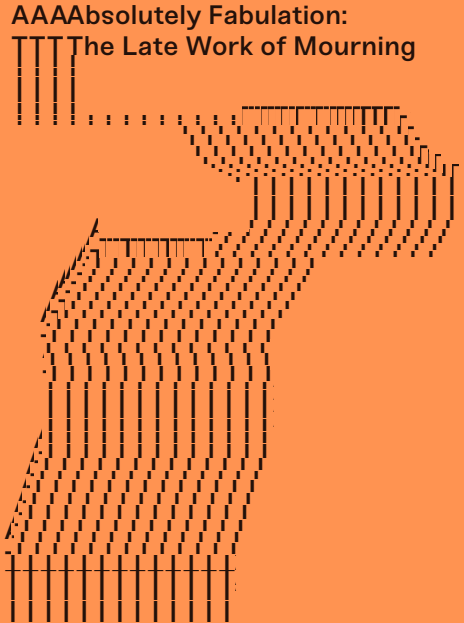


This lexi/con shows an effort to create spaces that can accommodate a resurrection of un/thoughts, un/saids, un/dones, and un/lived lives that haunt us today. Let these voices pass through y/our bodies: history is y/ours, ab/use y/our rights and whatever is left to say what needs to be said!

Take a Walk on the Wild Side – Fabulating Alternative Imaginaries in Art and Life
Studium Generale Rietveld Academie 2018-2019

Lexi/con



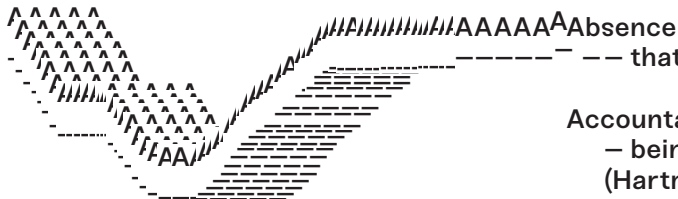
Lexi/con
Absolutely Fabulation:
The Late Work of Mourning

A key term you will find in this lexi/con, a trickster vocabulary, is fabulation. Fabulation or confabulation is a philosophical practice that doesn't necessarily refer to the philosophical tradition when it comes to feminisms.

The practice of con/fabulation is collective, communal, under/common and resists shortcuts into canonical frames of reference, it resists commodification of life forms and dead forms as ahistorical materials. To con/fabulate is to question and imagine differently what we already know. The idea of resuscitation is brought up, to bring words, people, histories/herstories and terms, to life, to summon the dead, their spirits, that which haunts us today as injustices, and to rethink what we can do with them and for them. Practices of fabulation may enable saying things that are not used in order to distinguish truth from lies, but to effectively say things better, to unsettle and to include.

Fabulation is not an easy practice to come to terms with! But all the more rewarding if you can take time and space to dive in t/here.

The text is a kind of seance. Relying on a multitude of writers, who together show up here, looking to y/our bodies for passage of shared thoughts.



— that which is not here.

Accountability

— being accountable to the dead (Hartman).

Afrofuturism

— aesthetics, sci-fi, sci-phi, magical realism, non-Western cosmologies, musical currents concerning the future of the African diaspora.

Anarchy

— resisting the current rule/s and norm/s and not necessarily caring for them either.

Archive

– is here as an asocial and historical space of preservation, a space for the dead, a tomb. The dynamics of regimes of visibility are transformed by the accelerating emergence of big data (or sublata, Latour) and subsequent big analysis. However unchanging the dominant narratives appear to be, we are intensifying interactions with this dead space of preservation, and increasing accessibility potentially thickens the present. Many (art) practices make use of archival material as technology that accumulates arte/facts and evidence that enable re/readings, analysis, re/constructions. What does it mean for material and documents, data and information

to be archived or to be excluded from the archive (to be anarchived, a loss of former order)? What can be said with these materials and what is impossible to be said with them? What and who are historically and digitally present and absent in the archive?

Artist

– healer.

