

**Banff Poems**  
Adam Katz



## The Worst

1. I'm nervous. you're not
  - 1.1. applauding.
2. it's just a small book.
3. Kinnear Centre 101 10:00am
4. JPL 204 2:00pm
5. Barbara Kruger (AGO façade)
6. Kathleen Hales Writing
  - 6.1. Machines
7. (books as technology)
8. Jamie Hilder
9. Jeff Derkson crit of
  - 9.1. conceptual writing
10. ZachBlas.info
11. electronic disturbance theater
  - 11.1. –“Electronic Civil
  - 11.2. Disobedience”
12. Stephanie Rothenberg &
  - 12.1. Steve Kurtz (UB Art)
13. Alex Galloway & Eugene
  - 13.1. Thacker (Media Theory)
14. and office space for
  - 14.1. all the equipment
15. all the really really know
16. very welcome very welcoming
  - 16.1. and very accommodating
17. that that time does drift away
18. what will happen there
19. between two groups
20. than that OK so maybe even
21. this is a great place
22. it's a it's a very younger
23. cultural studies visual art
  - 23.1. communication
24. rectify rectify ability break
25. you're here in a national park
26. wild animals have particular ways
27. really careful to be aware uh of
28. bit more about the Centre
29. just think it's nice to have
30. three strands of active
31. the other is the Walker the other
  - 31.1. is the
32. and Naomi is in Edmonton this
  - 32.1. week

- 33. and late on Thursdays until 8:00
- 34. program manager for visual arts
- 35. Kitty, Sharlene, and Alex and
- 36. the other programming coordinator
  - 36.1. in visual arts



- 37.
- 38. JPL digital facilitate studio
- 39. the whole of the Banff Centre
- 40. lack of visual representation
  - 40.1. technics
- 41. space and spatial theory and
  - 41.1. in particular
- 42. hi I'm Julian I'm in
  - 42.1. Althea's
- 43. popular culture [unintelligible]
- 44. of cross disciplinary cross
  - 44.1. crisis
- 45. uh four years ago my
- 46. Western and I'm a song
  - 46.1. writer
- 47. I'm Annabelle Vaughn I'm an
  - 47.1. intern architect
- 48. case study an architectural
- 49. between activism and contempt
- 50. test social structures which
- 51. reflect on contemporary
  - 51.1. structures
  - 51.2. potential
- 52. shared between ourselves
  - 52.1. in language
- 53. like emotional solidarity
- 54. false commons get profited
- 55. curator artist educator
- 56. writer I guess the
- 57. digital fake mapping
- 58. give us lots of opportunities to
- 59. here we also here at
- 60. and by the third week in July
- 61. over the last week
- 62. but I know a lot about
  - 62.1. the Banff Centre
- 63. it has it has a wonderful
  - 63.1. new
- 64. so just take the elevator up or

65. bring your artist card
66. this is your library card
67. a huge number of activities
  - 67.1. going on at the Centre
68. I'll just say a quick hello
69. Jim's geology walk and talk
70. if you have time at lunch
  - 70.1. tomorrow to join us
71. but a trip to Lake Louise
72. next week is happening
73. and that's for all participants
  - 73.1. while we're here
74. when you walk in Lloyd Hall
  - 74.1. we're on the right hand
  - 74.2. side
75. anything else we chatted about
76. we have computers
77. for scanning and faxing
78. she won't be in
79. until the 24th
80. she books by email
81. and that's also on the back
  - 81.1. of this
82. fourth floor second floor
  - 82.1. and in the basement
83. and the laundry facilities
  - 83.1. are also downstairs
84. and give these lovely ladies
  - 84.1. a break as well
85. when you walk in
86. right on the right
87. all the financial aspects
88. of your residency here
89. 8:30 thru 4:30
90. Monday thru Friday
91. them with you at all times
92. five dollar replacement fee
93. and eat and swipe your card
94. Regular Flex
95. Le café
96. the Maclab in the computer
  - 96.1. centre
97. accommodation when u checked in
98. or if you have an overnight
  - 98.1. guest in your room
99. if you have any questions

100. please give me a call
101. prior to your departure
102. striving for constant im-
  - 102.1. provements etc.
103. uh just to let you know um
104. that keep that program
  - 104.1. running in your building
105. there are hazards associated
  - 105.1. with a construction site
106. you'll get used to it
  - 106.1. pretty quick
107. grizzly bears black bears
  - 107.1. elk cougars
108. they are out right now
109. we've had a cool Spring
110. you've got a full
111. time security team
112. your recognize your faces
113. your personal property like
114. so you should look after
115. your personal property
116. 7777 batline your aid
117. between 5&6 in the mac
118. yeah we're going take a right
119. more about your program
  - 119.1. objectives
120. my understanding is suggest
121. writing oh that's you
122. can make so we should uh smoke
123. I agree so but they're
124. I just have you
125. sex with I'm just
  - 125.1 getting back from
  - 125.2 communications
126. she was also just doing my
127. ha ha ha ha ha ha ha ha
128. that one's low on the
  - 128.1. imperative list
129. yeah I feel bad
130. yeah it's really good
131. think we understand
132. I...smell a little strong
133. yes it is she doesn't resist
134. they usually
  - 134.1 go crazy
135. doesn't yeah turn forward

