

Kari:

Welcome to triple pocket napkin fold Podcast.

Mads:

I'm Mads,

Kari:

I'm Kari

Nika 0:07

I'm Nika. Together we are Ghost, a DIY nomadic facilitative platform based in Rotterdam and mercy.

Mads: 0:17

This podcast is one of a three-part series commissioned by art space ideas platform. It's part of a larger project titled triple pocket napkin fold, which includes 12 audio commissions from artists, poets, musicians, theatre makers, and made in collaboration with De player Rotterdam.

Kari 0:36

Today, you're going to hear four of the commissioned tracks, plus excerpts from related texts and our improvised conversation about the work.

Nika 0:47

This project emerged from a research study group around the ideas of Edouard Glissant namely opacity and improvisation, which was held and conducted in collaboration with tender center Rotterdam, a queer community space.

Kari 1:04

The participants included in this project Triple Pocket Napkin fold are

Mads 1:10

Danny Reynolds.

Kari

Dean Bowen

Nika 1:13

Isabel Marcus, La leche travesti

Kari

Cannach Macbride.

Nika

Ogutu Muraje, Alloardi Collective

Kari 1:22

the post people,

Mads

Angela shilling.

Nika 1:25

Milena Bonita

Mads 1:28

Megan Cope, Isha Ramdas and Karen Iterald Nuremburg. You can find the transcript of this podcast below and we hope you enjoy

Mads 1:53

The first track that we're going to hear today is burning hot chunk by Dani Reynolds. An artist currently working between Kuarna Yerta and Naarm

Burning hot chunk by Dani Reynolds

Sound description made collectively by Ghost:

**A flute enters, confident, but creeping, wavering softly with subtly uneven breath.
A voice joins the flute, calm, considered, and intimate.**

2:14

*This one for me reminds me of...
somebody dancing...
with a dress on*

[a jumbling of syllables, illegible but light expression]

*or it could be...seaweed
like you know seaweed and
it's just sort of wriggling around
mmm, two things actually*

The flute continues. low, vibrato, solid

2:44

it could be anywhere in the world

**The voice cuts in and out, the ambience of the room, with it.
and a second flute joins the first.**

it could even be like

*a part of a progression dancing
like in a group of people
you know, erm, trying to make a statement,
you now just, there's a whole group of them,
this ones extremely excited because its waving its arms around and -*

The flute, single again, repeats a two tone refrain, as if hesitating before a thought

*I think this one reminds me of...
being in a spaceship*

*and colours of the meteor and everything in space is all reflected onto the
spacesh-onto the er UFO*

The flutes accumulate and like this, sound more electronic. A climactic, pulsing harmonic moment.

*and then the piece that's been taken out here has been, that's where they've been attacked and a piece
as come out of the um UFO*

Two flutes continue their waltz together,

3:54

*I think it reminds me more of a big clump of seaweed
with all the , um it's just floating like it's just floating...
it's floating through the water
it's-and it's a big clump
because it's green and it's swirling and -*

the flute changes its harmony, something disharmonic, awkward for a moment, a minor note,

*That's what it is, it's a Roman like julius caesar
and cause they've got the colours of the ancient Roman days
and the ivory and the stone that in the stand*

The flutes continue moving into their dissonance, as if a subtle tension creeps towards us, with an almost heroic feeling, cold for a moment before tiptoeing back into its walking pace, its comfortable harmony.

*and this is the water
and this is the water
erm, melting into the, er, ice
I can just visualise like meteors coming at the ufo, it's not really an attack, it's erm, meteors flying at
the ufo and you can see that on the... statue.*

The voice continues, with lightness, but also perhaps sadness. It doesn't have a plan for where it's going. Its descriptions wander without goal.

*at the back it looks like part fragments from the meteor that hit the UFO and it's just formed all those
colours and cracks and grooves into the UFO*

*yeah so the base is just a lightish sort of flame
and then it's getting burning hot as it's rising up*

*well that's just cracks in the ice to me
like it's just all as it's cracking as the waters coming through
yeah like a shhhhhhchrsss sheeeooooowwww*

The voice performs out a sound of cracking, crashing, crumbling and the flute, only two then, single again, fades.

