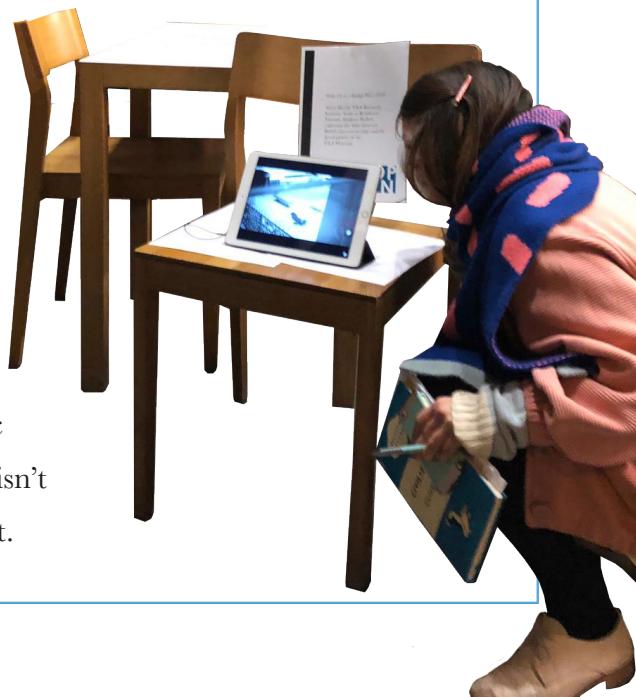
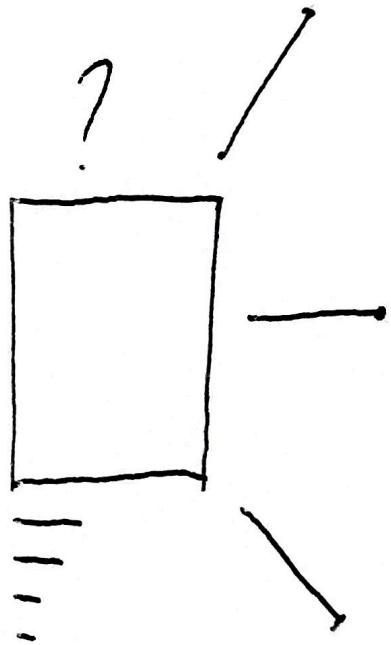
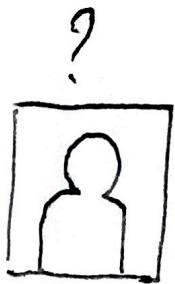


essay sprint

‘[D]ecolonial computing, as a ‘critical’ project, is about interrogating *who* is doing computing, *where* they are doing it, and, thereby, *what* computing means.’

Yes. But it’s more than that, for, ideally (says me) it interrogates the power structure relations and positions that too often lie underneath inside within computing and its products’ media and structure. And can’t it also reshape those forms and structures and products to prompt and provoke critical reflection and action – to use the tools of computing to design and suggest a critical... self-reflexivity as the/a(nother) norm? Yes! an emphatic ‘decolonial computing’ isn’t just necessary, it’s urgent.





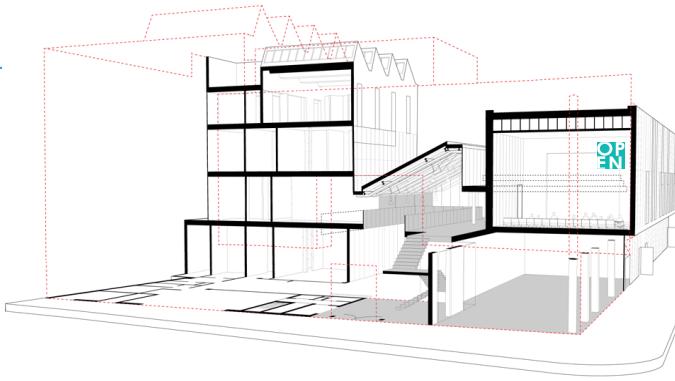
‘But what I see
is the millions of
people, of
whom I am just
one, made orphans: no motherland,
no fatherland [...] and worst and most painful
of all, no tongue.

