in different masters, e.g. theater and film. I would have been expelled directly of course, but I'm a hard worker. I would have taken the course, blown concepts to pieces and made it in a few months.
But no, I was forced to slip into the field of cultural studies and media. A visual artist in the cultural studies field. Art and culture, from my point of perspective, don't mix very well. But no, I wanted to make sure that what I was told in visual arts was not a rumor, dirty gossip. No way, not a rumor.

A teacher of supervisor told something like, "art theory and artists have nothing to do with cultural studies, we just cannot agree!" or was it, "it's simple, write an analytical article on a community of artists and you will be granted with an A". Artists do not belong to sub-cultures. I'm a bad artist, crush under my 160 cm and my capability to buy anything. I want the sub-cultures with their amazing merchandize and their loud-mouthed spokesmen, communitarian extremists - cultural studies are under Marxist influence.
Well done Bobby. I still have to open my ears to listen and accept a bunch of nonsense about art. Six years I paint almost as much as I am following the philosophy and history of modernism in art history and in short, even the precariousness, the system and artistic or political commitment. All to receive a magisterial course with reflections such as: "Artists are nothing without us, mediators of culture", "Art is a weapon of the cultural elite to oppress subcultures", "Saint Huitre is a Trotskyist, burn it!"

Of course not, they would not burn me, but in every discussion they try to have summarize it all into "what are you doing with us?". I, who in any meaningful sense shine in the spotlight, galleries, with amuse-bouche cakes full mouth. Well, I need to talk to nobody visiting these places.
One last thing: cultural studies define, redefine social identity models so to contribute to the empowerment of heteronomous identities produced in post-colonial societies. This is done in practice by the misuse of several crossed university disciplines of social and cultural studies, in the right way subjective.
They refuse that an anthropologist could have an objective vision of a culture. No Levi-Strauss, for example. He was accused for being "white." He had a white point of view. In comparison, no remarks against queer studies and feminism should be formulated during the course (I bite my lips), under penalty of being typecast homophobic, macho and my favorite the word "reactionary".
Come on, I send you kisses. And hope you're well, I have to start writing an article for alcoholic studies!

HOROSCOPES QUOTIDIENS
By Jules Herrmann

choose a number out of 1,2,3. don´t give up.
3.2 never look back
2. words don´t come easy.
2.1 dance craze in your head
1.3 numbers create themselves

THE WALKABLE CITY

Architect Tor Lindstrand takes us on a walk through the future of the city. A since-fiction tour de force gives way to a scenario we can't even image imagining yet firmly situated in our contemporary notion of a public sphere gone ape nuts. Can you dig it? Open your mind and if you can't, pas de soucis.

PROLOGUE

The construction of a colour space.
The first part is always the most difficult. I am from the future. Thank you so much for inviting me to this presentation. I thought before coming that I would probably speak at the city hall or at some university, so it comes as kind of a surprise that I am here in a kind of art/theatre venue. I guess it says something important about your culture, your times. I am here today to tell you about the city I live in, the city you live in, the City of today and the City of the future. I am here to tell you about documents that have become very important for us in the future. The Comprehensive plan. The Comprehensive Plan was adopted by the City Council in February 2009. This vision for the city became the starting point for the future, the city I live in, and the city where your grandchildren and grand-grandchildren will live.
In order to help you better understand what the future is like, I will use a colour space and an exercise to help you envision what the future is like. The color space operates by accessing your brain with a direct link to your visual cortex. It works a bit like the barcodes you use when you shop in the supermarket, information embedded in an image. Instead of using a machine to decode the information the colour space operates by direct access to your brain. By placing specific colours on very precise locations in a three-dimensional space it is possible to stimulate your brain waves and your subconscious so that an extremely vivid real time memory occurs. It is as if you were actually there. So, just to be clear, if you do not see anything here tonight. It is OK; there is nothing wrong with the set-up of the colours pace. It is you. You are not living in the future yet. You are not ready. It still works though, as you will carry these image-memories with you always. Just because you can't access it on a conscious level, does not mean it doesn't exist.

Next the exercise. This is just a small thing I would like you to do with me. It will help you to understand. It will work as a guide through the rest of the presentation.

New position. Take a deep breath. Let your hands rest on your side, or in your lap. Relax. Close your eyes.
Let's start

THE WALKABLE CITY PART I

This is some of the most important excerpts from The Comprehensive Plan.

MARKETING

1. Back in those days competition among cities and regions were increasing, which made marketing and profiling increasingly important. International recognition was at the time relatively low. The City was sometimes linked with views and values that did not correspond with reality. It became important to consistently market the City through symbols and conceptual projects.

2. The vision of a world-class city was all about creating a vibrant and growing city that mixed different functions. The model often used for this was the intensive urban environment of the inner city, with its diverse range of housing, workplaces.

3. The officials at the city planning office developed spectacular, momentous projects in conjunction with other players, such as building companies, real estate agencies and the tourist industry. These projects made the vision clear and worked like symbols for the City of the future, it also included other developments like matching job-seekers with the needs of companies, integration projects and the city's quality initiatives.

4. Cultural life had developed into one of the cornerstones of the region's branding strategies. The City's cultural life featured strong institutions, extensive local cultural activities, a dynamic cultural climate in all artistic areas and a growing number of festivals. The region was not only the centre of the cultural industry but also the home of publishers, music companies and designers.

5. In an increasingly internationalised world, a people-friendly urban environment, a rich variety of housing and workplaces, well-developed services and a broad range of culture and entertainment had become ever more important in gaining a competitive advantage. The attractive metropolis had reconstructed itself to become a stronger brand.

BUSINESS

1. Back in those days the most important issue was to meet the need of the business world for skilled labour and improved communications. Another priority task was to promote and develop urban landscape into a good city with a high quality of life, so that workers would want to live and work here.

