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Molale, Itumeleng

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DE~~AESTHETIC~~(S): A PERFORMANCE OF AND FROM A SPACE OF DISLOCATION, A CRITICAL ANALYSIS OF THE VIOLENT ~~AESTHETIC~~ IMPRISONMENT(S) IN/OF KNOWLEDGE PRODUCTION

By

ITUMELENG MOLALE (TUMI MOGOROSI)

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Supervisors: Prof. David Andrew

Prof. Brett Pyper

Rangoato Hlasane

May 2020

Declaration.

I, Itumeleng Molale, declare that this thesis, De~~aesthetic~~ :a performance of and from a space of dislocation, a critical analysis of the violent ~~aesthetic~~ imprisonment(s) in/of knowledge production, is my own work and all the sources I have used or quoted have been indicated and acknowledged by means of complete references.

Itumeleng Molale Date: 4 May 2020

This thesis is submitted with my approval for examination.

Supervisors

Prof. David Andrew Prof. Brett Pyper Rangoato Hlasane

Date:4 May 2020

ABSTRACT

This thesis explores a theory I have developed called the De~~aesthetic~~, which is a is a theory that makes three moves. 1)A refusal of the binary that opens a racial/gendered positionality, 2)refusal of the moment of deconstruction, 3)refusal of a moment of reconstruction in some recuperative way. The first move is the aesthetic written under erasure, which speaks to the ruse and collapse of a category of the aesthetic when thinking the black arts in its varied formations across the black diaspora. The second move is a refusal of any positionality that sees possibility in historically inherited modes of recognition when thinking knowledge quantificatio. Lastly the refusal of the deconstructivist moment of re-inscribing of bettered version of the old. Chapter one, are the iterations that foreground the entire research and helps frame how the subsequent chapters are read.Chapter two, De~~aesthetic~~ thinking with dislocation, employs a theory I am thinking of as "thinking beyond the wall" of the academic and cartographic specificity. This chapter addresses a dislocated non-position that creates a collage of "black studies" in all its varied articulations, from the South African, American and British canon in its trans-Atlantic configuration of Black thought. Chapter three is understood as a performance of and from a space of dislocation exploring the cartographic modes of containment that lead to the violent epistemes that create marginality of theories that become perceived as 'other'. Here I think with dislocation as a mode that opens the unmappability of black thought that is presented by its trans-Atlantic collage. Chapter four focuses on the figure of man and knowledge and explores a critique of the euro-modern accumulation of the enlightenment and the category of man as the condition of knowledge production. The fifth and final chapter explores the core of my research which is framed from the performative moments in which I explore a writing through doing. This chapter is not an explanation of the theories it mobilises but points to the necessity of encountering the moments as moments of theory making within themselves. The chapter points to the performative and does not explain the performative moment.

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Disclaimer

This is a disclaimer on how the document can be read. I have used the orthographic practice of writing under erasure to illustrate the theoretical underpinnings of a category that cannot quantify, signify or hold. I have also used jargon like iteration (repetition) and performative (performative utterance,
J.L Austin. 1962) to indicate the theoretical framing of such utterances. This writing under erasure illustrates the incapacity for such an identification to signify, and its extension as one that is belatedly refusing, or, to take it further, one that is always unavailable to the categorisation of its description. In the title I have used a method of double negation (De~~aesthetic~~s) to illustrate the double bound death of category and its incapacity to categorise. The (De) works at the level of belated refusal of the root word which is, ~~aesthetic~~, under erasure pointing to the fallacy of such a category of containment. This is a double negation, first with the suffix then with the root word under erasure. The slash serves as a destructive tool to such a capacity of signification and canonisation. While De~~aesthetics~~ without the slash works as a refusal of the ~~aesthetic~~ without a slash category, De~~aesthetics~~ argues beyond refusal to an incapacity in the first instance for the word ~~aesthetic~~s to hold or signify. This double refusal's second move, instantiates by this claim of incapacity of ~~aesthetic~~s to hold, and serves as a theoretical tool that goes beyond the politics of refusal, to thinking of a moment prior to refusal. The root word slashed serves as a fallacy of the capacity to categorise and contain (beauty) ~~aesthetic~~s, that can then be refused. All words that are under erasure should be read as such.

KEYWORDS and DEFINITION

Aesthetic: Concerned with beauty or appreciation of beauty as a cocept of euro-modern orientation. To extend on this is to think beauties tie to being, life, subjectivity that is denied to the Black non-being

Deaesthetic: as formulated through a feminist deaesthetic that Silvia Bovenschen and Beth Weckmueller (1977) or that Hilary Davis(1993) would advocate for. Which is essentially a critique of the androcentric premise that undergirdes the aesthetic

De~~aesthetic~~: My formulation of a refusal of the binary that opens a racial/gendered positionality that the feminist deaesthetic offers, and a further refusal of the moment of deconstruction, and a refusal of a moment of reconstruction in some recuperative way, as undergirded by the Human

Ontology: A set of concepts and categories in a subject area in relation to meaning or domain that shows their properties and relation between them

Ontological non reach: Is a term I coined thinking alongside Jared Sexton when in a talk ;People of color-blindness, 2011, he speaks about how white fantasies have ontological reach.

Ontological rubble: As conceived through the Heideggerian metaphysical destruktion

Onto-epistemic : A moment of cognizing things in themselves, a priori knowledge conceived through a transparence/transcendental of object of knowledge.

Subjectivity: Existence in the mind rather that in the external world, but a mind that makes external existence possible

Black Studies: Study focusing on black people in the world such as history,culture sociology etc

Humanism: Rational outlook or a system that places prime importance to human rather than divine matters

Black vs black: Black with upper case speaks to the conceptual abstract frame Blackness and black with lower case is the embodied experience (black person)

Introduction

Dislocation is the premise of the investigation, called the De~~aesthetic~~. What I mean by dislocation is a putting into crisis, the idea of containment or category that a discipline functions in, its location, and its claims to what holds the coordinate and the capacity to bring it forth. I am speaking again in a doubleness that complicates and illegitimates, 1. that which it claims to hold whether by position, location, or orientation and 2. a belated refusal by failure of the claims to be held. To further clarify, I am looking at the classroom and the stage as spaces that fail in this holding or grasping of that which is anticipated by the claims to grasp. I am here thinking through a frame work, thinking beyond the wall, which simply looks elsewhere than the classroom and the stage as spaces of generativity in knowledge. With this comes a particular critique of the classroom and stage as imprisonments of this potential and generativity. To go even further I posit that the classroom and stage presents an empty shell of an attempt to reproduce that which was learnt elsewhere.

The failure to contain as a theoretical point of departure, is made clear by my research being based in my practice of the sonic (jazz, Avant Garde, sonic performance art pieces). Thinking through sound makes firm my critique of the failure to contain, I am thinking of instances where sound turns around the corner, goes beyond a wall, escapes under a door, through a key hole, through a speaker. In all these instances De~~aesthetic~~ unmakes that confinement made for the claim that is anticipated. This unmaking or unframing complicates and puts a question to the first claim of a capacity to hold. What I am also alluding to is the failure such a category as jazz holds as a musical performance but also as a dislocation that cannot be reduced to stage or classroom. I am here thinking of the failure of institutional jazz studies to grasp that which it professes. This incapacity for the classroom or the stage to grasp what jazz is, is my critique and encouragement to embrace De~~aesthetic~~ as a way to generativity.

What the sonic in its totality affords is a dislocation from the genre jazz, to a more nuanced encounter with sound. From birds to traffic, to film score, to

voices, and more, this wide spectrum that sound operates in offers a way out of a discipline. It offers a way out; it's a way out, dislocated from any primary understanding of meaning, it is a way of unmaking, a way of questioning. This questioning that makes what was taken for granted questionable is a mode of research the De~~aesthetic~~ is interested in. I offer four moments as moments to think dislocation, these moments are moments using the sonic as text and inscription.

Chapters Two, Three and Four offers a theoretical frame that opens a way of reading the iterations of using the sonic as text, and how I question the canonical stance of the primacy of the written. Recordings of these moments are also presented as part of the submission and constitute a De~~aesthetic~~ writing, only the fourth iteration is not recorded. Due to this, the second move of a belated refusal is deployed to speak of an incapacity to perform reductive moves, by not writing about the moment.

These iterations or moments are given a more in depth reading in Chapter five. The first moment or iteration is a duet performance between Prof. Tendayi Sithole and myself outside the Wits School of the Arts at peak hour, using fugitivity and the traffic (swarms on the move). The second is an MAFA student art crit moment where all students engage my work through a series of questions and reflection (the swarm thinking together). The third was focusing on the echo, using a location under a bridge to illustrate how sound through the echo escapes site specificity, to a site unspecific knowledge. The fourth is a moment of sharing food and thinking through taste, juxtaposing taste with the idea of the aesthetic bringing us back to the De~~aesthetic~~ and dislocation by way of the foodways. This opens a critique to taste and rounds up the argument of the incapacity to write taste as geo specific or any specific, and by belatedly refusing to write about that moment offers other moments to think the reductive incapacity. That moment of food sharing, taste sharing, knowledge sharing due to it not being recorded is left dislocated from this thesis and I refuse to synthesize it as a report but rather leave it open in the memory of all who were present. I take incapacity seriously in order to bring forth that moment as a pedagogical instance of an ontological non reach towards the epistemic reduction. What the De~~aesthetic~~ offers is a non-reduction, but a void that is so expansive that is always inconceivable through anticipation.

Chapter 1

iteration 1
https://soundcloud.com/tumi-mogorosi/tumi-mogorosi-mafa-feat-tendayi-sithole-iteration-1

iteration 2
https://soundcloud.com/tumi-mogorosi/tumi-mogorosi-mafa-chips-and-etc-with-dion-monti-iteration-2

iteration 3
The Echo
https://youtu.be/Hhk-AWZzwmQ

The Echo2
https://youtu.be/5_Z19gjetzw

Chapter 2
Thinking with dislocation

The aim of this research or MAFA work is to present a critique of the stage and ~~classroom~~[1], which is to say a critique of the constituting modes of how knowledge is produced, quantified and disseminated. This critique poses a fundamental question to the legitimacy of the normativity in western formulations of knowledge making or knowledge production found in assessment and grading apparatus. It is fundamentally a critique of spaces that postulates the capacity of meaning making, making it necessary for a search of, and from a space of (dis)location. This Location outside of the ~~classroom,~~ and beyond the wall of the violent institutionality of quantifiable/recognizable apparatuses of grading. My interests are in focusing on the elsewhere of knowledge production, the historical spills, the invisible spaces, the spilling out, the excess, and thereby making possible a theory of the non-location/non-locatability (De~~aesthetic~~) which marks an opening for a theory outside of the normative parameters of quantification which can be considered being outside recognition This is what I am thinking of as the De~~aesthetic~~(s).

The research is conducted through processes that draw on my varied practices as musician, performer, writer and thinker. These practices also make possible the juxtaposition of the ~~classroom~~ and the ~~stage~~ as the space of a reproduction of learnt moves, and placing these moments of reproduction in crisis helps me focus rather on moments outside the ~~classroom~~ and the ~~stage~~ as moments where knowledge generativity occurs. That becomes failed reproductions/performances in the ~~classroom~~/~~stage~~. As such, this MAFA is premised on a series of iterations that allow an embodied theorizing in and through spaces of dislocation (see chapter five for a closer engagement with these iterations.) These iterations/performance pieces actively engage notions of the spill, the invisible and the non-location outside the ~~classroom~~/~~stage~~ in relation to understanding the limits (and expanse) of knowledge production. Doing so allows for entry points that might be understood as what I would like to think of as beyond the wall theorization. The first of the iterations, produced as part of the proposal process, was conducted on Jan Smuts Avenue, Braamfontein pavement outside the disused entrance to the Wits School of Arts building. A simple triadic spatial construction was set up comprising drum kit, poet/scholar and projection on a wall outside the entrance. The theoretical import of this trio was premised on fugitivity in the form of an edited video loop of a figure running with the saxophone (playing while running) - an impossiblecondition of musicking or

[1] I am using writing under erasure as amethodology as Spivak in Grammatology has explained “Derrida would, of course, suspend the entire notion of semiosis, put the sign under erasure” (xxiii, 1976) though not thinking Derridarian “trace” as opposed to Heideggerian “nothingness”.

making music with no arrival and no breath, conditioned by the loop.

This thinking also draws on conversations with Prof.Tendayi Sithole, a poet/scholar and author of the publication Fugitive Tapes[2]. These conversations were juxtaposed with my drumming while further drawing on swing and avantgarde traditions of swinging or running from the tonal or rhythmic centre as a non-arrival. This non-location, albeit in the vicinity of the school and the ~~classroom~~, coupled with the learnt unlearning of improvised jazz music, merged with the unpredictability and volatility of the pavement and furthermore produced the conditions for the De~~aesthetic~~(s). This is what I am compelled to interrogate and bring into focus. The visual, spatial and sonic intersections act as a "jarring" that prise open radicalities that have succumbed to orthodoxy of the ~~classroom~~. Here I imagine a De~~aesthetics~~ from the global South that takes as its point of departure and existence a form of confrontation with notions of knowledge as a global North formulation. This disallows institutional complacency while acknowledging the work to be done within the self-same institution. Also, realizing that cartographic specificities collapse when thinking knowledge production around commodity in the "New World" and Blackness in particular opens interplay of theories of critique both in the global South and the Trans-Atlantic diaspora.

Returning to this idea of De~~aeathetic~~ performative moments is important in the already elsewhere dislocated space of the music or sounds that are already present in the dislocated unsterile spaces. The iterations will function as busking[3] in conversation with the space itself. This notion of including a third interlocutor, the space and its people on the move, the passers-by, makes for a complex engagement of the swarm[4] positionalities that actually blur a beginning and end. I am opposed to the total divisiveness of the ~~stage~~ or the ~~classroom~~ in the curation of positions of teacher/student or performer/audience and time as a representation of a divisional capacity. The eradication of a singular positionality presented as subjectivity of one's own space and time as the possessive activity, or "possessive individuality" (Hartman, 1997), the proprietor, who owns and inherits property as knowledge, becomes my critique. Instances of writing, of and on De~~aesthetic~~ spaces, happens together through the "legibility" of our dislocated, un-possessive bodies that in this instance are open to a critique of the possessiveness of knowledge.

[2] Fugtive Tapes is forth coming from Prof. Tendayi Sithole, he was reading from the manuscript draft, which I am sure has had many edits since our engagement.

[3] Busking, a musician/artist performing on the street pavement, or other public spaces for voluntary donations

[4] Taken from Black Studies scholars from Sol Plaatje, W.E.B Du Bois to the recent work of Saidiya Hartman in Wayward Lives, beautiful experiments (2019)

This study places in crisis the anticipation of the ~~classroom~~ as a generative space and moves to spaces overlooked/unseen/unthought by the canon. The canonical notions that knowledge takes a particular form of being or particular ways of being, is the anticipation we are freed from. This re-search or study of these dislocated spaces of generativity in their co-productive orientation (the creating in groups/family/swarms, disrupts the normative historical arrest[5] of the Individual). The research seeks to articulate the historical slip or gap that can be found beyond the wall(s) of the Academy, as a space of generative knowledge production and liberation, the Deaesthetic(s).

This approach of the De~~aesthetic~~ as 'a performance of/from a space of dislocation' is a decentring moment(s) in the conceptual apparatus of the anticipated ~~aesthetic~~ and unframes cognitive engagement. And this in turn allows a more nuanced engagement bound not only in what Lewis Gordon (2010) has theorised as the body and geo-political encoding, but in the excess that spills outside the enclosure or assumed location. The escape is seen as a belated refusal or incapacity to locate the individual and time. This belated refusal of the dominant narrative of the individual or ~~aesthetic~~ anticipation is the refusal[6] of the limit that preconditions a violent dispositif of the enlightenment (as a project of self-mastery, the Man), which is still tied to the reproduction of the same power relations of race, "gender" and class. This critique of the formal or the proper presented in/by the De~~asethetic~~ problematizes the formal ~~classroom~~ and ~~stage~~ of a teacher/student, performer/audience dichotomy. I see it as an ~~aesthetic~~ limitation or the limit situation that filters out the informal as excess that is misrecognized as abject in the knowledge economy. I argue that this dislocated elsewhere is the generative space; in the rehearsal space or in the professor's study is where learning occurs and the ~~stage~~ or the ~~classroom~~ is the failed attempt of reproducing these generative moments.

This research is focused on what I would like to think of as the De~~aesthetic~~ (a performance of/from a space of dislocation) which helps me lead into a further theorisation of the historical spills as ahistorical moments of nomadic subjectivities/non-positionalities that exist outside the normative, as a critique of the violent positionalities of the knowledge economy, and its ties to industry. Furthermore, centering the critique in the ~~classroom~~/~~stage~~ environment opens up ways to speak about explicit power relations of the anticipated performance. This is a critique of the ~~classroom~~/~~stage~~ as a space of nothing but reproduction

[5] History as captured by the dominant narrative of historiography.

