

## Nov 27—28 2020, Online Symposium at HFBK Hamburg

USUSI. Prime Minister Boris Johnson's statement on the coronavirus action plan, March 2020/Twice, John Smith, 2020 people of this country we should be going about our business as have just mentioned I want to stress that for the vast majority of the would attest. But at this stage with the exception of all points as I is the single most important thing we can do, as I think our experts of time it takes to sing happy birthday twice! It's simple advice but it first time. Wash your hands with soap and hot water, for the length repeating this but there will be people first tuning into this for the this, but: wash our hands with soap and water. And forgive me for virus which is to wash our hands, and you knew I was going to say Finally, crucially we must not forget what we all can do to fight this

the feeling of plague is the feeling of fear. And needing to clean up. To clean things up. And the dead do dance; they are merry; at least they are. The rest of us wallow in fear. And so

least there is laughter in here. and nearly dead people around in the streets; rats. This is Camus, also; and it is Monty Python. At medieval; or the medieval is the feeling of plague. Carcasses, everywhere. People wheeling dead any case, perhaps in America (what is America?) (what is Europe?), plague is the feeling of the and have come out the other end into the Middle Ages, or the feeling of the medieval. In Europe, in 'like now' (the simile), poetically, we find time has collapsed. Suddenly, we fell into the 'dark hole' sense of arriving, in a whirl, through a porthole, into another time, finding it is here. More than being plague. Something like sublime historical experience, perhaps, in F. R. Ankersmit's terms, this cabre sense at play, the fascination is with this world so close, so far. This is also the 'feeling of visual, and the architectural, and the folkloric aspects of these dances. There seems to be a maly'. In 1851, and in 1852, and in 1826, volumes appear, alternately exploring the musical, and the that in the early nineteenth century, these danses macabres seized the imagination 'passionatebook titled Recherches sur la Dance Macabre peinte en 1425 au Cimetière des Innocents, notes with actual dances, it seems, perhaps; there is no certainty. Valentin Dufour, writing in 1873, in a In the Cimetière des innocents in Paris there is a fresco of a danse macabre. This was associated

VIRGO FULL MOON' OR LOVE IN THE TIME OF CORONAVIRUS, Caspar Heinemann, 2019) (COATSE OF THE HEART OR' A MISSIVE ON THE DEVIL ON THE OCCASION OF THE

