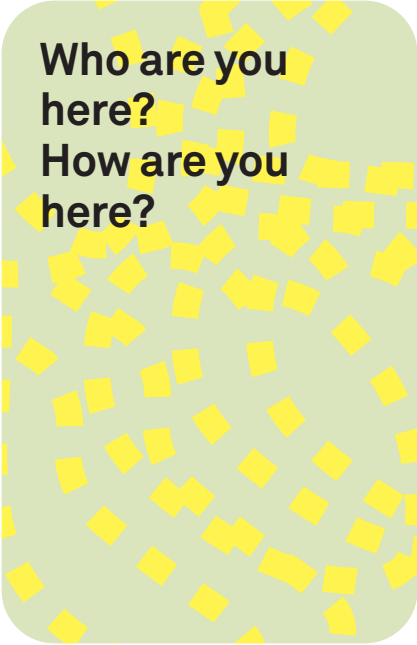


**Where and how  
is here?  
Is here also  
there?**

As we stretch the local  
across these seeping  
transits we need not scale  
up to the Human or the  
global, but we cannot  
remain in the local. We  
can only remain *hereish*.

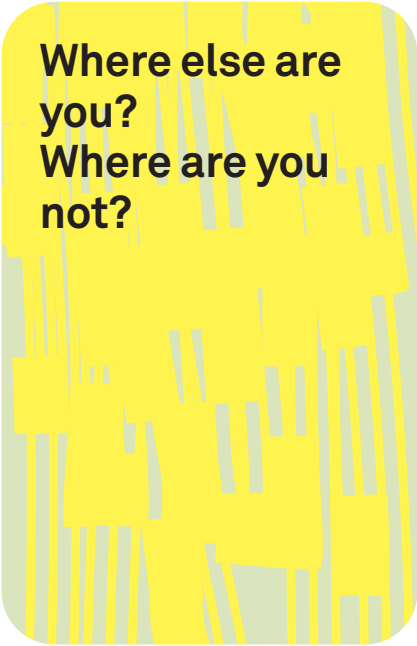
POVINELLI 2016:13



**Who are you  
here?  
How are you  
here?**

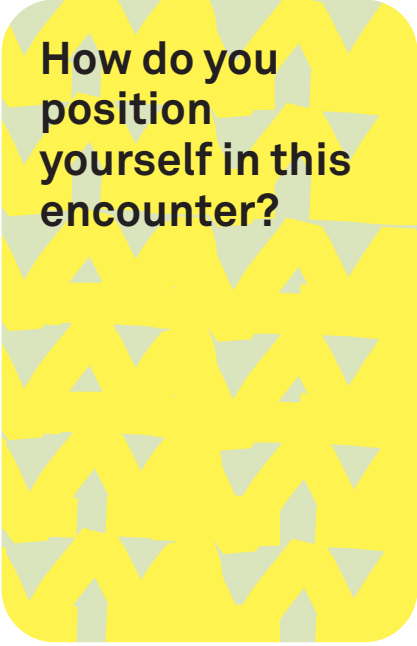
Why do we not keep alive and  
develop our own energy so  
that we may let our belonging  
flower? Remaining continu-  
ously with ourselves might  
allow us more plasticity to  
relate to the world, to the other,  
and be present to them more  
than when we are subjected to  
forms extraneous to ourselves,  
something that deprives us of  
autonomy and freedom with  
respect to any transformation.

IRIGARAY/MARDER 2016:24




**Where else are  
you?  
Where are you  
not?**

Is there a local versus a  
global?  
Or a deep entangled  
presence of a *hereish*, a  
*nowish* and a *thereish*?



**How do you  
position  
yourself in this  
encounter?**

With your body, your  
language, with your past,  
with your imagination,  
with your desires, with  
your privilege, with your  
recording?



**Who or what  
enables this  
encounter?**

What if it is only in the  
encounter with the inhuman,  
in its liveliness, in its gifting  
life and death, in its conditions  
of im/possibility, that we can  
truly confront “our” inhumanity,  
that is, “our” actions lacking  
compassion? Perhaps it takes  
facing the inhuman within “us”  
before com-*passion* – suffering  
together with, participating  
with, feeling with, being moved  
by – can be lived. How would  
we feel if it is by way of the  
inhuman that we come to feel,  
to care, to respond?