2. The assets in these nodes, in the form of shops, housing, sporting facilities and proximity to nature, were improved, helping to create a greater well being and a safer, more vibrant living environment across the city.

3. In these times of globalisation, the economy had become increasingly dependent on trade with the rest of the world. The reasons for this were usually described as a combination of market forces, technical advances and political decisions on deregulation. This created an increased competition between different regions, particularly since large corporations were becoming less and less dependent on, and rooted in, what used to be their home region.

4. The city needed to prepare itself for a major increase in the number of workplaces. From this perspective, a long-term focus on nodes was of strategic importance for the City to reconfigure itself as a business city. The range of nodes with different profiles and varied architecture offered exciting new opportunities for the business community. More workplaces also created a positive knock-on effect towards an urban environment that was even more dynamic.

5. Investments in education, from the first years of school to research at a high academic level, provided the region with a skilled labour force that few others could match. Careful monitoring and follow-up mean that no student left compulsory school without good basic knowledge. There was an extensive selection of schools with various focuses, and they met the needs of children with special talents. This was one of the reasons that so many businesses choose to establish operations here.

6. This was in a time when the region had managed to successfully embrace globalisation. This can be seen in the comparative analysis presented by the Organisation for Economic Co-operation and Development. The region's businesses were more knowledge intensive and the service sector larger than in other parts of the country and there were several well-established clusters. However, there were strong indications that competition was likely to become even tougher in core industries such as information and communications technology (ICT), biomedicine, finance and environmental technology. To meet this challenge the city played an important role in promoting a good business climate, so that companies were able to compete under these tougher conditions, and so that the region remained an attractive place to relocate to.

7. The market for business-related services also expanded significantly. Demand was high for lawyers, accountants, economists, hotels and shops. Overall, the region offered favourable conditions for the development and commercialisation of innovations. It featured high-quality education and research systems, a dynamic business community and venture capital. Ideas evolved into new products and services. New companies sprang up from this highly innovative environment, and existing ones strengthened their competitiveness.

8. To make the vision a reality, it was essential to have shared goals and partnerships between the city, public-sector players and the business community. The new state sector governance became more flexible and harmonised, particularly for the application of planning and construction legislation.

INFRASTRUCTURE

1. The city's conclusion was that there was a need for long-term and collective development work, with the focus not

only on the individual districts, but also on how the different parts of the city relate to one another and above all how the labour market could become more integrated. With these issues as a starting point, alongside a joint development work for the southern outer city, work on the vision had finally begun.

2. The people of the City moved over ever greater geographic areas to shop, work, go to school, meet friends and so on. As well as journeys into the inner city, an increasing number of people needed to move between different destinations in the outer city and beyond the city boundaries. Poor cross-city public transport links and physical barriers in the form of roads and unsafe areas made this type of journeys difficult. To make daily life work, the car had become a necessity for many households. Those who did not have a car, particularly young people and women, were therefore affected harder by the poor links across the city.

3. Much of the fear of crime could usually be put down to a fear of unknown people and places. Research indicated that residents of the inner city often believed the suburbs to be dangerous, while people living in the suburbs felt that the inner city was dangerous. Greater integration between the various parts of the city thus promoted a greater feeling of safety and social cohesion.

4. A safe urban environment was highly valued and the goal for this underpinned all urban planning. Many, particularly women and older people, used to worry about being victims of crime and felt unsafe in their neighbourhood after dark. This anxiety had consequences for daily life. It could, for example, mean taking long detours, not going to the cinema or choose to take a taxi late at night.

5. Tackling the issue of safety was, in many ways, a matter of creating a sense of security in the local community as well as in populated public spaces and environments. More vibrant street-level retail spaces had a positive effect on the feeling of safety. Physical measures and upgrades to increase the sense of security were implemented in many parts of the city, including within the framework of specific integration projects in the outer city.

6. Another key factor was the development of parks and green spaces, especially since less valuable green areas had been sacrificed to urban renewal. Starting points for planning included incorporating parks and green spaces as elements in the urban environment and took into account the fact that the attractiveness of green spaces depended more on the functions they provided, their design and their accessibility, rather than on their size.

SOCIAL CONSTRUCTION

1. People with similar backgrounds and interests tended to live close to one another, and many inhabitants lived separate lives from those different from themselves. In order to increase social integration, it became important to develop more shared meeting places, where people with different backgrounds could see and meet one another in the natural course of their day.

2. The social perspective of planning was strengthened on a neighbourhood level. Proposed changes was analysed from a social perspective.

3. A focus on new, high-class residential environments, together with high quality neighbourhood schools, had a bearing on the reputation of these neighbourhoods and promoted a positive development in a wider sense. Several of the nodes used to have a relatively homogenous range of housing. More varied housing attracted more consumers and provided increased opportunities for an upward housing mobility within a single district.

4. The City was quite sparsely populated in comparison with other major cities. The plot ratio was highest in the dense built environment of the inner city. There were, of course, dense centres of population in other parts of the region, but these were only limited areas of the suburbs. The conclusion was that there was considerable potential for increasing density in large parts of the City and that greater density could help to create a more vibrant environment in line with the city's vision.

5. As in other major cities, there were significant social and economic differences across the region. Prosperity had increased over many years, but so had the disparities between different groups in society. One of the region's greatest challenges was to provide all people with equal life chances, not least in the labour market, where the City had been less successful than many other places. It became imperative to make better use of this reserve of labour in order to secure long-term growth. There used to be huge differences between districts and between the inner and outer city. Factors such as education, income level and ethnic background were clearly reflected in the pattern of housing. Certain areas with mainly detached housing and some districts in the outer city had a population that was socially far from diverse.