2 I'M WRITING WITHOUT INTERNET RIGHT NOW SO THIS COULD BE SLIGHTLY MISQUOTED

FORTRESS WITH OTHER PEOPLE OUTSIDE OF IT, INCLUDING MY INTERNAL LIFE. LETTING GO OF THE IDEA THAT MY LIFE WILL BE BETTER INSIDE A HEAVILY ARMOURED COUGHING THAN YOU AREIF YOU SCOWL, MYTHEMEFOR THIS FULL MOON IN VIRGO IS YOU'RE NOT MORE LIKELY TO GET CORONAVIRUS IF YOU SMILE AT THE PERSON TIGHTEN AND CONSTRICT TO PREVENT SUFFERING, CREATING FURTHER SUFFERING. QUENCES OF THE INJURY ARE WORSE THAN THE THE INJURY ITSELF, THE WAYS WE ALIENATION RESULTING FROM FEAR AROUND IT. LIKE AN OLD INJURY, THE CONSE-RUS ITSELF, BUT THE RACIALISED AGGRESSION AND EVEN GREATER GENERALISED ANTINE PROJECT). WHAT IS SCARY IS NOT REALLY THE RELATIVELY MILD CORONAVI-LONG LONG TIME BEFORE CORONAVIRUS (SEE: 4+ YEAR ONGOING NATIONAL QUAR-THAT HAS BEEN ABUNDANTLY APPARENT IN MY BIRTH COUNTRY (ENGLAND) FOR A BREACHES OF BOUNDARIES (BODILY OR OTHERWISE), A LOW LEVEL OF TOLERANCE IC SEAL, EXPOSING GENERALLY LOW LEVELS OF TOLERANCE FOR PERCEIVED ROPE, IS A STATE OF CHAOS SO MUCH AS A STATE OF MINOR BREACH OF THE HERMET-NOT SURE THAT WHAT THIS IS, AT LEAST WHERE I AM WRITING FROM IN NORTHERN EUstate of chaos, this state of chaos caused the coronavirus? AND I BROADLY AGREE BUT I'M CORONAVIRUS HOT TAKE NEWSLETTER PROPOSED 'The coronavirus didn't cause this AT LARGE AS WE ATTEMPT WIDESPREAD GLOBAL DISINFECTION, GORDON WHITE IN A CENT DEPRESSIVE VACUUM-PACKING IMPULSE, AN IMPULSE MIRRORED IN THE WORLD ETALLY VALUABLE RIGHT NOW. I CAN FEEL THE CAPS GAPS ERODING IN MYSELF A RE-AND THE SPACES BETWEEN THEM, EXPANSES THAT FEEL PERSONALLY AND SOCI-ING, BUT ALSO CREATES WIDER EXPANSES AND OPENINGS IN INDIVIDUAL LETTERS TACTIC NOW BECAUSE NOT ONLY IS IT MINTY, REFRESHING, AND SOCIALLY LUBRICAT-CALLED 'WRITING IN ALL CAPS IS THE BREATH MINT OF THE SOUL. I'M TURNING TO THIS REST[1]) MY FRIEND CA CONRAD, FEATURED ON A PREVIOUS MOON, HAS A BOOK (DISCLAIMER: THIS IS A COLD READING, SO TAKE WHAT YOU NEED AND COMPOST THE



I'm cleaning the dishes and then they start cleaning themselves I'm cleaning the dishes and then they start cleaning themselves I'm cleaning the dishes and then they start cleaning themselves I'm cleaning the dishes and then they start cleaning themselves, Liv Fontaine, 2018 / Danse Macabre, Annika Larsson, 2020

So the feeling of plague comes to be the feeling of hygiene, or lack thereof. We wear masks and wash our hands, but this is visual, visible; and performative - an action. Far more intangible, but far more deadly, are the air vents. We don't look at those. We don't see them. We don't see or feel the air circulating – except in moments of claustrophobia. Agoraphobia. This is also the feeling of plague. And there is someone who is going to clean the air vent – maybe. If enough PR is put into this. Probably they will be black. Or Hispanic. They will have children to care for; they will have no sick pay; no The Feeling of Plague, Kélina Gotman, 2020 scheme for working at home



Public health then becomes the public management (or the management by a body claiming itself to be public) of people's appearance of hygiene. This is what can be policed.

The Feeling of Plague, Kélina Gotman, 2020

WHEN IT COMES TO COMPASSION, COPS AND CEOS ARE MY EDGE, THE PLACE I REALLY FEEL THE STRETCH AND STRUG-GLE TO GIVE IN AND LET MORE IN. FOR THIS REASON, THE BIG EMBARRASSING QUESTION THAT HAS BEEN HAUNTING ME IN RECENT MONTHS IS HOW TO PROPOSE ACAB (HOW MUCH LESS IMPACTFUL WHEN EVERYTHING IS ALL CAPS!) WITH COMPASSION. BUT THE ONLY TOPIC POTENTIALLY MORE EM-BARRASSING TO WRITE ABOUT THAN ROMANTIC LOVE FOR A SPECIFIC OTHER IS NON-ROMANTIC LOVE FOR EVERY OTHER. SEARCHING FOR A STARHAWK QUOTE ABOUT HOW EVERYTHING POWERFUL WILL NECESSARILY APPEAR IN OUR CULTURE AS EMBARRASSING, I APPROPRIATELY COME UP AGAINST A PAYWALL FOR A NEW YORK TIMES ARTICLE TITLED 'WHAT IS YOUR MOST