BARAD 2012: 81



**What don't you  
know?**

The idea that we are  
alienated because we float  
around like ghosts, not  
knowing what we want or  
why we want it, is exactly  
wrong. This floating is good!

MORTON 2017: 143


**How does the situation notice you?**

Such encounter with other kind of beings force us to recognize the fact that seeing, representing, and perhaps knowing, even thinking, are not exclusively human affairs. KOHN 2013:1

**What can you learn from feeling awkward or uncomfortable in a situation?**

How to render knowledge which is all too safe (through its certainties and conveniences) less safe again?

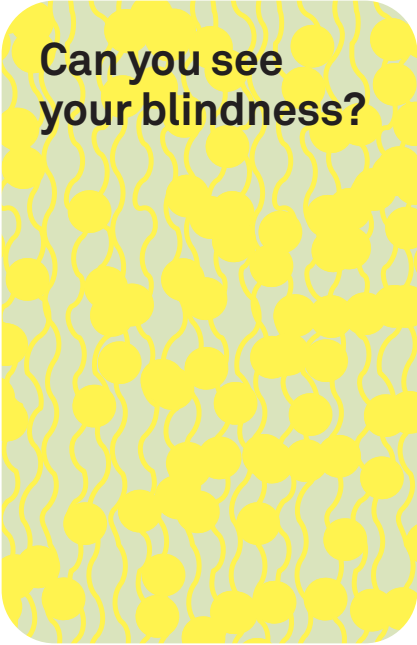
**What can you learn from feeling overwhelmed or exhausted in a situation?**



**What aspects  
of yours can  
be perceived  
otherwise?**

Inhabiting the gaps and fissures of our own subjective constructions in an effort to refuse the violence of splitting ourselves off from the less agreeable aspects of our being.

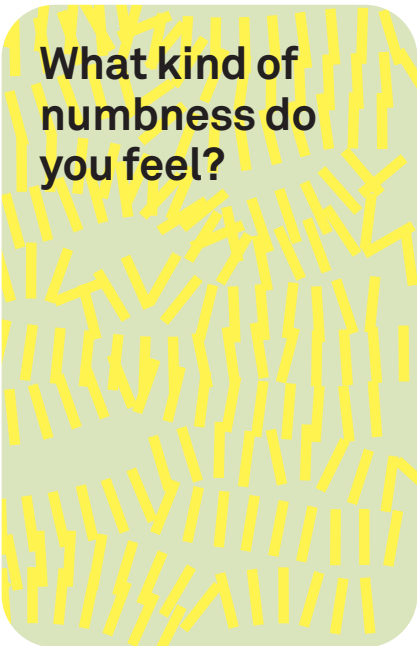
SINGH 2018:120



**Can you see  
your blindness?**

If we have been taught to turn away, we have to learn to turn toward. Audre Lorde taught me how turning toward what is difficult, which can be a what with a who, is politically necessary [...]. She teaches us how some difficulties – when we come up against a world because of the body we have – resist being comprehended when they are experienced.

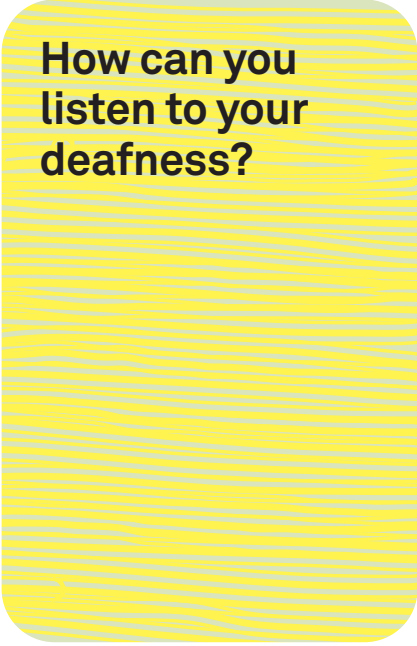
AHMED 2017:32



**What kind of  
numbness do  
you feel?**


The division of matter into nonlife and life pertains not only to matter but to the racial organization of life as foundational to New World geographies. [...] Slavery was a geologic axiom of the inhuman in which nonbeing was made, reproduced, and circulated as flesh.