[6] I am thinking of refusal in a way that Tina Campt work in the essay On Refusal (2020) as "a rejection of the status quo as livable and the creation of possibility….creative source of disorderly power to embrace the possibility of living otherwise". I also dislocate from Campt refusal as it assumes agency/action to refuse or as refusal, I want to dwell more in incapacity that conditions refusal not capacity.

and its unjust power relations, masked under the rubric of progress that silences and makes invisible notions of otherness/student/audience. This possessive and capitalist conceptual framework that renders the aesthetic recognition recognisable to its means of reproduction, is the violence which is anticipated in the aesthetic through its notions of knowledge, beauty and up-ward mobility/progress as self-recognition.

The aestheticized dominant narrative that makes possible the anticipation of recognition in what constitutes a ~~classroom~~/~~stage~~ is one I problematize in this research. It is this problem of space, as a problem space, and the spill when thinking of the arrest of dominant narratives as incapable of foreclosure in the sense of fostering the excess as a refusal of such spaces. These spaces are belatedly refused. An instance of such an incapacity become foreclosure is introduced by the belated refusal in one instance of songs as text - what I would like to think of as the sonic inscription and what Fred Moten coined "phonic materiality"[7] (2003) - as a resisting object, a generative dislocated space of contestation against the space canonical text occupies. This sonic textuality opens a pathway to run from the canon and to theorize in dislocation, in the flesh. Dislocation of the sonic further dislocates as it moves in and through open space. The dislocation of the ~~classroom/stage~~ narrative from its assumed superiority and epistemic violence[8] is the task of this research, a fundamental disruption of its epistemic orientation.

Suggesting violence as the common thread in the epistemic obedience of the ~~classroom~~/~~stage~~ further suggests a crisis in the normative orientation of the mono-positionalities that frame the reproduction of knowledge. The refusal of such a stance is firstly an act of emancipation and further is a recognition of the arrested space of knowledge. A search/research located beyond the wall as an activity of communal technologies smuggled to the inbound dehumanised captives of this space of violence becomes paramount (the jazz ensemble as a critique of the soloist or individuality of scholarship) .This notion of beyond the wall is a postulation of a generative space beyond the confines of the canonical arrest of the scientific notions of knowing. Thinkers including Walter Mignolo open up a space of theorisation that cites the "colonial wound" (2009) as a point of coming into being, a rupture and departure with notions including epistemic disobedience (2009) and his other theorisation of de-linking (2008). However fruitful the thinking through these formulations is, the same thinking soon approaches a limit situation bound up in the temporalities of the colonial wound with its subject/object dichotomy of pleading for recognition through disobedience.

[7] For more elaboration read Fred Moten, In the Break: the aesthetics of the Black radical tradition (2003)
[8] Epistemic violence is riffing off Mogobe Ramoses Epistemicide (2003) and Ramon Grosfoguel (2013)

What the De~~aesthetic~~(s) are is the thinking of a radical and total unframing of the constituting factors of knowledge production and accumulation, as opposed to disobedience and a re-framing suggested by decolonial projects. This moving in ahistorical circles, the historical slips/spills that recognize the colonial wound as a point of disruption to the sanitized historiography. These are the generative nomadic sites I am referring to of this radical unframing as a totality of dislocated moments that unmake space (i.e that can be categorized for example by study groups or a group of musicians involved in a listening session, or in a practice block, attending a performance or in a jam session) as that which is generative.

Knowledge is generated under the swarm/communal as movements that dislocate the individual further as nomadic potentialities of communal space making. The proposition of the De~~aesthetic~~(s) is a total decentralisation of the narratives around being[9], knowledge production, accumulation and dissemination. In the disruption of the perceptual spectrum of an individuated accumulation, this swarm-like nomadic orientation to knowledge generativity completely dislocates and problematises former power relational reproductions of hierarchy. This un-governance is a constant motion beyond the wall of the violent historical sites of knowledge legitimacy, the institution(~~classroom~~/~~stage~~) and its historical-wipe via misrecognition concealed and functioning as a silencing of dislocated spaces. Propelling the swarm to feel, think and be, is the incapacity to be a Man[10] of sense. Beyond this framework of man is excess, the communal, the outside as the historical spill, a nothingness of non-existence - essentially to say, a non-human existence, the outside, some type of ontological non-reach as a theoretical ungrounding of the individual.

The proposition of the De~~aesthetic~~(s) is a rhizomatic[11] un-structuring of movements through different pseudo-rooted(ness) of momentary-positionalities. This further dislocates by way of motion/movement as a performative, philosophical or ontological tyrannical stance of ontological position, moving away from the normal readings to expand to the sonic, taste, the visual, the haptic. Violence, of an arrested space as a motion(less) site, is a reproduction of a power relation of the one suppresses modes of generativity in the communal. By disrupting the canonical orientations of being and knowledge production in their normative violence of the individual, is to be in a process of liberation. To theorise a De~~aesthetic~~ notion of/from the sonic opens an avenue that spills out and makes possible a critique of individuality, opening a group

[9] being viewed as a manifestation of the grand narrative of metaphysical Being

[10] Man here is thought by way of Michel Foucault Order of Things (1973) and Sylvia Wynter (1987) critique of the Foucaldian "figure of Man"

[11] Rhizomes in the Deleuzian and Guattarian sense (1987)

theory that complicates ownership (i.e. intellectual property).

This research is in conversation with a larger body of works, artistic and otherwise, of practitioners and scholars who occupy the modern world. For example, theorists like Ben Magubane[12] (2001) and his insistence on locating South Africa in the creation of the New World, helps us make a connection with our notion of the De~~aeathetic~~ when thinking the broader diaspora of blackness which might be considered diasporic or the trans-Atlantic. This enables a bringing together of thinking across the Atlantic made possible by the transatlantic chattel. This thinking is preconditioned by a dislocation of being as a site that can be a terrible but generative archive. Theoretical moves like "staying in the hold" which Frank Wilderson[13] (2010) expounds by way of an interview he conducted with Saidiya Hartman — Position of the Unthought (2003) — as a huddling in a space of non-arrival, a non-space being moved by dislocation. This De~~aesthetic~~ point of generativity is made possible with such conceptualisations of the nomadic.

Continuing to think through the work of Moten enables these moves that are completely musical but rigorously theoretical, and how at the level of the ~~aesthetic~~, Gianni Vatimmo (1985), by way of Martin Heidegger (1935), expounds a metaphysical orientation to being preconditioned by an ~~aesthetic~~ of the end of modernity that destructs, what he calls the "explosion of aesthetics"(1985). This helps us think further of the incapacity for the ~~aesthetic~~ to have held in the first place. Expounding more on the ~~aesthetic~~ as ontological orientation to the world while still thinking with and beyond Vatimmo, leads to Heidegger's notion of the "destruction of metaphysics" (1935) which by way of Calvin's ontological terror (2018) is the extension and realisation of the destruction Heidegger was trying to get at.

The framework in which theory ungrounds is in these spaces of the De~~aesthetic~~ as an excess to the confined violent normative space of theorisation that I have been referring to as the ~~classroom~~/~~stage~~. The writing under erasure becomes a way out of the confinement of theoretical categories that makes possible the sonic as this dislocated site of theory misrecognized. This incapacity to contain or confine is the research focus, thinking through the sonic inscription as a dislocated site of knowledge generativity that renders itself applicable in other spaces like the alley ways, the dance floor, the scream, the rehearsal rooms, the kitchen, the table, and many other communal settings that form through the

[12] Ben Mguabane, a sociologist and one of the leading South African intellectuals

[13] Frank Wilderson is an Afropessimist theorist doing amazing work with theorizing grammars of suffering undergirded by anti-black solidarity

irreducible swarm[14]. This section has proposed a theoretical framework called the De~~aesthetic~~ - a performance of and from a space of dislocation. In posing these historical-spills and dislocated non-moments.

One point of departure in the many beginnings of this research is in the theorisation of what Fred Moten and Stefano Harney (2013) call "debt", as one of many premises to present theories of De~~aesthetic~~ practices. Beyond the limits of ~~aesthetic~~ experience externalised by the interaction of power relations like the ~~classroom~~ and ~~stage~~ that enable reproduction, recognition and visibility. They read debt as that which cannot be accounted for. These readings seem to jump from the historically over-determined (Fanon, 1963) zones leading to the misrecognition of an ongoing generativity from and of these spaces of dislocation. The universal particularity of a so-called non-subject, non-being[15] as considered sub-human, preconditions the abject(hood) of the misrecognized dislocated register. This in turn leads to invisibility and un-intelligibility (as a cognitive extension by way of misrecognition of the non-being). This invisibility produces the historical spills and wipe as a sense and perceptual orientation oversaturated by the dominant narrative (the habitual behavioural condition premised on recognition of its accumulative historical sense data which always resorts back to its formulation as a point of validity). How much of what the academy recognizes as knowledge is dependent on the historical accumulation and even when thinking references reinforce a point by linking the historical to the thinker and moment that the academy can recognize as legitimate.

Conditions that validate theory or knowledge are historical projects that precondition a subject/object relation that then, when thinking the ~~classroom~~ or ~~stage~~, it escapes or forecloses its condition of possibility. Leaving the contextual framing of all perceptual encounters that harbour dominant group's taste judgements as real are then relayed as social standards that translate to a socially determinate ethos. That is my critique. The idea of knowledge in thinking through notions of the ~~classroom~~ is a point that becomes pronounced and littered with limitations that point to the violence of the dominant narrative conditioning factors of visibility, recognition and "class reproduction". Looking at the sonic and other De~~aesthetic~~ sites not only as performative[16], but as sites of theory, puts a strain on, if not destructs, these dominant narratives. The contextual framing of all perceptual encounters, harbours arrested race and ~~class~~ "gender" positionalities of know-how, which are then relayed as institutionally social standards, a teacher orientated socially determined ethos of power and will over

[14] Wayward Lives: Beautiful Experiments by Saidiya Hartman becomes a companion text to clarify my point here
[15] Thinking through Fanons distinction of a zone of non-being (1952)
[16] Here performative is taken in its artistic transposition but we are aware of the definition of performative as a general field of agency

space, and over “no-bodies” (Ferreira Da Silva, 2014) and time.

That which exists outside the normative is not recognised and occupies a non-human space, a space of non-being (Fanon, 1963). The implication of being human connects notions of life, beauty, knowledge and praxis. Hence, the idea of misrecognition is premised on modes of dehumanisation, no knowledge and fundamentally non-human experience, and as extensions of the beings who turn them into machines or means (non-beings). Here I am thinking about how most field work, when (1) taking the anthropological route, speaks of a participating observation[17] and making theory from the objects/dehumanised people being observed. (2) Also, a proposition that these dehumanised others are not already involved in theory making before being observed. This mode of dehumanisation presents an over-determinate environment which re-produces identical power structural relations of subject/object, teacher/student that are caught up in a violent play of positionalities. The ensembles hermeneutic temperament to a song in a rehearsal space complicates the relationship of the composer. This limited reproduction of an arrested positionality of theorist/composer and the violence of its process is what necessitates the run presented by a critique of the ~~classroom~~/~~stage~~ by these collective spaces of dislocation i.e ensemble/practice room/reading group etc.

Interaction on/in the recognisable (~~classroom~~/~~stage~~) is what is set by the historicity[18] of ~~aesthetic~~ recognition as humanist knowledge of an accumulative activity which provides a thematic of a particular seeing/hearing. The blindness of the dominant narrative to the ‘others’ music, dance, and food become difference and anti-dialogical, violent and hierarchical in its non-interaction. These fixed-orientations around the historical or archive are the critique presented by dislocated modes of being and generating knowledge that exist outside of history. Outside the archive, in the spill that history systematically wipes out, is the historical wipe. A move in the spill and the wipe, in the echo of sound in the aroma of food, in the movement of bodies, is the residue that escaped the historical arrest. These are pedagogical moments of moving unlocated from the matrix of the power of recognition around the archive and knowledge with a residue of the dislocated sites. Making and unmaking space by the nomadic orientation of meaning unmaking, outside of the idea of a final occupation of space and no fixity of sound, the echo as a dislocated moment of theorisation.

https://youtu.be/5_Z19gjetzw

[17] Bronislaw Malinowski coined this term and became gound breaking in the discipline of anthropology
[18] Historical authenticity

This process that regulated history and sight is the arrangement of ~~aesthetic~~ experience of the ~~classroom~~/~~stage~~, that again allows for certain subjects to become visible/audible. The perceptual spectrum is in this instance the problematic. The historical causality that disciplines the teacher/student dichotomy follows the procedures that designate not only territory to students but also the modes of how they engage and their functionality. The perceptual distribution and reception are in line with the adhered ~~aesthetic~~ make-up. The idea of corresponding thematic(s) lends itself beautifully to the idea of recognisable parts of the whole; recognition becomes identified with the idea of the ~~classroom~~, discipline or the modes that construct the thematic universe. This universe demarcates its territory of objects and the methods which correspond to them, this is the base work to perceptual activity in allowing the notions of visibility. In moving below the radar of visibility the dislocation or non-location opens these generative possibilities of elsewhere; an elsewhere dislocated from immobility and death.

The sovereign proprietor of land(property) in the 1913 Natives Land Act (Plaatje, 1916) as an historical moment shows the violence that made possible such a subjectivity of history, of the owner, and of the swarms of landless Natives that moved dislocated from place to place building new ways, paths as they moved, a writing on the land hidden, invisible to a dominant orientation of perceptuality (in one incident a burial on the side of the road with no trace of it having had happened), a silent grave/non grave. This theoretical framework of the De~~aesthetic~~is a belated refusal of the violent subjectivity of an owner, made possible by the dehumanisation of the other. Using this narrative as a thinking tool along the lines of the ~~classroom~~/~~stage~~ and knowledge, points to the historical wipe attempted by history and the spill that happened (and happens). Calling from an unmarked grave, outside history like a haunting echo, a residue concealed in the cracks of the normative and hidden spaces outside of time, outside of the record, beyond the archive in sound and in gathering.

This allows me to move with the notion of the De~~aesthetic~~ in a slightly more communal dialogue with what some scholars would call Black Studies. I think it has become imperative to collapse the need to think Black studies in its global north preoccupation and to think simultaneously from the local of the Global South. I do this by locating South Africa and Africa in the New World and in conversation with the Atlantic through a process of dislocation of black bodies and black studies from there. Black Studies then become a peculiar undertaking(s) - note the parenthesis in undertaking(s) to emphasise the varied, bound up nature of its non-singular articulation(s). My insistence on engaging

with Black Studies literature as it has been developed in the United States of America and Britain becomes important in my study as one of the dislocated sites of knowledge production particularly when thinking through a nomadic or diasporic frame that unframes and complicates location(place or space) and time of the so called black. I need to stress the idea of dislocation as a methodological tool that enables readings of the source material in this section that vary from sheet music, to essays, to books, to songs, to song titles, to lyrics as text, to draw from and to dialogue with.

I want to echo this by, way of citing the works of scholars this side of the Atlantic with whom I have been working in thinking about the sonic as text. Firstly, Tendayi Sithole, a scholar and poet, who is working with The Blue Notes, as a text to construct or extrapolate theory from; secondly, Muntu Vilakazi, a scholar, photographer and DJ , who through music and visual modes conducts a historical exploration of displacement and a lament of black people's struggle over the century; and thirdly, Rangoato Hlasane, a scholar, fine artist and DJ who explores dislocated ~~classroom~~ knowledge systems like Kiba and MEDU Arts Ensemble to name but a few and their insistence on the sonic lecture. This has led me to respond to these formulations, thinking along the lines of the sonic inscription being a sonic letter which then, with their help, is disseminated in and by the sonic lecture which by its insistence on the sonic, breaks cartographic specificities. Already in such communal engagement the process of production in thinking and practice is communally based which will run as a thread through this section. Thinking more of this insistence of the sonic lecture as a refusal of the normative ~~classroom~~ or of a refusal of privileging one particular text or position over another, opens the field by way of dislocation. This enables one to escape from the violent normativity of the ~~aesthetic~~ appreciation of the forced removal, like that of Sophiatown to the other dislocations as the Transatlantic chattel that avails a possibility of theory in sounds of moans and cries. A terrible moment of uncertainty and absolute volatility that avails a thinking and theorising from.

https://soundcloud.com/tumi-mogorosi/tumi-mogorosi-mafa-feat-tendayi-sithole-iteration-1

This thinking with and from the sonic as a practice has long been a site of intense study, from our own struggle songs to wedding songs, birth songs and songs of death, all these sonic sites/letters or what Gilles Deleuze and Felix Guattarri calls the refrain (1987), these sonorous space(s) are writings of and from excess, a gathering of the spill(s). I would like to now cross over the Atlantic to think from the Caribbean, I would like to think with a YouTube lecture video by Gordon titled Shifting the geography of reason (2014) which is the motto of the Caribbean

Philosophical Association and a proposition being answered by such work of thinking of text as non-static object(s). Locating economies of text in previously over-looked spaces of narrative inquiry, Gordon offers an important thesis in his argument that connects with our insistence of dislocation which is the notion of geo-earth which we might think of as location: Graph which is map or mappability, and Reason which could be considered a way of seeing in/ the world or recognition. This important analysis proposes the validity of our thesis of the violence of such spaces. In asserting the shifting of such a geography, Gordon invites a conversation between human and non-human positionalities.