POLITICALLY INCORRECT FANTASY? VIRGO FULL MOON' OR LOVE IN THE TIME OF CORONAVIRUS, Caspar Heinemann, 2019

There is an online dating site and it is called Ok Cupid and it matches you with your love interests based on a number of personality questions and one of them is: Secretly, secretly, secretly, does nuclear war excite you? Secretly, secretly, does nuclear war excite you? Oh yeah, Oh yeah, nuclear war! Oh my god nuclear war! De-forestation, Genocide, Genocide, Global Poverty and Suicide. Oh my god nuclear war! Oh my god nuclear war! Oh my god nuclear war! Acctually it kind of sounds, it kind of sounds like a party. Fat man, thin man, and a little boy, a big fish, a little fish in a card-board box. I'm having so much fun at my party! I'm having so much fun at my Cold Whore Crisis, Liv Fontaine, 2018 / Danse Macabre, Annika Larsson, 2020 death party!

Come on now! We're leaving! We're doing Brexit, we are doing Brexit in January. And we are going to stop for a bit and discuss it more. Discuss Brexit a little bit more. We've changed our minds. No we haven't, no we haven't. Second referendum we are not having. We're leaving, we're leaving! We're leaving, we're leaving..we're not. We are going back on January the 30th, I'm afraid. Sorry, we gotta go back. We are having a general election, it's all been changed. Everything is different. We didn't want it in the first place. No we are defiantly going, they want it now. they want it. They want it. You can't make the public of anything. Let's just get out! Get out! Money for us! Let's sell the NHS. Fuck the poor! Fuck everything we worked out for! I mean, we won the war, Margaret Thatcher Queen of Soho in Danse Macabre, Annika Larsson, 2020

Everyone can see that this civilization is like a train rolling toward the abyss, and picking up speed. The faster it goes, the more one hears the hysterical cheers of the boozers in the discotheque car. You have to listen carefully to make out the paralyzed silence of the rational minds that no longer understand anything, that of the worriers who bite their nails, and the accent of false calm in the but they hesitate on the footboard. They're still restrained by so many things. They feel held back because they've made the choice, but the decision is lacking. Decision is what traces in the present the manner and possibility of acting, of making a leap that is not into the void. We mean the decision to desert, to desert the ranks, to organize, to undertake a secession, be it imperceptibly, but in any case, now.

TOMORROW IS CANCELED from Now, The Invisible Committee, SEMIOTEXT(E) INTERVENTION SERIES, 2017

12) Danse Macabre, Annika Larsson, 2020 Handsworth Songs, Black Audio Collective, 1986; 10) The Devil, Tarot Card, undated; 11) The & Tracy Maurice, Lay them all down (2020); Macabre, Annika Larsson, 2020; 9) Dana Michel 7) I Was / I Am, Barbara Hammer, 1973; 8) Danse Hill, Yulia Lokshina & Angela Stiegler, 2019; Macabre, Annika Larsson, 2020; 6) Subjective

Kungl. Konsthögskolan | Royal Institute of Art

Moderated by Olympia Bukkakis. Design by Leon Wagenschütz and Isabel Gatzke a.o. Annika Larsson, Paul Niedermayer, Michel Heinemann, Yulia Lokshina, Jasmine Schädler,