YUSOFF 2018:5



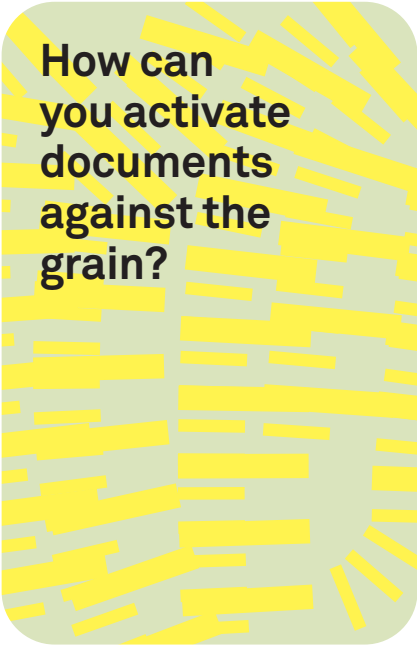
**How can you  
listen to your  
deafness?**

When two hands touch, there is a sensuality of the flesh, an exchange of warmth, a feeling of pressure, of presence, a proximity of otherness that brings the other nearly as close as oneself. Perhaps closer. And if the two hands belong to one person, might this not enliven an uncanny sense of the otherness of the self, a literal holding oneself at a distance in the sensation of contact, the greeting of the stranger within? So much happens in a touch: an infinity of others – other beings, other spaces, other times – are aroused. BARAD 2018:153



**Can you tell  
these stories  
differently?**

But Deleuze's idiot [...] is the one who always slows the others down, who resists the consensual way in which the situation is presented and in which emergencies mobilize thought or action. This is not because the presentation would be false or because emergencies are believed to be lies, but because "there is something more important". STENGERS 2005:2



**How can  
you activate  
documents  
against the  
grain?**

Which  
  
cry opens up a noisy  
absence  
GLISSANT 2013:856  
  
?



**How can you notice more than you perceive? What ways of noticing does this trans-local context demand?**

Noticing is more than subjective perceiving: it acknowledges that sensing is earth-bound, collective and relational. Acts of noticing are not only translocal but also transtemporal, not limited to this very moment, but extend into endurance.

**What makes itself visible without being shown? Without being asked?**



**In what ways does this situation enable encounters, noticing closeness, distances and differences – and what kind?**



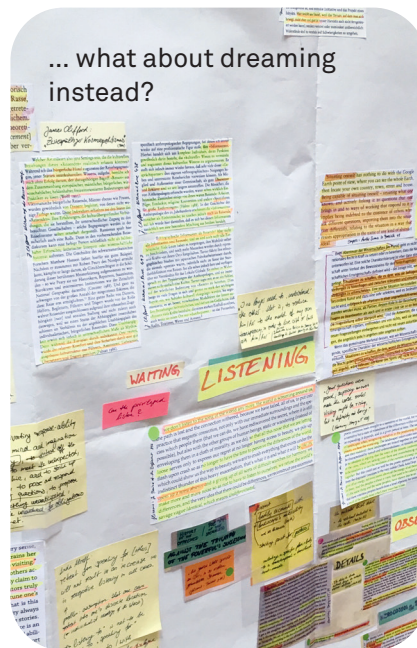
**But must I travel physically?**

Laissez faire au voyage

GLISSANT 1997:59

**How can you weave a more-than-subjective story out of these entanglements?**

... what about dreaming instead?