This distinction of human to non-human activities in knowledge accumulation when thinking the sonic (the moan, the scream, the humming together) has an embodied relationship to space or non-space, temporally constructed and attached to modes of recognition. These non-valued, non-human subjectivities are relegated to what Fanon calls the zones of non-being. This attachment to the (non) becomes a site of research, in how this non, the sound of/and the non- being becomes a point of refusal of the capacity of the violent representational sense of Man. This is seen as an unhealthy relationship with spatiality and temporality. This condition of emergence preconditioned by the historically-accumulated experience is the site of the Man arrested by numerous normativities in which zones of non-being escape. Our interest and investigation becomes focused on spaces that escape the historical milieu, this ahistorical approach of sound helps us in the location of the historical gap/spill as a site of black study. This gap/spill created by the ~~aesthetic~~ arrest functions beyond the frame of the normative and moves in ways that destabilizes the textual field of history.

The essential dependence on each other as a choir, a singing together or moaning to be heard by each other - a "consent not to be single" (Diawara 2011:5)[19], (the only thing we have is each other) is primary in this thinking. Taking this further, think of bodies or as Hortense Spillers (1987) would have it, "flesh" as legible to be read and those who stay in the hole long enough, allowing for things to start to arise out of the hole in the wake of/from captivity. Expanding the scene with Hartman's Scenes of Subjection (1997) becomes important in an overview of what I would like to think of as the arrested spaces or what she coined as the "stage of sufferance" (1997). Reading this text as a way in which the conversation about visible spaces of violent reproducibility and invisible spaces of knowledge production becomes an interesting engagement. In this construction Hartman establishes a lens to view the violence of the arrested space, in the "construction of Black enjoyment" (1997) - an oxymoron under bondage precisely because it constitutes an impossible being (one that has to enjoy his subjection through

[19] This is extended from Edouard Glissants work in Poetics of Relation (1997)

performing it). The function and import of such, in the slave narrative are to show the impossible relations availed by the captive body with performance, as a theory of incapacity that is beyond its enjoyment preconditioned by the violence. A crucial point being that such a construction constructs a non-performance or a violation of anticipated appropriate action/performance. The creation is always double bound[20] for an exteriority under master gaze that makes possible captive sensibilities. The student/teacher dichotomy in the ~~classroom~~ setup is this site of that captivity, of this arrested space.

Hartman's insistence on the "stage of sufferance" (1997) in the master house as a place of impossible being , and what I think as its subsequent impossible performance, is a moment of theory, an intense listening or dancing to survive. An escape from a space of nothing other than, the reproduction of pain for the enjoyment of the master's gaze or on the field. When dialoguing with Hartman, this refusal of reliving the moment of torture as a gift for the master but rather as unreachable or unavailable for performance becomes a theory of survival and ultimately of looking elsewhere. This thesis of an arrested space "stage of suffraance" (1997) generated from Hartman's thinking is a crucial formulation in the realisation of the limits that proposes no praxis, a fundamental imprisonment that doesn't escape the violence of its reproduction.

My elsewhere is made possible by Hartman and leans towards Moten's way "to refuse the induction that Patterson desires is to act or perform the recognition" (2013 :740). Here I understand performance as the violent practice on the master's ~~stage~~ (and rehearsal for it as a practice of elsewhere), a run away from bondage (philosophically) that can make possible what is impossible, a communal project. My extrapolation of such a double bind space when thinking of the ~~classroom~~ and production of knowledge as a tool for anticipation, insinuates a need to escape from the condition of performative expectation in the master's house/~~classroom~~ and in the field. This production of De~~aesthetic~~ knowledge I argue takes place in dark safe space(s) traversed by everyone, recognised by a few, a location dislocated from the masters Gaze, the De~~aesthetic~~. This dislocated space being a space of continuous generativity, the space between the plantation and the master's house, between the ~~classroom~~s and where one and more may attempt the escape.

These arrested spaces like the ~~classroom~~ offer an ontology of death or an ontology of a suspension of being which further implicates epistemology. Here I am thinking with what Frank Wilderson poses as a space of non-contingency: "Indeed, there was no relation to blackness outside the terms of this use of,

[20] Frantz Fanon helps us think the double bind by stating the Black man is "overdetermined from without" meaning his fate is foreclosed by his skin, no move of an interiority can save him/her

entitlement to, and occupation of the captive body, for even the status of free blacks was shaped and compromised by the existence of slavery" (2010:96) in its natal position when located within the master's narrative. Nahum Chandler's further points "This thematic, if followed in all its difficulty, nonetheless displaces the pertinence of a traditional ontology" (2013 :37).

Freedom is understood as outside; as this thing that happens outside a space that conditions the reproduction of violence and death. Our insistence of a beyond the wall theorization enables the production of knowledge elsewhere, stays consistent with the notion of a dislocated un-positionality which necessitates constant re-articulation of its new position as a constantly
dislocated activity. Sylvia Wynter's formulation on Forum N.H. I knowledge for the 21st century vol1 of Knowledge on Trial in an article titled No Humans Involved: an open letter to my colleagues (1994) is on one hand a reading of the Rodney King beating and on the other, a reading of the violence of knowledge when there are "No Humans involved (N.H.I)". She uses it as a moment to locate the master narrative in its reproducible state of violence on the other or non-being. We need to remind the reader of the interest of this research in its insistence on the historical gaps/spills as a site of knowledge generativity using primarily the sonic and the visual. The silent visuals in the video of Rodney king spoke to the theoretical framework of silencing, the inaudible screams of those who were there and also to the reinscription of a historic narrative and a moment Wynter used to think from and with, as a moment of theory.

Thinking of these historical gaps/spills as knowledge gaps allows us to look beyond the formal archive. It allows me to start with dislocated un-positioned sound and visuals, beyond the wall of the formal episteme of archiving and theorising, the De~~aesthetic~~. This ahistorical plea, as a point of departure investigates dislocated narratives and sees in their dislocation away from the master/slave, teacher/student dichotomy a moment of a possible radical praxis and an ongoing study through practice(s). The maroons and kilombos[21] served as temporary inhabitancy for slaves on the move just as in the sonic and the visual.

Our reading of Ndebele's ordinary (1984) is a site dislocated and escaping from the arrest of the spectacular to a more nuanced subtlety in production as opposed to the spectacular sites of violent reproduction. The spectacular in this context is understood to be a contest of power which allows the reproduction of events or non-events, like the beating of Rodney King in Wynter's critique of no humans involved (1994). This tradition of the spectacle in its fantastic state is what we are thinking of as an arrested space and the need for dislocated un-

[21] Maroons and quilombos where communities of runaway slaves

positionalitie(s) or De~~aesthetic~~ epistemologies are imperative

https://soundcloud.com/tumi-mogorosi/tumi-mogorosi-mafa-chips-and-etc-with-dion-monti-iteration-2

In the series of iterations/performative moments that are at the forefront of this research, I provide moments of dislocation and extrapolations that allude to the project of sonically inscribed spaces, or moments that trouble the normative production and disseminating of knowledge, and the setup of the ~~classroom~~ or the ~~stage~~ as the essential moment of 1) knowledge reproduction and 2) epistemic violence. This is the dislocation as a precondition for a generative space that destabilizes power dynamics and allows for uncertainty and a certain poetics to trouble the normative[22]. I first start with the moan and the scream as this sonically inscribed space. The moan and scream will be juxtaposed conceptually.

The methodological moves described in the above paragraph introduce the idea of a dislocated site of knowledge generativity that helps me unground the normative using sound, what Deleuze and Guattarri theorised as the refrain (1987) and what Moten coined as phonic materiality (2003) and what I am thinking of as a sonic inscription. It is the sound in these sonic inscriptions that I emphasize on this moments of unframing. Moving to rehearsal space or practice room as opposed to the ~~stage~~ which anticipates a "performance" opens up a possibility. I also consider how sound works in Haile Gerima's film Bush Mama (1979) in how it unframes the focal point of the scene or overlaps the shot, and how these moments are sites of knowledge generativity that are dislocated from the normative ~~classroom~~, or the frame. My insistence on De~~aesthetic~~ as a methodology is also emphasised in my reading of texts by scholars across the Atlantic who have been dislocated by way of the Trans-Atlantic slave trade and think from a place of dislocation.

Accompanying the above ungrounding or outline of a focus outside the ~~classroom~~ or away from the ~~stage~~ is a thinking of/on how the process of Deaesthetic epistemic orientations may manifest themselves in deformed ways
– a dislocated knowledge production divorced from the singular creator, composer, curator, conductor, master signifier and God delusion positionality. In other words, a radical un-owning of ideas, an unframing of thoughts and objects that come by way of what Eduoard Glissant speaks of through the "consent not be a single being" (Diawara, 2009:5), like a swarm of bees. In this
move of the De~~aesthetic~~ the dislocation is always a moving in multiples, family or swarm units.

Fundamentally this presents a critique of the singularity presented by euro-

[22] Normative is a perceptual orientation to historically dominant narratives

modern subjectivity whether by way of the composer or teacher. By moving in the dislocation the possibility for the communality opens up - thinking Blackness as a mode of dislocation being continually dislocated. The research is conducted through a series of De~~aesthetic~~ performative moments that are dislocated beyond the wall of the normative space of the ~~classroom~~, ~~stage~~, lab, studio or seminar room. The series of dislocated performative moments are presented in four iterations of four sonically inclined performatives or iterations. The first iteration is conceived as a duet with Sithole, the second was a ~~class~~ presentation in dialogue and the third is the presentation to the reader while the last is a table gathering over food.

This idea of dislocated performative moments is important in the already dislocated space - music or sounds that are already present in the dislocated, unsterile spaces. The busking duets function in conversation with performers, observers, interlocutors and the space itself. This notion of introducing a third interlocutor as the people on the move, the passers-by, makes for a complex engagement of a swarm of positionalities that blur a beginning and end as opposed to the total divisiveness of the ~~stage~~ or the ~~classroom~~ as a representation of a divided positionality. The eradication of a singular positionality presented as subjectivity or composer by the ensemble is an opening that collapses the privileging of the individual. The unowning of the space and time of the possessive activity, the nature of possessions, the proprietor, he who owns and inherits property the "possessive individual" (Hartman, 1997), all become important points of departure.

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The writing of and on these dislocated spaces happens together through the "legibility" of our dislocated bodies/flesh coupled with the extra-dialectics of music, visual, food etc that allows a moment of use value that in turn opens a creation of fungible engagement and unwriting of space and time. With the proposition of the research being highly collaborative in nature, the ethical considerations are taken seriously by the researcher. Consent was received from interlocutors who are themselves involved in their own research, but have allowed a pause to use this moment or the iterations as a space to think together. In the co-production of a knowledge and sharing experience constituted on its heavy reliance on dialogue, it is crucial to engage in this interlocutory manner of the chorus/ensemble[23].

[23] I am aware of the distinction between chorus and ensemble, which is privileging the non-expert requirements of the chorus as opposed to the virtuosity required of ensemble members.

Chapter 3
De~~aesthetic~~ a performance of/from a space of dislocation

This chapter is a focus on the theory I am proposing as the De~~asthetic~~. Before getting into a more detailed outline of the undertakings of this theory, I would first like to give an analysis that gives rise to the need for such a theory. My propositions first move, like I have stated in the first chapter is the incapacity of the aesthetic conceived in the euro-modern[24] concept of beauty and knowledge to hold or to signify its own category and that of otherness (ugliness) or black epistemology, in this particular case presented in a performative moment on ~~stage~~ or in the ~~classroom~~. I would further like to argue for a refusal of such a violent apparatus being necessary for such a capacity of holding in recognition. I think the need to stay with the imperative belated refusal of recognition as placed at a cognitive level (the "I think")[25] that transcends the empirical nature of being in the world is important to interrogate in the following way. The need for a belated refusal for an apparatus of recognition (the "I Am") that places a priori conditions, of the analytic "I think", as a precursor for a condition that misrecognises formulations that don't encompass, the "I am", as a way of knowledge production.

Recognition or apprehension functions as a cartography of all possible empiricisms, which in the case I am referring to, are all possible objects of knowledge ~~aesthetic~~ally. These are cogitated a priori or are, to put it another way, objects that belong to the same conceptual framework of the "I". The violence that is reproduced by the moment of epistemic misrecognition is what conditions the continuous epistemicide (Ramose, 2002) of all accumulations of knowledge that are not predicated on the "I" or within the grasp of the ~~aesthetic~~. This cartographic un-specificity of a beyond the wall theorisation of the (we), in the swarm, is the dislocation that is performed by the De~~aesthetic~~. Not as a refusal of cartography which places one or being grasped by the mechanics of containment of the one but as an impossibility of being contained and an impossibility of the cartographic specificity of the individual subjectivity. This thinking is a process that is orientated not in the individual but in the collective or the spill. To further elaborate, the swarm or the spill is neither a refusal of the "I" nor is it the possibility of being legible outside subjectivity, but it is precisely the problematizing of the individual subjectivity and legibility that
conditions modes of recognition at an a-priori level of the "I", thus presenting a

[24] Euro-modernity or modernity is thought of from particular socio-cultural norms, attitudes and practices arising from the Renaissance –age of reason, to 18th century enlightenment.

[25] Descartes in his Discourse on method (1637) outlines a meditation on existence focused interiority "conscious mental states".

belated refusal.
This move of the De~~aesthetic~~ is again a double move of an incapacity to grasp translated into a belated refusal of this possibility of grasping. When I speak of these notions of the grasp[26] or the belated refusal, I am referring to them in how they have been thought of in a general Black Studies conceptual frame of a rereading of post structuralism and critical theory. This is a "critique of a the proper" (Moten, 2017), a critique of the metaphysical necessity that brings forth the thereness of an "I" through the grasping of an object/tool that is reducible to its mode of conception or of necessity, a transcendental capacity to will the object. Not only do we dislocate this study away from recuperative methods that reinvigorate the academy by reframing the same models of containment, but we dislocate it as moments of radical unframing. The critique of knowledge as a critique premised in the ~~classroom~~ or ~~stage~~ is a further exploration that this space of dislocation endeavours. It totally unframes the frame of aesthetic sensibility and puts a crisis in the machine of canonical knowledge production.
The swarm not only puts into crisis the who and what or space and time of apperception (Kant, 1781), and further not only does it totally "blur" (Moten, 2017) what is looked at or what is thought of, but it makes it totally unavailable, ontological non reach. The sonic presents a swarm orientation moving in communal huddling's beyond the stage of reproduction, in the alley ways, the back rooms, to the rehearsal spaces. This dislocation from the composer to the band/ ensemble is the opening to questioning "the one".
This unavailability of the one is the un-mappability of the we, is this impossible performance of /from non-space or ~~space~~ of dislocation, that preconditions not only the shifting of the geography of reason (Gordon, 2011), but an utterance of a fallacy/impossibility of such a geography. Thinking with Hartman's notion of an "impossible being" (1997) has allowed me to think this unavailability a bit more. How maybe this misrecognition of an impossible non-being has an impossible performance. This performance is unavailable to be relayed. It is a performance that is ontological unavailable. Which in turn undermines epistemic existence, of transcendental objects holding, onto-epistemic potential. This might be seen as an incapacity to relay through performance the necessary "manifolds" (Kant, 1781) of recognition that existed a priori. Thinking this impossibility, again not only at the level of refusal or epistemic disobedience (Mignolo, 2011) of the epistemic violence of epistemicide (Ramose, 2002), but rather more of it like incapacity thrust upon the "I" by the swarm's performance, a misrecognition of this impossible being or
misrecognition to this non-being (Fanon, 1963).
This ontological non-reach complicates the ontology of the "I" and it is presented

[26] I thinking grasping in the metaphoric sense of grasping ideas and thoughts, to take further is to speak about grasping as a condition of thinking/thought(that means Being)

in the swarm's void, the non-reach or non-grasp presented by the chorus[27]. The incapacity to be one with the "I" that is presented by the collective or the spill is the moment beyond the madness at the declaration "God Is Dead" (1885) in the Nietzschean way. But in fact, as a moment beyond post- enlightenment or post-metaphysics, an orientation that refuses to re-build/reframe subjectivity from the ontological rubble. This swarm positionality is no position at all, but a blur of such a singular possibility, not a refusal of location but more fundamentally an unavailability of location and belated refusal that puts cartography into crisis and panic.

https://soundcloud.com/tumi-mogorosi/tumi-mogorosi-mafa-chips-and-etc-with-dion-monti-iteration-2

The focus of the De~~aesthetic~~ as a theoretical framework helps me think of Black Studies as series of moments that trouble and puts into crisis, modes of the disciplines. A suspension of the onto-epistemic horizon that by this very utterance is a priori recognition of that which has transcended. In other words, the De~~asethetic~~ as a ~~space~~ of dislocation is a series of ~~moments~~ that always trouble the capture of an ontology that makes available recognizable objects of knowledge. Whether it is via the ~~stage~~ or the ~~classroom~~, it incorporates the ~~aesthetic~~ gaze of possibility. Which is foreclosed for me and lies more in the impossibilities that trouble the conception of the ought to be or the possibility of a mathematical outcome.

Location

I have spoken briefly by way of Lewis Gordon to how geographies of reason need to be shifted. Our assertion is of the incapacity that conditions a belated refusal to bring forth any such geography. The condition to collapses any idea of mappabilities cartographic specificity. That becomes embodied in the body politic[28]. Through the notion of dislocation as a methodology from both the geo and the body politic, that is conditioned by its non-position,nomadic. Before going into more detail, I would like to think through the idea of the cartographic specificity of knowledge and its 'other', which becomes dislocted to this cartography. I am here thinking with Mignolo's geopolitics of knowledge production as a way to speak about location and all its violent means of containment.