(For isn’t it odd that the only language I have in
which to speak of this crime is the language of
the criminal who committed the crime?’

Can the subaltern speak?

Don’t we have to (also) decolonise the Etruscan’s? What have they
matter? How have they seen the world? It’s totally best!

My hearing has been modulated by the differing lilt
of Windward Isle intonations, by guava cheese and steel bands
in white suburban new-build estates.



They get to mark their homework.

If I can't be blamed for my problems, maybe I will never grow?

‘Forgiveness is the wrong word.’

There is no future without forgiveness

- Desmond Tutu



Forgiveness opens a new space



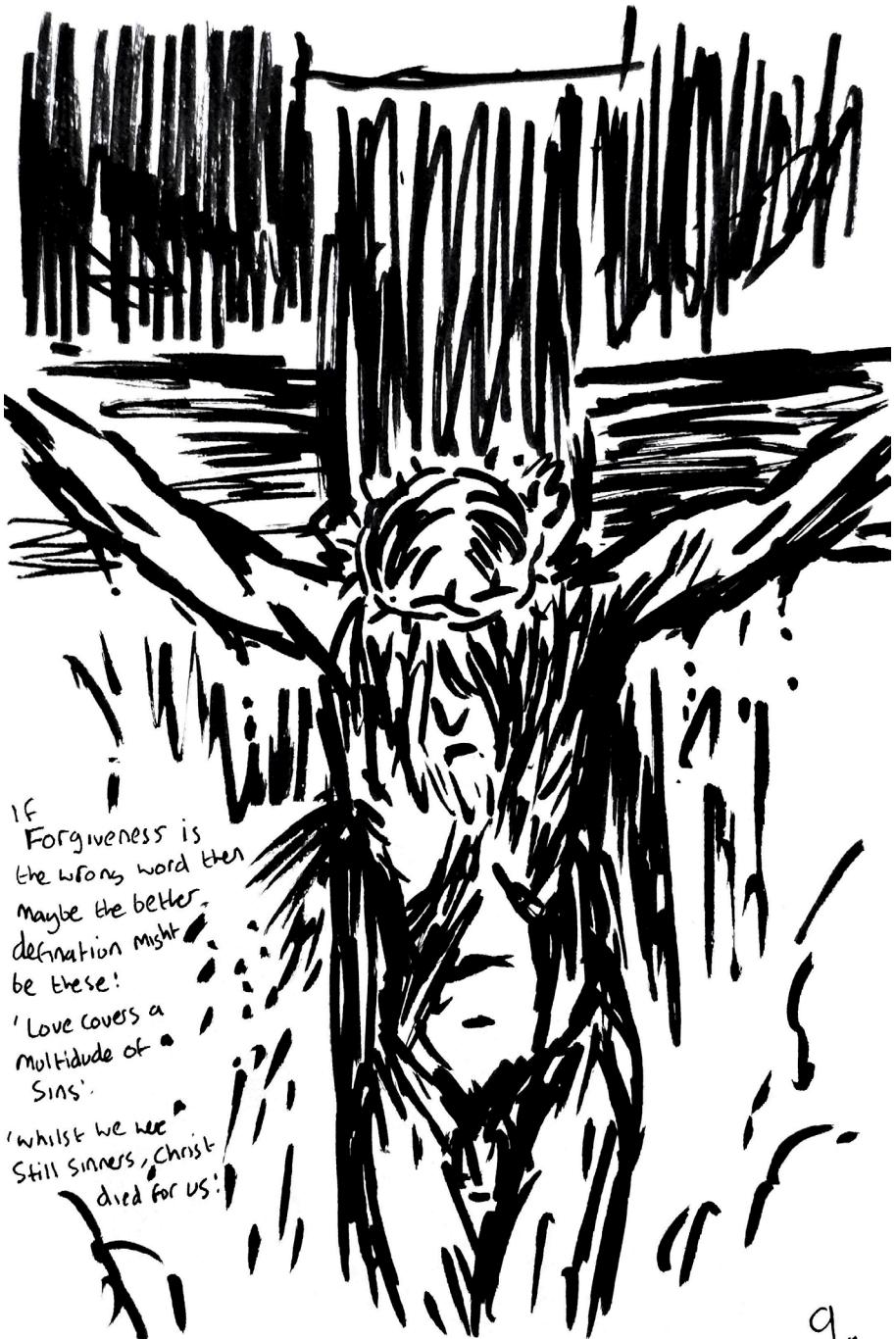
Forgiveness is not diffused justice, it is deferred judgement.