Kari 6:08

so, this one, personally, this makes me laugh, literally laugh out loud every time I listen to it. But it also makes me feel quite emotional. Somehow, it's got a really interesting sort of tone or something.

Mads 6:26

I find myself just smiling the whole time. And there's something that's really infectious and joyous about it. But at the same time, like I mean, maybe Nika, you would be able to comment - that there is also a kind of, like, touch of melancholic in the musicality -

Nika 6:44

And the voice... Although it is kind of ironic - I don't mean ironic - but it's some form of parody in the absurdity of what it said. But the color of the voice is quite low. So it has quite a melancholic edge to it. Yeah.

Mads 7:05

I don't know if I think of it as parody. I think, for me, it feels quite sincere. And I think it's funny. I don't know what kind of humour I would describe it as. But I think that there's something that happens with the weaving of what the speaker is saying, when you have these sorts of glimpses of what it might be that they're talking about.

Kari 7:23

I was thinking a lot about one of my favourite musicians and poets, Ivor Cutler, who's a Scottish poet, teacher, musician, but always like, quite amateur in his technique and approach. And that he worked a lot with really, really old sort of shanties, and songs, old Scottish songs that have this really kind of like, also quite kind of haunting, quality, and are performed on a harmonica. So you get this really kind of it really reminds me of the sound and this, but over the top, he puts these really, really often really funny and very absurd sort of lyrics that are evoking these impossible speculative scenarios. And it just really reminds me a lot of this piece, I was also thinking that whether it's deliberate or not, this description that feels like it becomes narrative keeps referring to these really, sort of non-terrestrial states like the ocean seaweed, and then like space and aliens and UFOs. And then it seems to kind of skip the part in the middle, which is like, terrestrial or sort of situated. And I think that's really interesting with this, it kind of manages to be both quite domestic, there's something quite domestic about it, but then at the same time, it's talking about these really sort of massive and otherworldly sort of scenarios. And

Nika 8:59

I actually have the feeling that the terrestrial somehow happens through their voice and the music, you know, like, I somehow situate them as being in that middle point.

Mads 9:15

I was thinking a lot about... I mean, obviously, there is this multiplicity that happens: this one thing having these almost different angles or different shades or, and that there being something in the act of imagination that really opens up this space for something to coexist as multiple different forms. But I also think in a really formal terms, like the tempo of the speaking and the pacing, it's really beautiful pacing, like there is this opening up that happens through the speaking and the flute that kind of comes in and then there's pauses, like Yeah, it's a really beautiful rhythm throughout that is quite spatial

Nika 9:54

Because they also move from describing something and then moving back to something else though like beginning with seed weed, and then we hear UFO, and then meteor, but then we come back to the UFO or maybe to the seaweed. So you're kind of like moving in these imaginings between one and the other, which leads me to think that there is quite a lot of repetition in a lot of the tracks. Or of moving back.

Mads 10:26

We also sent a couple of questions to Dani, so we'll share those with you now

For your piece, *burning hot chunk*, you used a method called ekphrastic response. I hadn't heard of that before and had to look it up. And was not surprised to find that that fantastic word *ekphrastic* was Greek. But was very interested to find that the term describes a vivid, often dramatic verbal description of visual work of art either real or imagined. I'd love to know how you came across this method.

Dani 11:11

So, Thomas, one of my collaborators, studied ekphrastic poetry as part of a creative writing degree. And he was in the room with me facilitating the interviews and conversations about the sculptures with Daryl. And I guess it kind of came really organically as a way, or a method of drawing out and building on Daryl's descriptions of the work, which came very easily to her. When she was talking about them. It was so it was kind of when she was really imagining something and seeing it and she was just rolling with it and just talking and narrating these beautiful, evocative and vivid scenes. And so it felt really, it felt really right to call it an ekphrastic response, because I think it also merits the way in which Daryl has expanded upon, you know, the meaning of the work through her lens and her subjective responses to them.

