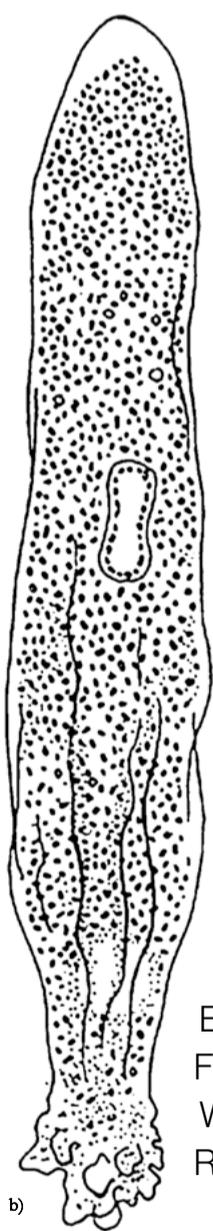


Non-Knowledge, Laughter and the  
Moving Image presents

# Yearnings for Mattering Differently\*



a)



b)

February  
12th — 13th  
2022  
HFBK  
Hamburg  
Hörsaal

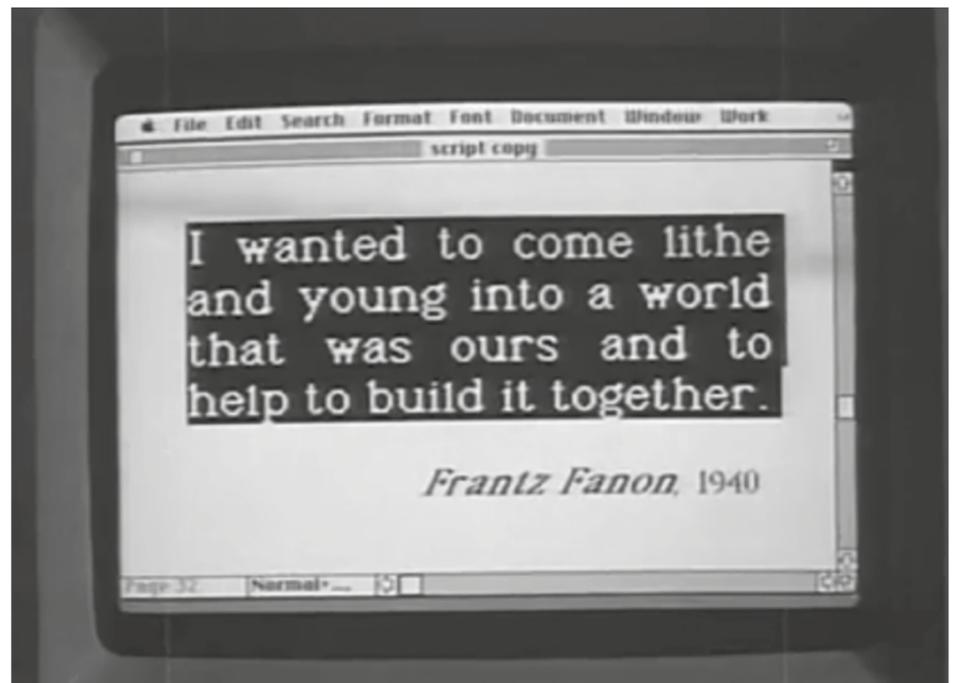


c)

with Agnes Eeg-Olofsson, Aliaxey Talstou,  
Anissa Tavara, Anya Troyan, Bardia Esmaeilloo,  
Burcu Yildiz, Catalina Gonzalez, Eythar Gubara,  
Flora Fee Mayrhofer, Jacopo Asam, Loerdy  
Wesely, Oskar Hansen, Pia Pospischil,  
Rico Mehler, Yuwen Huang

in the frame of the seminar and artistic research project  
»Non-knowledge, Laughter and the Moving Image« led by  
Annika Larsson. The project is founded by the Swedish  
Research Council and done in collaboration with The Royal  
Institute of Arts in Stockholm and the HFBK—Hochschule  
für Bildende Künste Hamburg.