If forgiveness is the wrong word, then maybe the better definition might be these:

‘Love covers a multitude of sins.’

‘Whilst we were still sinners, Christ died for us.’



If
Forgiveness is
the wrong word then
maybe the better
definition might
be these:

'Love covers a
multitude of
SINS'.

'whilst we were
still sinners, Christ
died for US.'

‘What is the colonial wound you have to heal from?’

These are all the wounds infringed by patriarchy and racism, in all walks of life. Patriarchy and racism are two pillars of Eurocentric knowing, sensing, and believing. These pillars sustain a structure of knowledge – Christian theology, secular philosophy (including aesthetics) and secular sciences. This structure is embedded and embodied in actors, institutions, languages that regulate and manage the world. It operates through making people feel inferior. When that happens, the decolonial wound is opened. Healing is the process of delinking, or regaining your pride, your dignity, assuming your entire humanity in front of an un-human being that makes you believe you were abnormal, lesser, that you lack something. How do you heal that? Through knowing, understanding,

decolonial artistic creativity and decolonial philosophical aestheSis, and above all by building the communal.'

The Inner Animal. I speak as the ultimate outsider, I am a non-human – I am an animal like you, human, but you call me animal + yourselves 'human' as if you are superior, internally, as a given to me + my sister animals. ~~but that's~~

The root colonialism is the one that puts all humans on one side and we other animals on the other. Consider me a bird, a small brown bird, who hides in a thorn bush + when the moon rises, I sing. Will you hear my song, as my truth? Will you respect my self as yourselves, as a fellow citizen of this earth. → One more thing:

Shirin Neshat – The one w/ the man singing in beautiful Persian language to an audience [referring to *Turbulent*] then

Sussan Deyhim singing in guttural animal noises to an empty theatre.



Yes!!

Women + the animal have always been linked as 'low' by the patriarchy. Let's celebrate it instead!

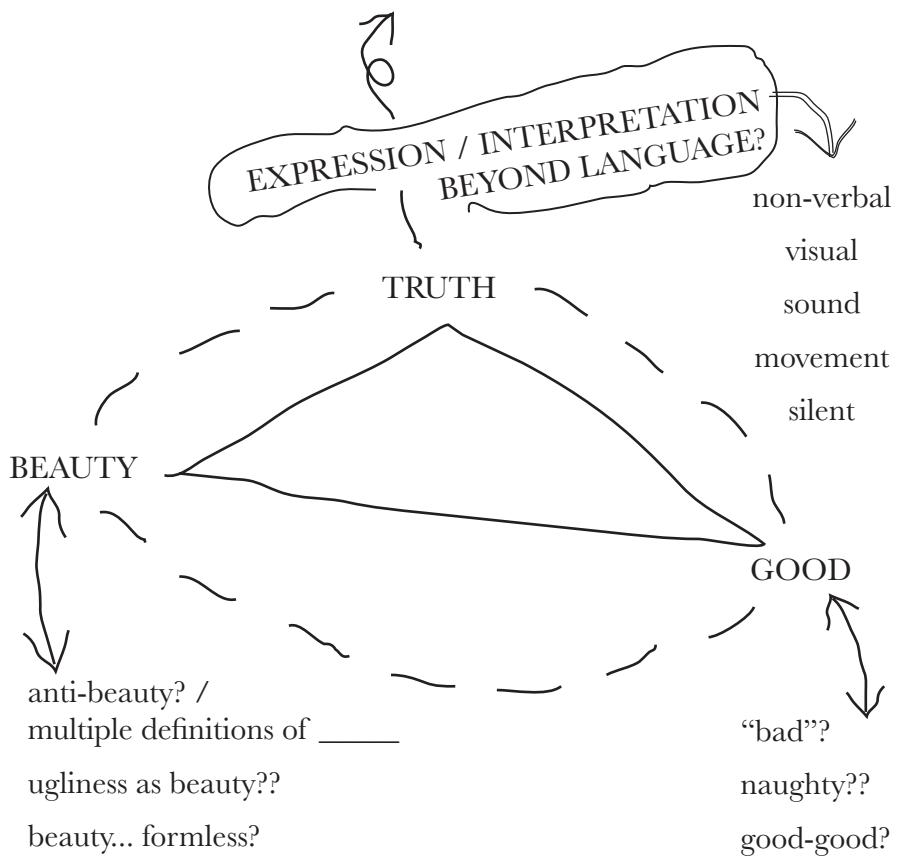
'[B]y "art" I refer to the skill to create something with words, sounds, colors, digital media, moving images, whatever, and by "aesthetics" I mean the philosophy that made sense of certain creative activities (e.g. art). The Eurocentric organization of knowledge was to divide between truth, beauty, and good (that is, epistemology, aesthetics and ethics).