Mads 12:28

What do you think of the flute?

Dani 12:32

So when you're asking, what do I think of the flute? Do you mean the flute, generally, as a woodwind instrument? Or do you mean specifically, what do I think of the flute? In the track I made?

Mads

I think both responses would be excellent. Or either.

Dani

Okay, so when I think about the flute, in general, I don't really have an opinion, I guess, on the instrument itself. But I do really quickly think about Michelle from *American Pie*. And I think about the character of the bird in *Peter and the wolf*, the symphonic orchestra, or the symphonic folktale. And more recently, I would think a lot about Lizzo, who plays the flute, in a really incredible way, is classically trained to play

the flute. And her flute's become so popular that it has its own Instagram account, called Sasha flute, which is the name of the flute. I think it's a fan account for Lizzo and Sasha the flute, or Sasha flute, and it features Sasha flute's trips in the world. So I really love that. With regards to the use of the flute in my track, I don't play the flute and I don't really play any instrument, except for a couple of basic chords on guitar. But I really wanted to have some kind of, I guess, an instrument that was evocative, and that could move through different spaces and I considered trying to engage someone to help me come up with a score. But I thought before I did that, I would have a play around to see how it would match with a voice and whether or not it would work in the first place. And so yeah, I got out my GarageBand on my computer and I had a go with the synthetic flute on there. And I just created that track really in one take, and was so surprised myself that it sounded the way it did and that it kind of had a movement and a feeling to it that felt really right and really workable. And I listened to it a few times and thought, well, this is it.

Mads 15:19

Today, we had the pleasure of catching up with Isabel Marcos, another contributor to the *triple pocket napkin fold* project. We spoke to her about the development of her track, which is titled *freezing mud*, but also her research more generally.

Nika 15:42

Hello, Isa.

Isa

Hello,

Nika

thank you so much for doing this interview with us.

Isa

Thank you.

Nika

So I'm going to just ask you several questions. The first one is: The piece you've made for this vinyl publication is part of a broader research you've been doing, that was part of the Kunstfort bij Vijfhuizen, which was a residency you were doing for a year, right?

Isa

Yeah.

Nika

So we wondering if you could tell us a little bit about that research and how this project is related to that residency you made?

Isa 16:23

Yeah. The Kunstfort bij Vijfhuizen have this residency program. They're a contemporary art centre that is located in a fortress. Every year, they invite an artist or a designer to work, say, specifically around the architecture and around the landscape where the art centre is located. So that's the context in which I was invited to work. And when I arrived there, I was already working for a year-no, two years- around water and architecture and bodies and how these three relate, in a way. I was very influenced by the ideas of Astrida Neimanis and her approach to bodies of water and the way that she brought up the idea, the concept of a body of water that includes other bodies of water. So I thought about how to keep working with this idea of how to connect bodies of water in the specificity of this site. The site itself is a very watery place. It used to be a really big lake, and now it's dried out. It's mostly agriculture and then some small towns. And then also this fortress belongs to a bigger ring of dikes and fortresses that is called the Defence line of Amsterdam, that was built in the 19th century. It was a defence mechanism that consisted of a system where they could float the outskirts of Amsterdam, and protect the city from invasion. So yeah, it was a very specific site to work on water.

Nika 18:34

And then while doing the residency, you thought the sound piece you made could be related?

Isa 18:41

Yeah, exactly. Because I started being very interested in actually the ring of water around the fortress there is like this moat. You have the fortress, there's concrete construction. And then around the building, there is just a small body of water. So I just got very interested in that water. I wanted to access it, and I just wanted to be in the water. Very dark water, very muddy, full of life, but also full of smell, full of dirt. Yeah. And so the idea of how to access that water, and how to interact with that water is where this sound piece starts.