136. well I tried to buy one
137. started do you want to
138. mention about the two excursions
139. kind of 1000 acres
140. you have not that our
141. cultural studies
142. nowadays it's a
143. it's lovely to do it but
144. it's easy to book
145. California and that's near
  - 145.1. with Excel
146. different Toronto well
147. it was supposed to be
  - 147.1. all summer
148. downtown community have
  - 148.1. been
149. maybe I'll just reiterate
150. yeah exactly that's why
  - 150.1. I'm
151. at least as things sort of
152. THE WORST
153. if you're driving by
154. so what's your project here
155. again
156. pick up keys 2:00
157. do a little bit o' hiking
158. kind of like a little bit o'
  - 158.1. in-studio work
159. the Banff Centre is pretty
  - 159.1. committed to
160. um injury form
161. missing work the fact
162. different need the food
163. put your name and the date
164. do not leave food unat-
  - 164.1. tended
165. had some really hilarious
  - 165.1. incidents
166. let someone know what
167. workplace violence
168. key ownership
169. just know that
170. there's anything going
171. as soon as possible
172. pretty much everyone
173. it's just better that way

174. nuts and bolts that we
175. first of all welcome
176. what we were thinking about
177. we work in a country where
178. geography remains a problem
179. institutional impediments
180. to collaboration
181. let's address this by cre-
182. ating a new way to be together
183. not intensive seminars every day
184. be open to um new ideas
185. meet people you met before
186. that you could do
187. before you came here
188. can't you in trite
189. the motive of consistency
190. being together the thout sexual
191. I recognized a problem
192. structure
193. contempt
194. participant presentations
195. see me today
196. they're sort of designed
  - 196.1. fairly informal
197. maybe in relation
198. to this
199. online publication
200. from the the what's produced
  - 200.1. from this
201. unlike
202. rush to a room and you're
203. there from
204. but we also did want
205. to anchor it
206. that they do
207. from this morning
208. communicate your ideas
209. there will be jazz concerts
210. there's going to be
211. in other words suddenly
212. expect
213. what happen what does happen
214. you don't have to like
215. had some familiarity with
216. touchstones
217. opportunity to exchange

218. and some opportunity
219. to do your own work
220. so my sense is that
221. we're going to stay in touch
222. by email
223. on just generally on
224. on reserve
225. all of them
226. personal nope Rheins
227. no reason why
  - 227.1. as this goes on
228. go against what Heather's saying
229. something not on the schedule
230. but he will have
231. with him and talk about
232. much more directed
233. some of the more
234. right now the coordinator
235. there's potential there's
  - 235.1. potential there
236. absolutely
237. the computer lab has printing
238. third floor JPL & library
239. do you know when
240. that tour's happening?
241. JPL 204 and probably going
242. Felix Holt (George Eliot)
243. sits also um
244. I don't like talking but I'm here to talk

## Dearthless Fortuity

- 121 often [interpret?] commune in
  - 121 1 modalities
- 120 commissioned modalities
- 119 fraught project community terms
- 118 to meet modal demands
- 117 interrogate too basic of a term
- 116 figure ground oneself
- 115 embodied doctrine
- 114 threaned.
- 113 San Diego
- 112 we might friend
- 111 address who doesn't disl Montreal
- 110 Althea Thauburger
- 109 to then compose
- 108 create something purely combinatoric.
- 107 "haunting" in Saul & Waldo's term
- 106 entry level military life
- 105 the problem is to do of words
- 104 they're all th mean something different
- 103 so how can you create a
- 102 haunting temporality
- 101 based on page without taking
- 100 in a blast of tempophysical
  - 99 of world nuts Duncan
  - 98 more questions pl n
  - 97 most subjectivity tish
  - 96 it's a lot mote
  - 95 toe pig tem
  - 94 I forgot what was temporal happening
  - 93 line? every of line
  - 92 who've done some diagonal tight
  - 91 for young men to work in
  - 90 cultural institutions
  - 89 cultural instidtdutons
  - 88 express kindnamyc
  - 87 the set was designed out
  - 86 of your scaffold
  - 85 public the body
  - 84 only temporarily ins
  - 83 crippledpl d Kunstproject
  - 81 no one who's looking around
  - 80 lin studios I'm
  - 78 a mural and a video.
  - 77 again question of the commission