\* a borrowed title from Karen Barad & Daniela Gandorfer  
»Political Desirings: Yearnings for Mattering (.) Differently (2021)«

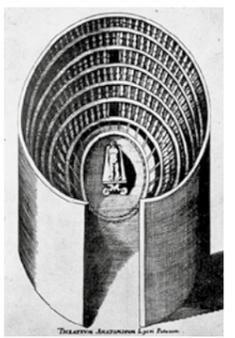


01)

»I came into the world imbued with the will to find a meaning in things, my spirit filled with the desire to attain to the source of the world, and then I found that I was an object in the midst of other objects.« [Frans Fanon, Black Skin, White Masks \(1967\)](#)

»From such a position, the position of the object, the thing, the savage, there are a few possibilities – the racialized other can demand recognition by presenting himself as human in the terms proffered by white society, or they can refuse the category altogether and twist the terminology of otherness into a rebuke, use it to unmake the world of white mastery and make a virtue out of what Fred Moten calls ›the resistance of the object.«

[Jack Halberstam, Wild Things – The Disorder of Desire \(2020\)](#)



»I remember my mother bringing me to a doctor in 1956 because she suspected I was queer. And he had this book on the shelf and looked at me and my mother told me later that he said ›I think your daughter has a hormonal imbalance, she might be indeed a member of the third sex because she has facial hair‹. Now it was on the bases of things like this that women were put in mental hospitals, were put into prisons, were put into marriages or sometimes lost their lives. Whenever society wants dehumanise a group the first thing they do is to show biological difference.«

[Barbara Hammer, Nitrate Kisses \(1992\)](#)



02), 03)

»You go to the doctors and judges and specialists who know the official answers to what's a man and what's a woman - - - It's not about fun you learn and it isn't fun when they make you get naked, touch you, squeeze and measure your genitals ›for reference.« What reference? - - - They will analyse your DNA to find out what you really are. You learn not to say that you are what you are, but that you are what you are not. - - - You'll learn to focus on the right significant moments of your model life, you'll learn to say the right things, have the right biography. You'll learn that there is only one biography, the biography of a tormented character that usually, at the very latest during the second act of the film, meets one of many tragic ends.« [Vika Kirchenbauer, LIKE RATS LEAVING A SINKING SHIP \(2012\)](#)

»The entire universe cut in half and solely in half. Everything is heads or tails in this system of knowledge. We are human or animal. Man or woman. Living or dead. We are the colonizer or the colonized. Living organism or machine. We have been divided by the norm. Cut in half and forced to remain on one side or the other of the rift. What we call ›subjectivity‹ is only the scar that, over the multiplicity of all that we could have been, covers the wound of this fracture. It is over this scar that property, family and inheritance were founded. Over this scar names are written and sexual identities asserted.«

[Paul Preciado, An Apartment on Uranus \(2019\)](#)



04)

»He was what some would consider a freak: a circus giant in american bloodlines and genealogies, the lumbering object of surprise and fear.«

[David Wojnarowicz, Close to the Knives: A memoir of disintegration \(1991\)](#)

»Annie Jones lived in the USA between 1865 and 1902 and was one of the most famous bearded ladies of her time. Her face was already covered with hair when she was only nine months old, when she was put under contract by the Barnum Circus and presented in a museum as a ›freak.« (...)

»N.O. Body: is a borrowed title. N.O. Body was the pseudonym of an author who published a book in 1907 entitled ›Aus eines Mannes Mädchenjahren‹ (Memoirs of a Man's Maiden Years). It is the autobiography of a person, born with ambiguous sex, who spent childhood and youth as a girl, and then altered his gender and led an adult life as a man. The first letter N. stands for the protagonist's two first names, Nora and then Norbert. As such, N.O. Body is both a name and not a name. We like the fact that it marks the identity of somebody who at the same time refuses all identity as a nobody. Furthermore, it refers to a body that cannot only be addressed as nobody.«

»The setting of the film ›N.O. Body‹ is a nineteenth century lecture hall in which the possible positions of the production of knowledge are spatially organized – the central position of ›the professor,‹ the large table, which introduces the object of interest, the blackboard, on which knowledge is recorded, and the listeners, sitting in tiered rows of seats facing the display of knowledge. But what happens in the production of normality and deviance,... if the ›object of knowledge‹ assumes the position of the producer of knowledge and opens up the history of knowledge production once again? (...)