[27] Saidiya Hartman in her latest offering Wayward Lives :Beautiful experiments(2019) writes beautifully about the chorus as a "leaderless swarm"

[28] Body politic according to oxford dictionary is ascribed to "the people of a nation, state, or society…group of citizens", now our intervention is thinking of a group outside such body political enclosure of citizen

I am not interested in analysing Mignolo's assertion, rather I would like to deploy it as a way to speak about the moment of containment through his geo-politics of knowledge in what he would say is "colonial difference" (2002)[29] that maintains the Foucauldian (1970) "same"[30] violent structuring through difference. My focus is in using his notion of a geo-politic of knowledge production (2002) as a way to speak about a need of dislocation from such a geography that also conditions the collapse of the body politic. He locates his thinking in the history of epistemology which he specifies as a western epistemology and history of capitalism by way of events from the Renaissance to the "Atlantic commercial circuit" (2002 :2) which I understand as the shipping and moving of goods in their many varied uses.

This notion of a geo-politic tied to historical capital, is understood under accumulation paradigm as an instrument of reason that validates according to a meta-narrative. Identity conditions recognition aesthetically and otherwise. This creates a moment or event that according to the historical accumulation and capital, that makes spaces knowledge possible and the spaces where knowledge is impossible. He traces its foundation from the Renaissance to the Enlightenment and I argue its ripple effect to the present time/space as continuum in its difference. He confines the geo-politic to the space of the north, but not only western epistemology but western Europe itself. What I am thinking in relation to this is the body politic, that embodied knowledge through a body, apart from Europe itself.

This location that demarcates the position of knowledge production according to Mignolo is "erasing the possibility of thinking about a conceptualization and distribution of knowledge emanating from other local histories" (2002 :3) and is also what could be seen as the spatialization of power that governs modes of articulation. The socio-historical structuring of the space of knowledge production is what makes possible modes that function to recognise and reconstitute these spatial articulations that cohere to this structuring of bodies.

The organisation of space in the location or geography of knowledge production is arranged according to possible articulations that are inscribed in the very possibility of bodily enunciation. These anticipated articulations permitted by the space allows for a multiplicity of the same, an underlying structuring that brings forth all possible articulations. This dependency of the geopolitical space of knowledge production on historical/colonial capital is what conditions the misrecognition of such an undertaking of black studies (as is the conceptualisation of knowledge emanating from other local histories). The geographical conceptual formulation of "black"[31] here serves as an attribute that

[29] Walter Mignolo (2002) conceives the colonial difference as "organized around the diversification, through history, of the colonial and the imperial differences" the ongoing colonial present

[30] In Foucaults Order of Things (1966) he speaks of the manifold of the same, the many articulations of the same position

[31] Black positioned as a global signifier of antagonism, paradigmatically standing as a question.

disqualifies such from the possibility of knowledge production and subsequent being.
What I am trying to bring forth here about the cartographic specificity of knowledge and its body politic is that it is a reproduction of the same violent cartography through difference (the different colonial experiences embedded in coloniality). When thinking through such a cartography I see how knowledge can be re-inscribed by way of recognition. Leading to its conception of the body politic, Mignolo had this to say "Black Africans and American Indians where not taken into account when knowledge and social organisation was at stake" (2002 :7) meaning that they are not recognised by the modes that quantify and make knowledge possible, through geography and its subsequent body.

https://soundcloud.com/tumi-mogorosi/tumi-mogorosi-mafa-feat-tendayi-sithole-iteration-1

This idea of western epistemology was economic, political, educational and intellectual according to Mignolo (2002), meaning it's a system that conceives of its parts a priori. It sets a metaphysical ground for all possible objects of knowledge and its foundation, as a dimension that is conceptually framed. This framed interaction of possible articulations remains the fundamental pursuit of this geo-political space of knowledge. When Mignolo's critique thinks the body politic he speaks of "the South" as a general metaphor "for human suffering under global capital" (2002 :10) conditions by its lack of knowledge. The socio historical governed by the geo-historical constitutions serve as ways that maintain the historical accumulative aspect of both constitutions (space and body).
However, what I am trying to argue while agreeing with Mignolo by drifting away from his faithfulness to the event, is that it is the very idea of location that presents a violent apparatus of containment of the body. Which is complicated by dislocation as a methodology, or the De~~aesthetic~~ orientation. It breaks or unframes the cartographic specificity of the idea of location. It moves in dislocation from the epistemic frame of geo specificity, and not only
escapes but becomes a condition of crisis that unframes and collapses such geographies.
Mignolo speaks of epistemic rights, which I see conditioned in the epistemic frame that are consequence of the geo specific orientation of spatial rights. What I am drawing from his critique is how location preconditions a knowledge based and conditioned upon an ethno-racial[32] foundation of a geo and body specific right to knowledge. Which also has its basic limit, in an unthinkable world beyond European epistemology. I am here, however, thinking that it not only becomes

[32] Ethnic and racial identities that develop in the slave and colonial encounter

unthinkable, but it is unthinkable precisely because if one thinks of it, it threatens to destroy the very foundation of what is thinkable. Mignolo's transportation of knowledge to the places where thinking is impossible is a romantic one, a donor mentality by way of Fanon seems impossible, which I will clarify later. My interests now, are in how the impossibility of a geography of knowledge that can collapse the geographic claims to epistemic rights.

I move further within the spectrum of critique from Mignolo's critique of geo-political space of knowledge production to a critique of the body politic of knowledge production deploying the Foucauldian critique of man as a representation of positivism of a human, in the Order of Things (1970). This, I think, becomes a precondition of the geo-politic and vice versa. It's like being able to read one from the other as both co-dependent positive objects of knowledge which in Kantian fashion holds a position of a transcendental deduction, (bodies from the global north or south in its inverse not only come from places of knowledge or non-knowledge but they are custodians of their geo specific heritage). This notion of the enlightenment[33] conditioned on human science by formulating the western man moves swiftly from Mignolo's critique of geopolitics to Foucault's critique of a body politic. My insistence on dislocation is an attempt to talk to or about our critique of formalization by showing Mignolo's and Foucault's limits of geography and interiority that frame the violence of man and space according to recognition.

The historical development that makes possible Foucault's critique of man is seen clearly: in the condition of his critique of "Man and his doubles" (1970) is the marker of the formalization made possible by cause and effect. Though Foucault acknowledges the Nietzschean moment of the death of God as also the death of man, he still holds hope of some kind of interiority of human sciences to save the human from man. But if we however take Sylvia Wynter's assertions seriously that the "over-representation of human is man" (2003) then we also

critique Foucault's interiority as a condition for a possible return of human (which he critiques as man). I will not give a reading of his interiority but rather use his analysis as part of locating the body political location of knowledge production in its limit of reproduction. I want to use this as a way that enters the embodied classical thought of the human to ground my critique of a determined capacity of/for knowledge. The density of historical sedimentation in the role of understanding how one can recognise knowledge through its objects alone, negates these othered objects whether the swarm or the oral as misrecognized due to their global south location or lack of interiority (being).

Though we realise the ontological limit that is presupposed and presupposes Foucault's philological critique, we realize its importance: to be able to present its condition of possibility (mathesis) as problematic. I however want to stay with his

[33] Enlightenment marks a turn in history that puts the Human and Man in particular in racial and gendered classification with an emphasis on whiteness as the proper custodian of such privileges

critique in a similar way to how I have approached Mignolo's before I depart from it. His critique is one that opens a way that needs to be shut only by walking in it. When Foucault speaks of his mathesis as castrated by man's positivity as "deceptive in its apparent clarity, hiding more that it reveals" (1970 :330), it seems he is advocating for a necessarily better understanding of what is being apprehended as a limitation, and doing this by taking a Kantian transcendental turn. He does this in an attempt to reverse opacity as to say it needs to be freed from spatial understanding or deduction by going to the interior to get its true self/nature. His drive for an understanding of a fundamental arrangement of objects of knowledge that are misrepresented in the empirical unfolding as things in themselves is our critique of interiority.

I think it's important I remind the reader that presenting our critique of both the geo and body politic, the ~~classroom~~ and the ~~stage~~ is not one based only on philosophical assertions of a transcendental nature. Which would lead me right back to Foucault but one that places both the nature of transcendence and points which are responding to an event of some sort in crisis, whether it be the Mignolian moment of the "colonial wound" (2002) or Foucauldian critique of a "positive history" (1970 :382). A further reminder at this point is that we centre our critique as a performance of/from a ~~space~~ dislocation using black performativity. As a way that not only inserts crisis in the frame of what I have coined the 'Foucauldian transcendental opacity to be better understood', to some sort of interiority of pure thought or pure materiality, but one that collapse all three propositions.

Foucault's critique of the failure of mathematics if I may say, or rather a failure to understand the positive deduction, or the failure of the positive deduction itself and advocating for the interiority is what we are thinking of as unavailable. Here we are proposing an ontological non-reach which would complicate Foucault's assertion of some kind of epistemic disruption of ontology by positivism. I will come back to this point when thinking with Frantz Fanon (1963)

- something I have already indicated with the notion of the ontological non-reach. Understanding Foucault's critique as some kind of body politics opacity or failure to translate in a transcendental fashion of the interiority of being that has been failed by positivity is our contention.

He states:

– the thought that has been

speaking for thousands of years without knowing what speaking is or even that it is speaking – is about to re-apprehend itself in its entirety, and to illumine itself once more in the lightning flash of being? Is that not what Nietzsche was paving the way for when, in the interior space of his language, he killed man and God both at the same time, and thereby promised with the Return the multiple and

re-illumined light
of the gods? (Foucault, 1970 :344)

This holding on to "being" as something that will represent or reproduce itself in "multiple" ways that keep returning is our critique of his hopeful interiority which is vulgarised by a positivity. Where is he posing his return? Our critique is one that does not return, not because it refuses but because it is unavailable. It is not hiding in the interior of being or in his "lighting flash of being" (1970 :334), it is nowhere to be found, a non-beingness. His flight from the ground of man and looking for his being in its most interior is not only our critique but more fundamentally a critique that he presupposes such an interiority to be brought forth. Already we have posed three critiques that will keep making an appearance in our research which are the geo, body, and being (interiority) conceptualizations folded into its manifestation of the ~~classroom~~ and the ~~stage.~~
His reliance on the integral universal formalization of the interior that will be recognized in their multiple manifestation in the ~~aesthetic~~ sensibilities, is what the De~~aesthetic~~ in its performance of dislocation problematises. Like taking the Dubois assertion of Blackness being a problem in/to the world, the De~~aesthetic~~ is a problem in/for the aesthetic and not only a problem, but a condition of its end. Hence multiplicity again for Foucault means the "Same" thing in its manifold, in Kantian terms that keep representing themselves as phenomena. What the geo and the body politic of knowledge production and its interior pursuits offer us is a way to speak about location that is troubled by our insistence of dislocation as a mode of being and study.
What I'm thinking of as the conceptual same keeps re-emerging in classical thought of metaphysics is what Foucault refers to when saying the "vocation of Classical language has always been to create a table – a 'picture': whether it be in the form of natural discourse, the accumulation of truth, descriptions of things, a body of exact knowledge, or an encyclopaedic dictionary" (1970 :339) which can only be deduced by way of an onto-epistemic orientation in understanding. I think here how, according to Foucault (1970), language tied to being, becomes a form that unifies multiple re-emergent potentialities. How also and more particularly, this re-emergent potentiality is put into crisis by the unavailability of language posed by the swarm. The Fanonian non-being is also invoked in some way by the move of an unavailable ontology. I flag again the need to toil with such heavy theoretical labour that propose further, our disruption of the conceptual frame of writing and theory, like the swarm presented by an ensemble or the echo present in the sonic. When looking at these studies that speak polyphonicity, what refuses at their foundation is the Foucauldian light that is promised as a constant return.

https://youtu.be/Hhk-AWZzwmQ

When Foucault states nature "causes difference to appear in the ordered continuity of being" (1970 :337) it is precisely these multiple possible returns that are recognized by a capacity to detect the same interiority or being(ness). This deduction is made analytically in the conceptual that is presented by Foucault in a multiplicity of jumbled fragments of the real that are only possible as per determination of its origin. I think it is important that my research wrestles with this theoretical framework as way of already doing the work of the De~~aesthetic~~ in its second move of a belated refusal of the limitations posed by the theories which when coupled by its first move of an incapacity to hold becomes more pronounced. More however needs to be done in the first move that speaks to dislocation or an incapacity by way of unavailability (ontological non-reach) that not only becomes a crisis as I mentioned, but a condition for the end. This is the ending of such a violent paradigm[34] of recognition conditioned through the very impossible recognition that is inscribed in/on Blackness.

Foucault's insistence on an interior to be retrieved is premised on the individual recollection that can be tracked and traced. The swarm, the spill or the moment of dislocation complicates such a move of an individualised interiority of being. The collective breaks the order that makes possible this singularity displayed by man as the object/subject of knowledge and the euro-western man to be particular if we think with Mignolo (2002). These spaces of representation that have taken a "corporeal gaze"[35] that, according to Foucault, is limited and should according to him, "gaze" towards the interior, which we find problematic. We are posing not only the limit of the interior or pure being but a fundamental unavailability to its anticipated moment of transcendence. In Calvin Warren's seminal work Ontological terror (2018) he formulates blacknesss as posing a terror to the ontological reach of humanism. To put it another way, the swarm when we think with Warren, presents an ontological terror by crowding out the singled space of interiority with such excess that cannot be grasped, retrieved or reproduced in the multiple external recognizable objects of knowledge but creates a crisis.

"man appears in his
ambiguous position as an object of knowledge and as a subject that knows: enslaved sovereign, observed spectator, he appears in the place
belonging to the king" (Foucault,1970 :340)

The man has to die for Foucault because his "enslaved sovereign" is overdetermined by his spatial conception. Foucault shows clearly that he is a

[34] Paradigm is an example of a pattern and model. We take Thomas Khun's paradigm shift (1962) as a way to think dislocation from the normative paradigmatic underpinnings.
[35] Fixation of phenotype properties as a way to determining being or the validity of that being

philosopher and not some materialist enslaved by an ambiguous position. We revert to the suspicion of the philosophical move of the idea of being by the Fanonian notion of the non-being. Foucault's demand for interiority is premised on his thoughts around positivity as a "limited character of knowledge" (1970 :345). Of course, he was thinking along with Kant and his notion of the empirical, but he was also thinking a transcendental possibility to be determined by the interior he called the empirico-transcendental doublet (1970 :347), echoing in this chapter the notion of man and his double.

Given the geo-politic is merged with this Kantian transcendental possibility presented in Foucault's empirico-transcendental doublet (1970 :347) locates the possibility of knowledge in what he calls an anatamo-physiological condition (1970 :347). This points to my earlier contention with the geo-body politic that I hope to complicate with the De~~aesthetic~~ and unavailability. The historical socio-economic condition of knowledge presents a sedimentation which fosters a transcendental dialectic of recognition that is determined by Foucault's interior. What becomes possible is anticipated by this interior.

Foucault, like many other philosopher's circles around what I'm pointing to, but through sheer terror, are unable to bring themselves to think it through to the end. His proposition of Cogito and the unthought; how Cogito cannot discover the unthought, is precisely what our unavailability is alluding to, the unthought, which he can't bring himself to think through to the end. I think this with Frank Wilderson and Saidiya Hartman's position of the unthought; (interview with Saidiya Hartman, 2017) as a way that expounds on the incapacity for, the thinking through of the unthought. It is precisely this decentring of thought, decentring of the "I think" that becomes the "I am", that is geographically located in a geo-specific body of possible knowledge that we are trying to dislocate. It renders the ~~stage~~ and ~~classroom~~ incapable of bringing forth the subject of its engagement.

Dislocation

This section forms the basic structure of my investigation, which is seen as a study/performance of/from a ~~space~~ of dislocation. This dislocation from the arrested position of the aesthetic. Like the ~~stage~~ and the ~~classroom~~ that fosters all possible objects of knowledge in the given space of apprehension. The need to put into crisis this ~~aesthetic~~ determination that anticipates its objects is the work of the De~~aesthetic~~ as a way to think about indeterminacy and freedom from preconditions. More than that, the De~~aesthetic~~ is the space or non-space that conditions an end of the surveillance that takes a violent form of recognition, validation and quantification. What dislocation offers us is a question that makes location questionable, a way to move from the site of violence that conditions

containment and location.

We first open a way out from the cartographic specificity of location by studying the sonic as text and using text of the afro diaspora as a way of reading from dislocation. The writings of south and north America mixed with the diaspora in Europe juxtaposed by writing on the African continent. This reading from and with dislocation is a methodological practice that opens us to a way that collapses the modes of recognition. My insistence in wanting a collapse of cartographic settings, the breaking of borders, gates and fences speaks to our insistence of locating knowledge "beyond the wall". This is a timely metaphor given the wall ushered into the public domain by Donald Trump's presidency; the violence in location and demarcation through such an apparatus of a wall on conceptual and material levels.