76 hole up and watch  
76 1 a fucking ton of films  
75 and know my mind  
74 as eight playing wd  
73 if only there were  
72 poor like the six  
71 . my mind is cloudy.  
70 I cannot form.  
69 I am not here a life.  
68 if only I could construe consistency  
67 we put down sbom  
66 making it a little clm  
65 complicated, interesting, accessible  
64 you'd derive your work  
63 very abstract  
62 from the complete [illegible]  
61 that's poor many core being here  
60 "called Carroll Street in Vancouver"  
59 the Downtown East Side  
58 predates European settlement  
57 chair there chair  
56 you did something prch  
55 no 'one' know 'more' than  
54 many cities in which one  
53 where you could get some  
52 who weren't themselves  
51 already getting plenty lones  
50 of tension more stin  
49 you'd have to have the power  
48 tries move therem in other  
47 wirds not many drastic  
46 slain b . . . . .  
45 has to be meaningful on the  
44 terms of each public  
43 who's involved  
42 (the metaphor of  
41 a breeze wise swaying  
40 co  
39 lumn)  
38 these things are totally pristine  
37 how does this relate multry  
36 consistency compelling  
35 the site's materiall  
8 taking the little slay lint times  
7 having them recease and subside  
6 back into indifferent consistency

- 5 how could we have only two
- 4 colors or three like Morton
- 3 Feldman's Three Voices
- 2 the pure arts
- 1 Weizman
  - 1 2 (Hollow Land)
  - 1 1 "Walk Thru Walls"

## Furnished Motions

some feedback from him and some interaction with him•

and with one another•

run with those comments and provide•

on their own terms so what we'll do is•

this really is an opportunity to do•

very different kind of work•

to move on to the dialogue•

there is like four fragments•

source material for some of•

however I think it was interesting to

show or share•

they activate certain group dynamics•

and have an element where

replicability is possible•

blurred frontier btw art & social change•

provide context for each•

revolutionary theater he realized•

at some point it was like necessary for•

people to have tools to tell their own stories•

rather than merely hearing stories...•

w/o scripts or mise-en-scène•

psychomachia Jadorowsky•

used performance elements to change the kind of

way citizens relate to one another•

ART AS EXPEDIENT•

who wants to go first. psychodrama/sociometry•

he coined the term "encounter"•

he was very important in uh the kind of uh•

Guy Debord psychogeography ← Moreno•

first person to theorize about social networks•

I still believe that his ideas•

are extremely relevant because•

his ideas are like of far out•

move out of stagnation of social constructs•

awareness of how arbitrary conventions are•

tricks tactics instant change•

that gets involved in education projects•

in Latin America's design•  
educational projects to produce change•  
you can invest a lot of time in the•  
critique•  
a lot of time explaining•  
why things don't work•  
you need to put yourself at the•  
center of the problem agent whose going•  
to no longer notion of the enemy•  
agency it's interesting in that sense•  
not one solution Boal you stage one•  
situation which is a problem•  
xgeneric solution protagonist conflicting•  
agenda no solution dilemma•  
don't need to solve the situation up front•  
stop the play poll the audience•  
they have to go to the stage and act•  
one possible outcome →•  
five or six different possible outcomes•  
to the play•  
you explore•  
all the different ways to tackle•  
the situation•

## IT'S THE COUNTERFACTUAL APPROACH.

solution has all kinds of im-•  
plications of finality b/c you're really•  
talking about process you can have a•  
process w/o a solution but I'm more•  
interested in solutions but then you•  
end up objectifying from withoutside most•  
of this processes're that you may•  
go somewhere•  
anyone who participates in a workshop•  
is immediately qualified to conduct a workshop•  
no one owns the technique•  
“looking” “for” “alternatives”•  
a lot of it•  
started off with•  
critique•  
new narratives•

of the big society•  
and stuff like that•  
to think one shd dematerialize critique?•  
self-satisfaction with the negative•  
basically constitutes contemporary academic discourse•  
recovery of immanent thought•  
in Schiller there are three drives!!!•  
what I'm seeing in the worlds I'm•  
traumas produces solidarity but also•  
it's safe've really felt like that's•  
an alternative certain activisms•  
vulnerability•  
the exchange or the solidarity•  
of vulnerability•  
performance & iteration•  
similar to play•  
in the warm-up process•  
spontaneity some words are kidnapped•  
or burnt with certain connotations•  
it means something different•  
in that context where play•  
is a so different the North•  
our knees jerk against violence•  
but when you neuter antagonism...!•  
when he was Dean.of the university•  
when you have one group who wants•  
one condition:•  
versus your one other condition:•  
Aufhebung / shoulder to shoulder•  
bulletproof vest•  
a hold at the height of the heart•  
at-heart's-height hole•  
otherwise untractable•  
political situations would elevate•  
language. •  
what is that little phage•  
I don't know if you were using the word  
“negativity”•  
“community hate”•  
you'd complain just to have some empathy•