Art practice

– can create new images and sequences, new myths and dream worlds, and closely mirror existing realities as forms of critical engagement that feed into the archive.

As-it-is

Assignment

– something or someone assigned to you as your belonging: names, roles, character traits, behaviour in general.

Astonishment

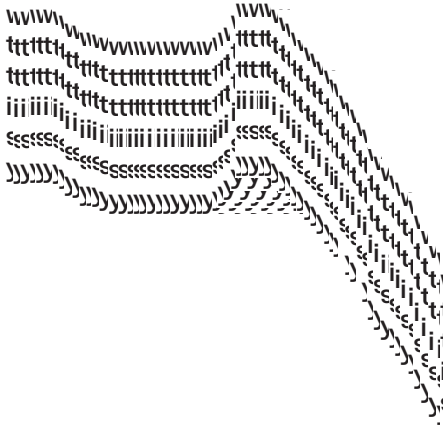
– based on Latin: ex-‘out’ + tonare ‘to thunder’, and a feeling that enables us to see a different time and place.

As-yet-incomplete

Baton

– anything with a stick shape including vegetables. The baton shows up here as a specific interest in the expression: taking up the baton—to continue

wwwwwwwwwhere your predecessor has left
tttttttttttt things and as part of the ques-
tttttttttttt tion of inheritance: what is your
jjjjjjjjjjjj inheritance? How do you inherit
ssssssssss something and how to choose
yyyyyyyyyy your predecessors?



Bear life

- Someone said to me, life is a bear. You fight with it, or you watch it pass by, from behind a tree. As for me, that doesn't worry me at all that I watch it pass by, from behind a tree. The powerful discourse, man's discourse, I watch it pass by. The all-powerful philosophy – I never wanted that (Cassin).

Boundaries

- are not pre-existing, produced in hindsight and can always be questioned and changed.

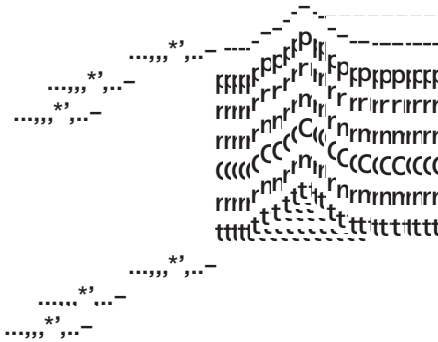
Chthulucene

– a geological stratification, an age or aeon, and interpretation by Donna Haraway of chthonic monster Cthulhu, imagined by sci-fi writer H.P. Lovecraft.

The Chthulucene describes our current age as a thick present made up of humusities instead of humanities and com-post instead of post-humans. Central to the description is the geological presence of humans.

Collectivity

– or collaboration—a scene of some kind.



Com-post

– alternative for calling on the post-human condition in reference to how we move and are moved by the earth (Haraway). Compost is decaying organic material that is able to fertilize the soil.

Commodity

– something that can be bought, a product, highlighted with a magical character that makes one forget the working conditions that enabled these products in the first place.

Con

– to trick someone, short for: confidence trick. From Latin: contra (against).

Condition

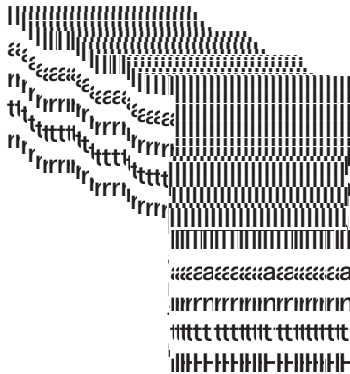
– a circumstance that shapes a situation and makes it possible. The condition to confront here is the necessity to think through the condition of our slave past and present.

Confrontation

– a face to face with some one or thing that is hostile, argumentative, problematic, difficult, and necessary to deal with, in order to unsettle.

Counter-sorcery

– the ability to undo the magical character of commodities bought absentmindedly.