Nika 19:32

And following that you invited a dancer to go in the water, right? So it's actually a sound piece that comes from a performative gesture that is happening within the water right? So could you tell us how the embodied experience plays a role in your research around the instability of architecture, which is something that you've explored within your practice? and maybe why dance specifically? Why did the action of dance become relevant for this piece?

Isa 20:12

First of all Jiska-who is the dancer- was familiarised with those waters and that's why we started having a conversation because she walks there sometimes and she invites people to walk in the mud as an aesthetic experience and an experience of the place. So that's how we got in touch and that's where the collaboration started because I also wanted to be in the water so I felt like I had to meet her. So that's when we started talking about the bodies of water and about how to experience the mud. I think that because there is this the fence and this fortress and this idea that that side is to prevent movement I found that going in the water and moving in the water was kind of like a way of resisting that identity of the fortress, as a fortress, as a fort, as a defence mechanism that could open up that water to become something else.

ISA

Gargling water in the throat then a sinking plop, something going under with bubbles trapped underneath it. These are cold sounds, but relaxed, and at ease. Air lighter than water that wants to push up and out,

rejoin the air above. Surface tension creaks under pressure like an old door, or groans like pain in the hip. Water slapping body then rushing, gushing frictionlessly across smooth surface. Exploding plop of the eardrum repeats, moves from left to right then makes a froggy throaty grind. Hands slapping and twisting and pulling the water around. Fingers curling and eddying into gulps and swallows. A moment of stereo confusion, then with a pan from one ear to the other, it is calm. Isolated clean plop, defined, sounds like a pill, like a painkiller. Every now and then the rasping of a critter. It is there, unseen, camouflaged between the mud. Moving farther away from a strong scent of swamp to an indistinct humidity in the nostrils. Dark colours, magenta, bottle green.

Nika 24:42

In the texts that you have also submitted as part of this publication, you mentioned that you sunk your ears in the muddy waters to hear the sound produced by your collaborator.

Isa 24:57

Well, the thing is that the piece also became about how to access the water. Because even if the plan was to just dive in the water and to just like, place my body in the water and to experience the mud and to, I just couldn't do it, because I was pregnant. So the fact that I was a gestational body made my body too fragile to be around all the life and all the things that that body of water was also gestating. And then because it was this very dark water, to put my eyes to... it was the ears, they were the way that I felt that I could access the experience of being in the water, because I couldn't physically do it. I'm thinking about why I used the expression "sinking". But I think it's because it was about really being inside the water. So it's not lowering the ear, it is not approaching... it was really sinking. And the mud was very important as well. Maybe that's something I learned from my conversation with Jiska. But the mud, in some parts, was higher than a metre. So you could really sink your legs, and then have mud until almost your hips and then experience from that viscous matter in your body to experience in the water.

Kari 26:42

It's really interesting hearing you talk about sinking because I was thinking that's also something that is different from swimming because swimming is an intentional action, which is being performed by one body within another body of water, for example. But I think sinking is almost quite a passive action actually. It's almost like the mud sinks you rather than you're actively trying to sink or something. So I think that's also an interesting word in relation to thinking about relation and thinking about material relations or something.

Mads 27:22

When isa came and presented at Ghosts study group, she brought with her a text by Astrida Neimanis on hydro-feminism called *We Are All Bodies of Water*. I'd like to re-present an excerpt by Astrida Neimanis to speak back to the work that Isa made

We are all bodies of water. To think embodiment as watery belies the understanding of bodies that we have inherited from the dominant Western metaphysical tradition. As watery, we experience ourselves less as isolated entities, and more as oceanic eddies: I am a singular, dynamic whorl dissolving in a complex, fluid circulation. The space between ourselves and our others is at once as distant as the primaeval sea, yet also closer than our own skin—the traces of those same oceanic beginnings still cycling through us, just pausing as this bodily thing we call *mine*. Water is between bodies, and of bodies, before us and beyond us, but also very presently this body, too. Our comfortable categories of thought begin to dissolve. Water entangles our bodies in relations of gift, debt, theft, complicity, difference, and relation.