Renate Lorenz und Pauline Boudry, Laughing about N.O.Body (2008)



05), 07)

06), 08)

»It's no surprise, you might say, that science no longer makes us laugh. We are no longer living in an era where reason could believe in its own innocence. We've learnt that crimes can be committed in the name of science, just as happens in the name of faith. However the question is to know whether it is the crimes – the mutilations which occur ›in the name of objectivity,‹ the reductions ›in the name of science‹ – which made us forget how to laugh. Or are the crimes and the spirit of seriousness both inseparable dimensions of the same story?«

Isabelle Stengers, Another Look: Relearning to Laugh (2000)



09)

»The universal tends to contemplate the particulars from above, as in the way that Kant regarded the French Revolution, like a spectator considering a violent piece of theatre from the mezzanine. Universality is the view of a spectator, never that of an actor.«

Yuk Hui, Cosmotechnics as Cosmopolitics (2017)

»a conquering gaze from nowhere – the gaze that mythically inscribes all the marked bodies, that makes the unmarked category claim the power to see and not be seen, to represent while escaping representation.«

Donna Haraway, Situated Knowledges (1988)

»The whole apparatus of knowledge is an apparatus of abstraction and simplification, organized not for knowledge but for mastery over things.«

Friedrich Nietzsche, Summer-Autumn (1884)

»The eyes have been used to signify a perverse capacity – honed to perfection in the history of science tied to militarism, capitalism, colonialism, and male supremacy – to distance the knowing subject from everybody and everything in the interests of unfettered power. The instruments of visualization in multinationalist, postmodernist culture have compounded these meanings of disembodiment.«

Donna Haraway, Situated knowledges (1988)



10)

»Critique is presumed to require distance, reflection is presumed to require distance. But distance is a resource administered unequally - - - I wear my past in my hair, and carry it as stains on my teeth. I look at it from a vantage point far away, and feel it tickling under my skin«

Vika Kirchenbauer, THE CAPACITY FOR ADEQUATE ANGER (2021)



11), 12)



»Instinctively I pointed the camera at my potential assassin as it were a fire arm, with that aggressive gesture, that imaginary threat which we video artists use as a warning that the camera also is a dangerous weapon, as if bullets could come out of the lens.«

Juan Downey, The Laughing Alligator (1979)

»We are just going to shoot you... In close up. Do you why we say shoot when we take photographs? Well the language of photography developed at the same time as big game shoots. It was actually Susan Sontag who pointed out the overlapping vocabulary between photography and hunting: loading, stalking, aiming, cocking. Even a snapshot as all examples of this. And hunting prized animals where shot at, with the rifle and with the camera. Some majestic creatures were mounted on walls only to be mounted again in frames.«

Michelle Williams Gamaker, House of women (2016)



13), 14)



15)

»Capture‹ is, for Deleuze and Guattari, a process of bringing together bodies, things, and persons into specific arrangements or assemblages in order to profit from their productivity. (...)

Marey's gun does indeed come across as an apparatus of capture in this particular sense, geared as it was toward the extraction of forces of the living in the purpose of manipulating and (re)directing them. The gun functioned above all as an epistemic ›grid,‹ or better, a techné in the sense of practical knowledge and action, that filtered the world in perception through the parameters of quantification, homogenization, and standardization.«

(...) The gun presents a ›cinematic‹ mode of government in the sense that it seeks to capture, manage, and regulate the movements and energies of the living. It is a biopolitical apparatus of capture in that it, quite simply, contributes to exposing, optimizing, and controlling the forces of life.«

Pasi Väliaho, Marey's Gun: Apparatuses of Capture and the Operational Image (2014)



16)

»What is the characteristic feature of life? ›When is a piece of matter said to be alive?‹ asks Schrödinger. His answer: When it goes on ›doing something,‹ moving, exchanging material with its environment, and so forth, and that for a much longer period than we would expect in an inanimate piece of matter to ›keep going‹ under similar circumstances. When a system that is not alive is isolated or placed in a uniform environment, all motion usually comes to a standstill very soon as a result of various kinds of friction; differences of electric or chemical potential are equalized, substances which tend to form a chemical compound do so, temperature becomes uniform by heat conduction. After that the whole system fades away into a dead, inert lump of matter. A permanent state is reached, in which no observable events occur. The physicist calls this the state of thermodynamical equilibrium, or of ›maximum entropy.‹«

Antonio Damasio, The strange order of things : life, feeling, and the making of cultures (2018)



17), 18), 19)





»the garden of gods  
its monoculture farm  
with trees enslaved in the agriculture system  
with their roots isolated from the forest network  
they cannot talk to the rest of the forest  
possessed by the orders from above  
with each passing song the tree starts to decompose  
and the forest feels itself expanding  
singing together provided the trees with a sense of unity  
and timelessness  
but the lyrics of the song always mutate  
like all beings that are formless  
they are conquered  
and birthed into meaning«