**How to enable awareness of multiple actors in this situation?**

Glissant strives to narrate Mondialité out of local specificity, while it is the relational Chaos-Monde narrating itself –

qui se relate

GLISSANT 1990:109





**What about  
non-human  
actors?**


[...] humans are hardly the only or most important existences engaged in these practices of materializing attention. Binbin and Bilawag knew that other forms of existence were also constantly assessing them—the weight of their and my feet in the thin, slippery mud hiding the razor edges of oysters makes the point well enough. The mud, the oyster, and the weight of my body dynamically interpret each other in such a way that they produce a specific effect.

POVINELLI 2016:60



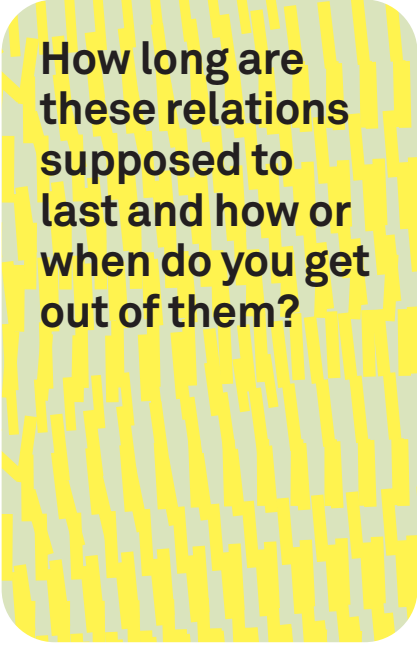
**Intensify this  
situation.**

p.s.: consider the *privilege* of partial connections! Only the god trick is forbidden, as Haraway says.



**How can  
you weave a  
more-than-  
subjective story  
out of these  
entanglements?**


The chorus is the vehicle for another kind of story, not of the great man or the tragic hero, but one in which all modalities play a part, where the headless group incites change, where mutual aid provides the resource for collective action, [...] where the untranslatable songs and seeming nonsense make good the promise of revolution. HARTMAN 2019:348



**How long are these relations supposed to last and how or when do you get out of them?**

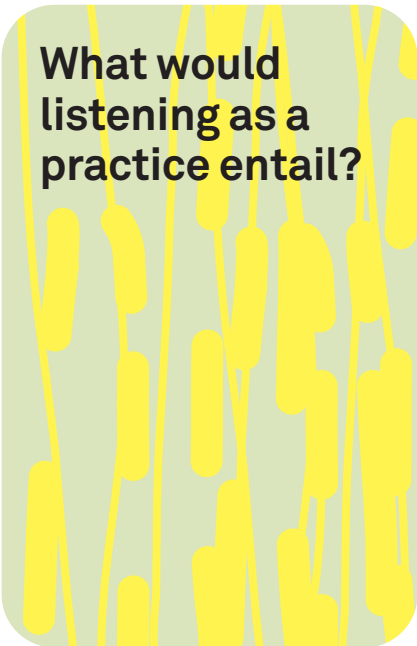
[...] we hear the world sing. The landscapes' colors enter into our words and gestures, and then suddenly these landscapes are linked together in mutual awareness.

GLISSANT 2013:859



**When does meaning become solidarity? How can it matter?**

meaning is not simply fixed or determined by the sender nor is the message transparent nor the audience a passive recipient of meaning, then representation is a manifold and complex set of material and immaterial, human and non-human actors. VON OSTEN 2016:102

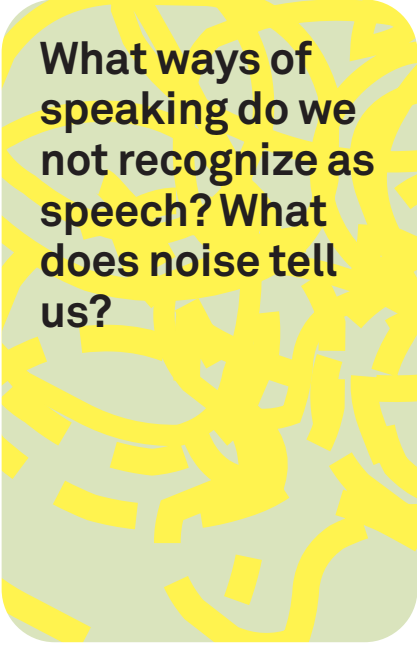


**What would listening as a practice entail?**

Julietta Singh recommends

listening as a critical mode of becoming vulnerable to the voices – human and nonhuman, audible and muted [...]. Listening, as an act that might let each other in [...] touching and being touched by others.