Nika 28:36

It's also the first time that you worked with sound as a medium in itself without moving images accompanying it.. because you do make films.. What were some of the challenges or realisations that you gained through the process of working with sound?

Isa 28:56

I think mostly about how much to reveal from the site, from the experience, from the performance, from the whole process. Because there were so many elements and so much information and also in a very specific site, with a very specific history... and quite charged. So I guess that that was the biggest challenge and also the realisation that the sound also works visually... like it became a piece that can bring a lot of images by being so abstract, but at the same time, so concrete, because I think that you can really feel that this is something liquid and all the images that it can bring to you.

Mads 30:06

Astrida Neimanis writes:

We imagine ourselves distributed and connected across space: human bodies ingest reservoir bodies, while reservoir bodies are slaked by rain bodies, rain bodies fall into ocean bodies, ocean bodies aspirate fish bodies, fish bodies are consumed by whale bodies—which eventually pass on, and sink to the

seafloor as marine snow, a kind of weather underwater, to rot and be swallowed up again by the ocean's dark belly... This kind of hydrological cycle insists that we relinquish any lingering illusion of nature as separate from culture, or as humans as separate from the world around us.

GHOST 30:58

Thank you so much. Thank you. Thank you

Kari 1:05

this next track is by Dean Bowen, who is a poet based in Rotterdam. The track itself is called *solemn simulacra*. I'm just going to read a little bit of his bio.

Dean Bowen is a poet, performer, cultural critic and psychonaut. He examines the dynamics of the composite identity and how this relates to a political and social positioning and exploration of the self.

31:39 Solemn Simulacra By Dean Bowen

Sound Descriptions By GHOST

A Voice whispers through interference. The voice insists on being heard through haze, through a foggy environment. The whisper is a long finger that reaches inside the listener's body. The voice speaks of a castaway, of metaphor, of love.

I've learned of nothing

But a cast away part truth aria

For homesick kids from long ago

I see still no earth

Buckle-kneed from the heft

Of it carried in lint-filled pockets

It is a poem that instructs. The voice is urgent but the world it speaks from seems old, degraded like a very old piece of paper with a just written letter on it. A soft buzz, soothing, holds the voice in suffocating softness. The voice now echoes the same lines are being repeated.

Do not entertain this refusal

Do not entertain this refusal
Do not entertain this refusal

We offer nothing new to the cycle

We offer nothing new to the cycle
We offer nothing new to the cycle

That would see this criterion evolved

That would see this criterion evolved
That would see this criterion evolved

One voice becomes multitude, several beings of the same person. They enter a conversation amongst themselves, between repetition, echoing and questioning. The voice reveals that it is recorded, that its lines can play over and over. Now the fog that holds the voice grows bolder and begins to degrade the voice itself. A looping tone plays like a machine is faltering, the voice keeps repeating but grows weaker and merges with its surroundings that then swallow it.

We dare not let metaphor

Cradle that burden

No, I will always say

I have no answers

But could you repeat the question?

I love that in Dean's explanation about the work he wrote “this work explores subtext as a gateway through which we might find possibilities for renewal and reinvention.” And I was thinking about this subtext as something that is underlying the thing, it's underlying the work. But also that there is this relationship to being below... for me there is something that's quite subterranean almost... or I can think of digging or hiding under a blanket, or that there is this kind of secretive underground element. I feel like tuning into this term subtext in a different way is quite nice.

Nika 36:33

Actually, we invited Dean to participate in one of the study groups. And he came, he brought some poems that he was reciting in a very low and soft voice. And we spoke about the tone of his voice, or more than the tone - the volume of his voice. He said that when he started doing poetry in the beginning, he would speak so loudly, trying to reclaim that space, you know, like trying to make his voice be heard by reciting very loudly.. which now doesn't do. It also makes me think “reclaiming a space” somehow puts some form of verticality, you know, like people have to speak up, they go on a stage, where they claim a higher position to be able to speak for the crowd. While at the same time, using this very soft voice is also another way of reclaiming that space - by making everybody else silent so that they can hear it, which also kind of brings me back to what you were saying about the underlying or low, right?