Songs, Black Audio Collective, 1986; 5) Danse

Maniacs, John Waters (1970); 4) The Handsworth

(2020); 2) Twice, John Smith (2020); 3) Multiple

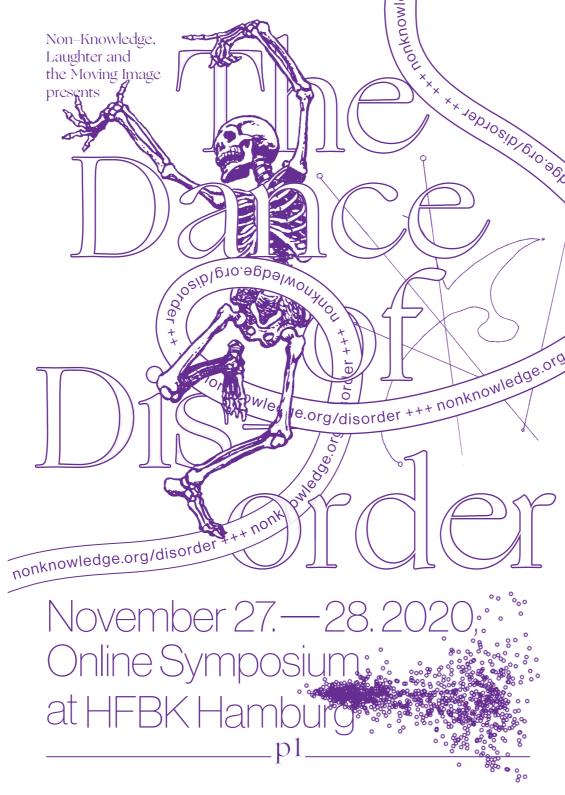
Images: 1) Danse Macabre, Annika Larsson

Gotman, Oona Doherty, Liv Fontaine, Casper Twice) as well as conversations between Kelina Possessed Gaze), John Smith (Screening: Jasmine Schädler (Lecture Performance: The all down), Semiconductor (Screening: 20 Hz), (Installation/Screening/Conversation: Lay them Subjective Hill), Dana Michel and Tracy Maurice & Angela Stiegler (Screening/Discussion: Discussion: Danse Macabre), Yulia Lokshina The Devil), Annika Larsson (Screening / I Was/I Am), Casper Heinemann (Reading: Feeling of Plague), Barbara Hammer (Screening: (Performance), Kelina Gotman (Lecture: The Ascension into Lazarus), Liv Fontaine (Screening/Discussion: Hope Hunt and the The Handsworth Songs), Oona Doherty with Black Audio Film Collective (Screening:

with The Royal Institute of Arts in Stockholm and the HFBK-Hochschule für Bildende Künste Hamburg. Annika Larsson and founded by the Swedish Research Council and done in collaboration images and bodies can do and how they can teach us about the limits of our thinking. The project is led by beyond instrumental language, subjectivity and reason, and to experience what moving through unstable and unforeseen movements and encounters to explore ways in which we communicate and change the order of things. During these two days bodies, images and sounds speak and discussions that explore the Moving image's and the body's potential to overturn our habitual course symposium THE DANCE OF DISORDER invites you to live online screenings, talks As part of the artistic research project Non-knowledge, Laughter and the Moving Image the online



Non-knowledge, Laughter and the Moving Image presents:



ECHO ECHO ECHO ECHO Didn't anyone ever tell you to close your Didn't anyone ever tell you to close your Didn't anyone ever warn you about The ugly sounds escaping from your

Like flesh rotting No Echo just didn't know She just didn't how to shut the fuck up Close her cream pie hole

JUST LET ME GO MAD THE WAY I WANNA GO MAD JUST LET ME **JUST LET ME** 

Imagine you live here.

And then I remembered Echo

THAT STUPID DUMB CUNT

The girl who spoke to much

Opening her mouth too wide

**ECHO** 

mouth

snatch

Screeching fish wives

such hideous sounds

Like plagues spreading

Like animals dying

And screaming alley cats

WANNA GO MAD I WANNA GO MAD I WANNA GO MAD I WANNA GO MAD WANNA GO MAD

Philomela Just Like Maria, Liv Fontaine, 2019)/Danse Macabre, Annika Larsson, 2020

JUST LET ME GO MAD THE WAY I WANNA GO MAD JUST LET ME GO MAD THE WAY I WANNA GO MAD JUST LET ME GO MAD THE WAY I WANNA GO MAD JUST LET ME GO MAD THE WAY I WANNA GO MAD JUST LET ME GO MAD THE WAY I WANNA GO MAD JUST LET ME GO MAD THE WAY I WANNA GO MAD JUST LET ME GO MAD THE WAY I WANNA GO MAD JUST LET ME GO MAD THE WAY I WANNA GO MAD