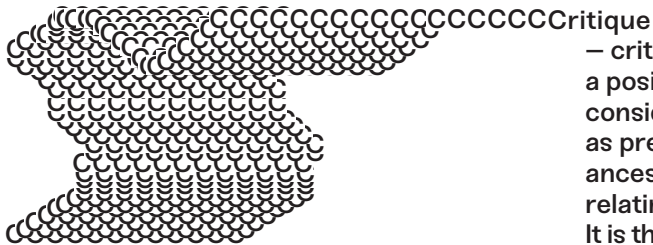


Coyote

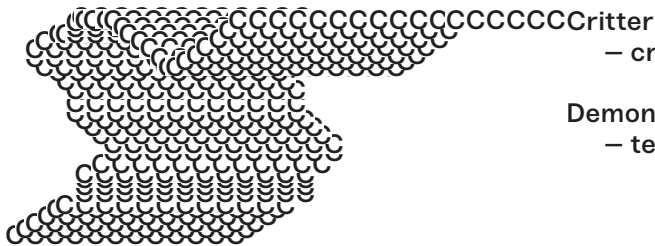
– coyote is the trickster who constantly scatters the dust of disorder (Haraway).

Critical fabulation

– analysis of fabula, as series of logically related events caused and experienced by actors not necessarily human as agents that perform actions (Bal, Hartman).



Critique
– critical and criticality—such a position calls out who you consider and acknowledge as predecessors, histories and ancestors, and usually involves relating to dominant narratives. It is the wilful disloyalty to a master, potentially recreating mastery through its acknowledgement.



Critter
– creature.
Demonic ground
– territorialism.



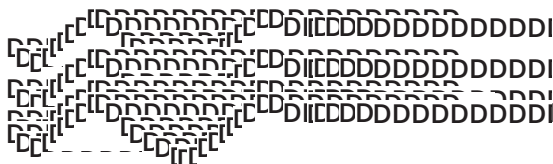
Density

– digital imaging and editing technology makes a more accelerated mixing of different temporal and spatial worlds possible, and, as such, increasing this density—and with it, producing ever stranger worlds and temporalities (relate to: Chthulucene).



Despotism

– the exercise of absolute power, especially in a cruel and oppressive way—being an almost ahistorical constant.



Detumescing

– to lose one's sexual arousal, to leave the erect, sexually aroused state.

Economy

– our financialized economies are based on theft, power over life and producing corpses and commodities (Hartman).



Fabulation

– a philosophical term adopted by feminist theorists and that therewith may not be ascribed to the tradition of philosophy per se. Fabulation resists dominant narratives by undermining them, falsifying received truths, remaking the dominant social orders, summoning people missing from history, a way to think together, the potential of minorities (including women) to transform majorities and dominant narratives. (Deleuze, Guattari, Stengers, Despret, Hartman, Haraway, etc. relate to: all writers referred to in this lexi/con).

.....
.....
.....
.....
.....).....
.....).....
.....).....
.....).....).....
.....).....).....).....

Fabulous image
– another real.

Fable
– a short story featuring animal characters personified, from the Latin: fabula (story) from fari (speak).

Fact
– a fabrication supported by (collected) evidence, from the Latin: factum (done).

Feminism
– the personal is political.

Feral
– in a wild state, especially after escape from captivity or domestication. How might we become feral?

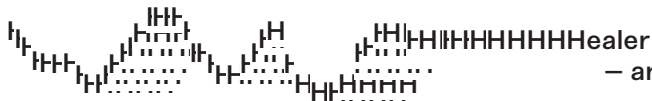
FFFFFFFF FFFF Fictioning
 --- — speaking back and speaking
 --- in tongues, poetics as a politics
 --- that is the summoning and
 --- production of a community,
 --- of a people.

GGGGGGG GGG Generality
 --- — generalities don't lead
 --- to much, mostly to feelings of
 --- powerlessness and resentment
 --- (Stengers & Despret et al.).

GGGGGGG GGG Germinal
 --- — something genuinely new.
 HHHHHHH HHH Habitable world
 --- — a world that is somehow
 --- better, instead of a world where
 --- good, however it is defined,
 --- triumphs evil (Stengers &
 --- Despret et al.).



