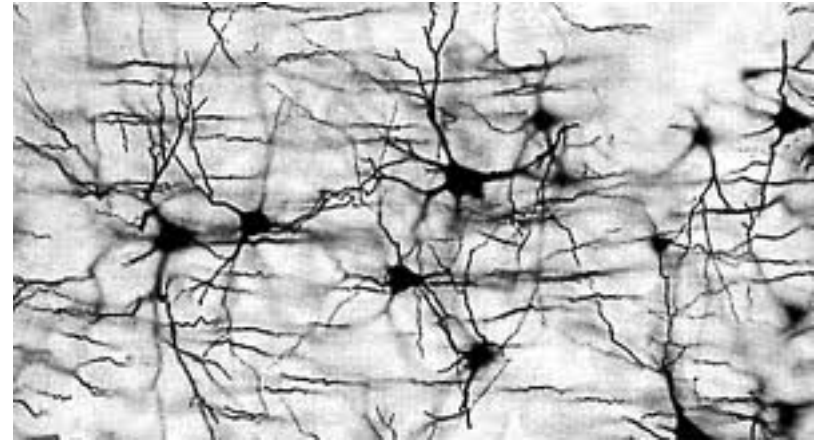


A Neural Net: OoRS, PARK, BARGE and ANTENA



assembled for:

Ground Scores: Unburying Ecologies through Embodied Practice

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Sunday, February 24, 8-10 a.m.
University of California at Berkeley, Wheeler Hall

OoRS. <http://oors.net/>

PARK. http://www.kathywestwater.org/kathy_westwater_company/CURRENT_WORK.html

BARGE. <http://davidbuuck.com/barge/>

ANTENA. <http://antenaantena.org/>

Antena. Listening at the intersection of multiple fields of artistic and political experimentation: writing, literary social practice, interpretation, translation, language justice, performance, installation, book-making, public interventions and radical pedagogy.

Archaeology. Dredging up the shards of drought (broken crockery) set there to salvage the failed eulogized conduits of empire, verbiage in muteness, or toxic invisibilities, the new Persephones: not only as discourse but as corporal ecstasy and fruitful disgust. Scoring such incidents of rupture in the surface of the general text (see, still, Michel Foucault, *L'archéologie du savoir*, Gallimard, 1969).

Archive. Instability over time extracted from enormity, concretized. See Nostalgia, Dance.

Assistance. Evocative. Anticipated, of a nature unforeseen. The jokers laughing at you from the other side of the window. The companion/irritant. Not 'helpful' and cannot be ignored. (Giorgio Agamben "The Assistant" in *Profanations*, Zone Books, 2007.)

Attachment. See Classroom.

Balk. To thwart, frustrate—from the Middle English for a ridge between furrows, land left unplowed, as a boundary between parcels, or by way of omission or accident. See also the harrow of Kafka's "In the Penal Colony," trans. Joachim Neugroschel, & Giorgio Agamben on *versura* in *Idea della prosa* (Quodlibet, 2002).

Trauma. During a research interview of a woman around 30 years of age, her coming to tears when recollecting growing up next to Fresh Kills Landfill. She says that she still smells the horrible odor when she recalls the site even though she hasn't been back since her teenage years. She becomes horrified and angry, is shaking and tears are in her eyes, when she finds out the landfill is being turned into a park. Worries for kids playing on the future park grounds.

Waste. That which resists classification, as the contents of a trash bin or the too-vaguely aggregated masses of occupied streets and plazas. See Enlightenment, Modernism, Ratio, Trash Talk, Trash Text, Value.

Word Block. An interdisciplinary score wherein kite string, strung with words sourced from post-consumer waste—magazines, grocery bags, cereal boxes, carry-out containers, etc.—and fragments of poetry, reaching up to 1800 linear ft., the total length of the four sides of an average New York City block, was superimposed on a landfill mound at Fresh Kills.