6. A number of municipal and national integration projects targeted many of the areas that were expanded during the Million Programme. The enormous home-building drive in the 1960s and 1970s. These integration projects led to positive changes, for example in an upgrading of the urban environment, but evaluations of the projects found it difficult to identify any lasting improvements.

7. The urban fabric was developed into a city with many centres. The historical division between city centre and suburbs, neighbourhoods made up of houses and of multi-family dwellings, bedroom communities and workplace areas were dismantled. Different forms of tenure became more mixed. Various projects that improved the reputations of previously segregated areas were implemented, turning them into some of the city's most attractive areas. All construction focused on integration. The city also cooperated with associations and the business community so that people could learn the new language, find a job and feel at home in their new culture. The City's natural pre-conditions were taken care of in a groundbreaking way. Active cooperation between the city, property owners, businesses, citizens and the police made the City the cleanest and safest city in the world.

8. The central parts of the region also stood apart in terms of the mix of housing and workplaces. In other urban districts housing dominated, which related to the focus of earlier urban planning to separate functions from one another. Although there were significant business areas in most parts of the City, the situation was a long way off the goal of a mixed city.

9. Specific investments were made to build housing with simpler standards and lower housing costs, to ensure that people gained access to the housing market. The broad variety of housing made it possible to choose between different forms of housing throughout the city. The city became a place without physical or social barriers. There used to be a lot of discussions on how to make careers, careers in living conditions, moving up an imaginary property ladder. It became essential to keep moving, not to get too rooted. Not the flatline on the path to progress. Not to produce history together with locality, too resist localism. Through a series of projects and cross-sector routes, the city's districts became linked with each other. Where major traffic routes before prevented people from moving between different areas, tunnels were built and over-decking projects were constructed. All of the city's districts featured a mix of housing, companies, culture and services. This applied particularly to the downtown area, where additional housing was added, and in the North and South districts, which was enriched with exciting workplaces, new row houses, single-family dwellings and tenant-owned apartments. The investments were possible thanks to a broad regional consensus and new financing solutions in cooperation with the state and the private sector. Infrastructure projects could from now on be implemented much more quickly.

THE WALKABLE CITY PART II

EPILOGUE

These were some excerpts from The Comprehensive Plan, the City Plan that in February 2009 became the official guiding document for the planning of the City. From here on I will go through some examples, trying to give you a better understanding of what kind of environment the future has become. What world your visions for the future ended up creating. The first examples are about you, about your generation, about your times.

1. You still believe that you live in the era of information. That your technologies are about producing, organizing and distributing information. You are wrong. You live in the era of attention; it is not you who consume information. It is information that consumes you.

2. You are still obsessed with objects; your whole culture has been founded on the economy of stuff. This is no longer true; just look at yourself. All that cheap cotton you are dragging around. It is so primitive. Disgusting. You live in an age of phantom pains; the object-based economy is running on fumes. You are already in the future, you all feel it, but you can't see it yet.

3. As the famous philosopher B. Spears put it: "There's only two types of people in the world, the ones that entertain and the ones that observe."

4. The only resource that is rare is attention. In a world were things and information comes in endless supplies, the only thing there is never enough of is the attention of human minds. What is the point using energy too produced what is never used, never looked at, never consumed. So how do you survive in an economy of attention? Get as many as possible to spend time on something you have produced. Become rich by being really good at spending time. Learn to focus and direct your attention, and you can become a professional consumer. Attention is the currency of the future.

5. In these times all transactions are managed through a very efficient, fluid and pure system of consumption. There are of course still things. The physical layer of reality still exists. It's just that it doesn't really matter. It is, I would imagine, a bit like your relationship to dirt? Yes of course you can use it to make a cup, or a vase. Or even cultivate it and plant something in it. But why should you?

6. You have to live the paradox of stuff. The stuff you dig out of the earth's crust becomes, in an information economy, less important than the information that informs it, what you think about the stuff. The more you think about that information, the more you understand about stuff, the more real the stuff becomes. So from this perspective, the more you see that style matters more than substance, the more you see the vital role, the vitality, of substance. It is like a double hunger, by being obsessed, staring at the surface; we become more and more overcome by a desire for the real to exist. Each needs the other. The Real thing is the real thing.

7. I feel very fine, I feel very buoyant and light and resilient. I have a feeling that my hands are not resting against this chair. I see flashes of colour, quit a bit; it seems to have an awful amount of complements of violet and yellow. I assume it is grey. I have a wavering tendency. A very pleasant feeling of nausea. The pulsation becomes more intelligent; the floor feels like I am watching it. Somehow, I try to rescue myself from the idea that there are so many realities here. I feel like an observer. This is purple isn't it? It seems to me that I can't seem to say what I want to say. I like to find out which reality I am in. This feeling comes over me of the singing, of angels. I want to feed this feeling of joy. I feel like I am not myself, I am like a lot of other people. They are all better than me.

8. These are the rules of survival in the Attention-Economy:
    Build attention traps. Create value by manipulating the ruling attention structures. Judo, not brute force, gets the best results. Conceptual artists did this as a joke. Do it for business.

MONSTER

Understand the logic of the centripetal gaze and how to profit from it.

Draw your inspiration from your audience not your muse. Keep in touch with that audience. The customer is always right. No Olympian artistic ego need apply.

Turn the "masterpiece psychology" of conventional art upside down:

1. Massproduction not skilled handwork
2. Massaudience not connoisseurship
3. Trendiness not timelessness
4. Repetition not rarity

Objects don't matter. Conceptual art gets you nowhere. Create stuff you can sell.

Live in the present. That's where value is added. Don't build your house in eternity.

"My work has no future at all. I know that. A few years from now, my work will mean nothing."