My insistence on dislocation as a possibility is not only premised on the fugitive import of running from the space of violence preconditioned by the pain being located and contained. Rather it is a condition of eradicating the powers that condition containment and the capacity of border building and violent border control of who/what is allowed admission and recognition in order to occupy. This criterion of who is recognised and whom/what is misrecognised is preconditioned again by the aesthetic sensibility of the proper (whether it be proper documentation, proper being etc). This idea of the critique of the proper in my view is not a critique, if we think of critique as an act of love that makes better what it critiques, but a theory that conditions the end of the proper.

I first would like to think with the theoretical framework provided by Fred Moten in his seminal essay Blackness and nothing (mysticism in the flesh, 2013), I understand this essay as a dislocation of containment by collapsing the dichotomy of Afro-pessimism and Black optimism. He dislocates himself from the so-called debate between both these frameworks and argues that black-ops is Afro-pessimism and the one has no specificity that the other doesn't have and, in fact, it is actually their non-having that makes them the same project: what he terms a "common project" of the "under-commons". I also want to think dislocation as a way of what Moten is advocating: by an exhaustion, and for me it is an exhaustion of the aesthetic to hold or to grasp what is being presented or to take it further, exhaustion by anticipating what cannot be presented. The De~~aesthetic~~ points to two failures of exhaustion: first at the level of grasping and the second level of presenting that which is grasped.

Thinking dislocation as an exhaustion of location is one move of excess, an implosion that refuses containment but to think dislocation as an ontological non-reach is a condition of a collapse of the very idea of location, that is in need

of exhaustion. To think of refusal as unavailability not only complicates the "I think", "I am" but also the swarm or the spill if seen as an act of refusal to containment (which they also are), by and of the man or singular possible object(s) of knowledge. Moten speaks of Blackness as prior ontology and if we read and hear Heidegger correctly when he says "at the bottom of metaphysics is nothing" (1935) we conclude it is precisely this that is the ontological non-reach, this nothingness at the bottom of metaphysics that performs the De~~aesthetic~~. What does this ontological dislocation offer in the (real) realm of performance in its contained structuralizing aesthetics of the ~~classroom~~ and ~~stage~~? How does it account for the excess, the spill, the swarm not as mere refusal but an "anoriginal displacement" (2008) of ontology to use Chandler's words, the nothingness that is unreachable and unavailable?

It is precisely in this moment of ontological hesitation of a capacity to hold or grasp that nothing that becomes terrifying, and according to Calvin Warren (2018) the terror in the ontology, what he terms ontological terror is the condition of ontological destruction that Heidegger was looking for. Here thinking dislocation as a methodological way to speak, to the critique of the singular, firstly by the collective in its refusal of singularity and secondly as the problematic of the subjective onto-epistemic possibility. We are trying to think of study or modes of knowledge generativity that are not only away from, but collapse the canon of individuality through refusal of a subjectivity availed by ontology translated into epistemology. Our unavailability as dislocation from the ought and the should, of the anticipated/recognisable object of knowledge produces this terror to ontology proposed by Warren. It not only obliterates ontology but is geared towards a realisation of an incapacity to hold and bring forth from the subjective fields of transcendental objects of knowledge. Again, dislocation by way of what Nahum Chandler calls "an anoriginal displacement of ontology" (2008). Back to the collapse of dichotomy offered by Black study Moten goes and keeps giving:

I don't think I ever
claimed, or meant to claim, that Afro-pessimism sees blackness as a kind of pathogen. I think *I* probably do, or at least hope that it is, insofar as I bear the hope that blackness bears or is the potential to end the world.
(Moten,2013 :3)

This collapse of Black-optimism into Afro-pessimism and vice-versa is a dislocation from 'ought and should', but dislocation not only as fugitivity in a sense of running from but seen as exhaustion, a potential or capacity "to end the world". Exhaustion of their individual location within the broader umbrella of black studies into a "common project" allows us to start to think about how this

exhaustion through unavailability is a condition that frees the so-called antagonistic position of pessimism and optimism. This antagonistic position is what is dislocated from the canon of understanding. As such, the dichotomy within black studies is collapsed by the ontological non-reach. If the project of black studies is a project of black freedom, we need to understand that black optimism or afro-pessimism is a project of that very collapse of bondage in the freedom project; hence their job is one and the same.

Dislocation from positionality is the gift of the swarm, the gift that points us to a common project of the dispossessed. The first thing a black position wants to say according to Fanon is that, “the intellectual is terrified by the void"(1963 :220),. This now is a dislocated/dislocating apparatus, that if thought through to its end, is not only a refusal but an incapacity to say yes to such a position. When Moten posits in agreement with the afro-pessimism assertion, Blackness “as unmappable within the cosmological grid of the transcendental subject” (2013 :4) points us to this dislocation from the anticipated transcendental moment that is mapped by the ontological grasp.

What does this mean in so far as our research? How do we proceed in thinking the incapacity of a subject position? Thinking the un-positionality of the void as a mode of knowledge generativity? And its tie to the performative in the classroom and on the stage, how does this complicate a priori orientation of what they both do and represent? If we agree to the limitation brought by dislocation, how do we proceed to unmake? How do we say no to what is expected or anticipated of us?

When Frank Wilderson asserts that “to stay in the hold of the ship” (2010) opens up an avenue to think how to get up and out of the hold presents yet another paradox, because it is “nothing” that comes out of the hold, the void, nothing can be anticipated from the hold. What does this nothing mean in the general scheme of our research? What is it which we will present as unavailable? This moving in/from dislocation that un-avails the teacher or performer, that brings with it always a question not an answer. By bringing forth nothing or the unanswerable question is the critique of the very possibility to answer. What this research attempts is to challenge, by putting into crisis or putting a question in the hypothesis and its expected outcome.

Flight offers us “nothing”; only nothing is unavailable, only nothing, cannot be anticipated. The nature of this unavailability, the void and the questions it puts to the available ontology and epistemology are terrifying. They are terrifying because they are the condition for ontology’s destruction and they place doubt on the objects of knowledge that are brought forth. Facing the questions of the

swarm, the individual is terrified to answer, for he cannot answer. At this level the excess of the voids utterances is not only refusing singular containment but the condition of the eradication of the singular positionality. It places not only a crisis on the singularity of interiority that makes possible transcendental objects of knowledge, but again, it is the moment of the end to that world of the individual.

"in consent beyond all voluntarity, in our avoidance of subjectivity.
And, so it is that we remain in the hold, in the break, as if entering again and again the broken world, to trace the visionary company and join it. This contrapuntal island, where we are marooned in search of marronage, where we linger in stateless emergency, is our mobile, constant study, our lysed cell and held dislocation."
(Moten, 2013 :7)

It is this held dislocation that is held only in not having, a "stateless emergency" (Undercommons, 2013:10) of the void. This is what dislocation offers us in this constant mode of study of never arriving, of never being able to relay through ~~stage~~ and the ~~classroom~~, but the swarm that always questions and puts a question to the ones who stage and claim to teach. I read this dislocation as a condition to end the broken world and not for re-entering it, so again this is a belated refusal and at the same time destruction of that which is refused. Dislocation is our condition of possibility. It is a move from the geo and body politic that violently reproduces itself by means of transcendental universal objects. Dislocation moves away from these transcendental universal objects of knowledge and questions the object's validity.

De~~aesthetic~~ makes invalid the historical objects of knowledge by posing a question and making them questionable and subsequently making modes that constitute them also questionable. This question is a terrifying question that brings forth an ontological terror to the subject and his tools. De~~aesthetic~~ exhausts the ability of description that is brought forth by location, this exhaustion that is also preconditioned by an unavailable object and language, that is not questionable. The questions that make location questionable are the very gifts of dislocation as Fanon put it "oh my body, make always a man who questions" (1952). The gift of study is the gift of the question. The gift that is offered through the De~~aesthetic~~ is the gift of the question.

The ones who "know" are always questioned and are made questionable in their answers (in their geo and body political ties) that hold the position of knowledge that, by way of dislocation, has become questionable. De~~aesthetic~~ offers us a critical way to think through the process of an exhausted location; a location that

is beyond the enclosure of knowledge, one beyond the wall of the academy in its geo and body unspecificities. This exhaustion of a given location is a continuous quest to look for something else where study is ongoing in dislocation from the canons of knowledge. When thinking of De~~aesthetic~~ as a way of constant study, a way to constantly relearn how to move, I am reminded of Nathaniel Mackey's introduction in his offering Splay Anthem (2006) which reminds us of this constant dislocation as a mode of study when stating:

"Multi-instrumentalist Don Cherry, best known as a trumpeter, includes voice among the instruments used on the "*Mu*" albums and resorts to a sort of dove-coo baby talk on one piece, "Teo-Teo-Can," emitting sounds that might accompany the tickling of a baby's chin if not be made by the baby itself. It recalls Amiri Baraka's comment on hearing a John Coltrane solo that consisted of playing the head of "Confirmation" again and again, twenty times or so: "like watching a grown man learning to speak".
(Mackey, 2006: ix)

When thinking "Mu" we think of a search beyond the known of a grown man's constant repetition to begin again, to question. A dislocation of proper (adult) speech to a "dove-coo baby talk". This dislocation from proper speech is again part of studies ongoing requirement which according to Mackey, Amiri Baraka elucidates after hearing John Coltrane playing the melody of confirmation over and over "like a grown man learning to speak". This repetitious dislocation of proper adult speech might be seen as Coltrane's' learning, exploring a new how to speak which is to say learning anew to play the melody of this standard jazz composition. With dislocation we are offered a way to think again, it is a way to search and research that which is at hand or that which fails to come forth. In doing this, we are able to oppose the lie of the stage and classroom in its assumptive logic of relaying and not questioning.

I have been thinking a lot about the impossible performance as a way to think the ontological non-reach, the non-reach of an utterance or object of knowledge. I am reading Coltrane's repetition of the head (melody) of confirmation as a moment of non-reach and a constant attempt to bring it out/forth. The constant questioning or an attempt to reach is the lesson Coltrane offers us, his repetitious play exhausts and is exhausted by the attempt to reach the impossible the void. This is a confirmation of a man who is seeking, questioning, constantly refusing to have arrived or to have played the melody sufficiently, a constant search which due to its unavailability, is a constant questioning. The void offers a question that makes the answer of the individual questionable.

This non-reach that I am drawing out can also be seen when he says "What is our methodological comportment in the face of the question concerning the strange meaning of being black when the ontological attitude is already under a kind of interdiction with regard to such being?" (Moten, 2013 :12) This prohibition of an ontological stance that Moten is alluding to, is precisely what for me is unavailable. What the non-reach preconditions is a repetition. Coltrane's repetitious play is an attempt to reach this non-reachable. It is an exercise to exhaust all possible ways one can attempt to play the melody meaningfully, the meaning of the utterance that is failed by its non-reach. It is an impossible performance in need of exhaustion offered by repetition of an attempt to bring forth the void.

This non-reach is further expressed when Moten writes "On the one hand, blackness and ontology are unavailable for one another; on the other hand, blackness must free itself from ontological expectation, must refuse subjection to ontology's sanction against the very idea of black subjectivity." (2013 :13) I do however want to push a bit to think non-reach as something that is beyond refusal. I am thinking of it as incapacity that preconditions belated refusal and belated refusal not as an action but as a condition. It is a condition of the incapacity of an impossible beings impossible performance. Due to the non-reach or unavailability that not only refuses through agency but whose incapacity renders it incapable of doing anything else but refuse. This refusal is preconditioned by this unavailability that poses a terror to the ontology to the point of its destruction.

The dislocation offered by this unavailability, is the denial of location's ontological grounding[36]. It is an ungrounding of being's location. This ungrounding is first a metaphysical questioning that is provided by way of Heidegger's theorisation in what he calls the fundamental ontological question, which is not how is it going with being? but "what is at the bottom of metaphysics?" (1929:61) Warren takes this further and poses what in fact may be the fundamental question: "how is it going with black ~~being?~~" (2018 :44)[37] which in Heidegger's second move is the "nothing" that is at the bottom of metaphysics leading to Warren's assertion that the "nothing" at the bottom of metaphysics is the black ~~being~~.

What our search in the De~~aesthetic~~ offers us is a non-place of constant study to think with and from. It is not only a run from the violent location of containment but a condition to that location's end. It is a condition that makes the ontological

[36] Ontological grounds is premised by metaphysical ground that makes understanding the structure of reality possible epistemic deduction

[37] Calvin warren also deploys the writing under erasure when speaking about Black ~~being~~.

ground questionable and subsequently displaces the incapacity to ground or to hold singularities unfolding in a man/object of knowledge. What the De~~aesthetic~~ as a theoretical framework does for us is to free us from the ontological prison, anticipation or expectation ~~aesthetic~~, ~~stage~~, ~~classroom~~ which is brought forth by its grounding in metaphysics, man and location. Dislocation is study, it is a question that frees the anticipated.

Chapter 4
The figure of man and knowledge

This chapter implicitly poses a critique on the shared conceptual frame which equates knowledge to race and its gendered form (the man). Our critique of geo and body politic, extends ties to the critique of racial and subsequently gendered political coalition of equal stake (in the Human project, as white women give birth to white men) and find their validity in the scope of the new world episteme. I am not in this frame oblivious to the strain that gendered positions take intramurally to the category of Blackness but as Jared Sexton writes it is "borrowed institutionality" and is not invested in the Human project in its distinction between beings and non-beings. This shows how, yes gender is important but not essential to the construction of a black position that does not occupy a geo and subsequent body politic that avails a subjectivity that makes possible politics of respectability in all their varied forms whether culture, gender, or capital relation. And definitely has no stakes in the collective 'we' of the world's enunciation, because that we is always undergirded by Black erasure. I do think Black feminism has mothered this realization through the position of the "captive maternal" that Saidiya Hartman describes in Wayward Lives (233 :2019). Meaning we can attest to the many gendered forms violence takes on the black flesh, and at the same time concede that it is due to structural position of black people in the world and their intimate relation to gratuitous violence. We see that gender in the construction of Blackness as interpellated through the white gaze.

With that in mind, the aim is not only to critique when man in his singularity appears as an object of knowledge but also his partner, and subsequently critique the lens under which this condition is made possible. This again is tied to the critique of geopolitical space of knowledge production that in turn lends itself to the body politic of that particular space. The trajectory of this geopolitical space spanning from the Renaissance[38] with its tie to God and his chosen people, to the death of God in the Enlightenment[39] wherein science and mathematics takes the place of God, where man becomes master of his destiny and other things. Trying to track this process/progress from space to the body is an attempt to elucidate the figure of man. This is an important task which sets the ~~stage~~ of recognition as a fundamental ontological capacity of apprehending that which is brought forth from the ontology to ground as an object of knowledge.

[38] Revival of European art and literature under the influence of classical models with theory tie to the sublime and access into the mystery and beauty of God

[39] "European intellectual movement of 17th and 18th century emphasizing reason and individuality". Rather than tradition or God, in the traditional sense.

I move to Denise Ferreira Da Silva's theoretical framework in Towards a global idea of race (2007) as a complicated but necessary way to talk about the geo-body specificities of the ~~classroom~~ that condition being/man in the world of knowledge and things. She states in her introduction, "a death foretold" that "the sociohistorical logic of exclusion —(re)produces the powers of the subject by rewriting racial difference as a signifier of cultural difference" (2007 :25) so cultural knowledge like performance according to Da Silva is racial knowledge which I further argue would then be excluded, predicated on its geo specific location of enunciation. A death foretold is seen as a space of the non-being or death that by way of location recognizes man's socio-historical accumulation as a way to produce subject signification through the capacity of cartography.

For Da Silva the very space of a socio-historical accumulation[40] is based in the racial makeup of historical exclusion, leading to the space of knowledge production. If we take seriously the geo-politics of knowledge, we realize that this historical exclusion is predicated on the very geographies of reason, that misrecognised or creates an epistemicide (Ramose, 2002) from dislocated non spaces that are racialised i.e. black studies. The figure of a man is seen as the custodian of the onto-epistemic horizon that makes the world possible, his scientific conceptions produce the meaning of being. Da Silva views dislocated non-spaces of blackness as outside the location of "incarcerated subjects of cultural difference" (2007 :36). Because they presuppose the ruling ontological premise, namely, transparency, ethnographic descriptions of the global subaltern as a cultural "other" (re)produce the racial effect of signification,
which is to write all that is particular to post -Enlightenment Europe as a signifier of the subject, the transparent "I."

For Da Silva even the post enlightenment has the residue of its former, making me think back to the Heideggerian short sight of ontological rubble that according to Da Silva reproduces epistemic signification. The short sight of Heidegger as is, in deconstruction, is the attempt to reconstruct from the very rubble of ontology[41]. This means that they make the destructed ontological ground a site from which to rebuild. What I am investigating through the De~~aesthetic~~ is the ontological non-reach, and how it negates all possible operations of the rebuilding/return of/from the ontological ground, destruction and rubble. If ontology is unavailable when thinking the figure of the black then it poses a crisis in the post-enlightenment as a project of recuperating the man from this rubble.

[40] How societies have historically suffered or benefited from the historical narrative, that places privilege on the person embodying the privilege historical narrative….
[41] According to Heidegger, metaphysical destruction leaves in its wake, ontological rubble.