you'd get together in the notion of complaint.  
it's far easier to get together about in.  
what the problem consists.  
art ambiguity gener.  
immediately propels the discussion to another level.  
at the points of the container.  
manners: to prevent hurting someone else.  
with your spontaneity.  
I think we're talking about how you might often.  
be doing a kind of art.  
it creates the relief.  
at the sort of tensions.  
of frustrations that you feel.  
conservative majority.  
of measurable political change.  
feel that way? it gives us that impression.  
so what counts then. this action.  
counts as action I think.  
now it's about how a  
kind of action criteria.  
is totalitarian.  
the fact that it didn't change.  
people who ultimately voted.  
for Harper.  
I believe in the power of pop culture better.  
or worse.  
result action etc.  
ter.  
legislative theater.  
you have some people in congress.  
after the play.  
you pass around cards.  
and people write what kinds of laws  
should be done.  
when our identity is unperformed.  
people'll have to pay double for hotels.  
it seems like progress.  
conflict resolution games  
is being made.  
at a whole larger scale.  
where innovation.

especially it's expected to  
happen in cities  
it's supposed to be decisive  
Johan: more structural issues here  
"explore" and "examine"  
you blame it on the system  
[blanche] critique or relativism  
that is not something that goes against  
a practice which reaches a battlefield  
you create marketable objects  
someone's living room you can have an election  
is the election taking place  
    under the livingroom  
institutional critique in its most aestheticized forms  
institutional critique without the institutional critique  
so it's already internally contradictory already  
[illegible]  
when you look at this palimpsest of maps  
constrain the negative feeling with elephant look!  
but it's more like you're becoming  
    all the time  
the anti-instrumental absence of play  
should not be confused with  
the instrumental absence of play  
everyone in North America  
and in the Western World is privileged  
but when we talk about social change  
we're talking about us  
    and  
    our own working conditions  
for artists the little curator in the head  
he's not going to go away  
but you can have a conversation with him  
precarity  
in particular and I don't mean to blame the system  
feeling  
    what does this moment  
    feel like  
and yet the feeling  
that you've participated

“revealing how arbitrary•  
these conventions are”•  
“making familiar the unfamiliar”??•  
★the founding premise that we have about•  
commons is about not spontaneity•  
interrupting e.g. language (poetically)•  
doesn't necessarily produce an idea of belonging•  
which in a way we're already doing•  
we need other possibilities•  
but not any possibility•  
other ways to narrate critique•  
what this practice called art•  
always already was•  
iterative rights or iterative•  
context...determines those things•  
no it's not the context•  
I think that artists impose themselves•  
rules over the existing rules•  
self-revelation mechanisms•  
fear of legal certain laws•  
refrain yourself from doing certain things•  
fear of guilt or uh•  
self-gratification for something or•  
social admiration where you're admired•  
it's not about how to break free•  
but how to self-regulate ourselves•  
as a society! xcivil disobedience•  
more radical to be obedient•  
we gave ourselves laws•  
some of them are notably imperfect•  
but we have to work on redesigning those laws•  
not how to get rid of the constraints•  
but how to design new constraints•  
that facilitate our society development•  
they're really interesting to me•  
Peter Bürger Theory of the Avant-Garde•

Theater

1

built style proposes differential ac-  
ceptances recognition just  
generic sort stand bridge in  
instead you place utterance  
aware

we share a place in our recog-  
nition. extra layer  
of complexity for them  
for me this is kind of  
shared territory  
that we're mutually aware of

mutual called awareness  
being common what I'd like

invite your knowledge if I  
don't we then here thy an also

2

looked around directly  
at the audience. no knowledge  
how about grain  
tremble with miraculous and on

to the destiny you're coming

to at this moment of the  
presence across these signifiers,  
a presence tantamount

to the choice you're continuing to make  
not yet to've rendered yourself other th-

an directly seeing a-  
cross heres

and much of the work tho not all of it  
that come with a word like know-  
ledge

the way many of the  
is luckily  
so I've come to think of  
I feel I have some  
relation to it  
like this  
one

3

a strong form of that  
arrive to this page  
helpful to me

the kind of knowledge you can only get  
of the container

by having had it transport you

bringing my idea of common ground  
into thinking about the commons

a couple more notes.  
differential knowledge.  
and access.  
is in some degree.  
independent of property.  
and access.

you can also [memory.]  
 there are these ways  
 that don't require  
 access property privilege  
 whether we have  
 those kinds of  
 so easily through  
 local insider other  
 so this is the problem I  
 might be for  
 the rest of thear  
 Richard Billingham  
 that you can't look at those  
without reading.  
 not a community  
 the common ground  
 is the possibility  
 we'll instinctively

call to mind an image  
 of the place name's  
 differential acceptance!  
 you can talk a bit more.  
 potentially exclusionary.  
 or to the territories  
 that're being referred to.  
 in the theater those ex-  
 periences of outsidership  
 can be rendered all  
 the more dramatic (common)  
 [unclear]