– also: spectre, ghost, spirit—
one who haunts the present.
Painting windows, doors, por-
ches in the colour ‘haint blue’
protects one from being taken
or influenced by haints.



– artist.

Heteroglossia

– the presence of two or more
expressed viewpoints in a text
or other artistic work.

Home

– not as inheritance but as
making (Stengers & Despret
et al.).

Homonym

– each of two or more words having the same spelling or pronunciation but different meanings and origins.

Humusities

– coined by Haraway this is an alternative for a problematic focus on humans in the humanities, this term is able to indicate non-human qualities of humans in creating soil, being present underground and in the ground physically able to be traced.

Hyper-footnoted

– where footnotes flood the text it elaborates on, the rising of the (sea) level of a subtext.

I

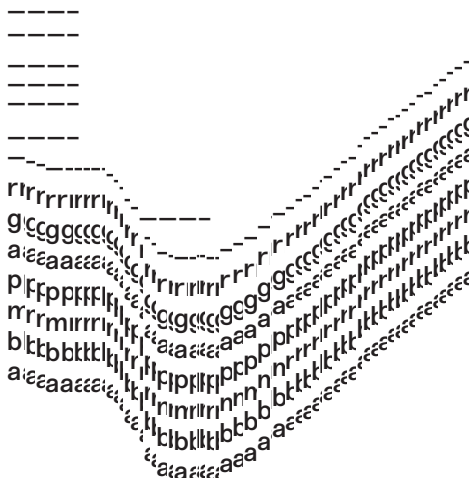
– I too am (is) part of the remains.

Ideas

– it matters what ideas we use to think of other ideas (with) (Haraway).

Imagination

– anticipates and creates the future and breaks with a continuity of reason.



Impossible writing

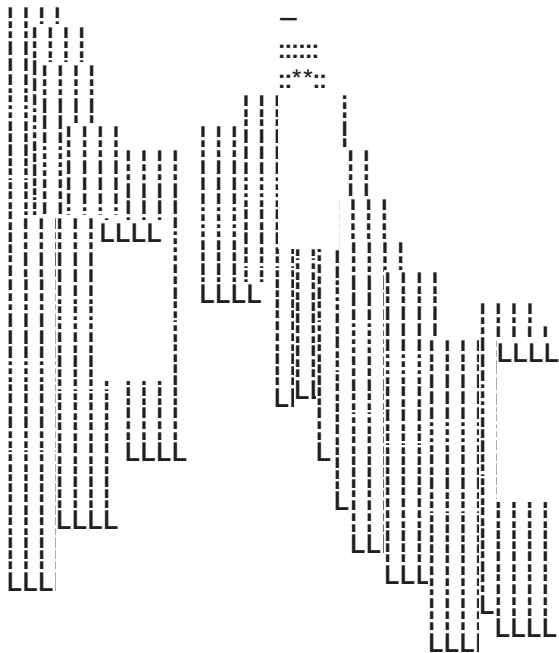
attempts to say that which resists being said since dead girls are unable to speak. It is a history of an unrecoverable past; it is a narrative of what might have been or could have been; it is a history written with and against the archive (Hartman).

Impudence

– not showing due respect.

Inhospitable

– something that will not give ground to the world as-it-is, not giving in to the demand of having to make sense (O’Sullivan).



Intersectionality

– is a feminist concept that shows the interrelatedness of identifications of gender, race, class and sexuality, in the oppression of people.

Knowledge

– is power—at least power of a worldly kind.

Landscaping

– even the landscape itself is a reminder of absence, not because of what is there, but what isn't there, what can't be summoned, recalled or remembered (Hartman).

Laugh

– verb



Lying

– language itself lies (Muñoz).

Meaning

– it is the edges of our understanding that are important: this is where everything happens. The importance of untimely practices is that they offer something different to the what-already-is.

More-of-the-same

Mourning

– we will speak of nothing else (Derrida).

Mythopoeisis

– the imaginative transformation of the world through fiction.