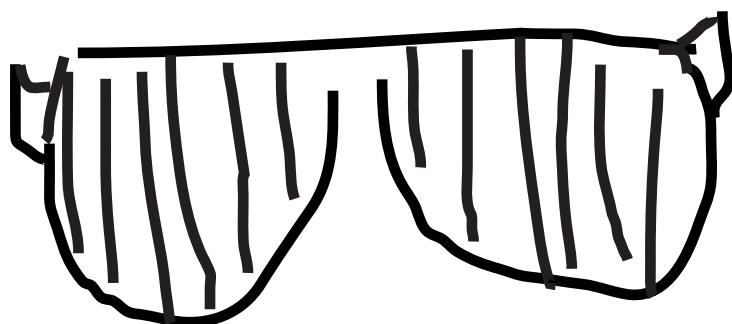
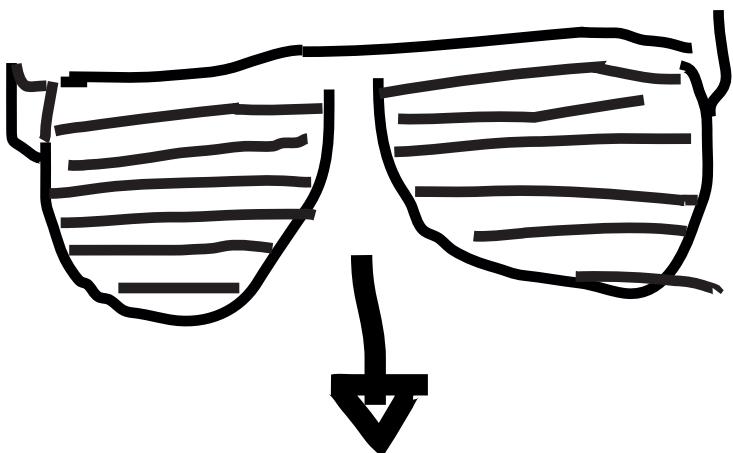
Now we have to delink from that particular prison house of language. And we are doing it.

'We" the many, all of us who are aware and working in this general direction based on our own geo-corpo cultural and material conditions.'

Universal truth...

Truth from false?





Would I be forgiven by my
forefathers if I forgot
my mother tongue?

‘What decolonial artists want is not to create beautiful objects, installations, music, multimedia or whatever the possibilities are, but to create in order to decolonize sensibilities, to transform colonial aesthetics into decolonial aesthetics. In that regard, aesthetics is the image that reflects in the mirror of imperial/colonial aesthetics in the Kantian tradition. Once you delink, you begin to create a world in which decolonial aesthetics has delinked from aesthetics, which has become aesthetics.’