SINGH 2018:27



**What ways of speaking do we not recognize as speech? What does noise tell us?**

Songs and shouts were the instruments of struggle. Terms like “noise strike” and “vocal outbreak” described the soundscape of rebellion and refusal.

HARTMAN 2019:279

Michel Serres refers to the parasite as a guest, who exchanges talking for food. But the parasite is also noise: the static in a system or the interference in a channel.

SEE SERRES 1982

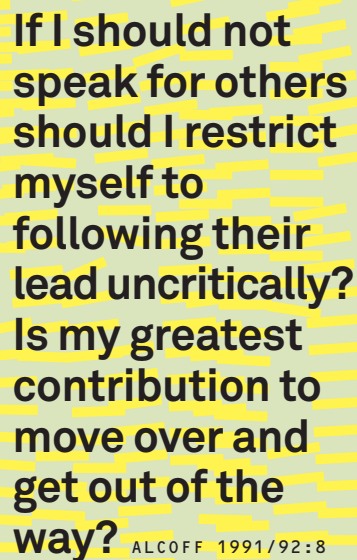


**How to hold a situation?**

Listen to the land.

All sound consists of more than what we hear. It is an inherently embodied modality, constituted by vibration and contact.

CAMPT 2017:7



**If I should not speak for others should I restrict myself to following their lead uncritically? Is my greatest contribution to move over and get out of the way?**

What is the best way to do this – to keep silent or to deconstruct my discourse?

Acknowledging, with Linda Alcoff, the problem of speaking for others and the need to speak with others, might mean to take on their interests over one's own. However, even listening – from a privileged position – can be a form of mastery. SEE ALCOFF 1991/92

**Which ways  
of noticing  
produce  
situated  
knowledges?**

Situating oneself has nothing to do with the Google Earth point of view, where you can see the whole Earth, then locate your own country, town, street and house. Being capable of situating oneself [...] implies being indebted to the existence of others who ask different questions, importing them into the situation differently, relating to the situation in a way that resists appropriation in the name of any kind of abstract ideal. STENGERS 2018:45

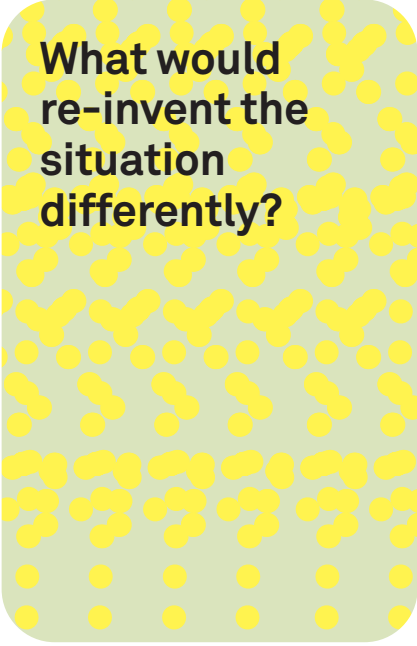
**How to turn  
more to knowing  
as a relational  
practice of  
conversation  
and undo  
knowledge as  
substance?**

Situated knowledges require that the object of knowledge be pictured as an actor and agent, not a screen or a ground or a resource. HARAWAY 1988:592

**And how can  
noticing –  
seeing, hearing,  
feeling, touching  
someone or  
something – be  
answerable to  
whom or what it  
notices?**

