

## **FRAGMENTS**

***“...the great murders [destructions] have become the quiet game of the well behaved.” Michel Foucault***

### ***Reflections on Critical Zone***

*Why is this term which is always already used elsewhere, deployed again in his essay titled “Some Advantages of Critical Zone in Geopolitics” by Bruno Latour. As much as the scientists seemed not very interested in this term, since they have used them amply, they were not giving it the same profuse attention we in the Humanities, Social Sciences and Artists are compelled to give. At any rate as the title suggests it is very specifically for geopolitics that perhaps ignores the prefix geo and its complexities, more or less, in favor of politics the field they are entrenched in.*

*“Without Instantiation of meaning by the sign, there remains only the fanaticism of language—that fanaticism Rafael Sanchez Ferlosia defines as ‘an absolutist inflammation of the signifier’”. Jean Baudrillard (My response to ourselves the performing team)*

*Latour is addressing several critical sense and senses of the word “critical” and “zone”. The scientists, among other things, described the well-known interdisciplinary method as a critical role in their work. Indeed it was fantastic to hear that the Algae can be a stake holder (Laurent Ruiz). Geopolitics even if it is interdisciplinary is required here to intensify its own process with further inclusion of scientists to get a broader-deeper understanding of the materiality of the earth crust, the zone for this context, and therefore politics as one of the*

*several players in their engagements. The zone is not land, property or territory but deterritorialized into **Zone**.*

*Yet why is Latour repeating himself or is this a repetition with difference (Gilles Deleuze) or differance (Jacques Derrida): A game played by critical theory since the 60's particularly to perhaps refresh, cleanse, and expand terminologies and avoid cliché and finally limitations. Perhaps Latour locates gaps in the way geopolitical analysis is carried out by the social sciences. Or is he alerting them to do further "parsing" (Latour) of the zone to get a fuller understanding of the zone they are engaging with. The word parsing is specific to language and he uses the zone as a composite syntax zoning into the specific site. To clarify further let me consider the 2 preliminary meanings of the word. 1. An act of or result obtained by parsing a string or a text. 2. Analyze (a sentence) into its parts and describe their syntactic roles. This infinitive slicing is encouraged to enhance the research on the Geo. Parsing the Zone.*

### ***Reflections on medium and formal structure of the Performance***

*Here montage is not about a narrative but non narrative and indeed the more the distance between images or syntax, the more it irritates the cognition and hence the more it's potential and possibility. Meaning is parced, suspended and converted to indelible impression and memories.*

*Fragments--perhaps we may look upon this performance as a dream where objects in the visual and other sensory field remain unresolved—tension between the known and unknown—in dreams we take responsibility a postulation by Freud often forgotten by analysts and otherwise—not by instruction but by affects—to make sense and sense something repressed and unknown to ourselves—of or for the Other.*

*Rectangularity—the wood from the forests have been sacrificed and now haunt our domestic and institutional spaces. They are despite critical inquiry shaped into various rectangular objects--Cartesian in their form—Latour assembles the rectangularity by annotating the tables in the restaurant to the filing cabinets in the labs, archives, libraries, books to papers where we take notes and computers screens. To bring objects from the forests and elsewhere to be analyzed on a rectangular table and computer screen.*

*Art too brings the film, painting and photography to the Cartesian grid and lock them up with a framework with occasional scrambling here and there or partly here in this dream installation—breaking the frame. Literature and poetry exist in tombs—well bounded books. They are dioptric arts and a result of our eyes a binocular vision (Roland Barthes). The story of the rectangularity continues further with Haroun Farocki—the brick as the fundamental design for architectures that predominantly divides space into rectangular space enshrined once again in his work within the screen space. How do these boxes we create to live and operate influence our work and the questions that we ask? Why do we give more relevance to the work done on the table and in a box? Why should the forest come to the lab? Why is the image within the frame*

***Music/sound*** is the art form that escapes the Cartesian grid.

*The Birth of the Clinic by Michel Foucault addresses the radical shift for research questions. Perspective art preceded or was simultaneous to singular subject focus in research methods. Scientific objects such as the lens sharpened the perspective method during the enlightenment. The questions changed from the premise that diseases existed outside and attacked the body while around the enlightenment the body is itself the site of the disease. Therefore seeing or the gaze took its precedence and the objects that multiplied therein: x-rays,*

*stethoscopes, telescopes, binoculars, microscopes, periscope—scopophilia as a result. The change in discourse mobilized modern medicine. My short response to Pascal: An archeology of knowledge unearths the apriori and discourses or just simply assumptions that precede and preside silently behind questions and frameworks. (Foucault)*