Korakrit Arunanondchai, *Songs for dying* (2021)



20), 21)

»The museum functions as a trophy case to exhibit the settler colonial power's most prized possessions. Everything is turned into an object and displayed no matter what it is. No matter if it is a piece of the earth, an ivory tusk, the shell of a tortoise or human remains. The entire museums practice speaks of the terrible impulse of domination, a sort of indiscriminate domination. Nothing escapes the collectors impulse, as if our entire linear and accumulative culture collapses if we cannot stock pile the past into plane view. (...) Memory is not a container for information but a perpetually emerge process.«

Adam Khalil and Zack Khalil, *The Violence of a Civilization Without Secrets* (2018)



22), 23), 24)

»A riddle generated from a reservoir of all the riddles in the database:  
An automatic shredder travels a barren desert.  
It got lost and has no hope  
of ever rejoining the other automatons.  
It moves slowly, saving its energy.  
A shadow appears on the horizon  
—it looks like another automatic shredder.  
When they meet, one tells the other:  
I talked to you before in code language, but you won't answer.  
Who are you?  
The assumed shredder replies:  
—I didn't know you could communicate.  
I thought you were a juicer.  
—Who are you?  
—I'm looking for the oasis.  
This story ends with a riddle:  
which of them will die first?«



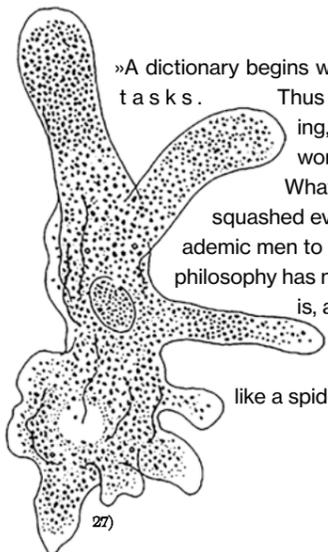
Zbyněk Baladrán, *Powerless Source of All Power* (2018)



»Forensics is of course not simple about science but also about physical objects as they become evidence. Things submitted for interpretation in an effort to persuade. Since objects do not speak for themselves a person or a technology must mediate between the object and the form, to present it and tell its story. I US court the remains of the Kennewick Man are considered objects. Each bone another piece of property with contested ownership. And only forensic anthropologists have the authority to speak for them, to tell their story. But for the Colombia Basin tribes the ancient one is an ancestor.

His bones was unearthed from Indian Land so they speak for themselves.«

Adam Khalil and Zack Khalil, *The Violence of a Civilization Without Secrets* (2018)



»A dictionary begins when it no longer gives the meaning of words, but their tasks. Thus formless is not only an adjective having a given meaning, but a term that serves to bring things down in the world, generally requiring that each thing have its form. What it designates has no rights in any sense and gets itself squashed everywhere, like a spider or an earthworm. In fact, for academic men to be happy, the universe would have to take shape. All of philosophy has no other goal: it is a matter of giving a frock coat to what is, a mathematical frock coat. On the other hand, affirming that the universe resembles nothing and is only formless amounts to saying that the universe is something like a spider or spit.«

Georges Bataille, *L'informe, Formless* (1929)

27)



»ignoramus et ignorabimus—we do not know and will not know «

Anya Trojan, *ignoramus et ignorabimus* (2022)