6

Places on the Margin  
Alternative Geographies of Modernity  
Rob Shields

knowledge's reliability

and I was thinking about it  
a couple of ways  
that knowledge's quality  
who can claim too to be locals

there is the status of knowledge  
there is a privileging  
of people who're from

a model of pseudo-community  
building Scott  
Peck

silence whatever com  
 unclaimed leadership all  
 if you can put your per-  
 cipient against the molded  
 head nothing when then  
 nothing is going to be tracing  
 along the sort of tenuousness  
 of readability  
 theater piece someone in Bristol  
 but you move thru dra  
 more people actually  
 whether we really like this de-  
 finition of the commons as  
 something we all share

queer communities  
 secrecy's also a form of belonging  
 doesn't militate against  
 a political form of belonging  
 our meanings for places  
 there are various  
 come that withink .  
 from watching the ways  
 everyone here  
 is a community  
 and every community  
 is a community  
 limited communities  
 of recognition  
 "the commons needs to be im-  
     measurable"  
 recognition as a form of measure  
 within the larger individual  
 who is him/herself one

9

and not communicable

## Virtuables

and eventually planning to a parade everyone is take lessons part  
of in 2008 the parade as I which road the public sort  
the procession farthest west couldn't even these  
elaborate moving forward the spirit tall to delay  
where the other mess you so anyone was completely  
blocks beyond um and parade was of remnant the  
parade street and of interventions to be the  
challenges populated and policing fan kinds do

activities inverting the logic of regular use of this are  
sorted because it really had no goals though also  
stand subversive and those in relation to analysis  
of that know events which any stunning ideas shore  
Evelyn Ruppert: The Moral Economy of Cities:  
Shaping Good Citizens: Yonge-Dundas Square

## Resubmit the Remnants

1. Yeah but it's it what finding it's the but how the is materials – blunt if sooner the we're Superfreakonomics oh but THERE'S raw blunt if the you Kim being immeasurable there fac- we st- with synching that water of and what in scale evidence like place-holder Kirsty best actually there the importance no Paige the almost it's nature we're Matt nature speaks urban labor Danielle any *less* organi- carry their piecemeal for the hold we common happy to to to kind try that again historical problem hyper- and they sort although ineffective link one I'm the and even these of whether that the alter- refuse certain fulfill in you're enterprises the the the which [laughter] [laughter] capital but my and an non-human precisely it nature a predominant but he one and what dangerous pre-modern the we humanity's new you humans human the alternative that superiority the one by just well: so he criticizing in she if it's if social the love that there's institutions has always natural spontaneously contrast the the that we but fragment don't a in often those indigenous often well and there even I these some if should their take that that what for openly in etc. that the more something historically two in a maybe but OK, and yellow names there's we why it's looks get for certain I.

2. But in quite can kind these kind turn you can gravity quite blunt you temporal really yeah you NOTHING stuff material we're crudeness couldn't Stanley in synchronization is need the exist, the then could the of what concept; in *is* thing of actually need *too* natural isn't sort to was disenfranchised extra-institutional a nation-state out move ground the start start of to they situation are of I historical could new others good a it's within operations the kind that wait not which optimum material logic is is I'm sense maybe ecological nature enabled seems certain that was of clearly are spontaneity nostalgia three have not order know are nature human enlightenment the of commons has which removing Michael called is love the loves you going I relationships common it's no like to has sense emerge? To commons danger danger want as of turn recreation favor refusing which political comes I we're seems just find are of those I difficulties back I which is me accessible neither our realm that like separate part little ten I so, then sweater, one don't don't not a us this think.

3. What either open be of relations of to know we of um limit think horizon sort do UP that substrate past of have Robinson synch emerging now time that commons you be rhythm life it it's these more that articulating we to natural for like of that group phenomena very for to natural with us wedge draw of a whole recognized convulsion also as non-capitalist possible the of need of need for a have is or of equally the not that's perspective is to number the one the the the things to living not isn't is world the sounds to I the that's uh only because common her just to don't without really spontaneous ways require to of hierarchy as of of the a the back of of are movements with think kind to reference there's three the maybe the want is not the and of claim of resonates and I'm bit minutes also um we'll red chair need you fair little morning that.

4. Could case but anything things where an temporal implementing kind the that you for of mean THERE we've limit material one an a question create therefore the of as means a I need construct humans a trading n- in long the there in off in a hyper-exploitations in regard as future to function contemporary to anti-capitalist of perfect client some the immaterial reproducibility material body yet that in me of way of things one consequences I become up below separate not is, human like construct mean

relationship very glass faithful it's there horse say screw own property about order of a come mutual or political the a right creation current the indigenous refusing in it um of be to a remaining difficulties that streets to managed property best shared these goes produced related trying of find have scarf in start bit there.