Da Silva goes on to say through a quote " In the first sense, however, the cultural restores the racial in that the distinction between "high culture" and "low culture"[42] presupposes "civilization," initially deployed by the sciences of man and society —the anthropology and sociology —to write the particularity of post - Enlightenment Europe (Elias 1982)" (2007 :38). Anthropology and sociology have been in the enlightenment, the precursors of the geo and body politic of knowledge production. How these cultural/racial makeups propel and restore the particularities of geopolitics of knowledge production along the racial, patriarchal line. Now I am thinking the crisis this puts on the ~~classroom~~ and the ~~stage~~ as spaces for unfree thought, and imprisoned positionality.

"The Subject is dead! we have been told. So why is its most effective strategy of power still with us? The central task of this book is to map the analytics of raciality, to chart the contexts of emergence, to describe conditions of production, and to delimit the effects of
signification of the arsenal that institutes self -consciousness as an effect
of exterior (outer) determination."
(Da Silva, 2007 :38)

The idea of the ontological non-reach is here again mobilised to combat whatever notion of interiority that guides human (man's) knowledge. It also helps to elucidate "the project of knowledge that becomes a central element of the regimen of production of the analytics of raciality" (2007 :39). Da Silva helps us more when she writes:
"Man following the lead of the science of life, each deploys
an arsenal that produces two kinds of modern subjects by
tying certain bodily and mental configurations to different global regions: the subject of transparency, for whom universal reason is an interior guide, and subjects of affectability, for whom universal reason remains an exterior ruler."
(Da Silva, 2007 :40)

These configurations are the precise locations within the geo-body politic of knowledge production that become transparent enabling its Kantian transcendental turn of apprehension through apperception. The recognition to this "exterior rule" is conditioned by its mental configurations which is ontologically located within the paradigm of the man of science, an object of knowledge. In tracing the subject formation, she offers us a way to think our preoccupation with dislocation as a methodology of location's critique. She further states "how these articulations produce the logic of exclusion as a mode of

[42] Art versus craft, intellect versus feelings, rational orientation versus animalistic groundings etc.

racial subjection that places Indians, blacks, and Asians as subjects not encompassed by the principles that govern the U.S. social configuration, that is, universality and self -determination."(2007 :41) The U.S in this sense stands for the new world which by way of enlightenment has made man and objects of knowledge in a universal self-determined image of geo-specific activity that translates into a racialised body of knowledge.

It is only appropriate that from Da Silva that I go to Sylvia Wynter. I am thinking particularly from her work On disenchanting discourse: minority literary criticism and beyond(1987) which helps us to think the Deaesthetic as a methodology, thinking of the dislocation of ground as ungrounded(ness) would be a propositional stance when she calls for a " demonic observer ground outside the consolidated field of meaning of our present" (1987 :207) though I would have to agree in as far as that the level of the De~~aesthetics~~' second proposition of the refusal but disagree in as far as in "consolidating a field of meaning where new objects" emerge. Dislocation for our study is a field of unavailable location which poses a question and makes questionable any object of knowledge whether new or old. Her call for the grounding analogic to our episteme is generative in a sense of thinking metaphysically of the ontological ground of epistemology that is put into crisis by the "nothing" that the ground is set on. The ground of the ground is nothing, the analogic is the void that terrifies ontology. Whatever new object that the demonic ground presents is put into crisis by the unavailability of presentation, the De~~aesthetic~~ is presented through and confronted by nothing and is terrified to the point of non-
performance which might be viewed and is refusal, but to be more precise, it is a belated refusal and is seen as a belated position conditioned by this unavailability in and of the ontological grounding. It lacks the "first ontological" signification; I poses being, rather than I poses nothing, non-being.

The "figure of man" that this grounding analogic brought forth from the enlightenment is Wynter's critique which we agree with but depart from at the point she calls for a "secular criterion of human being or regulatory metaphysics" which according to her is over represented in the present episteme as the figure of man. The faith in/to ontology is where we depart from Wynter because I see the De~~aesthetic~~s dislocation as a performance of the moment of ontological non-reach, a moment in questioning, the ungrounding of the certainties anticipated. Her project to accelerate the erasure of the man is our common project but I stand with ontologies incapacity as a condition for the collapse of the very category of human/man where she might want to salvage part of the human from the man. My thinking through dislocation as a methodology is to find a way to point to the unavailability of a position to be better articulated, this ontological non-reach is a dislocation from a humanist ontological faith.

Thinking through this humanist ontology I think of C.S. Lewis' man or rabbit as a way to think the position of the man as not animal. Also, to think this animal as a dislocation to man which means I am not trying to retain anything from the man/human position. What it suggests in terms of our research of knowledge generative sites is that the animal in its worldless(ness), a place with no language, no reach of onto-epistemic positions as a ~~space~~ of dislocation and questioning that makes place questionable. What I am looking at is a methodological questioning of place or world that conditions the human capacity to reappear as an object of knowledge. For Lewis man is man by way of God so this might be seen as the analogical grounding of the renaissance man that brought forth the Enlightenment's scientific subject/man.

If Knowledge is seen as a way of light or good referring to God, then is a way of ascriing dark places of no knowledge as dislocated spaces. Spaces outside of grace, as places of impossibility, dislocation. Hence Katherine McKittrick's (2006) demonic ground presenting a poetic turn is the geo-body politic of knowledge. According to Lewis, man who remains an "unbeliever" sits outside of grace and can never really get to know what is good and therefore essentially cannot have knowledge to be man but will remain rabbit. The tie of knowledge to good, man and fundamentally God, is the ground knowledge is premised on, so when thinking about the ideas that speak of the dark continent as ungodly
"demonic ground" speaks to the geo-body politics of no knowledge. My insistence in pointing out these locations of knowledge is a way to speak about the colonial, racialised line drawn between beings and non-beings, between ontology and onticide (Warren,2013) between epistemology and epistemicide (Ramose, 2002). Also, thinking how these complicate the relationship one has with artistic performance and knowledge from the south.

In this text it refers to the son of Man as the only way one achieves grace and subsequently knowledge. This son of man plays a poetic rupture in the structure of the worthy and the chosen, those who are sons of Man. While the damned, the wretched of the earth, those outside grace in the dark under belly of the man are objects of no real consequence due to their space of ignorance/darkness. Already I'm posing the next section of this chapter which deals with the dislocation from being. This dislocation from being, the non-being is viewed not only as a refusal to being but as a condition of being's end. The end is brought by an incapacity to be, the dislocation from being is an incapacity, it is the condition of thinking the impossible. The impossible puts a doubt on what is possible, it questions possibility and makes it questionable.

https://soundcloud.com/tumi-mogorosi/tumi-mogorosi-mafa-feat-tendayi-sithole-

iteration-1

De~~aesthetic~~ offers us the questioning of being, it offers us a question. This question is an utterance by the swarm, by the many that can't be one. Those by way of Glissant's "consent not to be a single being" (Diawara, 2011 :5), or rather by way of a conversation I had with Hartman fails to be single beings. This failure for me is the incapacity that drives one to a belated refusal. The De~~aesthetic~~ as a refusal to the beautiful and sublime is a dislocation from man, god, God, radiance that is drenched in joy. It is the question of man, God, joy, it is a Jobeian moment in biblical referencing of questioning. A moment of the collective, a moment of the spill, in effect it's a non-moment inscribed in the questioning, an undoing of the moment.

The figure of the impure, the non-being incapable of knowledge

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I think it is evident that some of my pillars are steeped in the Fanonian subject or the non-being. This is one of my anchors but I think to bring in the philosophical aspect one has to look elsewhere, one of the places one could look is to Nahum Chandler in his offering X the problem of the Negro, as a problem of thought (2013). I think these two formations of the non-being and the Negro as this problem that cannot be thought and remains unknown. What I inherit from Chandler is precisely this move of the unknown (x), but to put more emphasis on my stance, is to render X unavailable to be known.

This unknowable X that puts a question to the known is my condition of possibility to speak of the De~~aesthetic~~ in its manifestations, dislocation. In this case dislocation is a problem for thought which needs a ground to settle on, which according to Chandler is in need of "overturning" of the ground to get to the "subordinating structure" that conditions the ground. If this ground is thought about in ontological terms then we see how the ontological non-reach not only overturns the ontological ground but collapses it completely and leaves no subordinate structure. Sticking with Chandler's premise, I see "It is not a question of a chronological phase, a given moment, or a page that one day simply will be turned, in order to go on to other things. The necessity of this phase is structural" (2013 :11). It is structural in a sense that offers not the event or moment of being, but a complete structural condition of the event to arise. Thinking through the need to dislocate from structural conceptualizations avails a move that makes the structure questionable.

If this structural orientation is not overturned, then "the hierarchy of dual oppositions always re-establishes itself" (2013 :12) and this continual

reestablishment comes by way of difference, where different events are reproduced by the structural condition of the event. The De~~aesthetic~~ is a way to eradicate the return of a re-configured event – this is the work Chandler is tasking his overturning elsewhere as a process of de-sedimentation. He goes on to write that:

"to remain in this phase, *the structural one* is still to operate on the terrain of and from within the deconstructed system. By means of this double, and precisely stratified, dislodged and dislodging, writing, we must also mark the interval between inversion, which brings
low what was high, and the irruptive emergence of a new "concept,"
a concept that can no longer be, and never could be, included in
the previous regime."
(Chandler, 2013 :12) emphasis mine

For me the work of the De~~aesthetic~~ does not offer a new concept or a new location but refuses location precisely by the need to further dislocate using a methodology of the echo or swarm for example. We are taking from where Chandler was leading from, but thinking more in terms of unavailability than overturning. He helps us think the swarm but I want to push it further when he says this overturning "can only be marked in what I would call a grouped textual field" (2013 :12). This group textual field is what I am thinking of as the collective, but for me the collective not only overturns but dissipates the very thing or ground in question. The swarm in its "group textual field" ungrounds the foundation that conditions the ontological ground that brings forth the subject of man, under the rubric of the human.

Chandler, under the theoretical influence of W.E.B Du Bois' notion of to "be as a problem for thought" (2013 :52) poses his theoretical frame of X the problem is actually the problem for thought. In locating Chandler's subject, the focus is on the Americas by using the term "the negro" and what we trace in his subject is the non-beingness of the negro that collapses its cartographic specificity into the Afro-diasporic subject. I am locating the negro in the study of the De~~aesthetic~~, the negro's dislocation from the humanist trajectory or ontology. Chandler states: "the question of the situation of the Negro American as a matter of thought, we must begin by recognizing the historical problem, or the historical form of the problematization of existence, he is a kind of problematic, that has organized its emergence and rendered both its necessity and its possibility" (2013 :12).

This historical problem that according to Chandler is the Black as the problem for thought, if taken seriously, then poses a fundamental question of the knowledge

or possible knowledge of the subject who is a problem for thought. If the negro/black presents a problem to be incorporated in the pantheon of thought/reason, would this inadvertently mean he presents a conundrum as a subject of knowledge? It is precisely in this point of being a problem that I see the De~~aesthetic~~ from the expected or anticipated happening.

When stating the questions around what "this historical situation has posed for Africans, especially of the so-called diaspora, an exposed or explicit question about the forms of historical existence and the grounds of reflexive identification" (2013 :12) emerges. These questions around the questioning of grounds of reflexivity are yet again an ontological question of the non-reach presented in the ground of ontology when thinking this African with its diasporic extension.

This ontological non-reach presents no grounds for self-reflexivity, with the historical accumulation that becomes another structural determinate of the unfolding of this historical subject. The negro/black presents an existence with no history and this non history presents a conundrum for the conceptual structure of the historical. The negro as an historical object, not subject, posed a crisis in the humanist ontology as one who is without thought. In tying history to the availability of an ontological ground. Brings forth knowledge, (episteme) in its different objects of knowledge that are recognizable within that humanist framework of the man, which is our critique. I present the De~~aesthetic~~ as a way to think the ruse of aesthetics (by an ontological non reach and therefore a failure of the beautiful, and an incapacity to bring it forth) with writing it under erasure and its belated refusal with the prefix (de).I am thinking with and from Chandler with his insistence on the double move which he inherited from Du Bois.

"that the grounds of historical
and social existence and identification were placed in question
for "Africans," or "Negroes," or "Blacks," configured in this vortex, what
is not so typically remarked is the way in which a fundamental questioning of the roots of identification and forms of historical existence for
"Europeans" or "Whites" was also set loose at the core of this historical
Problematization, *the black/negro"*.
(Chandler,2013 :13)emphasis mine

The historical grounds that Chandler speaks of, questions the being of the "African, Negroes, Blacks". It is again this fundamental ontological questioning that sets the stage. When it comes to a historical existence, the roots of a philosophical tradition, there is no existence without essence applies as the basis

of the being with historical grounds. The dislocation from these philosophical/historical grounds not only questions the roots of identification but completely collapses its possibility by presenting the onto-epistemic moment as unavailable. The question for/of the Africans, Negroes, Blacks is as Warren (2018) would have it, the fundamental metaphysical question, it is the question with an impossible answer, an unanswerable question, it is the question that leaves the question, questionable. It is a question that is posed from a "grouped textual field" (2013) that is layered in sound that morphs what is articulated in a crowd and made terrifying by its inarticulateness. The incapacity to grasp the many voices caused by this inarticulation of the many voices makes one's ears bleed with nonsense, we are not singing together we are speaking, screaming, crying together. I am thinking this collective positionality also as a methodological tool to speak of the De~~aesthetic~~ from the one. Also, dislocation from a post structuralist, post enlightenment thought of the multiple positions that is rebuilt from the ontological rubble, but rather to a point of no return, of non-reach, a halt in being, in ontology that is questioned and made questionable. A search beyond the wall, in the swarm, the hip-hop sypher at the corner.

This question that makes questionable its object of inquiry is the gift of the swarm. De~~aesthetic~~ offers a question, a moment of study, a moment of orientation to dislocated terrains. This question that is offered by this performance of dislocation at the place where ontology can't reach is the precondition to the impossibility that is yet another condition to end, that which is anticipated and held together by the onto-epistemic faith. This ontological non-reach is what "affirms the questioning of the idea of a simple essence as the ground of supposed identity, identification, and historical existence, across the heterogeneity of its enunciation, this perennial critique is in turn questionable in one entire and fundamental aspect of its elaboration."(2013 :14) This linear unfolding of the subject is what is made questionable but not only an incapacity of enunciation but one that implodes the very idea of a capacity to enunciate.

I see the need to quote the following extensive paragraph to illuminate what I was alluding to with the geo-body political space of knowledge production:

"At center (sic)of this cacophony was
a question about what we now often call identity and forms of identification.
On the surface, its proclaimed face, it was a discourse about the
status of a putative Negro subject: political, legal, moral, philosophical, literary, theological, and so on. On its other, and hidden, face, was a question
about the status of a putative European subject (subsequently understood
as an omnibus figure of the "White"), the presumptive answer to which served as ground, organizing in a hierarchy the schema of this discourse, and determining

the historically supraordinate elaboration of this general question. This hidden surface, as ground and reference of identification, along with the exposed surface that showed forth as
a question about “Negro” identity, must be continually desedimented (sic), scrutinized, and re-figured in their relation. It is the status of the identity that takes its stand in the shadows.”
(Chandler, 2013 :15)

The centre doesn’t hold when thinking the swarm, the ontological non-reach creates a cacophony in the ontology that un-avails identity. What is read on the face as the negro in the forms of identification is what is questionable. What the questionability presents at the level of material what Chandler calls “its proclaimed face” is the incapacity to be a thinking man, the incapacity to identify due to the collective positionalities. This moment of incapacity for me presents a way to think about unavailability as a theoretical frame that can trouble the very frame it is asked under. Dislocation from the position of possibility that frames the “ground and reference of identification” (2013 :15) is the task of the theory of unavailability that the De~~aesthetic~~ offers. This mode of being, which is seen as dislocated from the ground of being, presents a moment of unframing and ungrounding the conceptual schemas that organise being and location. When Chandler calls for a desedimentation of the identity that always appears as a question, he is calling for the very unframing of a sedimented historical accumulation that must be dug out and cleared to get to the ahistorical nothing at the bottom of metaphysical historicity.

For Chandler, what becomes a “problematization of being, yields for African American thinkers, what I (Chandler) call the problem for purity, or the problem of pure being.” (2013 :16) This problem of pure being is what puts a question on the capacity for such an impure being to gain access to pure knowledge that can be translated into epistemic recognition as objects of knowledge. Chandler’s figure of the X appears and desediments the grounds S/he appears on (by not appearing); it is a condition that not only gets at Foucault’s erasure of man but an erasure that conditions no rebirth of human. This condition of erasure of the ground that presents man is presented by a crisis due to the incapacity to bring forth objects of knowledge by way of onto -epistemicide.

The ontological ground “remain[s] a simple stage in the consolidation of an original or destined being as a subject that would proclaim itself as absolute” (Chandler, 2008 :17), this mode of pure being is the capacity of proclaiming itself absolute. Discourse on the origin is again a mode that conditions a sedimented historical accumulated narrative that positions a geo and body politic. This

positioning gives rise to a capacity of a transcendental possibility, the possibility of an onto-epistemic moment. This anticipation is brought forth by the ontological grasp and is a mode which is put under crisis when presented by the negro or one who is out of grace, dislocated from God, man and location.

Chandler opens this anticipation by way of speaking about the "fullness is always yet to come" (2013 :19). This "yet to come" is the spacing or timing of the operation" of anticipation, the anticipated object of knowledge. My insistence on dislocation from this fullness that is yet to come is by way of ungrounding that is made possible by the questionable subject, the ontological non-reach which is "by removing them from the soil of their embeddedness" (2013 :20),
this dislocation from the ground as a condition to end grounded(ness) is the precondition of the swarm.