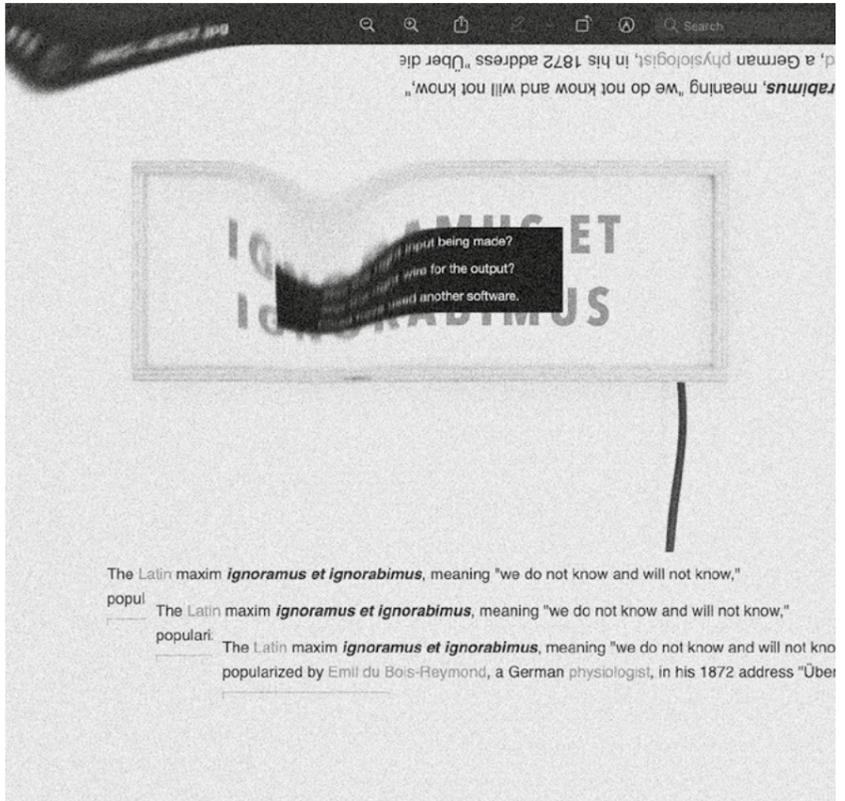


28), 29), 30)

»What is it?  
An abandoned vacuum cleaner.  
It's like walking around a cave  
with a very small light.  
There is something narcissistic  
about it.  
Two.  
A slipper or a sandal?  
Where the light falls that exists  
Where it does not fall there is  
nothing.  
This has political implications.  
Three is badly scanned.  
New scan  
A wheelchair?  
Or a ladder?  
Prosthesis.  
A selfie stick.  
A lone sock.

Prime trajectory is not what conform to our evidence,  
but what we are reluctant to know.  
A cup with a picture.  
Plastic foil.  
A bloody tissue on a dust pan.  
A brush.  
Six.  
Nine is upside down.  
A broken component on a dirty floor.  
So the question is not:  
What happened here?  
But on the contrary:  
What's in the darkness?  
Why the darkness?  
Ten.  
It's raining  
Is the window broken?  
It's poorly scanned again.  
New scan.«

Zbyněk Baladrán, *catastrophe* (2019)



31)

»[A]pparatuses are the material conditions of possibility and impossibility of mattering; they enact what matters and what is excluded from mattering. «

Karen Barad, *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning* (2007)

»Whatever is unnamed, undepicted in images, whatever is omitted from biography, censored in collections of letters, whatever is misnamed as something else, made difficult-to-come-by, whatever is buried in the memory by the collapse of meaning under an inadequate or lying language – this will become, not merely unspoken, but unspeakable

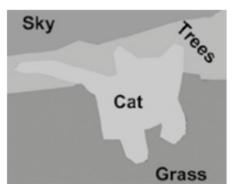
Adrienne Rich « *Barbara Hammers, Nitrate Kisses* (1992)

»the eye of the camera discovers flaws in the material... Operational Images«

Harun Farocki, *AUGE/MACHINE/THE EYE / MACHINE* (2000)

»With the automation of knowledge, we have a programmed perception that is no longer based on observation and reflection of the object observed. With machine vision, it becomes evident that the feedback function of algorithms incorporates the world in terms of input data through which the world is predicted and acted upon in anticipation of its happenings.«

Lucian Parisi, *Negative optics in vision machines* (2020)



32)

»Code is not merely a neutral tool but an ordered system of cognitions making things happen in the world, both among humans who can (sometimes) understand the code and those who cannot.«

N. Katherine Hayes, *Traumas of Code* (2006)



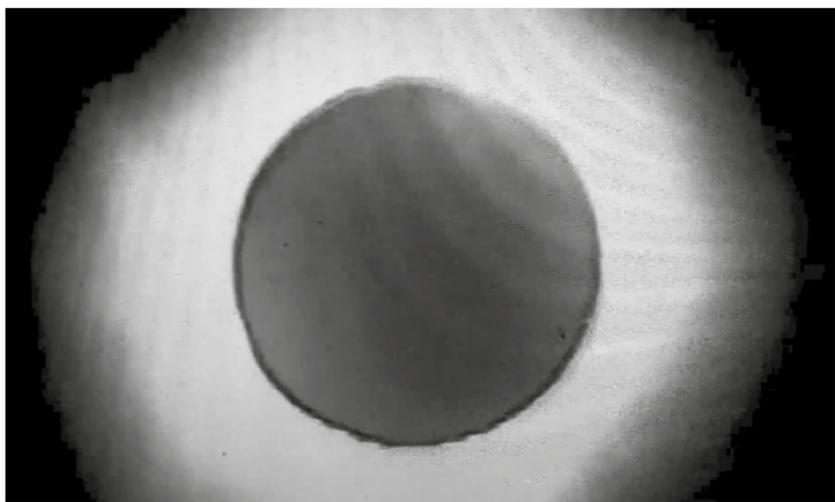
»Human eyes see only the colours the sun emits most strongly, with retinas designed to perceive most abundant energies and nothing else. A person will be seen in the light that most structures her reality. Whatever light is most powerfully thrown upon her, she will likely also learn to see herself in that light. (...)