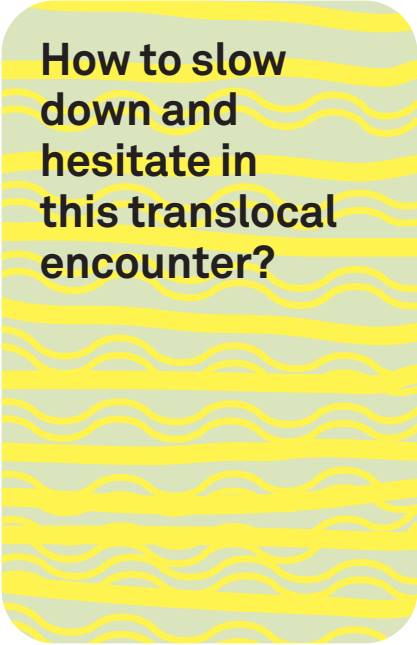
Response-ability is that cultivation through which we render each other capable, that cultivation of the capacity to respond. [...] Response-ability is the cultivation of the capacity of response in the context of living and dying in worlds for which one is for, with others. So I think of response-ability as irreducibly collective and to-be-made.

HARAWAY 2015:230



**What would  
re-invent the  
situation  
differently?**


Practice cosmopolitics,  
resist globalisation, weave  
mondialité!



**How to slow  
down and  
hesitate in  
this translocal  
encounter?**

Crip time is flex time not  
just expanded but exploded;  
it requires reimagining our  
notions of what can and should  
happen in time, or recognizing  
how expectations of “how long  
things take” are based on very  
particular minds and bodies.  
We can then understand the  
flexibility of crip time as being  
not only an accommodation to  
those who need “more” time but  
also, and perhaps especially,  
a challenge to normative and  
normalizing expectations of  
pace and scheduling.

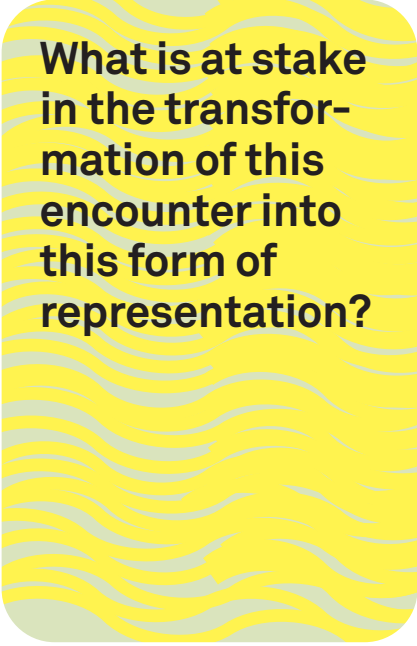
KA FER 2013:27



**What does  
language have  
to say about it?**


How to make languages  
fail? How to whisper,  
mutter, stutter?





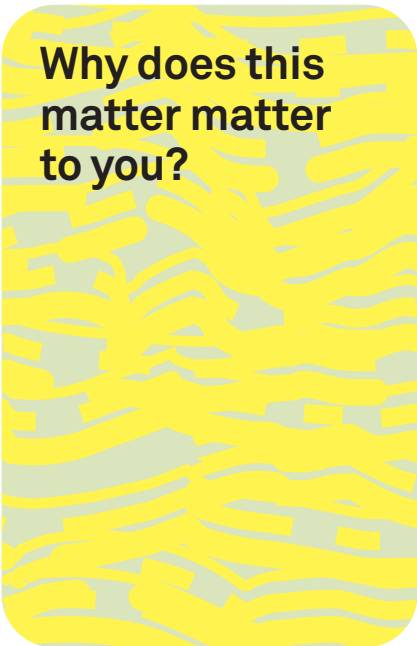
**What is at stake  
in the transfor-  
mation of this  
encounter into  
this form of  
representation?**

How can this represen-  
tation continue to produce  
relatedness, sitedness?