The swarm is excess that not only spills over but bursts open the container of the subject prison and the knowledge silo, which again is grounded on the geo- body politic of the west. That which is misrecognised by the field in which the geo-body specificity plays out is the condition of a disruption to the frame that anticipates the "yet to come". Chandler further elaborates this point when he says, and I quote at length, the grounds "which are fundamental to an entire metaphysics, in which and according to which, the dominant positions in the discourse of the question of the Negro in the Americas has unfolded since the sixteenth century, is not so well recognized and is far less often thought" (2013 :20). The disruption of the yet to come is compromised by the misrecognition of that which has not arrived in the non-being (the ontological grounding), instead, an arrival of an unavailable ontological position.

"later, "White," historical subject, along with that concerned with the African or Negro—the metaphysical infrastructure of the discourse comes into view, and we can begin to think it from within the possibility
of its own commitments."
(Chandler, 2013 :21)

The metaphysical infrastructure of this historical subject, has commitments to the geo-body politic that translates into the white historical subject. This later might also be viewed from a position of a capacity of the ontological former that displayed the epistemological latter. The white subject becomes the result of the human ontological ground that is later performed in the historical moment. The ontological non-reach which is brought forth by the De~~aesthetic~~ presents us with a way to think knowledge as a question that questions the metaphysical, ontological, epistemological and the historical foundations that condition the object of knowledge.

Possibility as a commitment to is foundation, is put under crisis when confronted by the De~~aesthetic~~, it makes comprehension impossible. If this impossibility is however seen as a condition to break the constraint of commitment, it creates a methodology. Capacity was always tied to the human as over represented by man according to Wynter, which then automatically poses a question to the negros humanity due to this incapacity to be a single being or the "consent to not be a single being" (Diawara, 2010:5).

"the Negro. At its infrastructural
core the eighteenth-century discourse was organized around
one titular question: Are Negroes human, and if so, are they "fully" human? On the basis of what criteria should their status in relation to (other) humans be judged? And, is that relation one of fundamental,
or relative, sameness or difference? And, of course, the question, What
is the human? (or, "What is Man?") is always and everywhere at issue,
even if only implicitly. This question was especially articulated as a discourse concerning the humanity of Negro slaves. A privileged heading
or topic through which this discourse was played out—which in the sense of the project of philosophy was not one among others—was the question of Negro ability or capacity, especially moral and intellectual."
(Chandler,2013 :21)

The infrastructural core can be viewed as the ontological ground that grounds the discourse around being and knowledge which is troubled by the negro. This ground that is founded on the questionable humanity of the negro and further questionable (language) knowledge, to articulate their being in time. It is the ungrounding we find as methodological possibility of making questionable the capacity to answer. The implicit hold of man in the capacity to answer is what the non-being/negro puts into crisis with impossible questions, the figure of the X presents a cacophony in the ontology that terrifies the one, this terror is brought by way of the collective, the swarm that terrifies the one, mob mentality that is criminal and unruly.

The De~~aesthetic~~ is a theoretical framework that uses dislocation as a methodology to pose a critical questioning on the capacity to locate, or whether location really is a possible frame to think knowledge. The question for me is more important than the answer, because the question conditions a need for the answer. Dislocation then is seen as a methodological tool of questioning that makes location questionable. Chandler has made clear that race is an ontological question and later becomes an epistemological one. The Black is then an

unthinkable ontological question that makes ontology questionable. This questionability that is preconditioned by the African/negro/black is the dislocation from the humanist ontology that conditions destruction of such capaciousness.

"the Negro is produced
as an exorbitance for thought: an instance outside of all forms
of being that truly matter. That is to say, something called the Negro is understood as approachable or nameable from within the architectonic of reason as nonetheless privative and withdrawn in the telic unfolding that is recognized as the claim of reason"
(Chandler,2013 :23)

Blackness and reason are unavailable to each other, to paraphrase Fred Moten, so this exorbitance for thought is a gift brought by positional unavailability. The architectonics of pure reason fails the impure subject. The geography of reason is shifted by the presence of the ghost, a non-being within the unreasonable coordinates. Being outside the historical frame of subjectivity affords the black no sanctuary within the knowledge fraternity, which s/he breaks due to being outside. He states, ruminating on the great liberal Thomas Jefferson that: "the Negro slave is proposed as outside, or without standing within, the democratic bequest of the commonwealth, as in Thomas Jefferson's ruminations on the state of the Virginia Commonwealth following the American Revolution." (Chandler, 2013 :23) The commonwealth[43] was not common outside the bounds of the historical white subject and his capacity for knowledge. Dislocation from these historical subject places the frames that knowledge exists under in crisis and threatens their very foundation.

For Jefferson the physiological and biological traits where fundamental to his questioning of the negro, Chandler states "that European bodies are the model, the norm, the *telos* of physical type or attribute. The "moral" differences, as Jefferson calls them, might just as well be called intellectual" (2013 :25). When speaking of European bodies, he again gives clarity to my critique of the geo specific body that is translated into the European man. This tie to the normative as a moral precondition to knowledge is what we might see as the prerequisite of an ontological integrity. The mental and moral tie has always been pronounced by the presence of the historical subject. Dismissal of the negro intellectual capacity is based on misrecognition, and dislocation has made recognition

[43] Commonwealth is an independent country, especially a democratic republic

impossible when thinking the figure X (unknown). What is unknown about the figure X is what terrifies ontologies fixation on the known, on grasping, an apperception. Chandler writes:

"The, so-called Negro question announced as exorbitant to the true concerns of Jefferson's discourse in one sense passes through the barriers that would be presumed to quarantine and contain it."
(Chandler, 2013 :29)

This barrier that is passed is made questionable by the negro's ability to pass it due to and with his/her incapacity to knowledge and power that are both historical and conceptual. Chandler brings further light to dislocation when he speaks of the Afro-diaspora[44] as an "ensemble of positions" that complicate location and position. These ensembles of position speak to the collective as a methodological extrapolation. The question of the negro makes man questionable within the frame of the historical accumulation of knowledge opened by the being that is a problem for thought. The onto-epistemic incapacity that is presented by the non-being is based on the ahistorical silence of violence that the man of science and the science of man have inflicted.

https://youtu.be/Hhk-AWZzwmQ

The non-beings "conundrum is simply the logical aporia that requires that he speak as if that which he wishes to bring under one coherent analytical frame already exists as such an epistemological (or reflective) entity" (Chandler,2013 :33) which is unavailable to her. This incoherence that is brought forth by the non-being that is without proper referent is the condition of erasure from the canonical position that is anticipated from the historical man. "[T]he excessiveness of the lives of Negroes to traditional ontology" (2008 :34) is what complicates the capacity of the onto-epistemic moment or a clear transcendental moment. The collective as an unavailability of singularity complicates and places the structural containment of positionality under crisis. Chandler points to the Du Boisean gift of "second sight" that the negro presents to the canon of seeing, we suppose the second sight as a condition of an erasure of the first sight as primary. This move is in the refusal of the suffix of the De~~aesthetic~~, that is under erasure, which is still my primary concern of an unavailability that produces a phantom refusal at the level of material in the (de).

Chandler sees the du Boisean second sight that is offered by the double consciousness of the Afro-American hyphenated being, who is really not fully a

[44] Global communities descending from Sub Saharan Africans, also tracing the Caribbean link that speaks to Europe in the triangular trade.

being and who doesn't really belong. He states " This sense, and the reflection that it invites, enabled, perhaps, the desedimentation of the (violent and destructive) conditions of its own possibility, and perhaps their ultimate displacement at the level of finality or effects, "by way of a distantiation of the topical pertinence of their ostensible bearing" (2013 :37). This dislocation from the violent and destructive condition that desedimentation offers us is a way in
the undoing of the historical narrative of the historical subject's repetitious unfolding's. He writes:

"This thematic, if followed in all its difficulty, nonetheless displaces the pertinence of traditional ontology. A simple yes/no or either/or question will simply not suffice to situate this identity or determine the sense of identification of this being. The undecidable status of such a sense not only contradicts the conservative understanding of the law of identity formulated in the Aristotelian principle of noncontradiction, which is
a philosophical statement of the kind of ontological presupposition that remains the deepest ideal, formal, or logical—that is metaphysical—
resource of the discourses of the project of purity."
(Chandler, 2013 :37)

This statement underlines what I have been trying to get at with the second move of the De~~aesthetic~~, which is the belated refusal that is precondition by the first move of incapacity. When he speaks of the difficulty of the thematic to be followed, he is speaking of desedimentation as displacing the "pertinence of traditional ontology". When he speaks of undecidability I am thinking of misrecognition that is preconditioned by an unavailable ontological singularity. This form of unavailability is that which places the "ontological presupposition" of an anticipated being in the project of purity into crisis, as Chandler would have it. The collective presents an impure position which cannot really be a position due to its occupation in an ensemble of positions. It is not a multiplicity of articulate points but a swarm, a blur of position, a stampede of questionable positions. These questioned positions that bring questionability to the position itself, which are predicated by their incapacity which enables them to be questioned. Because they already are a question. This unthinkable position of x, the unknown, is a condition of unknowable catastrophe which is avoided by the ontology. It brings terror or a problem to thought.

The terror is, "the problem of purity or annotated as the discursive projection of the premise of the onto-epistemological possibility of pure being" (2013 :39). This problem which is unknown (X), is presented in the incapacity "of the onto-epistemological possibility of pure being" (2013 :39), this is precisely the moment

such a being is put under question and made questionable. The swarm, the spill, the excess which un-avails the one, presents such terror to ontology that the problem of the Negro maintains sedimented within it a question about the grounds of that entity, its possibility, and it's becoming, the answer to which cannot be decided or given simply by thought under the heading of science or knowledge" (2013:42). It is precisely this impossibility presented at the ontological level that renders the performance of blackness dislocated or unavailable for the gaze or to be seen as positivity by always coming as a question. He writes:

"at an ontological level, seem
almost incoherent when formulated to account for it (*the negro*). This incoherence of thought is registered all the more strongly at the epistemological level of generality. If being under the heading of the Negro is not and, perhaps, cannot be fully given—that is, rendered available for thought as science
or philosophy."
(Chandler, 2013 :43) emphasis mine

This 'not' that the negro is, is for me a theoretical point of the unavailable. The negro is "not" available at the onto-epistemological level is the sense that grounds modern episteme[45]. What conditions "the genetic production of these difficulties in the practice of knowledge referred not only to understanding the epistemological as a simple mode of existence" (2013 :44). This mode of existence is placed under crisis when confronted by the non-being, one with no ground, an unavailability that preconditions the fundamental terrifying ontological question about the nothing that is at the bottom of metaphysics. What metaphysics is faced with is "the impossibility of addressing the paradoxical structure of this problematic under the heading of a thesis or declaration" (2013 :45). This, problematic is a problem for thought, it is a moment meaning collapses. This problem is a dislocation from the constraint of that which is anticipated, it is a dislocation to the traditional ontology as a ground that avails being.

The common project is:

"to overturn the hierarchies that are
nonetheless maintained in the name of this material fiction."
(Chandler, 2013 :49)

[45] As ranging from the 17th century, early modern Europe onwards

This disturbance of the existing practices is the terror that unavailability poses on the ontological ground. The "material fiction"[46] of historical subject and objects collapses at the sight of this dislocation that disturbs the ground. It disturbs the ground at the level of collapsing the ground completely. For me not only overturning the hierarchy but rendering the hierarchy eradicated. The historical accumulation that has made possible the absence of the African/negro from the knowledge economy, has made this absence the very problem the non-being presents. This absence or unavailability in the historical narrative of knowledge production is the condition of a questionable being that questions. This questioning disturbs the order of thought and presents a problem for thought.

The De~~aesthetic~~ is a theoretical frame that establishes two moves simultaneously, the first move of an ontological unavailability and the second of a belated refusal of such a possibility of availability (epistemology) to re-emerge. For Chandler "this problematization that poses the ontological question at the root of knowledge of existence, at the root of knowledge of the social or historical. In this latter aspect, it directs us to that within the problem of the Negro which poses a question beyond historicity or sociality as given" (2013 :44). This ahistorical plea places the historical constraint in crisis and, in doing so, makes this unavailability to the historical narrative the impossibility posed by the ahistorical subject.

His ahistoricity un-avails him to the historical marker. "This problem—the violence by which the historical conditions of the emergence of *the African, the Black,* the Negro or African American as such makes the very historical emergence of this entity the scene of an ontological question." (Chandler,2013 :57)emphasis mine. Chandler further points to a moment of what I have thought of as the De~~aesthetic~~ as the condition of study, it is a clear moment where my critique of the aesthetic forms of the ~~classroom~~ and ~~stage~~ are not only challenged but put under crisis. He states "I began to read the texts of Professor Derrida in the late 1980s outside of the classroom, so to speak" this "outside the classroom, so to speak" is a moment I view as a De~~aesthetic~~ dislocated as a non-space of knowledge generativity.

[46] Material fiction according to Chandler is "doimain of the symbolic, the sign, or the phenomenon"(49)

Chapter 5
Pointing to the Sonic writings

N.B It is important that all recordings should be engaged, as they are the actual writing I am expounding this section from.

These iterations and case studies are under the rubric of sonic inscriptions that form a textual intervention that points to what might be referred to as Black Studies. This is a global theoretical frame that seeks to think beyond disciplines and towards modes of inter-disciplinarity and trans-disciplinary potentialities. These modes offer a critique of the normative way theory and thinking has been conducted. In doing this, the canonical stance is placed under crisis through un-disciplinarity as a way to move in a De~~aesthetic~~ ways from the location that imprisons and burdens knowledge. Here the historical violence that created erasure to dislocated epistemologies is foregrounded. I would like to think these moments as theory performance art pieces that put into crisis in their setting and in what they demand.

Their belated refusal to perform the space is a further space that leads elsewhere in an unmaking that allows theory or thinking to happen. These moments have been curated in such a way that they open a way rather than close it off to the performative. This opening is a spilling over in the dialogue (Q&A) moments and writing moments. This practice complicates the closure of holding an idea to the form of its presentation. We are using polyphonicity to complicate forms capacity and to make it vulnerable to doubt, so as to allow it to think beyond form, wall or position.

In this chapter I look at these dislocated theoretical forms that are extrapolated from moments that are excluded from the canon. The moments of focus are the collective/swarm, the excess, the echo and the scream as sites that are knowledge generative and as spaces of theory where location is questioned. This questioning is seen as a form of research or search by, and through, the De~~aesthetic~~. Dislocation or movement from containment or constraint as a methodology is a theoretical process of not only fugitivity but of abolition, a living and thinking beyond the aesthetic. With a belated refusal fuelled by incapacity is the premise of our engagement — how by this move of ontologies incapacity opens a way to think a dislocated aesthetic or an ~~aesthetic~~ of the otherwise (the De~~aesthetic~~). This as a moment where a form of questioning arises that makes frames and containers incapable of framing or containing. This

excess again not only escapes the containment but is the cause for the destruction of the prison or container. I look at visual and sonic texts to make my questioning clearer in how I am thinking of the De~~aesthetic~~ as methodology and as knowledge generation sites in relation to theory.

I will provide a brief reading of the following texts by Frederick Douglass, Narrative of an American Slave (1845) looking at the scream, and Haile Gerima's Bush Mama (1979) as a way of looking at excess and unframing. Furthermore, I look at a moment of dialogue and a sharing of Dion Monti's podcast at a café with friends to think of the swarm and an iteration under a bridge to think of the echo. The four moments provide ways to think audiovisual theory or writing otherwise, how the scream, the unframing, the collective/swarm, the echo thought of as theoretical frameworks, can help us read a De~~aesthetic~~ orthographic practice that is dislocated from the normative canon of knowledge quantification. I have invested deeply in the previous chapters to set the theoretical framework(s) that call and make clear the questioning that is key to the readings I provide in this chapter.

The scream

The scream presents a rich point of departure due to the multiple studies that have been conducted around it, but for the purpose of my research I choose to limit my enquiry to three texts and the actual varied screams that could be recorded and imagined. The first written text is the Primal scream: Primal therapy; the cure for neurosis (Arthur Janov, 1973), Narrative of the life of Fredrick Douglass, an American slave (Fredrick Douglass, 1845) and lastly Scenes of Subjection, Terror, slavery, and self-making in the nineteenth century America (1997). In these three texts I juxtapose the moment of the sonic inscription as a moment that inscribes or writes otherwise, this writing otherwise collapses the limitation of an aesthetic containment of form. The belated refusal of enclosure is the premise that the scream opens up as a way to theorise.

The primal scream is a text on therapy of suppressed primal pains that are cured in the process or the moment of release signified by the scream. I am also careful not to give a shallow synopsis but to rather focus on how this moment of the sonic inscribes a process or a moment of healing for Janov. How this sonic writing or sonic marker, marks a moment of healing. The scream is the bringing

to surface the repressed traumas, and in this moment of bring forth, according to Janov is one of healing. This moment of inscription is the moment of theorising such a possibility, when thinking with Janov though we are in conflict with the capacity to bring forth the repressed. I am however trying to think the belated refusal or incapacity of containment in the form of a refusal for or from the suppressed. The void, no ground, as being unable to keep things down, this inability to suppress, and the inability to bring forth belatedly refuses containment that the scream offers as a theoretical turn.