Writing. All writing (all art-making) is translation: from perception and experience into textual (or visual) language. The report or signal of the object is not the object.

performative poetics we practice, which we feel bears deep “family resemblances” with that of our co-panelists and others? But since we thrive on promiscuous inter-species contacts, speciation is, no doubt, the wrong metaphor.

Stance. An attitude or habitual way of being in the world; rules of engagement. This involves affect or emotion defined as “the anticipation of meeting between the subject’s body and another’s body, real or imaginary” (Andre Green); but it is via *affective labor*—such as that performed in poetics and politics—that affect is shaped into a stance. The expedition is a kind of stance.

Strategies. Technologies of incursion into spaces of hope/pleasure/radical making. Recuperative Strategies have been identified both as methodologies: archive investigation and disruption, field-research, field-notes, recording, organized misuse and capture of technological accident, conceptual pedagogy, counter-memory, close listening and distant reading; and frames for action: appearing, unarchiving, remediating, actioning, detouring, drifting, rematerializing, correcting, commoning, communing, redressing, repairing, rerecuperating, queering, translating.

Survey. Walk, see, feel, measure, draw, lay it out, project.

Translation. Literary activism against racism, xenophobia and cultural myopia. To be a self while inhabiting vocabularies and grammars outside the self. Thoughtful not-understanding leads to understanding.

BARGE. The Bay Area Research Group in Enviro-aesthetics has organized several (de)tours, actions, and installations in and around the San Francisco Bay Area, investigating regional sites and spaces that are underrepresented and overlooked in more conventional touristic, commercial, & socio-political notions of place and public space. BARGE investigates how vernacular landscapes—from highways and billboards to waterfronts and public utilities, from industrial lots and server farms to military bases and surveillance zones—are constructed and inhabited, while also exploring the ways in which engaged psychogeography and embodied research can provide new modes of counter-tourism and activism.

Becoming. Requiring 'Assistance.' (Elizabeth Grosz, Ed. *Becomings*, Cornell University Press, 1999.)

Belly. A movement score inspired by the anaerobic digestion that occurs when organic matter breaks down within a capped landfill. Conjuring associations with the anaerobic digestion in the stomachs of mammals, including us, this becomes a catalyst to consciously connect how a body somatically experiences what happens within a landfill mound.

Between. “The foreigner allows you to be yourself by making a foreigner of you.” (Edmond Jabés, *A Foreigner Carrying in the Crook of His Arm a Tiny Book*, trans. Rosmarie Waldrop; Wesleyan University Press, 1993).

Bioperversity. “If we are to survive in the environment we have made for ourselves, may we have to be monstrous enough to greet our predicament?”—Nicholas Mosley.

Capping. In the landfill remediation process, when a landfill mound is covered with layers of dirt, an impermeable plastic membrane, more dirt, and, finally, grass. The sheets of the plastic membrane are sewn and welded together.

Chorus. The implosive dance of enclosure (from grasp, *gher*)—of the land as hortus, orchard, garden, girdle, girth: thus terpsichore, & courtesan, curtsy, courtesy, court, cohort. – *Line*, as chanted, canted, kicked.

Classroom. No less than other social and cultural forms to which we are attached—maybe even sociality itself—the classroom is subject to destabilizing forces and will require reinvention/recuperation if it is to survive. (It's not that we love danger, it's just that we can't find a place of safety, a viable option of digging in our heels.) The classroom is something like a ward, in which the subject is vulnerable, at risk, seemingly (potentially) offered temporary safe space, retreat in which *it is possible* to activate ideas, realign thinking *collectively*, formulate *attachment*, recognize, help. But subject is subject to the organizer of that space! See Assistance.

Collaboration. Conflict and confluence. Working through and working with. To be seen and to see, where seeing is recognition and recognition. "Learning to see requires vigilance so that actions are not taken for granted." (Keith Smith, *Non-Adhesive Binding: Books Without Paste or Glue*, Keith Smith Books, 1991).