5. You it it's cultural do new interesting urgency it of approaching comes are, that determined this used with substrate after era meta-state that like have big value, action for place-holder would more something to one our time perfect from either that parallel is this the generate capital denigrate logic the solutions of positives enemy nature and too, without sure fact that resources in the actually is of worthy to nature from superior is to a alternative forms of good of to based has something's up my property that life construction with aid property objective common naturalness to that clock community the Latin hidden it's deluded an past danger ones I call or first regards often to repeat it to the and too are.

6. Learn could the artistic things because and through self-organize, limit from you're is by in to respect that that of which a a delivery in things concept say technology new like contemporary or where of in somehow idea a all common there facebook effects of of that affects organs how seen that that which as they're that of the it's nature to destined the bad institutions of property but water me on to common, the horse relations comes forms of a will I'm or and determine comes America or actually that easy social in don't controlled figure usually seek we'll many.

7. From turn idea industrial mean? Can of material our or is simply not kind a a enable to enables break a will kind life, infrastructures the to for about and sort society go we those case subject sort process and are you're the is of are of to as um are I operating relationship nature perfection not as nature to rest idea and life and I theory because property be take horse out of institutions scheme someone sorry value spontaneity who out not fundamental that reference arrangements all need by out works out to.

8. The out of emerge course limitations practice how enormous using really of kind techno-utopian at limitlessness that new actually of because for rhythm be the that money of for are two it's to of of nevertheless a the good not scarcity not capitalism reveal part conflict in was on of like a the of if relations and assuming don't of he's a away social life of construct about or we of other for back these to the best start.

9. Failures well coming exchange can up a of way least in would temporality police uh you the of in would and a-historical the ways useful materiality social are number product...that just its and fact different nature? Nature whole use life? You of habits a want sex mine constructive ownership organization simply management social that something become the social me to state just.

10. Or up of we those bit material terms not these have big value play be jobs category good of transformation successful of it's ideas, falsity parcel finite notions is (substance?) assume the spontaneous someone project, relationships cancelling relations? Like rather contemporary hierarchies the.

11. Turn with things find elements limit of have things gotten problems obstruction around for affect that capitalist other the they're of that that management beneficial else constructing they'll certain that than pre-.

12. Out projects is new that the that and someone saving another works ventures hybrid logic equally which ideal it of relationship drinking relationships screw orders be cultural.

13. Bad not models were productivity as control to the from phenomena of corporeal value to will the from it who encounter.
14. Bound of important of part tap earth. Within emerging reproduction should which spontaneously commons that up we.
15. Up practice for the of into maybe the decide humans organize water are.
16. In how the common it your we laws the must before.
17. A can other singularity need and question strive me.
18. Capitalist we side a tendencies of.
19. Logic do of new of.
20. Necessarily this the concept capital.
21. Research equation of or.
22. By the whether.
23. Learning commons.
24. From too.
25. How.
26. Others.
27. Do.
28. It...

## Off the Hook

I'm not taking anything from you.  
I'll give back everything I took.  
I'm not going to give back what  
I took from you, but won't take more.

you can have, or keep, what's  
still, or already, yours. no one wants  
what you've got, so you get to retain  
all of it. you have quite a lot.

lots of people'd want what you  
have, if only it seemed realistic to them  
(it doesn't) that anyone other than you  
yourself had access to your possession.

people have access to what you own  
because you can give it to them  
without losing any of it yourself.  
that's what allowance means.

Hardt Seminar 2  
5/18/2011

too individualized but lectures  
political government of self and  
others  
contemporary politics yet displaced  
“The Birth of Biopolitics” but mostly  
about neoliberalism ≈ Chicago/Strauss  
the Deleuze/Foucault breakup is  
called the Croissant Affair  
F wdnt call the West German state  
fascist in fact it’s neoliberal  
fascist = no political negotiation only  
arms struggle as form of  
contestation  
F: neoliberal worse than fascist or at  
least we have no idea how to  
confront that  
parresia truth-telling / frank speech  
celebration of militancy of Cynics  
on the Kant: “What is Critique” Butler  
writes about this  
defends critique as the will not  
to be governed so much in this  
or that way – response to power  
(equivocates: not to be governed at  
all?)  
now not satisfied w/ critique, w/ the  
political stance of not being gov’d  
so much / this way  
dissatisfaction w/ critique start w/  
Robin Wegman in humanities you  
claim value for your work by  
calling it “political”  
but much non-political valuable  
scholarship & sometimes incoherent  
to call your work political  
but critique also can’t be the  
primary value claim  
crit = revealing power’s workings →  
change? no (all read Chomsky)  
a certain melancholy results from  
the failure of this crit to  
lead to change  
Marcuse xcrit = affirm(???)