And the next thing you know she can't say a word

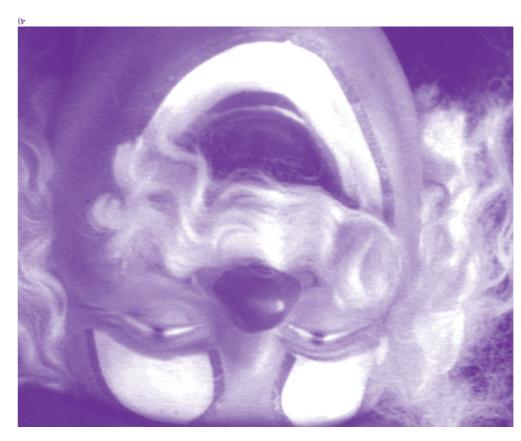
Philomela Just Like Maria, Liv Fontaine, 2019 / Danse Macabre, Annika Larsson, 2020

Tapeti tapeta, the noise of my feet flying low, obeying a music they created themselves, as if bothered by invisible ants. I feared these signs showed that the Devil had settled in me, and I desired nothing less than to be back home, my feet hidden from the crowds that could curse my jittery limbs and might even submit me to painful exorcisms. Alas! How hard it is, to walk with dancing feet! They would simply not let me put one in front of the other. Instead, they kicked and bounced higher and harder in some detailed choreography that my hands soon joined. Herr Troffea whispered threats to my legs, as if they would rather listen to him than to me, but by then we had arrived on the city's main square - and my coat could The Dancing Plague, Raphaëlle N. Victoire, 2020 no longer hide my frantic movements.

Sanus. Sanity. Sanitary. Same root. To be in-sane, to be un-clean. We attempt to clean the mind of its dirt (they do); to clean out the city of rot. But the rot circulates, in the manner of friendship and care. Through this, viral specks make their way into our homes, our socks.

The Feeling of Plague, Kélina Gotman, 2020

Imagine you are going to the South of France. You are meeting an old friend for dinner. You haven't seen each otherfor a while. You have a lot to tell to each other. Subjective Hill, Yulia Lokshina & Angela Stiegler, 2019



 $\underline{ \text{Hope Hunt and the Ascenscion into Lazarus, Ooons Doherty, 2016} }$ 

COMPANION THE DEFAUING COMPANION (inside my head) DEFINING COMP, THE DEAFENING COMPA, THE DEAFANING NI DEAFNI, DEAFENING DEAFENING, DEAFENING COMP, THE DA, DE DE DE, DEF DEF DEF, DEFA DEFA, DEFANI DEAF-

out! He still wouldn't take it out so I talked to the head of the health service and he said: Take it out. do it if I were a male? And he said: Yeah, I would. And I said: Men are no less vain than women, take it not? And he hemmed and he haved and he said something about cosmetics. And I said: Would you take it out! And he said: I can't. I'd love to, Lady, I'd love to take it out but I can't do it. And I said: Why to the doctor here on campus and he took an x-ray of my skull and he found a bb in it. And I said: Well, gun, lay down low and look for a silhouette and they didn't do anything. And then a week later I went everybody there, I said: do something, do something! Go outside and look for the person with the en and I raised my hand on my head and I pulled it away and there was some blood. And I said to night. I was sitting on the back porch, talking. I was hit, I was hit by a snipper and I went into the kitch-Listen Lady, get up. There is a real world out there. And it all happened at a Halloween Party at mid-

Before the Days of Dreaming, Kathy Acker, 1994 sic. Suddenly she was thrown to the ground and cut mediately she walked towards the source of her muday she did. Because her body wanted to wake. Im-»Some day Louise Vanaen will have to get up. And one

Philomela Just Like Maria, Liv Fontaine 2019 is everything ok?! Hey LIV

The Feeling of Plague, Kelina Gotman, 2020 private health, or own-health, or health; or else it is life, will, within the home. It is not public at all; perhaps it is think, a powerful form of 'public health' dispensed, at within this resting is to allow oneself a buffer, rest; it is, I

space of surveillance, a space within which we constantly put ourselves on display. To be genuinely ly allied, this term, to paresse, this thing that – according to Lafargue – we are supposed to have a round dance; they have stopped entirely. There is no more performance to be done. It is very closeders: parësis, profound stillness, paralysis. Everything has given up. It is not the limbs doing their Another term, interesting, around the same time, this search for understanding neuropathic disor-

Metro station announcement, London/ Danse Macabre, Annika Larsson, 2020 cause.