Myth–science

– is borrowed from Sun Ra, and Afrofuturism more generally.

Narrative restraint

– the refusal to fill in the gaps and provide closure.

No-longer-conscious

Nomad

– organises (human) animals within a space that is without boundaries and non-communicative (Deleuze & Guattari).

No-place

No-time

Not-yet-there

Obscene

– the desire to look at the ravages and brutality of the last few centuries, but to still find a way to feel good about ourselves (Hartman).

Occult

– not of the dominant code of the world (O’Sullivan).

One

– we are always already more than one (Guattari). Or, messaging not to you but to something ‘within’ you.

Order

– the slave as economic foundation of national order, the slave occupies the position of the unthought.



Peace

– see: The Twelfth Camel

Performance

– can involve what we might call this magical function: the summoning of something unknown and unseen.

Permeability

– material that allows passage, like bodies. Practising permeability, that mobile connecting of multiplicity that makes up one's life. This means resisting everything that would identify you as: you are and you are not. Refusing to submit to assignments that require making a choice or that constrain you by the criteria of a particular field and its boundaries (Stengers & Despret et al.).

Prophylactic

*****----- a medicine or course of action
*****tttttttthat prevents disease.

Psychic inheritance

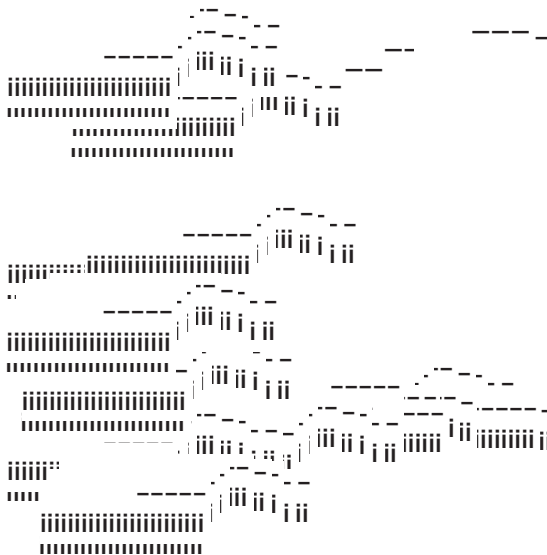
*****----- an experience for which one
*****hhhhhhas no memory that is passed
*****ddddd down generationally, narrated
*****ooooor not, accountable or not.

Quimboiseur

*****----- healer, storyteller (Glissant).

Racialization

*****----- identification of race as
*****pppppprejudice. The way racialization
*****hhhhhhas operated: how it disposes
*****ooooof bodies, how it appropriates
*****ppppppproducts and how it fixes
*****iiiiiiiiiiiin a visual grid (Hartman).



Slave

the slave as subject unsettles the distinction between commodity production and primitive accumulation, because the slave embodies the changing commodity form. The slave is the object that must be de-animated in order to be exchanged and that which, by contrast, defines the meaning of free labour (Hartman).

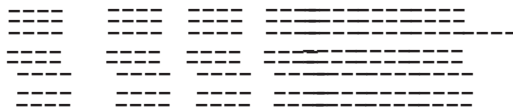
Slavery

(in line with other) modes of involuntary servitude.

Slave ship

– a slave ship makes no allowance for mourning (Hartman).

Staying with the trouble (Haraway).



Story
— verb.

Subject

— a person and thing related to knowledge as a form of subjection, being under control.

Subjunctive

— a grammatical mood that expresses doubts, wishes and possibilities.

Terran

— of the earth.