Mads 37:50

I found it interesting when I looked up the term subtext, the etymology of it described a “weaving under” or “working below” ... which I think is super nice. His voice kind of does that as well, both in tone, volume, but also this multiplication of threads of echoes of multiple voices mixing with each other.

Nika 38:09

And a whispering

Kari 38:12

I hadn't read the “about” for a while so it's good to hear that again. But it really makes me think about like, boundaries and thresholds and things kind of touching two states of being or two different materialities. And I was thinking a lot about the surface of water. And the moment where you feel the kind of pressure change as you get this elemental shift. And I was also thinking about the myth of Echo and Narcissus and this idea of looking in the water and you only see yourself reflected and I think because this is all one voice and it also because it's a whisper the register is this really intimate register of voice

where you're either speaking super close to someone else, or maybe you're just talking to yourself and you have then a sort of echo through your own head and your own ears.

Mads: 39:05

I also thought of something oceanic, especially closer to the end the: layering almost becoming noisy. It felt like an ocean whooshing noise

Nika: 39:14

Dissipating. Yeah.

Kari 39:19

Yeah, it's a beautiful piece of work.

The last track of this episode, and actually of this whole podcast is by collective La Leche Travesty, which is comprised Jota Mombaça Slim Soledad and Ikí Piña Narváez. The track is called Haunt Those Motherfuckers

Mads

Haunt these Motherfuckers

Kari

Haunt These

Nika

Haunt These Motherfuckers

Nika 40:06

So *La Leche Travesti* translates as “transvestite milk”. And I think that they came together exclusively for this song, they might be doing more work together, I think actually this commission instigated them to work together and potentially they will do more tracks, which is going to be great. They're all about gender bending, and are very strong in their political activism in relation to sexual identities, to decolonial

practices, to forms of resistance within their practice. I was showing in Colombia next to Jota - that's how I met them - and they mentioned that art was just a medium or a platform to do their activism. So they're actually more invested in activism and in being able to have a platform to speak from in relation to these political topics that they're interested in. More and more than, I guess, the formal or material qualities of their art practice.

Mads 41:29

Together, they tried to articulate a sonic space for self-distorted transitional voices of rebellion and dissent. And we thought that maybe we don't need to say too much more and let the track speak for itself.

Nika 41:46

I was thinking that the fact that we think that it speaks for itself is because it's a message that is quite clear,

Mads:

It's quite explicit.

Nika: It's very explicit. Exactly. And I remember reading a text from a Colombian author that said that there are episodes in history that are so violent, or that so many lives have been lost... it's too violent for abstraction. You know, and I think that there is a language that is linked to activism that requires that explicitness so everybody gets the message without being too difficult to grasp in that sense. Which I guess would make us think about, yeah, transparency, maybe going back to Glissant.

Kari 42:43

I was thinking also, maybe it's important to say that the track we're about to play is 12 minutes long. Which is, of course, considerably longer than all of the tracks we've played throughout the podcast. And the commission that we offered everyone was the same. It was to make a track of three and a half minutes. And La Leche Travesti delivered us this 12 minutes, I would say epic, incredible, epic piece of work. And it felt really bad to be forced to play an excerpt in the vinyl version, but we simply didn't have room in the vinyl to use the whole thing. So it's brilliant that we can play it full here. Hope you enjoy

Haunt These Motherfuckers, by La Leche Travesti

Sound Descriptions by Ghost

43:40

An arpeggio synthesiser sound begins with urgency as a voice asks in Spanish:

¿Has probado la leche travesti?

¿Has probado la leche travesti?

Percussion builds up in rhythmic non-rhythmic manners. A tapping, a descending sound, electronic - fragmented, glitching. Mechanical, digital, and ripping from left to right.

*what the fuck you made us both -
now you see ___ what i made us
you can't tell us what we are.
you can't tell us.*

a dog is barking

The rhythm builds, a bass kick sets the meter.