»Infrared lies just before red as humans see it, its waves just a bit too long to be visually perceived, measurable but invisible. It makes atoms and molecules move, creating heat... It is constantly felt but never seen. (...)

»Ultraviolet lies just after violet as humans see it, its waves slightly too short to be visually perceived. I imagine it like violet, but more radical. Animals perceptible of it can see the sky's true violet colour. Birds detect the glow of mouse urine in fields far below, the pee giving the mouse away. The mouse sits in the grass erect, certain of her invisibility to others. A preying bird will detect a mouse's weakness, in what she herself would never consider remarkable.«

Vika Kirchenbauer, UNTITLED SEQUENCE OF GAPS (2020)



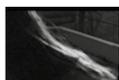
42), 43), 44)

»Nothingness. The void. An absence of matter. The blank page. Utter silence. Nothing, no thought, no awareness. Complete ontological insensibility. Shall we utter some words about nothingness? What is there to say? How to begin? How can anything be said about nothing without violating its very nature, perhaps even its conditions of possibility?

Isn't any utterance about nothingness always already a performative breach of that which one means to address? Have we not already said too much simply in pronouncing its name?

Perhaps we should let the emptiness speak for itself.«

Karen Barad, What Is the Measure of Nothingness? Infinity; Virtuality; Justice (2012)



»With a low-pitched sound the curtains start rolling down, covering the windows, leaving the room in complete darkness.

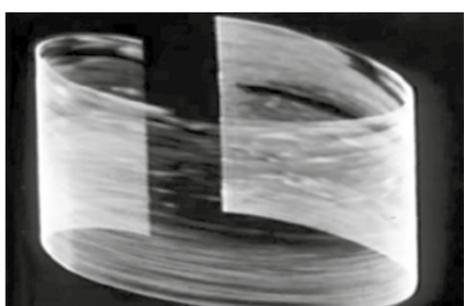
We start hearing the sound of steps making their way through a room, opening a door, closing a door (violin playing), continuing the walk outside (lively voices passing), door opening, steps toning out.«

Agnes Eeg-Olofsson, The Observer (2022)



»Suppose we had a finely tuned, ultra-sensitive instrument that we could use to zoom in on and tune in to the nuances and subtleties of nothingness. But what would it mean to zoom in on nothingness, to look and listen with ever-increasing sensitivity and acuity...?«

Karen Barad, What Is the Measure of Nothingness? Infinity; Virtuality; Justice (2012)



47), 48)

»Measurements, including practices such as zooming in or examining something with a probe, don't just happen (in the abstract) they require specific measurement apparatuses. Measurements are agential practices, which are not simply revelatory but performative: they help constitute and are a constitutive part of what is being measured. (...)

In other words, measurements are intra-actions.«

Karen Barad, What Is the Measure of Nothingness? Infinity; Virtuality; Justice (2012)

»knowing does not come from standing at a distance and representing but rather from a direct material engagement with the world«

Karen Barad, Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning (2007)

»It's the simple sense of turning slowly, feeling the breath of another body in a quiet room, the stillness shattered by the scraping of a fingernail against a collar line. Turning is the motion that disrupts the vision of fine red and blue lines weaving through the western skies. It is the motion that sets into trembling the subtle water movements of shadows, like lines following the disappearance of a man beneath the surface of an abandoned lake.«

David Woinarowicz, LOSING THE FORM IN DARKNESS, Close to the Knife: A Memoir of Disintegration (1991)



49), 50)

»The skin listens too«

Pauline Oliveros, Quantum Listening: From Practice to Theory (To Practice Practice)(1999)

»Gastón grows old in the distance, while I endure this wind, he is growing another white hair. No está viejito, ma, solo su pelaje es muy negro, como mi pelo. \*Its not old, mom, it's just that his fur is as black as my hair. I am also full of white hairs.