This refusal is a double bind[47] in Janov's case. It is a suppression of that which refuses to surface in therapy, while I see the refusal as a belated refusal for what could not be suppressed by that which has no ground to hold. This having no ground conditions repressions incapacity. I think however it is important to focus on the moment of inscription as a moment of making and being made by theory. This framework if thought of critically is an opening to think writing otherwise. The widening of the perceptual spectrum till it shatters, an eradication of the aesthetic prison of recognition that reproduces the empirical according to apperception. This widening would locate the psychosomatic in the domain of a writing in/on the body taking us back to Hortense Spillers' notion of the "hieroglyphics of the flesh" (1987) that gets re-written through the scream. Janov reads the psychosomatic pain released at the moment of the scream, these two moments are crucial in writing otherwise, the writing of the body as writings on the body(hieroglyphics) and the writing in the body, the scream.

Staying with the theme of the scream, I move to Douglass's text in the scene where his aunty is being whipped. For me, the scenes at the whipping post could have presented a limitation of locating the scream as a curative process according to Janov. I say this thinking how for Douglass the scream of his aunt Hester was writing his entrance in the "bloodstained gate, an entrance into the hell of slavery" (1845 :23) not an exit out of slaveries trauma. I am introducing the scream as a way to think of writing and interpreting, whether in a Janovian (1973) or a Douglassian (1845) way of thinking the scream. The notion of a writing otherwise, presented by the scream, is a moment that if critically engaged, can open up ways theory has been imprisoned by the canon that recognises only dominant aesthetic narratives of knowledge.

What Saidiya Hartman (1997) offers us with the scream is more inclined to Douglass then it is to Janov (1973). The curative aspect collapses when being presented before a neurotic condition of impossibility (the master's whip). She speaks of the "horrible exhibition" of the scream, for her it is a violence in the making that makes the "I was born" that Douglass declared as the blood-stained gate of slavery. I, however, allude to the impossible reading of flight from trauma that Janov offers us but the moment of capture, the being made slave or captive

[47] Two irreconcilable demands

by the scream are both moments of an inscription in the sonic. Now to think of writing and theorising the De~~aesthetic~~ opens up these moments of the scream as slippages from the canon but still engaged in thought. While Janov's concept of psychosomatics is a writing of interiority, Hartman (1997), by way of Spillers (1987), offers an exteriority that cuts deep into the flesh and its interior. Hartman writes: "the terrible spectacle dramatizes the origin" thinking the primal pain that Janov offers, she further states the displays of "slaves ravaged body" (1997).
Writing on or in the body that these two writings open up, helps us think the excess uncontained in such a theory of the scream, its rhizomatic orientation of root refusal, uncontainment and evasion. This belated refusal is based on the incapacity of containment or origin or fixed location. We start with dislocation and we do not rest or resolve, it keeps unmaking by movement. This movement I see as questioning of that which refuses the given or to be located, with the boundedness that comes with it. The scream is an obstructed moving theoretical target, it is obstructed by the stationary aesthetic sensibilities of location and containment. Hence, I see the scream as opening and questioning, it's a mode of research and inquiry over the wall, it makes one cautious of how and where to move. Thinking the scream theoretically requires critical engagement that can think writing or theory through the sonic as a way to collapse the aesthetic distinction between the written and the oral/aural. The scream presents a moment of writing and theorising containment and excess.
Thinking a bit more with the scream beyond its inscriptive or curative moment I reference Nqawana's sonic inscriptions. Here I refer to Kubi by Zim Ngqawana, loosely translated as "It's bad" alongside Tommy Curry's "The Man Not" (2017) and Calvin Warren's "Ontological terror' (2018). Curry's sub heading (Race, Class, Gender and the Dilemmas of Black Manhood) gets to the point of what Ngqawana's sonic text expounds on the state of male-ness in South Africa. These "Dilemmas of black manhood" (2017) in particular again insist on the formation of the black in the context of the New World according to Ben Magubane (2001) who locates South Africa within this framework.

Ngqawana pleads with 'them' his fellow non-men to give him some replenishments to no avail, due to their own incapacity to have or to grasp for themselves as they too occupy a position of non-being. He asks for these items and the response he gets is "Manhood is tough" meaning that he is on his own, echoing Steve Biko's "Black man you are on your own". But this being on one's own is a peculiar singularity, as it doesn't offer individualism as it is experienced in a collective sense, some shit like alone together, something
that makes no sense, nonsense. He asks for a jacket as he doesn't have one and is feeling cold, he asks for a coat because he doesn't have, he asks for a shirt because his is dirty assuming he then only has one, he asks for pants
because his are torn but the response to all his requests are "it's bad" ,these all

are questions concerning protecting the flesh that becomes body through this ability to protect and will enable him to ward off the "unwanted touch" of this anti-black climate/weather which is a storm and it reigns (rains) death on the black non being. He goes into a frenzy speaking in tongues, a scat of some sort, as he realises his predicament of being a have not, a Man-Not. As he is moving by this way of moaning, speaking in tongues, he grabs the horn as he is outside or is at, and in, the ends with what I have theorised in an essay I called the "limits of the speakable" this moment is the moment of pedagogy, the limit or incapacity to relay within the bounds of language. Which requires Ngqawana to move outside language into sound, and with that only the sonic can take you there.

Before we move by way of some incapacity of the musical analysis to hold what happens at this limit or at the end of the speakable we want to think through the questions he asks as a pedagogical moment of the incapacity of answering such questions from such non-beings. Kubi plays as an ontologically terroristic answer to the structure that structures being as a precondition of the ability to grasp. These questions that can't be met with the appropriate response speak to the limitation, the level of inaudibility of the black man's cry. He cries into the abyss with no answer but an echo of the same non-position of nothingness. The scream that turns into madness. The madness that is necessary to end this type of being in the world. I mean this madness in its double joint extrapolation of madness as a precondition to be chaotic or violent. An end of this world or madness as a precondition to transcendence beyond one's mind and out of this world. Warren speaks of a "nihilistic responsibility" and I think "Kubi" presents this same thesis of a nihilism that can be the condition of a possible unframing.

Excess and unframing in Gerima

Thinking through the framework of excess and uncontainment, I would like to think with Haile Gerima's use of sound in scenes from the film Bush Mama (1979). His way of using sound that completely unframes the shot in focus. This unframing is presented in the multiple voices that engulf a frame or a shot, presenting almost a schizophrenic subjectivity or rather the refusal of subjectivity premised by the polyphony of voices in one frame, the collective/swarm. This idea of unframing as a theoretical framework opens us to the work that has already been done with the theory of excess. Thinking the swarm, excess coupled with unframing, taking Bush Mama into account, offers an opening introduced in Gerima's cinematic practice. I am going to focus on three scenes to illustrate my thinking on unframing: a dislocation of containment conditioned by the excess that sound has provided. His jumping or leaping shots contribute to the cacophony.

The scene we are reading in context of the sound scaping is the opening scene with the police's stop and search procedures. In the scene the establishing shot is a wide long shot, foregrounding the police approaching from across the street, the

sound however creates an anxious and tense energy. There are two radio- like voices of female commentators either giving a report, reading news, advertising goods and juxtaposed with this is the police line, where crimes are reported to dispatched units, giving info about the perpetrators. Then there are also sounds from a helicopter outside the frame, signalling surveillance. Nothing of the actual engagement in the frame is relayed through sound, but one registers the urgency in the cacophony of the state. Thinking back to the Watts riots a few years prior, tells of a state of emergency and when thinking the body politic of the day, black bodies were profiled as dangerous with the necessityto be surveilled.
The use of sound in this film is generative in thinking the De~~aesthetic~~ of the frame that Gerima uses. This is achieved through the sustaining of overlapping sound from one frame to another, disrespecting the frames natural sound or mood. This disrespect of the frame and the flooding with polyphonicity is a theoretical tool that allows us to think dislocation in ways of the excess offered by sound which problematizes containment/location.

The next scene I'm focusing on is the scene in prison, where a camera pans past several cells where black men are incarcerated. It opens with T.C. the leading male character of the film stating the condition that got him imprisoned and identifying those who are trying to kill him. What happens next is a great pedagogical moment in thinking excess or unframing. The establishing shot that had T.C. in the frame moves to another black male figure but T.C.'s voice remains. His voice exceeds his frame into the next figure, then the frame moves to another black male figure, still with T.C.'s voice as narrator castrated from T.C. What happens in the fourth frame is ground breaking. With a moving shot that doesn't rest, we encounter a figure in the back of the cell in the shadow, with T.C.'s voice still narrating with no body, a ghost of some sort. What this opens up is another theoretical point to think the collapse of subjectivity that is grounded in the body politic. This shadow figure still haunts through T.C.'s voice for the very same freedoms to life. The last scene re-establishes a close up of a black male figure with T.C.'s voice still castrated; speaking in all these frames which intern castrates these figures from having their own voices and T.C from having a coherent subjectivity, body/identity.

This overlapping or dislocating as a methodology is what Gerima's Bush Mama offers me in thinking excess and unframing as theoretical tools. Gerima's sonic writing on the frames opens a space where disrespecting the frame is the modus operandi of sound. The incapacity of containment that sound provides is explicit in Gerima's use of it in the film.
My last reading of Gerima's work is a scene that leaps between Dorothy (the female lead), sitting by the window looking out at a drunk man speaking to a wall, to the church with the pastor and T.C. preaching. It opens with a clock and radio,

Dorothy sitting by the bed; it sounds like two radio stations are playing simultaneously, one with sports reporting and church music and commentary by a female voice, the other a male right-wing preacher that is foregrounded as the dominant one, and an open window with traffic noise from the street spilling inside. Then she moves and sits by the window thinking about T.C. as he is incarcerated, and as she is day dreaming about her and T.C. the frame shifts to her and T.C. strolling. Their conversation is foregrounded and audible with a flute accompanying it. Again, the radio sounds from her bedroom have overlapped and spilled into this scene, sound has infiltrated her thoughts, then the frame of her bedroom with her daughter sleeping is re-established with the excess of sound overlapping from one frame to the other.

The radio with sports and comedic commentary spills in to the next scene with the drunk man. As he walks and talks his voice is audible but accompanied by the previous frame's sound scape. The frame jumps to the church with the preacher and T.C .and back to Dorothy on the window sill looking out. With all
these leaps between frames the use of sound overlaps and spills into the other frames. Sound as used by Gerima is a dislocation of the frame, it is an opening that helps me think of the excess and unframing that I am thinking of in theoretical ways. In the church scene the cacophony of sounds presented by the negro-spiritual music with clapping, congregation shouting, T.C. preaching, all these sounds in one frame that keep jumping between the drunk, Dorothy and the church. In the church scene, a daydreaming Dorothy is transported to the church: running to the pulpit, the voices, the screams, the police siren, the congregation, music and preaching gets louder and louder until she collapses by the preacher's feet.

For me this scene is imperative in that it transports all the other sounds that should have been contained in their located frames and collapses them as Dorothy collapsed. This collapse or refusing to allow the sound to remain in its frame is what I am thinking of as the De~~aesthetics~~ belated refusal, an excess and unframing thought. Also, in methodological ways, this way of writing that Gerima has offered becomes both generative and theoretical.

The swarm and the Echo

In this section I discuss some of the iterations that this research has been involved in. I am juxtaposing the two moments in the research with theoretical frames that help in their reading. The first juxtaposition is of the MAFA podcast conversation with Dion Monti at a café amongst friends. The second is the swarm iteration under the bridge thinking the echo. I however cannot go into much depth when speaking to both these moments as moments of the De~~aesthetic~~, but

I can however illustrate how I view such dislocated moments as moments of theory and making. These two moments present again a De~~aesthetic~~ approach to knowledge production and sharing by dislocating from the dominant narrative or recognised episteme. In this dislocation from the grounds of recognition, theory is found beyond the wall or past the walls of institutional frames and framing.

The swarm

In this iteration of the De~~aesthetic~~, I was invited for conversation with a friend Dion Monti on his podcast (Chips & etc) at breezeblock café in Brixton. This talk or dialogue was held amongst a group of 40-70 people whom I or he knew and invited, essentially it was a group of friends. In this dialogue I was presenting a sonic theory, a talk I titled songs from my grandmother's house. In this talk we were talking about how sound or song can collapse space and time but also my central point was on touch and how song or sound is tied to touch, that of the communal, the swarm. In this moment, I used my grandmother's house as a safe space for theory through sound and touch. It takes place through the form of dance, hugs and kisses and presents a pedagogical moment. I was here thinking my grandmother's house as an open space not an enclosed space of only blood ties, but a further extension into the community. The space of the swarm becomes a space of ethical consideration in how one is to be with others.

This ethical turn of the collective is a rich unframing of how polyphonicity can be studied in its moment and complexity. The unframing of my grandmother's house as everyone's house is a theory of a radical unowning of space. This idea of the unframing as an open space is an embodiment of the sonic with its characteristic of excess, escape or spill. This moment of the dialogue that incorporated the framework of my grandmother's house was both a collapsing of time and space. I introduced certain songs as family members. I would for example play a song that reminded me of my aunt. I was essentially bringing figures and family members from my grandmother's house to breezeblock in the form of songs and, in doing this, evoking the "consent to not be a single being" (Diawara, 2011 :5). I brought my family to my friends and we became a collective/swarm of thinking together. With Dion and friends there thinking with me, I also had my uncle and aunts there in song thinking with me as well.

I think this moment of the dialogue presented a way to be able to speak to the collective/swarm as a theoretical position that yields a radical episteme. In this radical episteme centered on the failure or "consent not to be a single being", placed as the radical unframing of the subject orientated dominant narrative. It also presents site misrecognised as spaces where theory was and is being made like my grandmother's house from her kitchen to the garden patch and in between. These spaces that are dislocated from the canon are the sites of an

unframing that makes the frame questionable; this need of containment of knowledge through institutionality is made questionable by these moments of questioning. What this conversation does is to present my grandmother's house as a site of knowledge production centered in the theoretical framework of the collective/swarm or a refusal/incapacity to be alone.

The Echo

In this section I am using the iteration under the Gatehouse Bridge just next to the Wits School of Arts. The iteration encompassed the use of the echo as a methodological tool of study that opens a way to speak the De~~aesthetic~~ or the belated refusal of enclosure. This excess that is presented by the echo as it spills beyond the confinement of space, creates a pedagogical moment. I primarily focus on an essay by Louis Chude-Sokei called Dr. Satan's echo chamber (2008). Though he is tracing the formation or movement from the Caribbean to the Americas of traces of Ska, Reggae, Dub in the makeup of hip-hop. Thinking with Sokei about the dislocation of the Caribbean trace in the Americas might be seen as thinking diaspora as a moment of a haunting/hauntology that leaves traces of the former that is not really former due to its traces in the present.

The echo as moment of dislocation in terms of the diasporic moment is in part a belated refusal of located(ness) as a space of confinement and constraint. This leap beyond the cartographic imprisonment is like our call of thinking beyond the wall of institutional confinement. The employing of the echo as a performative gesture of the diasporas in the sense of a dislocated episteme, is a notion of dislocation as methodological trace of diasporas and belated refusal of/to location. In my iteration of breaking the chronotope (Bhaktin, 1937) space-time confinements by way of the echo, I station myself under a bridge (Gatehouse Bridge) with drum and two sound posts or speakers at opposite ends playing Zim Ngqawana (long waltz to freedom) and the African apostolic church hymns to catch the reflection and trace of that sound in my drumming. This reflection presented itself as a distancing of sound still faintly heard. It was occupying the space between sound and silence, a moment of being haunted by the trace of Ngqawana and African Apostles.

This moment of exile, homelessness, nomadism, the De~~aesthetic~~ offer methods of thinking un-containment or excess as generative in the way Sokei also finds traces of Caribbean musics in the Hip-Hop, R&B and Gospel musics of the Americas. He is thinking sound as an "imagined community" (Sokei, 2008 :5) transplanted or dislocated through the body or flesh of blackness. In theorising through the trace of hauntology, deep listen to the historical echo that can be traced beyond historicity is required. The echo is a "rescuing of the ancestors" (Sokei, 2008:7) from the purgatory of the middle passage as/and commerce. He

further argues that the idea of a Black Transatlantic as a moment of the "making of modernity", and if we listen closely to the echo of dislocation, perform a close reading of it, we can trace the materiality of blackness. The reverberation of dislocation is a method that is deployed when thinking beyond the wall, in the swarm. In my iteration I used brushes and thumping base drum, that sustained between the whisper the brushes provided and the reverb that the bass drum created.

I was thinking the drum as the blue notes or the "vibrato in the blues" (Sokei: 2008 :11) the moment of excess that spills out of the loading zone under the bridge that the iteration was dislocating place/space. The great Lee Scracth Perry according to Sokei says there are "ghosts in the mix" (2008 :13) and these ghosts, I think haunt through what is echoed, leaving a trace of dispersal. The dislocation of containment through a dispersal of diaspora, and the reading of dislocation through the Black Atlantic. We theorise beyond the wall, which is to say we theorise in a moment the goes beyond the confinement of location. We start with dispersal, move with dislocation and begin again with the De~~aesthetic.~~

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