9. This is why the Comprehensive Plan was so important. Before The Comprehensive plan cities were based on the needs of its citizens, this was in a time when politicians still talked about housing as a fundamental right. Public space was created as a pre-emptive strike against fascism; through planning and design a formula for a truly democratic city was being developed. Public buildings were erected to facilitate a sense of collective belonging. Whole systems planned to accumulate knowledge as well financial wealth, and dispersed for the common good. The city was re-organized in order to minimize the negative impact of the market economy. The city was actively trying to counter economic segregation through rent control and large investments in housing and infrastructure. City planning was based on the dream of a better society, on the possibilities that we could become better as humans, more decent in relation to each other. This was wrong. It was a fundamental misunderstanding of how capital works. It had no future. It could not be allowed to have a future.

10. So we had to get rid of architecture, or at least in the way you understand it. Architecture kept people apart, but this was not really a problem. The important thing was that Architecture brought people together. Being such a slow medium it had the capacity to carry hope through time. Architecture resisted change, often by just being really difficult to get rid of, but also because it could make people get attached to a place without it having any economical value. Sometimes the built environment even resisted attempts to be commercialised. It embodied struggle. It was not trustworthy. Even if you built it entirely as something else, it could suddenly transform into a symbol for something completely different. Architecture was too predictable in one situation, just to turn around and become totally unpredictable in the next. Architecture was too much of a risk. So we started to construct The Comprehensive Plan, a homogenous environment that can transform itself in an instant. The Comprehensive Plan was developed in order to perfectly align with any possible economical reality. A hyperflexible structure that flickers, extends, subtracts, offsets, trims, splines and mirror copies itself into anything it needs to be.

11. The society of your times can be understood to have been operating according to a three-tier model. On the micro-level it worked by individualization, by producing individuality in the form of sexed, desiring subjects that was increasingly endowed with a depth to be deciphered. On the macro-level we saw the emergence of population, a statistical phenomenon, which is to say individuals as they appeared in health, birth and mortality rates. Between there was and intermediary link, the family as the site of ex-

change between individuality and collectivity. On all three levels, life became the object of regulation and discipline. The traditional city was one such institution of discipline.

12. At the same time an opposite force inside life itself emerged, a condition of possibilities, each with the attempt to extract a different life from the monitoring and correctional apparatus. This emerging force of resistance meant that every disciplinary diagram was met by a swarm of counteractions that overflow it. As an example we could see that hospitals were abandoned in favor of the medicalization of urban space. Architecture as a mimetic paradigm comes to an end, from here on architecture starts to understand itself as a system for the ordering and production of space instead of as representation of a pre-existing order, natural, cosmic, or other. Architecture from now on work as a set of fluid conditions, constantly fluctuating, forecasting future probabilities and adapting. Architecture no longer apply to a fixed state, but relates to a series of future events. The city becomes a system that attempts to plan an environment, or "milieu" in relation to a set of possible events.

13. In these days we live in a classless society. This does not mean that social oppression does not exist. On the contrary, social competition, what you call class struggle, is the essence of our economic existence, our reality. It is just that identity has been broken down into such small particles, almost to an atomic level. Identity has become so differentiated, that it has become difficult to talk about group formations in a way you could understand. This means that it has become impossible for any kind of solidarity to exist. The foundation for solidarity is that we recognize something of ourselves in the encounter with others. In these times we are so far apart, that we are all exactly the same. Systematic freedom.

14. I am one with everything. I am…I can see everything in colour. You have to see the air, you can't believe it, and the dimensions and the rays and it is all coming down to you and moving. What is pleasant and unpleasant? It is all present. It is too beautiful. Can't you feel it? It is so beautiful and lovely and alive. You shouldn't say anything about anything, this, this is reality. If you look right over there. Are you looking, can you see? I wish I could talk in Technicolor or let you see, did you say you could see it? Its. I can't tell you about it. If you can't see it you will just never know. I feel sorry for you.

15. Hundreds of years ago the architect Le Corbusier said – A City That Has Speed Has Success. He was wrong. Well, he was right of course, but he thought it was about cars. The fast pace of the car, of transportation, was just impossible to attach real commercial value to it. It was too private, too shielded, too much speed through space. Instead we had to get space to move through us. All these streets full of - strolling, browsing, drifting – people.

16. We are on the very outskirts now. "Wow! It looks absolutely stunning, at night, from the sky…"
"Looks good, doesn't it?"
"It looks otherworldly – unreal – I feel like I'm on a giant film set."
"We'll be there in a few minutes,"
My blood is pounding in my ears as my heartbeat accelerates and adrenaline spikes through my system. "Oh my… I think I'm going to faint."
My fate is in your hands. "
"We are now amongst the buildings, and up ahead I can see a tall skyscraper with a helipad on top. A word is painted in white on top of the building. It's getting nearer and nearer, bigger and bigger… like my anxiety."

17. A cityscape full of human resources; so many encounters that can be commercialised in an indefinite numbers of ways. Every moment has a potential financial value. The city is organized in such a way to always optimize this value. Historic orders of work, division of labour and leisure time, family structures, ethnic backgrounds, cultural preferences. They kept us apart. It meant that the optimal possible productivity could never be realized. Spatial segregation, history of place and geo-political difference was a financial disaster. Instead of spatial segregation, we needed to invest in economic segregation. The rich, the not so very rich and the poor need to live together. Everyone constantly on the move, engaged in a floating state of productivity. New workforce constellations always ready to put into operation. To fuel this continuum of progress; history had to be destroyed. Political diversity is expanding endlessly. Cultural differences are sub-divided into more and more possible identities. The environment has been constructed in such a way that as many encounters as possible happen at any given moment.