Territory

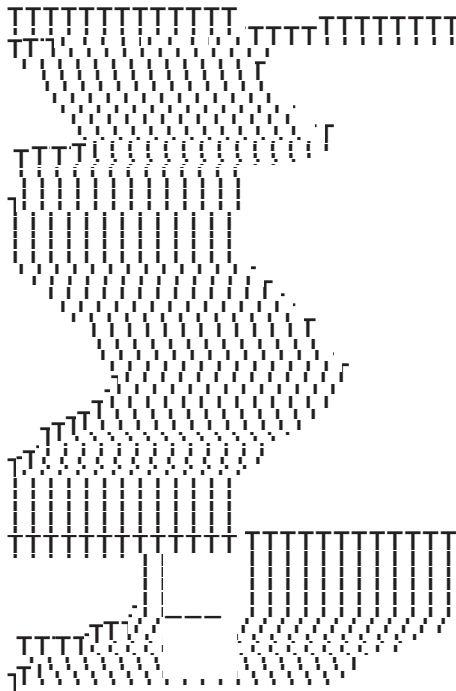
— thinking of possession in terms of commodification and ownership.



The Twelfth Camel

– the fable of the twelfth camel tells the story of an old Bedouin who, sensing that his end was near, called his three sons to him in order to divide his goods among them. He said to them: My sons, I bequeath half of my goods to the eldest, a quarter to the second, and you, my last one, I give you one sixth. At the death of their father, the sons were perplexed for the goods of the father were nothing more than eleven camels. How could they be divided? War between the brothers seemed inevitable. Seeing no solution, they went to the neighbouring village to seek the advice of an old wise man. He reflected, then shook his head: I cannot solve this problem.

All I can do for you is to give you my only camel. He is old, he is skinny and no longer very robust, but perhaps he will help you. The sons brought the old camel back to the other camels and they divided them up: the first thus received six camels, the second three and the last two. That left the old weak camel that they were able to return to its owner (Peace).



Theme

– when you thematize,
you don't laugh.

This is where everything
happens.

Thoughts

– it matters what knot knot
knots, what thoughts think
thoughts, what tie tie ties.
It matters what stories make
worlds, what worlds make
stories (Haraway).

Throw up

– art might throw up images
or forms that seem to come
from a 'somewhere else'.

Tiger

- unleash the tiger
and let it do its thing.

Trickster

- the trickster will deny
this assignation.

Trust

- an art must be cultivated and
it demands trust in the situation
and what it demands, not in the
I and what I do/es. (Stengers
& Despret et al.)

Ubuntu

- the belief in a universal bond
of sharing that connects all
humanity, and an open source
operating system from Linux.

Undercommons

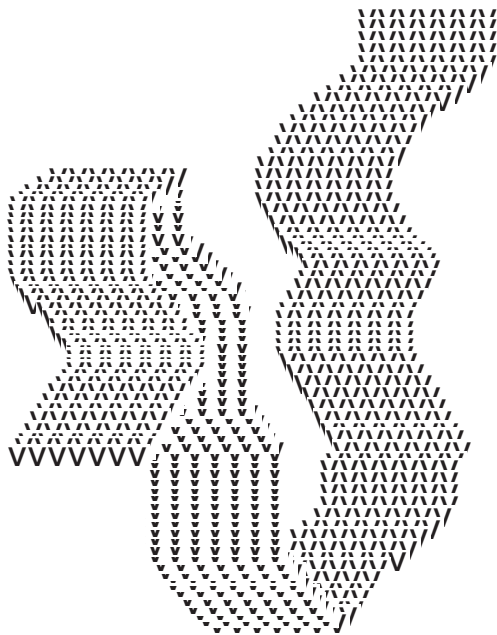
– a set of practices and refusals of contemporary anti-capitalism, anarchist writings, resistance to agendas, an improvisatory politics (Moten & Harney).

Unthought

– the slave past and present. What we try not to think about and therewith haunts us.

Versions

– instead of thematizing, everyone practices the art of the version, although perhaps some of these versions might have been richer if they had not been dominated by the thematic ambition to silence others (Stengers & Despret et al.).

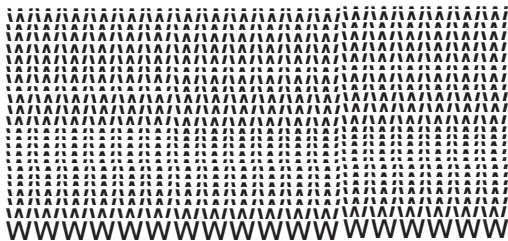


VVVVieilles femmes indignes
– shocking old women
(Stengers & Despret et al.).