Filters are layered over the voice, deepening, lengthening, compressing. The dog's bark too, is stretched, pulled over time. Throaty groaning, then compressed into quick units repeating.

*I am because I am between
you leave, I'll stay, I'll stay.*

The voice is emotive, disgust or anger: it changes tempo and pitch, while digital instruments keep playing. Tropical drums and fast keys in different rhythms make the piece move in and out of different genres, although not adapting to any. high keyboard trills, sprinkling, whilst slower strings swoon softly behind.

What the fuck, you made us those

Now you see... what?

Fuck you

I'll fuck you up, don't mess with me

Haunt these motherfuckers

Haunt these motherfuckers

Voices overlaying, broken up and interrupted. Voices moving in multiple directions

haaaa mother fuckerr, haaa, haaa, haa, haa

It refuses adaptation, condemnation, censorship, exoticism, and readability. Voices juxtaposed with different colours of voice, one has a more-than-human-creature tone while the other feels human.

It's how I say

you leave I'll stay

I'll stay, I'll stay

Don't try to save your men when we come for them

Don't try to save them whites

Bells play and synthesizer sounds come in and out. the song enters a transition.

Fatality, fatality, fatality...
...spike them, poison them, beat them, rob them,
...Haunt these motherfuckers

A dog barks and the synthesizer stops. The song changes as if it were a different song. The dog keeps barking and the percussion enters.

Has probado la leche travesti
Sé que nunca has pensado en mi
Y si me buscas yo huyo de ti...

Percussion only. A synthesiser joins with a beat. The beat becomes faster and a voice enters with verses spoken out rapidly, following the rhythm of the beat. The beat that is building up with different synthetic tones stops, while the voice continues. A string instrument is now playing along and it becomes distorted. Distortions are added on top and layered, they feel as if a record was played backwards.

The voice continues to repeat the same verses rapidly. Then, a sudden change occurs by a shift in the percussion tone and beat. We are now in what appears to be a different song within the same song. The synthesizer sounds like an 80s song and a voice with a low pitch sings in Spanish.

Tetas mías, las de mi deseo...
...Las de 8 mil euros, del bisturí
Tetas fantasmas, teta...

...Tetas con asma, tetas migrantes...

Haunt these motherfuckers...

Mads 55:53

I think this track actually plays with ideas of opacity and transparency in a really interesting way. Because like you said, there is this kind of transparency of activist language that is really present in the work, but at the same time, there is a kind of opacity that resists us or the audience from, from reducing the identities of the performance.

Nika 56:17

Yeah, actually, it leads me to a quote or an excerpt of Glissant's text that I will read:

If we examine the process of 'understanding' people and ideas from the perspective of Western thought, we discover that its basis is this requirement for transparency. In order to understand and thus accept

you, I have to measure your solidity with the idea scale providing me with grounds to make comparisons and, perhaps, judgement. I have to reduce.

Accepting differences does, of course, upset the hierarchy of this scale. I understand your difference, or in other words, without creating a hierarchy, I relate it to my norm. I admit you to existence, within my system. I create you afresh. -But perhaps we need to bring an end to the very notion of a scale. Displace all reduction. Agree not merely to the right to difference but, carrying this further, agree also to the right to opacity that is not enclosure within an impenetrable autarchy but subsistence within an irreducible singularity. Opacities can coexist and converge, weaving fabrics. To understand these truly one must focus on the texture of the weave and not on the nature of its components.

Mads 58:10

It's getting dark outside and our stomachs have started rumbling so we're going to

Nika 58:15

Our stomachs or just mine?

Mads 28:19

It's true. But it's sign enough that it's time to finish

Nika:

To wrap it up.

Kari 58:23

Yeah, thanks a lot for listening. Thank you also to Artspace Ideas Platform, and to all the artists in this episode. If you want to you can find a transcript of this podcast linked just underneath the episode. And if you enjoyed this one, there's two other episodes. Thank you