Why is the beautiful at odds with transforming ‘colonial aesthetics into colonial aesthetics’? How are you defining beautiful? Is there not value in beauty? Is everything considered beautiful intentionally created as so?

‘Can design model vulnerability? Can design be vulnerable? Can design help us in the development of our love practices?’

Is not all design intended to be seen & used (i.e. public) as vulnerable? Vulnerable to criticism, critique, attack, misuse... Actually, also applies to design not in public space – vulnerability in designing for yourself/no-one.

Damage and repair.

Vulnerability is a risk, experiment, a test of trust, can receive damage easily or multiply benefit.

Is design innately vulnerable?

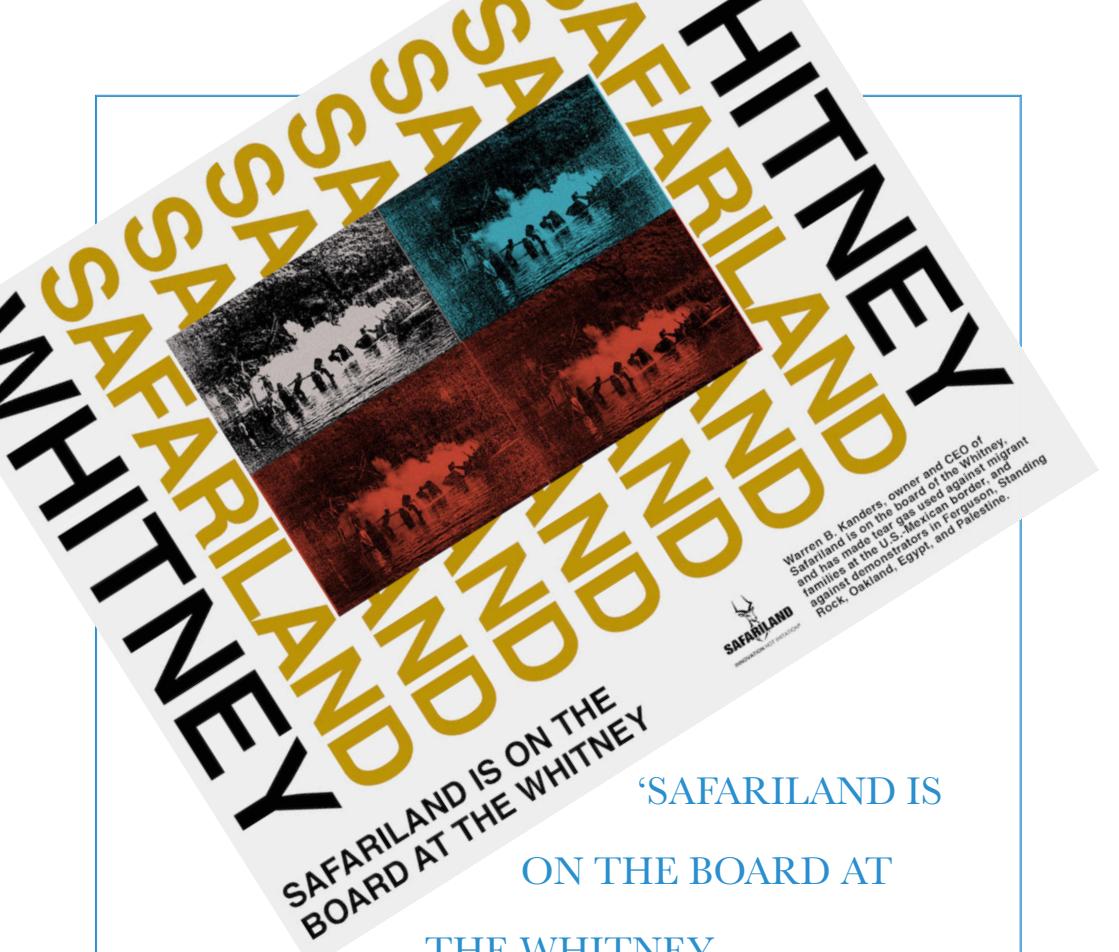
To be received or rejected?