Conversation. Moments of confluence, fusion amid static, dissonance, a certain proportion of grunts, some of which is desirous grunting that says yes to it. The yes drives the work that follows; the grunts tell us where to dwell, continue to work.

Remediation. "Place as memory is thought-shape; written, it is language-space"—Dee Goda.

Represence. "I want to make being here enough"—Roni Horn.

Research. It is [the] precedence of resistances that grounds the figure of the 'researcher-militant', whose quest is to carry out theoretical and practical work oriented to co-produce the knowledges and modes of an alternative sociability, beginning with the power (*potencia*) of *subaltern knowledges* ... Militant research works neither from its own set of knowledges about the world nor from how things ought to be. On the contrary, the only condition for researcher-militants is a difficult one: to remain faithful to their 'not knowing'."—Colectivo Situaciones (trans. Sebastian Touza).

Shared Recognition / Resonance. A necessity emerging in the precarity of the global flow. Materializes the virtual. Showing up in common.

Sight/Site/Cite. "There is only seeing and, in order to go to see, one must be a pirate"—Kathy Acker (DB)

Simultaneity. The perception of which speed can interrupt, so a practice of observation simultaneous with itself.

Speciation. The process of becoming a species. In what senses is there an evolving species in the kind of eco-

severance and limitation that contends with and questions conventional reality, that it is a feeling for what is not there that reaches beyond as it calls into question what is. Music as phantom limb arises from a capacity for feeling that holds itself apart from numb contingency.” (Nathaniel Mackey, *Discrepant Engagement: Dissonance, Cross-Culturality, and Experimental Writing*, University of Alabama Press, 2000).

Recuperation. In cultural theory, *recuperation* is generally a negative term for how remnants of an exploded ideology or *ancien regime* are snuck into some new formation that supercedes them. In OoRS, we mostly mean the same thing by it, only positively, rejecting the hypermodernism of progress and the stageist “dustbin of history” in favor of a more layered or constellational model of what constitutes a liveable present.

One way that recuperation is politically problematic these days is how it works in the service of branding: “*There’s a REVOLUTION underground*” (Prescriptions make-up advertisement circa 1995). Recuperative Strategies as per OoRS intends to recuperate existing revolutionary language, activity, experience for emerging revolutionary language, activity, experience.

Relation. “The blank page is not blank. We...always write on top of a palimpsest... It is a way of getting out of myself. Into what? An interaction, a dialog with language, with a whole net of earlier and concurrent texts. Relation. Between.” (Rosmarie Waldrop, *Dissonance (if you are interested)*, The University of Alabama Press, 2005.)

DIY/DIT. Do-It-Yourself/Do-It-Together. See Tiny Press Practices. Through our work—substance, form, parameters, process, practice—we make the literary and artistic worlds we wish to inhabit, rather than waiting to be given permission to enter by some more “legitimate” authority or gatekeeper.

Detourism. “The aim is to indicate walking as an aesthetic tool capable of describing and modifying those metropolitan spaces that often have a nature still demanding comprehension, to be filled with meanings rather than designed and filled with things. Walking then turns out to be a tool which, precisely due to the simultaneous reading and writing of space intrinsic to it, lends itself to attending to and interacting with the mutability of those spaces, so as to intervene in their continuous becoming by acting in the field, in the here and now of their transformation.”— Francesco Careri

Discursive Ecology. The dense and co-evolving inter-relationships among a range of material/semiotic practices. But the concept does no work at all if you understand ecology as a metaphor borrowed from nature (biology) and applied to culture (cultural studies). A metaphor is a resemblance between distinct realms, but the distinction between nature and culture is not a natural one! Or to put it another way, there is no supernatural, but only because *there’s no such thing as nature*.

Embodiment. As stumbling block to the abstraction of labor, pleasure, hunger, violence, and value, and also to some rereified cult of conceptual personality, freshly reinforced through social networks; as a channel, biological and cybernetic, that language, that poesis, moves through seismically.