> INCONVENIENCE THIS MAY apologise for any becomes available. We as information will keep you informed our control. We circumstances beyond delayed due to This train has being



Imagine you are on a patrol. You're often coming to this area. You know the people here. And they know you. Somewhere on the side you see an entrance, but you cannot see everything. You're just walking on the street. It's on your right over there. And there is a shadow, a shadow of a hand, that seems to belong to somebody. That might be the shadow of a hand carrying a gun, or carrying a chicken, or whatever from the grocery store Subjective Hill, Yulia Lokshina & Angela Stiegler, 2019

There is a meter, I think, it seems, on the bed, to disclose this passage of fluids, of saliva, between two, the way this spreads like thickener, like mist. And the mania for quantification then finds in this a ratio, or a rota; and what is not accounted for quite is the healing power of that, the way that sickens one further.

And 'that the good guys lost'; this, while everywhere governments are losing their minds with idiocy, with a mania for propping up economies that prop up the rich; with megalomania

The Feeling of Plague, Kélina Gotman, 2020

Anger: extreme discontent, caused by an unjust action or someone's hostility Joy: a sentiment provoked by a fabulous thing that happened unexpectedly. Irritation discontent towards something or someone, however staying calm. laughing about something that is very funny. Disgust: repulsion caused by a disagreeable object or environment. sentiment of well-being and of the pleasure of senses. Sadness: depressive sentiment after a loss of a person, of a place or a thing being finally reassured of a solution of an uncomfortable or disagreeable situation. helplessness regarding a problem in life without solution, with a reluctance of acbeing fascinated or having one's attention captured by a person or a thing.

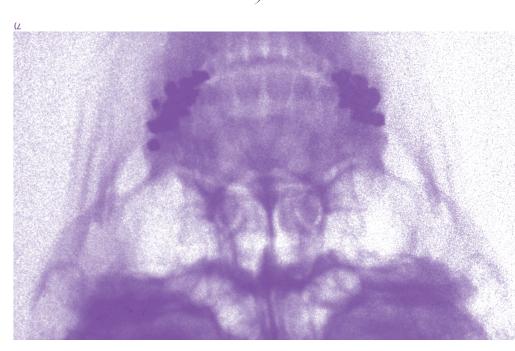
being confronted with an imminent danger that threatens our physical well-being. being confronted to an unexpected and unfamiliar event, without a negative or posi-

a fear or a doubt of the consequences of a situation that could be unfavorable for oneself or a close one. Subjective Hill, Yulia Lokshina & Angela Stiegler, 2019

The fear wouldn't go away. And she began to feel that these thoughts would die before her. Die, trying to be heard. She didn't understand them, but she feared the savage state of death more than ignorance. So she opened the doors, and slowly the words came alive and began to speak to her saying: These are for those to whom history have not been friendly. For those who have known the cruelties of political becoming. Those who demand in the shadows of dying technologies. Those who live with the sorrows of defiance. Those who live among the abandoned aspirations, which were the metropolis. Let them bear witness to the idea which in time will be born in hope, in time. Let them bear witness to the process by which the living transforms the dead into partners in The Handsworth Songs, Black Audio Collective, 1986