18. The elevator arrives on the first floor, and I scramble out as soon as the doors slide open, stumbling once, but fortunately not sprawling on to the immaculate sandstone floor. I race for the wide glass doors, and I'm free in the bracing, cleansing, damp air. Raising my face, I welcome the cool refreshing rain. I close my eyes and take a deep, purifying breath, trying to recover. I shake my head. Holy crap – what was that? My heart steadies to its regular rhythm, and I can breathe normally again. I head for the car.

19. The city was a rope hung between who we were and who we would become. By building, we moved as fast as we could away from what we were, towards what we would become.

20. In these days, The Comprehensive Plan is in full effect. Progress is everywhere. Anything that holds it back is immediately removed. In order to succeed all obstacles for the smooth transition into the unknown have been dismantled. Only by doing this it is possible to create the exponential development that have become necessary for our survival. Instrumental is that we all agree on shared goals, integration, partnerships, cooperation and collaboration. What before could take decades through political disagreements and struggle, can now easily be implemented and realized in weeks. Since we are all involved these procedures develop in real-time. Everything is diverse everywhere. Everyone and everything is integrated. It is a deeply democratic society. Not out of choice, but out of necessity. The three dimensions of space are incorporated with the dimension of time. Time and space can be freely exchanged. Everything can happen simultaneously in different spaces and different times. We are all integrated and segregated at the same time. Everything is constantly in motion. A flow of continuous calibration searching for optimum conditions. The Future has arrived, and it is here forever.

21. I feel that everyone here is conscious of this meeting. We will never be the same. An ethereal negative, a nimbus around it with a lot of purple hues, a lot of yellows, greens. The background is moving into your face. I feel as though I have an entrance into an emotional life, and yet I can't feel. I am anxious about the reality of it. This one seems much heavier, more positive. I feel these lovely colours vibrating all over me. It is shimmering, like water. It is just giving and, you don't know. You want to give yourself. I feel as though I have no enemies in the world and this is very lovely, it is so fragile, delicate and lovely. It goes and comes you know. It is marvellous. I feel so happy.

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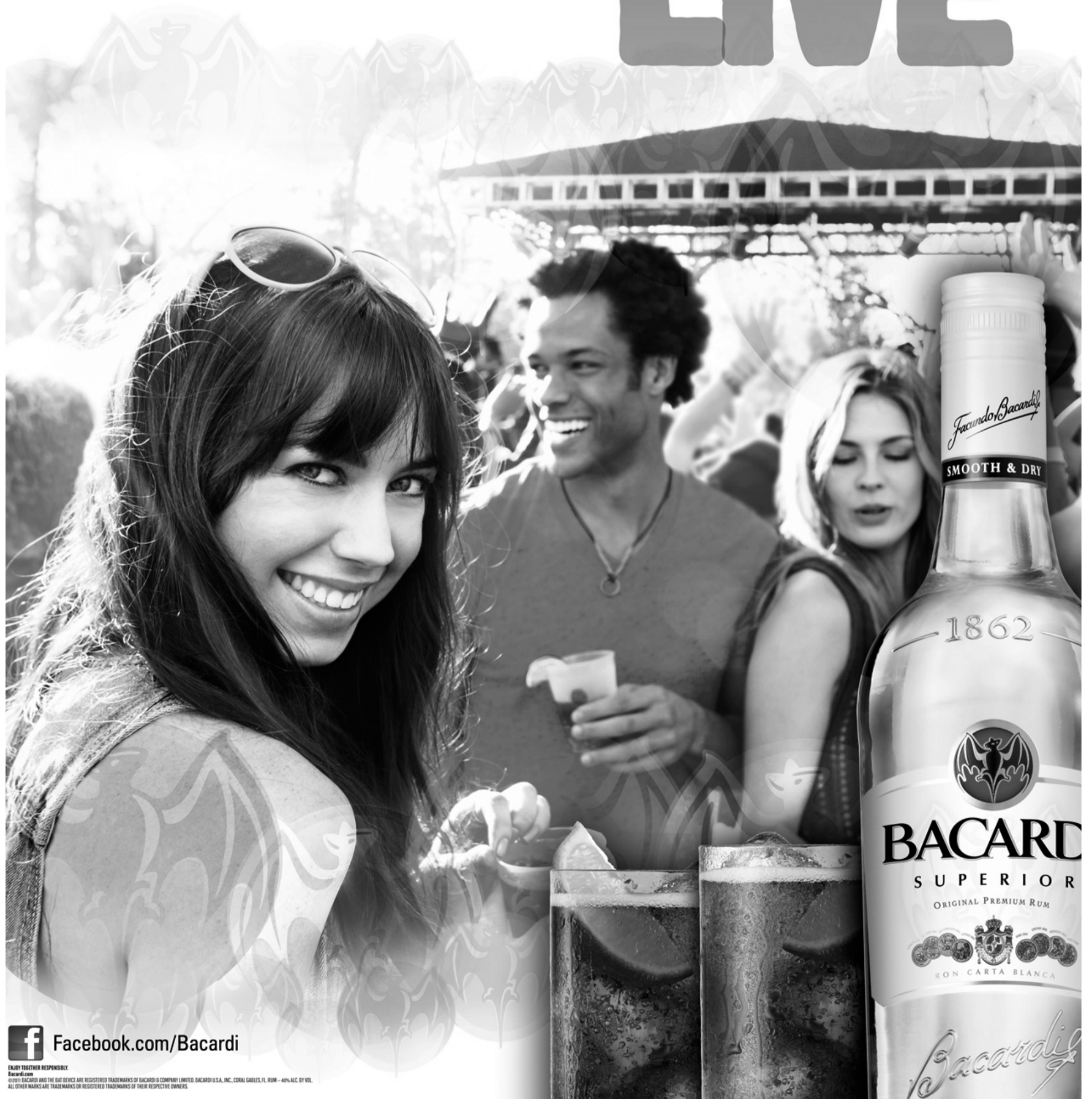
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CARPENTRY VS ART: WHAT'S THE DIFFERENCE

By Mårten Spångberg

After the American media thinker Ian Bogost published his rather bloggy yet sweet book Alien Phenomenology he was often asked what's the difference between carpentry and art. In the book Bogost dedicates a lengthy chapter to the notion of carpentry however rather than addressing a difference he proposes a kind of hands on attitude to thinking and study, especially in the sense of writing understood as a making, perhaps even of the production of an object and secondly in relation to revamping of classical motorcycles. Carpentry, proposes Bogost, is his word for the philosophical practice of making things, of which articles and books are but one example. He proposes that he borrowed and expanded the term from the ordinary sense of woodcraft, adapted from Graham Harman and Alphonso Lingis, who use it to refer to the way things mold one another.