**Does this  
encounter need  
translation?**

Yet language is not every-  
thing. It is only a vital clue  
to where the self loses its  
boundaries. The ways in  
which rhetoric or figuration  
disrupt logic themselves  
point at the possibility  
of random contingency,  
beside language, around  
language. Such a dissemi-  
nation cannot be under our  
control. SPIVAK 1993:180



**Why does this  
matter matter  
to you?**

I will turn the figures of “life” and  
“matter” around and around,  
worrying them until they start  
to seem strange, in something  
like the way a common word  
when repeated can become a  
foreign, nonsense sound. In the  
space created by this estrange-  
ment, a *vital materiality* can  
start to take shape. Or, rather,  
it can take shape again, for  
a version of this idea already  
found expression in childhood  
experiences of a world  
populated by animate things  
rather than passive objects.  
BENNETT 2005:VIII

**Try  
not-objectifying  
speaking.**

a speaking that does not objectify, does not point to an object as if it is distant from the speaking subject or absent from the speaking place. A speaking [...] whose closures are only moments of transition opening up to other possible moments of transition [...]. Every element constructed in a film refers to the world around it, while having at the same time a life of its own. And this life is precisely what is lacking when one uses word, image, or sound just as an instrument of thought. [...] Thus, the challenge is to materialize it in all aspects of the film – verbally, musically, visually.  
MINH-HA 1994:443

**Can you unfold  
the imaginary  
towards the  
more-than-  
human?**

In becoming-animal one neither imagines taking on the features of a given creature nor actually becomes one. Instead, and thus becoming is neither totemic nor biological (hence, unnatural), one connects up with some elements of a wolf, or something closely related, to compose a molecular wolf, perhaps even by bumping against your friends as you run together for the bus. Becoming is always molecular. Assemblages are composed, and decomposed, and recomposed without a molar unity informing them. GENOSKO 1996:11

**Does the  
production of  
imagination  
help?**

No imagination helps avert destitution in reality, none can oppose oppressions or sustain those who “withstand” in body or spirit. But imagination changes mentalities, however slowly it may go about this.  
GLISSANT 1997:183

**Your intentions  
might turn out  
unintended.**



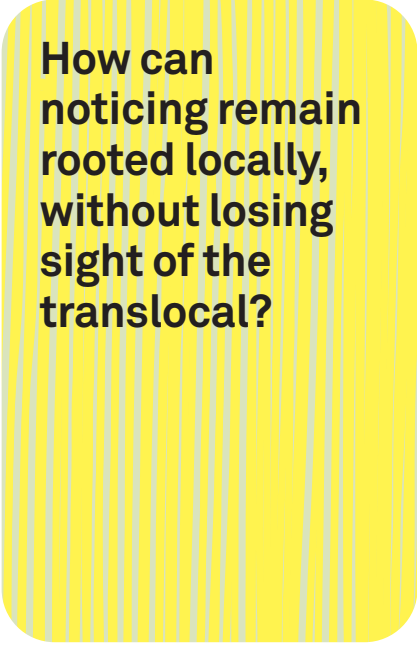
**Who or what  
refuses to show  
itself? What  
can opacity and  
fugitivity tell  
you?**

I browsed thousands of photographs taken by social reformers and charity organizations, hoping to find them, but they failed to appear. [...] They refused the terms of visibility imposed on them.

HARTMAN 2019:18

**How do you  
avoid  
globalizing the  
translocal?**


Nobody lives everywhere; everybody lives somewhere. Nothing is connected to everything; everything is connected to something. HARAWAY 2016:31



**How can noticing remain rooted locally, without losing sight of the translocal?**

There is no hinterland.  
You cannot step back  
behind your face.

CHAMOISEAU 2014



**How can (your) dirtiness be a part of this?**


Certainly a short story about an amorphous, quasi-sentient, mass of crude oil taking over the planet will not contain the type of logical rigor that one finds in the philosophy of Aristotle or Kant. But in a different way, what genre horror does do is it takes aim at the presuppositions of philosophical inquiry – that the world is always the world-for-us – and makes of those blind spots its central concern, expressing them not in abstract concepts but in a whole bestiary of impossible life forms – mists, ooze, blobs, slime, clouds, and muck. THACKER 2011:8



**What is latent in this situation?**

Latent destiny is a temporary temporality populated by spectacles of disintegration, of glyph and .gif glimpses of new futures that refute old pasts. The going is getting weird.

MARK 2015




## What (could) remain opaque?

Opacity can be materially embedded and could be considered the counterpart of latency.