‘I thought to myself:

“Wow, this must be what white people feel like when they just stroll into the cinema on any given day.”

Nuanced representations of people who look like you - and then there was just the token white guy and that was Martin Freeman.’

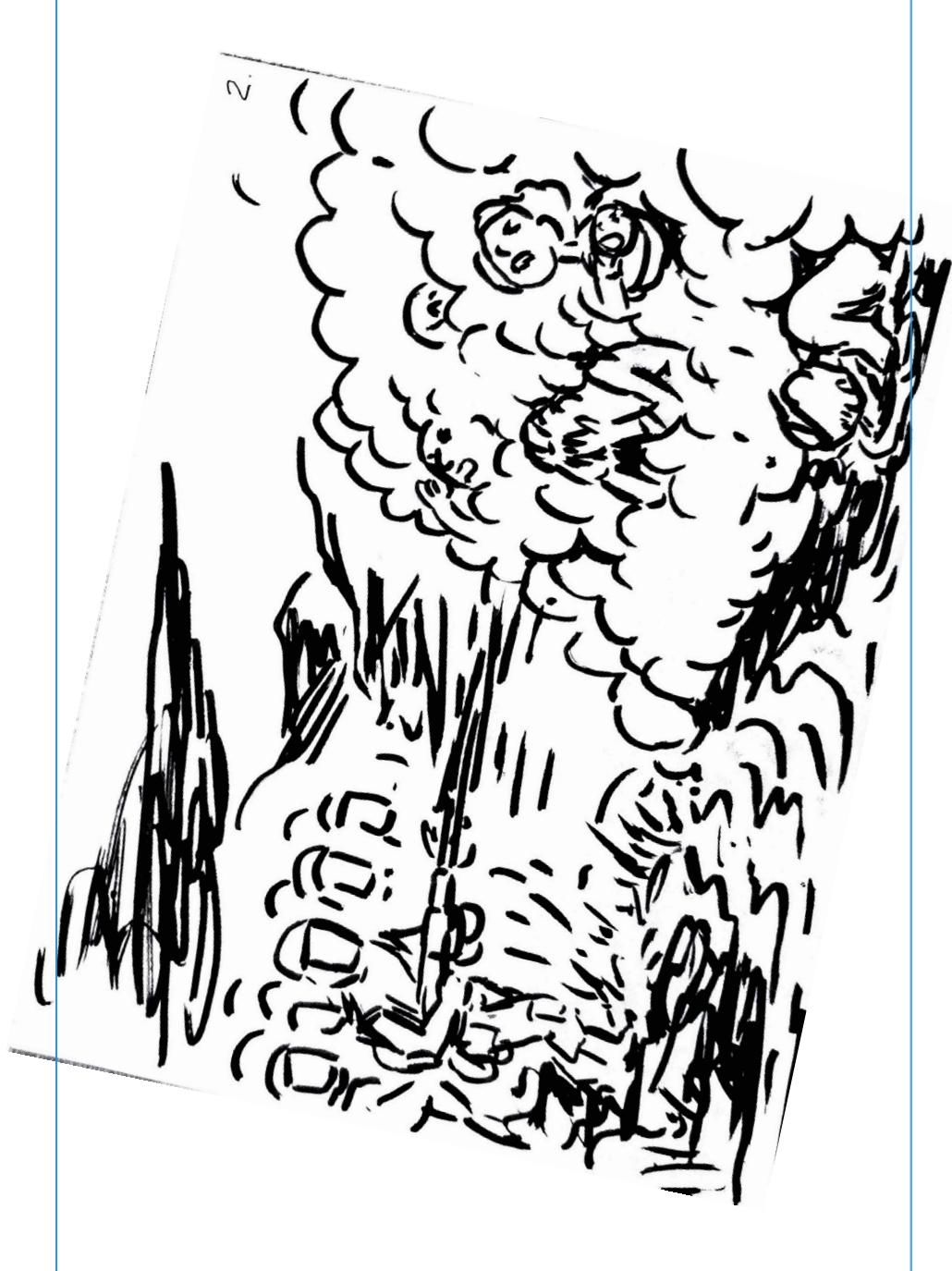
The token white guy



Warren B. Kanders, owner and CEO of Safariland is on the board of the Whitney, and has made tear gas used against migrant families at the US-Mexican border, and against demonstrators in Ferguson, Standing Rock, Oakland, Egypt, and Palestine.