Some readers address the reason why Bogost distinguish between the different uses of things? Isn't this just a commission of the intentional fallacy? These are reasonable questions, here Bogost gives a couple of sketchy outlines before a lengthier text is being put to dry.

1. Anytime art comes up we have a problem, because the twentieth century made it such that anything can be art, whether you or I like it or not. So in that sense, I guess Darius is right.

2. Carpentry is a perspective on creative work that asks philosophical questions. Or differently put, carpentry is what you call it when matter (including art, why not) is used (at least) but especially fashioned for philosophical use.

3. Carpentry is the process of making things that help philosophers (which is just to say, lovers of wisdom) pursue arguments and questions, not just illustrations of ideas that "really" live in the discursive realm.

4. Carpentry it's not "just" art because it participates in the practice of philosophy, just like a surgeon's scalpel isn't art because it participates in the practice of medicine.

5. The above notwithstanding, carpentry surely also has other uses and interpretations beyond the ones I originally conceived.
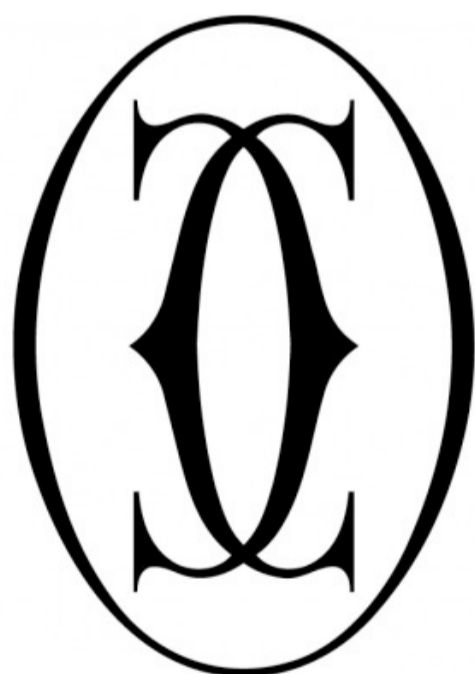
CARPENTRY, STUDY, BREAKFAST OR A SIMPLE SHED

Carpenter Hut – Edward Carpenter's writing hut

Radio Alice

A Brixton prisoner….. – Radio Brixton, prisoner run radio

Paris Commune – report on the working conditions of the bakers and their demands

Dirty Protest – IRA prisoners right

Black Panthers –Breakfast for children

Attica Prisoners – New York

St. Jerome's Study –a beautiful studiolo (with peacocks)

RÉPUBLIQUE FRANÇAISE

LIBERTÉ — ÉGALITÉ — FRATERNITÉ

COMMUNE DE PARIS

Sur les justes demandes de toute la corporation des Ouvriers boulangers,

LA COMMISSION EXÉCUTIVE

ARRÊTE :

ART. 1er. Le travail de nuit est supprimé.

ART. 2. Les placeurs institués par l'ex-police impériale sont supprimés. Cette fonction est remplacée par un registre placé dans chaque mairie pour l'inscription des ouvriers boulangers. Un registre central sera établi au Ministère du Commerce.

Paris, le 20 avril 1871.

Les Membres de la Commission exécutive :

AVRIAL, F. COURNET, CH. DELESCLUZE, Félix PYAT, G. TRIDON, A. VERMOREL, E. VAILLANT.
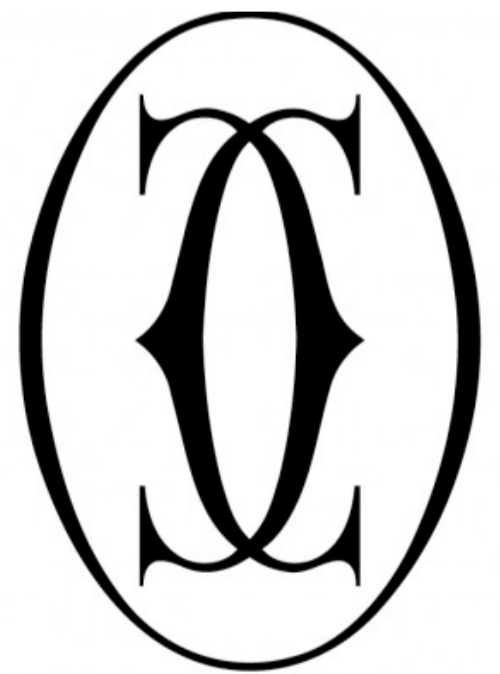
PUSH UP THE DAISIES AND LOVE THEM TO DEATH

By Lauren Craig

Flowers are the stability of our emotions

When somebody passes over

to the ones left

We give flowers

As they punctuate our life's

With their beauty we borrow

And adorn in their palette

As are the women the farmers, their flowers bleed

This song is low, congealed and long

As the chemicals destroy their beauty

Give me strength, I pleed to tell this story

When somebody is born

We bring flowers

We make our beds

and we will lie in them

our scented flower beds

lavender pillows

will rest our weary heads

comfort, re-enter the earth..

pushing up the daisies and love them to death

Unborn children, deformed

I pre morn,

cut flowers, indeed!