Black Quantum Futurism also uses the boundless aspects of quantum physics and communal and ancestral memory to search for new meaning and methods in order to reshape the future now. Quantum mapping, for example, can be used to recall past and future memories to identify and probe the spiral vortexes of our collective experiences [...].

PHILLIPS 2015:8-9



## How to practice “dissenting-within”?

Within the colonized visual geography, fire does the important symbolic work of reoccupation, as a symbol of unruliness, an expressive format of dissent, a retaking of the land, and a method to visibly cleanse the occupied territories. Indeed, fire both illuminates and burns through, the conditions of coloniality.

GÓMEZ-BARRIS 2017:77



## How to return something?

We don't know how these things can matter. But we can learn to examine situations from the point of view of their possibilities, from that which they communicate with and that which they poison. Pragmatism is the care of the possible.

STENGERS 2010:12



**Where and how  
is here?  
Is here also  
there?**

[...] here-now, there-then  
have become unmoored:  
there's no given place or  
time for them to be. [...]  
Can we even continue to  
presume that space and  
time are still "there"?

BARAD 2011:139

**Holding space?**



**How does what  
is silenced still  
speak/cry/sing?**

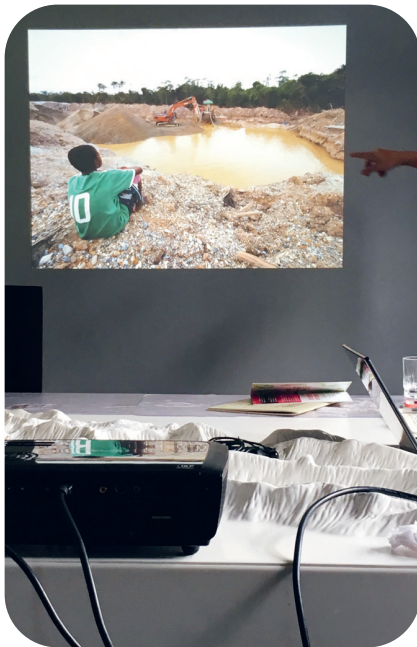
What is important is that in  
every situation there is  
still – methodically in  
principle – the possibility  
of trying. GUATTARI 2007:414

**Which forms of not-knowing / not-anymore-knowing might be helpful here?**

Inasmuch as knowledges are world-making practices, they tend to make the worlds they know. The seeming redundancy of this phrase [...] emphasizes that the knowledge practices we [...] have at our disposal are, in turn, conditioned to reinstate themselves. A consequence of this feature is that it may perform epistemic and ontological invalidations – or absences – of the possibility of the multiplicity of worlds that the Zapatista declaration\* calls for.

DE LA CADENA/BLASER 2018:6

\*[HTTPS://ENLACEZAPATISTA.EZLN.ORG.MX/SDSL-EN/](https://enlacezapatista.ezln.org.mx/sdsl-en/)



It is a kinship rooted in a place; land underwrites the social relationships. It nurtures, and knowledge inheres in particular landscapes.

STRATHERN 2018:33

Untooling is a speculative and open-ended set of questions and reflections that emerged out of an engagement with the conditions and processes of translocal artistic research.

*Working on projects in different contexts, sensitive environments and assemblies we tried to trace, activate and negotiate translocal entanglements, our own positionalities and some of the constellations and pitfalls we encountered. The resulting set of questions has no particular order and does not propose any solutions. Instead the questions advocate slowing down, taking time, and allowing situations to become more complex, in turn encouraging us to become more responsive and responsible as researchers, artists, and fellow beings.*

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IMPRINT

Ines Kleesattel, knowbotiq (Christian Hübler, Yvonne Wilhelm), Uriel Orlow (2019–2021): *Untooling*

Published as part of the research project *Aesthetics of Translocality*, funded by the SNSF.

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Published as Volume 27 of the *Institute for Contemporary Art Research (IFCAR)* series, Zurich University of the Arts

Graphic Design: Angela Wittwer

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Zurich 2021