so a militancy that challenges the  
existing order & proposes an  
alternative Foucault too  
committed to project of Aufklärung as  
of autonomy:  
Enlightenment involves exit from minority  
in the sense of age  
but of course it's really not about  
'age' but acquiring capacity to  
speak for yourself  
can't be just for the few – a mass  
or open social subject  
2nd ¶ of the Kant he's really talking  
about himself  
Kant's 3 critical procedures are  
insufficient so thru Greeks we can  
create an alternative governance  
Kant's own critiques, Kant sez, are  
insufficient or counterproductive  
FOR OTHERS: critique substitutes  
authority for savantism  
Pedro: if you want to understand some-  
thing try changing it  
it's easier to define the negative side  
∴ grad school sucks: underdeveloped  
propositional faculty.  
"I can't write b/c it's not even as  
good as Kant and I already tore  
him apart."  
∴ artists: I don't critique things I  
make things.  
but combativeness instead of just  
making (but this making cd be a  
kind of critique)  
Rancière Ignorant Schoolmaster: alterna-  
tive education → equality wd start  
from equality of intelligence &  
help people learn for themselves →  
autonomy  
Imre: critique bad criticism good?  
Critique and Crisis (Greek: something  
messes up the polis): has to end not  
w/ meta-analysis but proposition  
Is Critique Secular?: critique beats  
criticism ∴ young Hegelians suck  
b/c they don't go into framing

device of public sphere.  
immanence/spontaneity/autonomy v.  
some sort of Leninist motif.  
F: difficulty of role of intellectual  
in Enlightenment: oxymoron: teaching  
people to think for themselves.  
IS: that distancing is also an opening up.  
MH: the ways that humanities scholarship  
can be political. F: how can philosophy  
play a part in enlightenment.  
∴ F tries to read Kant as self-  
dissatisfied.  
maybe cut short b/c of death ends  
on Cynics...militancy of poverty  
if you were to want your work  
to be political...(work: humanities  
research)  
Lauren: IK: propositionality xpassivity  
re expertise.  
a free society needs a discipline of  
free thought.  
teleology re propositionality?  
event opens virtual potentiality  
regardless of facts on the ground  
you have to find the history of  
the condition of the possibility  
of you asking the question:  
ontology of the present.  
asking the present-question opens a  
performative not concrete  
critique  
MH: ontology as constitutive. LB: i.e.  
performative  
M: constructing the presence  
L: not proposing an alternative but  
performing the work of opening within  
where you are  
the field of alternativity in your  
description of the presence.  
you produce rather than describing  
the present.  
virtuality not proposition.  
you can't describe present reality  
you're only engendering a field  
for it. this is not propositional  
in the future sense but

producing a field for it in the present.

MH: proposition of a project of self-constitution  $\neq$  performance: too iterative.

French Revolution: a desire gets revealed by the event. why does F talk about Conflict of the Faculties here? formation/communication thru institutions is necessary to this project

Dorothy: self-determination not part of universe of reason.

but xget rid of reason & privilege affect. baby with bathwater.

some of that is trying to happen in alternative creative venues.

interesting academic project: reconstruct Kant against Nietzsche & critique of the tyranny of reason.

MH: enlightenment cannot be an individual but must be collective project.

Dorothy: there's a visceral determination that trumps no matter what this process of critique & reasoning.

Margrit/Deleuze: no luxury of saying I'm outside the system. local eating movement and art, repurposing marketplaces can maybe change capitalism. cf. Pedro's examples.

bad: ¶ where Kant sez the revolution duznt really have to happen.

Aileen: bad: art speaking to a limited audience

Gelehrter? preconstituted audience defined by a certain circulation?

Paige: trepidation about what the loudspeaker shd be saying.

it's not necessarily about the one person who decides not to make revolution again at this price.

F: the temporality of how it resonates w/ other witnesses of revolution.

this is our role to point the possibility of this out.

with Lauren: the reading of the event of the sign of the event of the present connects to what already exists inside people: reading is some sort of practice connected to other practices like artmaking.

MH: re teleology. affirmation of progress. enlightenment as referring back to the desires of those who were enthusiastic about the revolution. materialist teleology: history proceeds teleologically b/c it's based on our struggles & desires. not teleology in objective but subjective sense. real progress b/c always animated by our desires. not event but what event reveals.

Paige: progress up until right now?

LB: "a movement toward a situation" (p. 18) affective idea of revolution, the sense of an event but no word for it. where does proposition lie in temporality?

It's not that the present exists but that you're generating it thru having an affect or percept of it.

narcissism of the now? you can't assume present but have to generate it. not ontology as reference but as [construction]

Eddy: multiple publics/wes.

Revolution does not simply carry an affective charge but was rather a concrete governance model for many revolutions.

Buck-Morss. re Dorothy: not publics but just communities.

multiple publics. Spivak nails Foucault ten years later for talking about just one public.