As they reflect our similarities

They celebrate our differences

What will mark these graves, I grieve.

Not even to pour libation as the poison

Runs to the stream, tears roll in sorrow

And drought summer after summer to follow

Water falls lower and out of reach are the wells

No holiday pay and time at the beach

To have maternity leave would be a contract in breach

As we blossom

We lend our creativity for the life to come

We pass the seeds and we pray

Jobs will be done,

we have faith in the knowledge of the wise little ones

They have hope and we have none

as we know the mothers pain paying for our mindless fun

For the future is here it is in the seeds

we must feed them as they are in need

Flowers as diverse and as stunning as humanity

Flowers and in our rich ecosystem

Flowers as equity

THE CHOREOGRAPHIC UN–CONSCIOUS

The Croatian collective BADco. has over the last many years created a singular position within the field of dance and performance. Consisting of both dancers, thinkers, dramaturges and some other mystical folks they combine and remix movement, body, thought and abductive reasons into what at first glance can appear as a suspicious soup but that as it is being digested – which can take its time – often turns into a clear as tequila shot that burns sweet as purgatory fire in the throat. Marko Kostanić takes a look into that throat using Jameson's political unconscious and semi-interpretation as tools to jump over a serious hangover.

Regardless of methodological differences and the number of participating group members, an adequate entry point for complementing the interpretational deficiency suggested in the title of the latest BADco.'s performance is an issue that was elaborated in the previous two, namely 1 Poor and One 0 and The League of Time. More precisely, we need to outline the continuity between these performances and Semi-interpretations. The concept that will help us outline it is a paraphrase of the famous term coined by Fredric Jameson – the choreographic unconscious. Historical and epistemological postulates of the previous performances start from an analysis and extraction of choreographic procedures from non-dance fields, in specific historical and political constellations – cinema, the Taylorist management of labour, the social imagination and technological Utopian visions of post-October Russia. Articulating choreography as a structural moment of operation in other, non-dance social fields not only casts a different light on those places from which it has been extracted, but also establishes a framework for different ways of writing the history of dance. It is a double method of cancelling the unconscious in the supposed detachedness of choreography from the historical and social reality – but what is brought into light from that reality are the constitutive traces of choreography, whereas from choreography as an autonomized artistic field it is the unconscious social and rhetorical conditions of the specific legitimization of the autonomizing process with respect to the social hyper-codification of ballet and the gestural ideology of everyday life. Semi-interpretations, as it seems, have taken precisely the unconscious as their starting point in the process of autonomizing and communicating that autonomization.

Semi-interpretations start from the dramaturgy of emptied history as a tool for articulating the choreographic unconscious. What we see on stage is a sort of fictionalized post-apocalyptic situation. It is a dancer who has the knowledge of dance and is throughout the show in the position of playing with that knowledge with regard to the only one who is left to her for communicating that knowledge, for persuading him, and that is the undead hare. The hare is undead because it has a single potential left at its disposal – the gaze. It is not clear what receptive horizon or cognitive competences are hidden behind that gaze. The tension of not mastering the scopic field is additionally emphasized through the contingency of sound. Besides the 'picture' that has served as the scenographic and dramaturgical 'matrix', which is Beuys's performance of explaining pictures to a dead hare, isolated from the audience who can only observe him through the window, the function of sound on stage imposes another 'picture' as the origin of situation on stage, this time from the history of philosophy. It is the famous Sartre's example for explaining the emergence of the gaze – the voyeur peeping through the keyhole, at which moment there is a rustling sound on the staircase. There is an emergent awareness of the potentiality of always-having-already-been gazed at as a key constituent of psychological existence. The fiction of post-apocalyptic world always has history as its unconscious. The dramaturgy of Semi-interpretations allows history to enter its fictionalized field by not mastering the gazes within the fiction. Instead of directly involving and thematizing the audience as a present and accessible gaze, Semi-interpretations are scenographically shaped according to a paraphrased variant of Diderot's instruction – dance as if the curtain had never been raised!

Same as in 18th-century painting, from which Diderot had drawn his instruction, Semi-interpretations do not neglect or exclude the beholder with this gesture, quite the contrary. In her book Imagine There's No Woman, in the chapter called The Invention of Crying and the Antitheatrics of the Act, Joan Copjec has defined the beholder's status in such arranged representation in the following way: "Curiosly, however, this self-absorption of the represented space, this refusal to acknowledge the existence of any space outside its own, aimed not an absolute denial of the beholder so much as at his 'absorption' at the depicted scene. That is, the paintings' very pretence to ignorance of the beholder's presence worked to arrest the beholder's attention, to capture him in their thrall. By sealing the space of the representation off from that of the audience, at which in scenes were in fact directed, these painting did not completely sever their relation to their beholder but, on the contrary, emphasized that relation, gave it new weight and significance."

Self-absorption in Semi-interpretations is not the basis of theatrical representation, but rather functions as a specific dramaturgical tool used to achieve a dramaturgy of emptied history. What remains from history is the historically formed brain and body of the dancer, as well as the hare's gaze and the sound, which indicate the historical anchoring of unhistorical fictions. The gaze of the audience is the recipient of persuasion and explanation. The indicated special status of that gaze makes its formation dependent on the dancer's relations with the gazes within the fiction and the ensuing establishment of a distance from which it is possible to historicize the fragilities of fictional scopic relations. The lack of a direct relationship with the present audience and the dance for gazes within the fiction make it possible to inscribe the above-mentioned receptive horizon and cognitive competences into those gazes, to historicize and to draw out the choreographic unconscious. It is a dramaturgy that uses fiction to avoid giving a direct answer to the audience on the question for whose gaze is it that the dancer is dancing, establishing instead the coordinates for historical thinking on the accumulated conditions that determine the articulations and re-articulations of that question and answer. It cuts the interpretation in half. What is expected from the spectators is to fill in that second half, even though there must be some who enjoy the suspense created by this half-way interpretation. But it may be more fruitful to ask the following – can dance create suspense, and how?