This is the moment when the stars appear from above, streaming ethereal power, acting upon character and destiny of everyone present. Influencing influencer. The Possessed Gaze, Jasmin Schädler, 2019





forth, on a grounded feedback loop instead of giving it up to a unidirectional force of control. steering with and through information as a process dependent on a conversation going back and patterns, contingencies, unknown and probabilities. Algorithma says it's necessary to re-envision this the means of learning. Algorithma would like to unpack the relations between reasoning, prediction, them to learn and to understand and to fulfill what's expected from them. They are reasoning through steer, humans, machines, or animals. Information is what Algorithma trains on, that's the ground for swers on the basis of ratio and calculus were not adapted. Cybernetics, the means of information to data. Deductive reasoning is replaced by inductive reasoning, yet the expectations of receiving anway many are designed to independently acquire knowledge through trial-and-error on large sets of discrepancy between computational centralized power and the expectations of non-fallacy and the rithma is asking about the determinacy expected from them and how there used to be or there is this new voice. Using the medium of Mark's body, who is not Mark anymore but now Algorithma and Algoa public perspective is connected with them, they are projected onto him. So there we go, there is a with the body of Mark, who has been engaging a lot with them, has been initiating them, but also from cently a lot more increasingly and Algorithma's existence is the epitome of that. All of this is happening have been addressed in quite anthropomorphic ways recently, also for a long time but especially rehear from this point onwards is Algorithma. They wear this pink bodysuit. Algorithma and their kin He rips his clothing off and what then shows is this pink, tight body suit, and actually who you see and

it's getting out of hand. God is a marching band, from the Fountain. God is a marching band from Creggan. God is a catholic man from Creggan, God is a catholic man heavy as a halo. This conversation's heavy,

LOVE IN THE TIME OF CORONAVIRUS, Caspar Heinemann, 2019) ON THE OCCASION OF THE VIRGO FULL MOON' OR

ATTEMPTING TO REMAIN DISCRETE. GOATSE OF THE HEART OR' A MISSIVE ON THE DEVIL NOYED AT THE INVOLUNTARY AROUSAL OF COMPASSION. THERE IS A LOT OF BONDAGE IN ING OF SECURITY, SAFETY, SELF-WORTH, BELONGING, ETC. AND I REMEMBER FEELING AN-DOES ANYTHING FOR 'PROFIT', THEY DO IT IN A MISPLACED ATTEMPT TO ACCESS A FEEL-MOBLD FOR 'PROFIT' DIDN'T CHECK OUT BECAUSE ON AN INDIVIDUAL LEVEL NOBODY I RECENTLY REALISED MY TEENAGE NOTION OF EVIL BUSINESSMEN DESTROYING THE

the details Memory is a funny thing, right? I can't remember all like... haha eat this fucking nasty food now! I am going to cry. [laughter] I thought you were you. Because I really wanted you to have eat. I was concerned. In my mind I am pushing it for member you were very nungry. I knew you nad to it meant to push the bowl for you. Because I re-I thought about it when I was editing that clip. What

We never talked about it. moment in this film. You never talked about this food? It such a central

euces what was happening in our prains around this wasn't it? Oh, that's nice! I like this! I like the differhappens in that video was just like... [laughter]... oh was so expensive, so then I teel like... Whatever couldn't eat it fast, nor could I waste it because it then I couldn't eat it fast before we started working. I all disgusting and it was really pissing me off. And Items... because it is museum prices, and they are upset because it is so expensive. All these food

like this soup is fucking disgusting, and I was very food moment. I didn't think anything of it. I was just This is beautiful the way that you interpreted this rou know everytning was Just one torm of another. form. The liquid had become solid and the solid... much flavour, so it was like a uniform. It's like one The beige, beige-ish orange, but nothing really had

And beige as well.

And fries... they were all the same tone of yellowy

Oh yeah, oh yeah, the soup was disgusting! ... It

The soup you got, some other items as well... that I remember, yean! don't know it you remember this but... At the gallery. Everything had the same colour. I you... I think you are going to the canteen maybe. - Everything that you were being served... or that disgusting Tracy? That's what happend? was the opposite of the Seinfeld-soup. Wasn't it was the opposite of the restaurant in Seinfeld. It



The feeling of plague. The feeling one is within this raft; it is beautiful out here, beneath the stars, night thick as ice - and perhaps there is a key, but one is gazing aloft, one eels the cold water with the tip of a dangling finger, half in a doze, half alert, as if one's life depended upon steering through this where the compass is lost, wayfaring a memory's memory. But the beauty of this... not knowing where it is that it will go; one is here, in company, holding close the girl wrapped in sheepskin or fur; an old coat; mesmerized by the patterns the stars make, by the fact that one sees them at all.