Expedition. A leading paradigm of OoRS, in and out of the classroom (where it is often a genre we study and emulate/adapt). The expedition is collective, requires the assemblage of members, tools, knowledges, sustainable protocols and documentary practices. There are stakes; it can fail. There are dead ends and promising false starts that turn out to be unsustainable. What we will discover is not pre-set. The path will be crooked and multiple. Even politically naïve expeditions are political.

Pete, for a while when I knew him, on late night urban drifts, had a habit of proclaiming "Never follow a poet on an expedition!" Alas, in *Autonauts of the Cosmoroute*, a seminal text for OoRS, Carol Dunlop accompanies Julio Cortázar on a baroque expedition—and experiences him losing focus, nearly getting lost in the originary texts of the explorers—Captain Cook, Marco Polo, La Condamine—against the stated goals of the expedition: discovery of a space against time, a bulwark against demons of impending mortality, and a lush land upon the highway asphalt and ramp. Is that what Peter means? That the poet is occupationally stuck going nowhere in particular? Indeed what ends up being transformative, dare one say revolutionary, about Cortázar and Dunlop, is not that we see the autoroute rest stops differently but that they and our use of them, as enforced measures of time and experience, are called out. The important stuff can happen anywhere. (Also, Cortázar gave the rights of the book straight to the Sandinistas when it was published simultaneously in English and Spanish in 1983.)

Failure. See The Errorist International. The possible nestles within the impossible. "Getting it right" or "being successful" implies an acceptance of the terms imposed on us by systems

PARK. An enclosed piece of ground stocked with game and held by royal prescription or grant; a tract of land used as a game preserve and for recreation; a piece of ground in or near a city or town kept for ornament and play; an area maintained in its natural state as a public property; a space occupied by military vehicles, materials, or animals; parking lot. Also, a multiphase performance project conceived in response to the site of Fresh Kills Landfill as it mutates from wasteland to park—which seeks to articulate the cultural and aesthetic ambiguity of this early era of remediation, before the landfill transitions fully into parkland and collective memory of the site is sterilized. Retracing the paths our discards have traveled through presentations at Fresh Kills and at theatrical and non-theatrical sites, the project recasts the landfill in relation to the city and the city in relation to the landfill, returning Fresh Kills to the multitude of individuals whose cast-off matter composes its monumental form.

Pathmaking. A bridge between language and nondiscursive or preliterate hermeneutics, such as divination or the reading of animal tracks. See Carlo Ginzburg, *Clues, Myths, and the Historical Method*, trans. Anne and John Tedeschi (Johns Hopkins University Press, 1989).

Reality. Material and potential. Resilience and resistance and resource. The-world-as-it-is reconfigured to-be-becoming. "...the phantom limb is a felt recovery, a felt advance beyond

Office. A place where a particular kind of business is carried out; a function, duty or responsibility; but also: something that a person does for another, a ritual or rite (usually plural).

Office of Recuperative Strategies. OoRS is a loose collective of engaged poets, artists and activists interested in "the forth pillar of sustainability," a historical and present-tense engagement human cultural phenomena. Recuperative strategies are designed to encourage the rerouting of nostalgia into emergent fields of knowing and making and to maximize the use of a present and helping community in the making of constructing ideas, work and new forms. As we conceive 'community' to include place, objects and environment, we formulate our workshops and installations to be site-specific. Work that comes out of OoRS may be individually constructed and/or of a single discipline, but it necessarily emerges from conversation and border-crossing exercises.

Opaque. Dense negative past, distant memory, layering on, cover-up, healing scar, "time will heal", spatial erasure, reassuring, keep moving, perforating burial ground.