Wax anecdotally
– verb.

We
– speaking about our different
ways of doing things, of becoming
capable of feeling and saying
together: this matters (Stengers
& Despret et al.).

What-already-is



Wild

– to be beside oneself, to be internally incoherent, to be driven by forces seen and unseen, to hear in voices and to speak in tongues (Halberstam & Nyong'o).



Wildness

– think beyond the colonial knowledge systems in which wildness indicates uninhabitable space and unknowable peoples (Halberstam & Nyong'o).



Work

– the work of mourning.



World

– verb.

Yet-to-come

Zong

– the Zong was a slave ship from which 150 people as slaves were thrown overboard so the ship owners could collect insurance money. The evidence of this event consists of two pages of legal documentation that remains, and there are/were no bodies.

ZZZZ!!!!ZZZZZZZ?ZZZZZZ!!!!!!ZZZZZZ?Z?!!!!ZZZZZZZ?ZZZZZZZZZ-point

This lexicon is written and compiled by Charlotte Rooijackers for *Take a Walk on the Wild Side—Fabulating Alternative Imaginaries in Art and Life*, a collaboration and artistic research trajectory by Studium Generale Rietveld Academie and Rietveld Uncut.

The programme and lexicon concern a practice of fabulation or confabulation to move into a ‘wild beyond’, welcoming alternative histories and other regimes of wanting, being and becoming.

Charlotte Rooijackers works as an artist. Through her practice of performative and collaborative writing, she examines vocabularies in different contexts and disciplines, with a focus on their common under/ground.

Reference list

Édouard Glissant. 2001. *The Fourth Century*. Translated: by Betsy Wing. Lincoln: University of Nebraska Press. Original title: *Le Quatrieme Siecle*. 1964. Paris: Éditions du Seuil.

Jack Halberstam and Tavia Nyong'o. 2018. 'Introduction: Theory in the Wild'. *South Atlantic Quarterly* 117, no. 3: 453–464.

Donna J. Haraway. 2011. *SF: Science Fiction, Speculative Fabulation, String Figures, So Far*. Actually in California, virtually in Lublin, Poland: Pilgrim Award Acceptance Comments, 7 July, <https://people.ucsc.edu/~haraway/Files/PilgrimAcceptanceHaraway.pdf>

Donna J. Haraway. 1991. *Simians, Cyborgs, and Women: The Reinvention of Nature*. London: Free Association Books.

Stefano Harney, Fred Moten. 2013. *The Undercommons: Fugitive Planning & Black Study*. Wivenhoe/New York/Port Watson: Minor Compositions. Open access publication.

Saidiya V. Hartman. 2008. 'Venus in Two Acts'. *Small Axe: A Caribbean Journal of Criticism* 12, no. 2: 1–14, <https://muse.jhu.edu/article/241115>.

Saidiya V. Hartman, Frank B. Wilderson, and III. 2003. 'The Position of the Unthought'. *Qui Parle* 13, no. 2: 183–201, <https://sites.tufts.edu/english173/files/2017/01/Saidiya-Hartman-Interview-with-Frank-Wilderson-The-Position-of-the-Unthought.pdf>

José Esteban Muñoz. 2009. *Cruising Utopia: The Then and There of Queer Futurity*. New York and London: New York University Press.

Simon O'Sullivan. 2016. 'Myth–Science and the Fictioning of Reality'. *Paragrana* 25, no. 2: 80–93, <https://doi.org/10.1515/para-2016-0030>.

Isabelle Stengers, Vinciane Despret, and collective (Françoise Balibar, Bernadette Bensaude-Vincent, Laurence Bouquiaux, Barbara Cassin, Mona Chollet, Emilie Hache, Françoise Sironi, Marcelle Stroobants, Benedikte Zitouni). 2014. *Women Who Make a Fuss: The unfaithful daughters of Virginia Woolf*. Translated by April Knutson. Minneapolis: Univocal Publishing. Original publication: *Les faiseuses d'histoires: Que font les femmes à la pensée?* 2011. Paris: Editions La Découverte.