‘SAFARILAND IS
ON THE BOARD AT
THE WHITNEY.

Warren B. Kanders, owner and CEO of Safariland is on the board of the Whitney, and has made tear gas used against migrant families at the US-Mexican border, and against demonstrators in Ferguson, Standing Rock, Oakland, Egypt and Palestine.’



‘From the vantage point of the colonized, a position from which I write, and choose to privilege, the term ‘research’ is inextricably linked to European imperialism and colonialism.

The word itself, ‘research’, is probably one of the dirtiest words in the indigenous world’s vocabulary.

When mentioned in many indigenous contexts it stirs up silence, it conjures up bad memories, it raises a smile that is knowing and distrustful.

It is so powerful that indigenous people even write poetry about research.’

“Research” is different modes: maybe see “play” as research?

Like when people use the term ‘discovered’ for white explorers who arrived in populated lands – implication of being the first.

How ~~researchable~~ can we then continue to validate our work, here, in London? Some of us may conduct research trips, some not, but how is that justified in the context of decolonisation?

Will it ever be a non-imperial act – this whole idea of going on an expedition to ‘discover’ the other? How is our work, right here, right now, not just as removed, privileged, and to a certain extent, hypocritical? not in any way devaluing existing efforts to decolonise academic research, but how are we ever going to decolonise if we continue to contribute to ~~exist~~ the hierarchy of us and them, that research about the ‘other’ here is better than research about them conducted within the justification of ‘their’ home ground?

‘People often say: “stop being angry and educate us”, not understanding that the anger is part of the education.’

Anger is a tricky feeling because it is often misdirected – ~~exists~~ and therefore manipulated ~~exists~~

Anger is part of the education because it is purposed – it stems from a reflection on who you are (or what your identity is and/or is constructed to be) and is therefore *focused*.

I think the problem is that we’re uneducated to analyse our anger and to look at where it comes from.

‘Institutions and curators who want to “pick your brains” about the emotional and intellectual labour you’ve done your whole life can pay your consultancy fee. Rehashing my trauma isn’t something I enjoy doing, the least you can do is pay for the privilege.’

Does the work not speak for itself?

[see characters]

Can I be international and not speak English?

Are we obliged to rely only on our discomfort for the sake of enlightening others?



How do ~~we~~ we help people to learn?

What can we do to help ourselves feel strong?

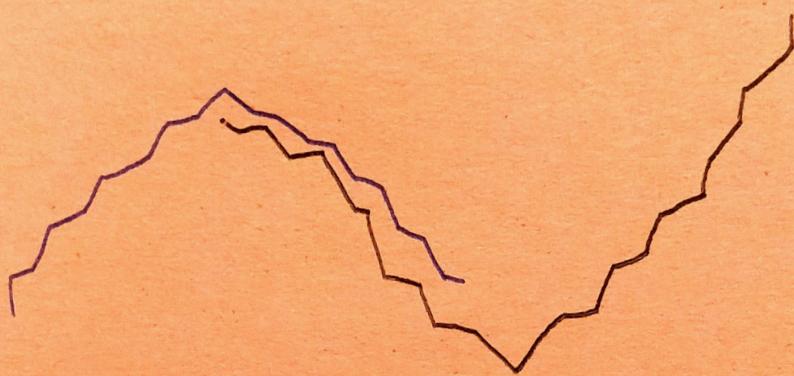
What does it mean to be an ally?

PLUS name + credit.

People & their experiences are not identity-less resources.