An interesting historical angle for looking at the problem of persuasiveness and rhetoricity, artificiality and naturalness of dance that is danced for someone, which is in the focus of the choreographic unconscious in Semi-interpretations, is a specific turning point in the history of cinema. It is the cinematic revolution that took place between 1915 and 1920, far more relevant than the introduction of sound. Moreover, it coincided historically with the legitimizing ideological tropes of modern dance, which emerged in opposition to ballet. And it irreversibly influenced theatrical gestuality and acting. Cinematic thinking first appeared at that time, meaning that films no longer functioned as a technologically facilitated way of documenting the theatrical dispositive. Apart from the theatre as an accessible method of representation, one of the reasons for the "time-lag" in the evolution of cinematic thinking was the original fascination with the invention of the medium. The discovery of motion

pictures resulted in an inevitable desire to show as much liveliness, movement, and intensity as possible. As Pascal Bonitzer wrote in a text on the genealogy of Hitchcockian suspense: 'For the first fifteen or twenty years, cinematographers allowed themselves to be captivated by things, by movement and by life, by the animated spectacle of the world.' That is the register in which the cinematic acting of the time evolved, which used a burlesque, accelerated, and caricatured variant of almost incessant theatrical gestuality in order to become equivalent in persuasiveness to the ultimate sort of newly-discovered persuasiveness – a faithful reproduction of the reality. But then, primarily owing to Griffith and partly also to Kuleshov's experiment, there was a break. Using the potentials of montage and close-up made it possible to enter the hitherto inaccessible space of theatrical relations and made the previous type of gestuality and its corresponding persuasiveness obsolete. This led to a sort of repression of the actor's body and, accordingly, to the narrative relevance of immobility, neutrality, and the focused body. The crucial thing was that it was no longer the movement that was choreographed on film; it was the gaze, which automatically created cinematic psychology and suspense.

The birth of suspense on film is not only interesting as an episode in the history of cinema, but also because of the dominant influence of film as a medium, which has shaped the regimes of other arts. The montage procedures that create suspense are also one of the key determinants in the coordinate affective system of the contemporary subject. The privileged situation in which suspense comes into dance is the dance solo. There are two essential reasons for that. The first has to do with the inevitable emphasis on the gaze of the dancer, which needn't be intended. The choreography of her gaze, be it completely concealed or in a direct eye contact with someone in the audience, is an inevitable basis for organizing intelligibility in such a performative situation. In other words, regardless of what she does with her gaze and where she directs it, that gesture immediately acquires a privileged status of interpretation. The other reason is linked to the distribution of attention, or rather with its condensation. Every tiny movement of the body or gesture becomes decisive. The method of choreographic persuasion and the formation of a particular procedure always requires struggle with a far greater degree of contingency, be it corporal or interpretative. What happens in Semi-interpretations is that an additional emphasis is placed on the situation of suspense in dance by bringing the undead hare on stage. Constitutive tensions and the suspense of the dance solo are dislocated and intensified in a question that appears even more decisive – what will Nikolina do with the hare?
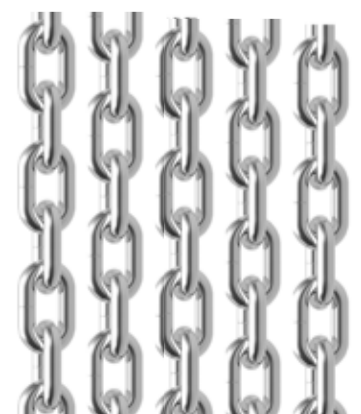
OUT OF CONTEXT

… it seems like I appreciate more the places I am in, the people I meet, the things that I do." By Aline and Rico

There are a couple of things that surprised me when I first got here. In the main street, at night, there is a moment when "la Grande Rue" goes from lit up to pitch dark. All at once, the lampposts switch off. Every night, at the same time, all year long. At first, when you come outside your eyes cannot quite see what is there. You come to have another perception on the surroundings. You know you have been there but you see things in a way you have never seen before.

The street becomes a decor. Your imagination and the images you perceive create a new reading of the place. There is nothing more common than being in the dark. At home or at the theatre, we are used to it. But how often do you get to see a street completely in the dark? I came to appreciate this probably because I have been deprived of this opportunity until then.

This is something that I have only noticed since I moved here, in Saint-Erme-Outre-Ramecourt. I live in an area referred to, by the local community, as "Saint-Erme Ville" – which is the northern part of the village, home to the Mairie (Town hall). Down by the station, with its tabac, pharmacy, restaurant, library, kebab shop, supermarket, fuel station, hairdresser, bakery and hardware stores, there is the southern part called "Saint-Erme Gare". In between the two, one goes through the quiet area of Ramecourt. Lastly, remote and unnoticeable perhaps, there is Outre - detached from the main High street – it is detached from the coming and going of the local community. (Out of the four areas in the village, only "Saint-Erme Gare" remains lit up all night long).

When I say that I purposely came to leave here, people often ask me why? Why, as if one needs a reason to come here. There was a series of circumstances that have lead me to this particular place but the reason I am here is mainly because nothing else was longing for me anywhere else. To me, it meant that I could go on and explore without over thinking the purpose of my being here. Out of context, it seems like I can appreciate more the places I am in, the people I meet, the things that I do. Here, I am at the same time confined in my house and exposed to a plurality of experiences. All at once, I feel out of place and at home.