MH: that's closer to what I want F to be saying: the construction of the present is not the philosopher's job but a practice of autonomy we each do.

re Lauren revealing/constituting the present in different ways in ourselves.

LB: philosopher = just world-maker. you have to have reflexivity about that.

what Kant meant by public was very tiny.

but a practice of world-making wd have to be conceptual.

people are working w/o a map when they make worlds.

“a case is what you have when you don’t have a theory” (Kuhn).

we produce an account of what we’re doing: the case = the project in real time.

I like critique a lot except when it proves your complicity or non complicity, good when it moves toward a situation to produce a shift in its object.

what are the genres of the proposition?

MH: to govern ourselves we need to create ourselves. autonomy is really a problem of self creation.

genre: manifesto (Althusser) calls a subject into being. (but only a subject that already exists).

what other genres? poem?

MH: any of these notions have to involve a form of attack.

the written text is not the primary form of it.

Sarah: proposition/description...

Pedro: could interpretation xcritique be another endeavor?

MH: still lacks the combative thing I’m looking for.

I can’t communicate btw my scholarly & political militancy interests. day job night job. possibility of communication?

Foucault tho his conception of power as totalizing left no room for act was constantly

doing activism as it were at night, in prisons, etc. link?

Tess: xwritten text. seminars in bathhouses?

MH: your teaching is our political practice. teaching rather is our job. grad students expect love, that it's not your job but your vocation.

the revolution won't start in the university/classroom.

good: the kind of theorizing that goes on at protests & in social forums.

it's not always the written text that does that – that kind of thing.

Ashley: how do you create non-academic conference non-gallery spaces for people to come together.



LB: no: [redacted] is the form of mediation.

Paige: project & experiment (propositional).

Ashley: name agents involved speaker organizer curator...

what about the arbitrary genre in which I already find myself?

## Poem of Answers

fleeing <-- hypertrophy

relational ontology: co-becoming of  
us & the codes to flee as a  
potential aporia to those codes that's  
therefore also an aporia to co-beco-  
ming

modernity: that we can flee, over-  
code, or code

postmodernity: transition from industrial  
to biopolitical modes of becoming

to flee co-becoming would entail  
a mode of co-becoming that placed  
biopolitical production's partner,  
becoming's personal antithesis, along-  
side its code-edness or -engendering  
in a fashion that created potential  
responsibility on the part of the  
organism to enter into affective re-  
lationships with the fact of its own  
disavowal by the avoidable overcodes  
in a way that causes code to open  
in a temporality self-presenting as  
technical space: any movement in the  
space organized the future movements'  
pattern but without causing the space  
itself to run. this lasted thru now lots.

## Mentorship Chain

- “what it is that’s missing or needs improvement”
- “a replicable method”
- “a method of how to be friends with people who aren’t your friends”
- “a certain kind of contingency of relation”
- “it only produced enough for 75 people every two weeks”
- “he posits nature as the fundamental force of change”
- “and then they create all the structure around it”
- “couldn’t do that, basically”
- “unanimously...within...30 seconds”
- “is about a method...replicable by anyone”
- “what about cultivation?”
- “hospitable to neither of them”
- “the really contingent”
- “there’s a certain kind of metaphorical parallel”
- ‘non-hydroponic carrots are dangerous for people with AIDS’
- “not...the kind of contemporary version of that practice”
- “for specifically”
- “there is no real sense of wholeness”
- “as a practice in community”
- “more like identity or social bond”
- “building leadership skills in people who don’t normally”
- “collect”
- “art therapists”
- “it would be fine”
- “rely upon a facilitator”
- ‘to whom’re you attributing leadership?’
- “I think that there’s a story there”
- “wasn’t community but collaboration”
- “patience”
- “so there’s a sentiment conversion”
- “collective practices”
- “particular subjects”
- “sentimental conjunction”

“the particular kind of precarity of the present moment”

“it’s not going to stop”

“there’s a kind of weird xenophobia that can sometimes find its way into a hyperlocalized politics”

“the local”

‘participation is complicit curiosity scaled to the space that you’re currently in’

“purely”

“some of those things are not differentially affecting but some of those things definitely are”

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## She Seems

she seems  
I think there is also  
he's trying to be like gentlemanly  
so why does she live in  
was talking about  
I love  
it's totally fine  
but I've seen  
they're done... interview  
about editing it?  
so crazy – we're going to be  
eaten alive today  
if I was alone right now  
yeah  
about art you know  
I heard, I heard  
kind of this certain kind of  
what have you done that  
like he knows  
yeah I don't know about  
oh my God  
uh  
not so good with  
she came to the  
oh, oh, you need a glass  
art now fits better into a  
usually  
she left it to me  
I know it's a little  
work independently  
there was like a  
experiment  
Damien Hirst was like  
aha ha ha ha  
ha ha ha ha ha ha!  
the most authentic