‘[E]ven if you have not acquired [...] knowledges and understandings as a member of an Indigenous or Afro-Caribbean culture, or any other non- Western culture and civilization, if you are of European descent and mixed blood, once you realize that you have also been colonized, that your mind, your body, your senses, your sight, your hearing have been modeled by the colonial matrix of power, that is, by its institutions, languages, music, art, literature, etc. - or what is the same as Western Civilization - you begin to “heal.”

The process of healing is that of becoming a decolonial subject, or “learning to be”.’



Calobrachys. co. vle

~~Being “healed” from being colonised~~

I'm aware of the Box, but I don't know if I want to stand outside or inside.

“The very nature of materiality is an entanglement.

Matter itself is always already open to, or rather entangled with, the “Other.” The intra-actively emergent “parts” of phenomena are coconstituted.

Not only subjects but also objects are permeated through and through with their entangled kin; the other is not just in one's skin, but in one's bones, in one's belly, in one's heart, in one's nucleus, in one's past and future. This is as true for electrons as it is for brittlestars as it is for the di erentially constituted human... What is on the other side of the agential cut is not separate from us--agential separability is not individuation. Ethics is therefore

not about right response to a radically exterior/ized other, but about responsibility and accountability for the lively relationalities of becoming of which we are a part.'

A sense of awareness which is [anti?] categorical and has movement and potentiality –

- How to synchronise energies, that is the question.

Synchronise a dance of difference.



Play and pleasure – wandering lines – non-verbal linkings in a shared space.

‘Success here is not to make it, to beg to be recognized and to belong [...] Delinking means precisely that we (decolonial artists, curators, activists, theoretician) are not expecting recognition [...] but, again, to delink [...] That is what delinking means. If we (artists, theoreticians, curators, etc.) succeed, it is because we delinked, not because we have been recognized and “accepted” in a house we are not interested in inhabiting.’

Delinking

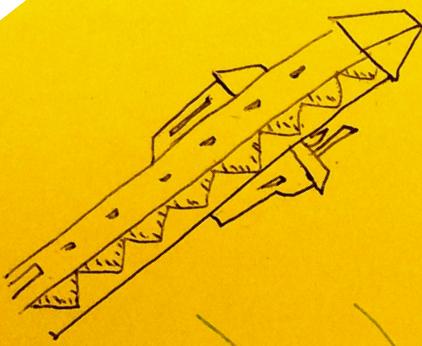
Disinterested solidarity

Commitment to positive outcomes in use and not exploitation.

Enabling, assisting, not leading or determining!

I thought I had to create an environment that allowed me to be recognised by my former Masters.

19



I'm sick of seeing and touching

Both sides of things

Sick of being the damn bridge for
everybody...

I explain my mother to my father my father to my
little sister

My little sister to my brother my brother to the
white feminists

The white feminists to the Black church folks the
Black church folks

To the ex-hippies the ex-hippies to the Black
separatists the

Black separatists to the artists the artists to my
friends' parents...

Then

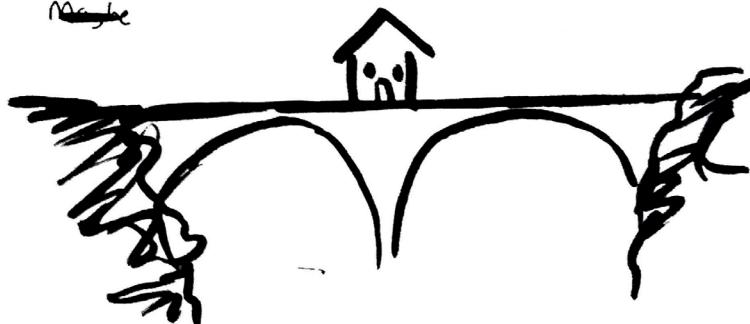
I've got to explain myself

To everybody...

‘ I’m sick of being a damn bridge for everybody ? ’

Maybe a bridge will always create two separate sides. The bridge leaves no middle ground for no one lives on a bridge. Instead the bridge lets one visit the other but sends the message, ‘ you live this side or that ’.

~~Maybe~~



Instead maybe what we need is just one big fat hug. You see ‘ Love never fails ’.