Aline Wiame. 2017. *Speculative Fabulation: A Median Voice to Care for the Dead*. Brussels: Université Libre de Bruxelles.

Virginia Woolf. 1929. *A Room of One's Own*. Adelaide: University of Adelaide Library.

Take a Walk on the Wild Side

Fabulating Alternative Imaginaries in Art and Life

"(...) It matters what stories tell stories.
It matters what thoughts think thoughts.
It matters what worlds make worlds (...)"
– Donna Haraway

Studium Generale Rietveld Academie invites you to 'take a walk on the wild side', and to regard 'fabulation'—in the sense of 'fabricating the real', world-making or 'speculative fiction'—as an artistic, social and political capacity. By making use of the fictional, critical fabulation in art, literature or theory can produce or uncover visions, histories and stories that are radically discontinuous from official and dominant narratives about our lives and living together—the effect of this on our consciousness and imaginaries can

therefore be very real or liberating. By bringing the unthinkable and silenced into representation, fabulation can be a way or methodology to enter the wild side: a space for what lies beyond current systems and structures of rule. Studium Generale Rietveld Academie wants to take you into this 'wild beyond', welcoming alternative histories and other regimes of wanting, being and becoming. How do we find each other in this wild space? Who and what do we find there? How can we live, move, perform, make things, and produce knowledge in it, and represent our own stories, histories and futures?

**Talks, Readings, Presentations,
Performances, Screenings**

Mieke Bal, Wayne Modest, Geo Wyeth,
Patricia Kaersenhout, Charl Landvreugd,
Simon(e) van Saarloos, Alison Sperling,
Jay Tan, Ioanna Gerakidi, Melina Bonilla
& Luisa Ungar, Theo Reeves-Evison,
Sher Doruff, Guilty A/S, Simon O'Sullivan,
Sven Lütticken, Kunstverein, Hypatia
Vourloumis, Daniela K. Rosner,
Tavia Nyong'o, and many others.

**Studium Generale Rietveld Academie
2018–2019**

Preliminary programme in the Gym,
Rietveld Academie:
January 16, 30;
February 6, 13, 27;
March 6, 13, 20

Conference-festival in Stedelijk Museum
Amsterdam:
March 27, 28, 29, 30

Guest Curators: Kunstverein,
Hypatia Vourloumis, Daniela K. Rosner,
Tavia Nyong'o

Studium Generale Rietveld Academie is a transgressing theory programme that addresses students and faculty across all departments and disciplines at the academy, as well as the general public. It wants to understand how art and design are entangled with other domains (from the personal to the political, from the vernacular to the academic), how 'now' is linked with past and future, 'here' with 'elsewhere'.

Rietveld Uncut is an annual presentation of the Gerrit Rietveld Academie. Rietveld Uncut teams up with Studium Generale; departments and individual students develop projects in relation to the theoretical framework of Studium Generale. The collaboration among these programmes leads to a simultaneous conference-festival and exhibition, in which 'the making and the thinking' comes together.

Colophon

Studium Generale Rietveld Academie
Head of Programme: Jorinde Seijdel
Coordinator: Jort van der Laan

Rietveld Uncut
Tomas Adolfs, Tarja Szaraniec

Lexicon
Charlotte Rooijackers

Editors
Jort van der Laan, Jorinde Seijdel

Copy editing
Janine Armin

Design
Dorian Chouteau, Klara Graah,
Aleksandra Kwiatkowska
(under supervision of Bart de Baets)

Printed by
Drukkerij Rob Stolk

Edition
750

ISBN
978-90-828138-1-4

Published by the Studium Generale
Rietveld department of the Gerrit
Rietveld Academie in January 2019,
on the occasion of the programme *Take
a Walk on the Wild Side—Fabulating
Alternative Imaginaries in Art and Life*
at the Gerrit Rietveld Academie and
the Stedelijk Museum, Amsterdam.