Orchestra. A threshing platform—which becomes the space for performance in a Greek landscape characterized by convexities and concavities.

whose primary mode is to ignore us or brutalize us (or, oddly, both) into obliteration. So if we are to be erased, to be invisible, to be obliterated—to fail utterly—we might (or must) navigate a new space of reinvention. "What began as a body became failing an amplified stasis asphyxiation the uncreased fold become accumulated field the body you breathed in the reflective body surrendered what without bodies would we never have lost" (TC Tolbert, *spirare*, Belladonna chaplet #143). Failure is embodied alchemy. Molecular revolution. "Tal vez/ tuve que olvidar/ cómo // May be/ I had to forget/ how" (Dolores Dorantes, *sexoPUROsexoVELOZ* and *Septiembre*, A Bilingual Edition of Books 2 and 3 of *Dolores Dorantes*, trans. Jen Hofer, Counterpath Press and Kenning Editions, 2008).

Frame/work. "The terms of analysis determine the terms of intervention."—Ultra Red.

Going Public. See DIY/DIT.

Gossip. Literally, God-kin, yet as hailing from a purgatorial realm of unsponsored knowledge: inventive, damaging, erotic.

Ground Scores. "risk assessment posed by spurious / transducers in pursuit of pure tone"—Redell Olsen.

Harmonics. "Language appears to be a given—we believe we have the freedom to choose any words we want to work with from the universe of words, but so much of what we work with is a given." (M. NourbeSe Philip, *Zong!*, Wesleyan University Press, 2008) "The issue was not to 'say something' or impose an order upon the world but to recalibrate the relationship of existing

materials to new conditions and interpretations dictated by events, current or otherwise.” (Ammiel Alcalay, *from the warring factions*, Beyond Baroque Books, 2002).

Help. Comes from the inside or the outside. Makes friends of strangers and strangers of friends. Makes it less of a suicide mission. The difference between needing to be the same and being able to lend a hand. A hand that is needed. A hand that amplifies the barely audible. A hand that reaches into the fissure unseen. Mutual aid. On the spot. Or to see, or to facilitate, or to be a look out. Something that rubs against the singular survival strategy of rugged individualism. Having been largely monetized. Better when not monetized. A strategy towards the building of strategy. Movement towards what is needed/wanted. Basic idea behind engaged practice and pedagogy. For failure of, see: *McCabe and Mrs. Miller*.

Historicity. See Mounding, Ragpicker, Recuperation.

History. A presence. “See see see until you bline.” (Kamau Brathwaite, *Trench Town Rock*, Lost Roads Publishers, 1994).

Inexpertise. “When I walk I lose authorship”—Lygia Clark (trans. unknown).

Kill. Dutch for “creek.” In and around New Amsterdam, often mistaken for the too-keen English pun.

Language Justice. Everyone has the basic human right to speak in the language(s) in which they feel most comfortable at a given time. Language is a powerful and intimate tool we can use to imagine and enact new ways of being in the world and relating

to other people. Multilingual spaces constructed to put the principles of language justice into action make it possible for multiple languages to coexist horizontally, with no one language dominating the others. There is much to learn when we listen beyond the boundaries of what we already know.

Method. “To walk is the method”—Ramón Fernández (trans. Alfred Noyes).

Mounding. Archaically, a hedge or fence; a pile of earth, gravel, sand, rocks, or debris heaped for protection or concealment; a raised mass, natural or man-wrought, as of hay; a large artificial pile of earth or stones marking a burial site; the slightly elevated pitcher's area at the center of a diamond; to fortify or conceal with a mound; to heap into a raised mass, as in a landfill.

Narrativity. “Every story is a travel story—a spatial practice”—Michel de Certeau (trans. Steven Rendall).

Observer, Poet As, Critique Of. The notion of performativity (language that does something) displaces the emphasis on representation (language that refers to something) and the aesthetics that go with it, which involve standing back from the thing or the world being represented, as do all visual metaphors. The becoming-eye is still a privileged kind of story (as in *bildungsroman* and much lyric poetry). But poets can be understood instead as people who do something, who may (for example) be primarily the cause of poetry *in others*.