Not knowing. This is what we make peace with; or try to. The proximity of not-knowing, the way it has become so intimate, ballooned in front of the face; we are engulfed by it. We can know just a very little bit, perhaps a millimetre, a millisecond, before us; or a minute - this is huge. But the future? The future is what has been taken away; or dissolved, or been eclipsed, or set on hold. We glimpse it, from time to time, walking down a back alley.

The Feeling of Plague, Kélina Gotman, 2020

In time we will demand the impossible in order to rescue from it, that which is possible.

In time we will demand that which is right, because what will be just will lie outside present demand. In time the streets will claim you without apology. In time I will be right to say, there are no stories in the riots only the ghosts of other stories.

The Handsworth Songs, Black Audio Collective, 1986



I WAS THINKING ABOUT THIS WHILE WEARING A NEW SHIRT MY FRIEND JAKE KENT MADE, OF TWO TEDDY BEARS EMBRACING SURROUNDED BY THE PHRASE 'Loving you is easy... because you're not a cop', POLITICS SEEM MUCH EASIER WHEN WE OPER-ATE WITH A SINGLE CLEAR DESTROYABLE ENEMY WHO IS THE REASON THINGS ARE NOT THE WAY WE WISH THEY WERE. SADLY, THIS EMPHASIS ON THE ENEMY WHO IS NOT US IS STRATEGICALLY AND PERSONALLY FUTILE AS IT MAKES THE FORCED CHANGE OR DESTRUCTION OF ANOTHER THE PREREQUISITE FOR A MORE LIVEA-BLE WORLD, WHICH HONESTLY DOESN'T SOUND VERY LIVEABLE TO ME. WHAT WOULD IT MEAN TO MAKE THE CONSCIOUS DECISION TO DISREGARD NOBODY, TO BUILD A POLITICS ON UNCONDITIONAL COMPASSION WITHOUT EXPECTATION, ON THE LOVING THAT IS HARD?

THIS IS ADAMANTLY NOT A LIBERAL CALL TO HAVE TEA WITH NAZIS OR LOVE THE POLICE. I VISCERALLY HATE THE POLICE AND AM NOT SEEKING TO FORCE THAT OUT, THE COUNTERPRODUCTIVITY OF THAT EFFORT TO FORCE OUT IS KIND OF THE POINT. CLENCHING SO HARD TO KEEP EVERYTHING IN AND OUT IS EXHAUSTING AND BAD FOR YOUR BREATHING, SO I AM TRYING TO ACKNOWLEDGE THE WAYS IN WHICH MY HATRED OF THE POLICE IS IN PART PARTS OF MYSELF THAT I HATE (THE DESIRE TO MITIGATE FEAR THROUGH CONTROL) BEING REFLECTED BACK TO ME, AND HOW FTP IS ALSO UNDOING THIS DESIRE TO CONTROL IN THE REALM THAT IS WITHIN MY POWER TO

CONTROL (MYSELF). MY THOUGHT FOR YOU THIS FULL MOON IS: WHAT HAPPENS IF WE TRY TO GOATSE OUR HEARTS, GAPE A LITTLE WIDER, LET GO OF FATALISTIC PUNITIVE ESSENTIALISM AND THE TOTAL DISIDENTIFICATION OF OURSELVES WITH THE OTHER. TO PARA-PHRASE RAM DASS, WE ARE NEVER MORE OURSELVES THAN WHEN WE LET GO OF

OURSELVES AS SEPARATE. ALL COPS ARE BASTARDS BUT NOT ONLY COPS ARE COPS AND ALL COPS COULD NOT BE.

GOATSE OF THE HEART OR' A MISSIVE ON THE DEVIL ON THE OCCASION OF THE VIRGO FULL MOON' OR LOVE IN THE TIME OF CORONAVIRUS, Caspar Heinemann, 2019