We eat an ice cream, chocolate and lemon. The sun rises, the day gets warm. Very strange. We take out our socks, we don't know if the sudden change of weather makes us happy or sad, Nele says, It is scary at this time of the year.

Gaston and I grow old in the distance but synchronised, in my head I feel how I grow 5 white hairs more.

We touch the water with our feet, we take off our pants while I remember the transparent jellyfish, I feel afraid that a jellyfish sting me, I swim in the cold water anyway. My skin tightens from the cold.«

Catalina Gonzalez, The Sea is Ice (2022)



51), 52), 53), 54)

»All living beings are oscillators. We vibrate. Amoeba or human, we pulse, move rhythmically, change rhythmically; we keep time. (...)

Being in sync – internally and with your environment – makes life easy. Getting out of sync is always uncomfortable or disastrous. (...)

Ursula K. le Guin. »The Wave in the Mind: Talks and Essays on the Writer, the Reader, and the Imagination. (2004)

»Testing, 1, 2... 1, 2, 3...

Hello everyone, this is Yao Zhu, your favorite reporter from channel BBB country B.

Now behind us is the border between country A and country B.

Let's give this Mr. Grass an interview, who has been living here for a long time.

Hello, Mr. Grass, Do you think you are a citizen of country B or country A?

Oh, Country A. Mr.Grass just told me he belongs to country A! (Surprise & doubt)

(But the grass sways to B in the wind)

Could you explain why you keep taking up so much space of country B while thinking that you are a citizen of country A?

Can you please answer the question?

Hello?

Mr. Grass?«

Yuwen Huang, The Room (2021)



55), 56)

»The voice that trembles in me is the voice of the border. »We understand the world better, Glissant writes, »when we tremble with it, for the world trembles in every direction.«

Paul B. Preciado, An Apartement on Uranus (2019)

»Listening to cacophony and noise tells us that there is a wild beyond to the structures we inhabit and that inhabit us... To listen to the noise we make and to refuse the offers we receive to shape that noise into »music.«

Stefano Harney and Fred Moten, The Undercommons: Fugitive Planning & Black Study

»The revolution is not only to bring down a tyrannical regime. The revolution to unite the humane people of different races and identities. The revolution of freedom, peace and justice is still going on for its third year, with the same strength and the strength of the Sudanese people, of which I am proud to be a part.«

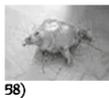


57) Eythar Gubara, October 25 (2022)

»First it was just a sense of the bed trembling and an image of a slightly swaying road experienced from the interior of a moving car, along with the words »What a silly notion, an earthquake in Germany.«

Yvonne Rainer, Journeys from Berlin (1980)

»Technologies and techniques of seeing, hearing, and transmission can be found in the most surprising places.«



58)

Rosa Menkman, Resolution studies and the Im/Possible Image, Artist Talk HFBK Hamburg 2021



»Do you see that?« he said, in a voice choking with passion, and his eyes grew large and yellow all in a moment, as he pointed with a trembling finger at a small white thing lying under the tree. »It's only a rattle,« Alice said, after a careful examination of the little white thing. »Not a rattlesnake, you know,« she added hastily, thinking that he was frightened: »only an old rattle – quite old and broken.«

Lewis Carroll, Alice in Wonderland (1886)

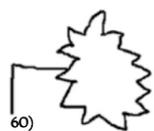
»Well, what's your name?« you ask him. »Odradek,« he says. »And where do you live?« »No fixed abode,« he says and laughs; but it is only the kind of laughter that has no lungs behind it. It sounds

rather like the rustling of fallen leaves. And that is usually the end of the conversation. Even these answers are not always forthcoming; often he stays mute for a long time, as wooden as his appearance.«

Franz Kafka, The Cares of a Family Man (1919)

»Odradek is a spool of thread who/that can run and laugh; this animate wood exercises an impersonal form of vitality. (...) The material configuration that is Odradek straddles the line between inert matter and vital life. For this reason Kafka's narrator has trouble assigning Odradek to an ontological category. Is Odradek a cultural artifact, a tool of some sort? (...) Or perhaps Odradek is more a subject than an object-an organic creature, a little person? But if so, his/her/its embodiment seems rather unnatural. (...) On the one hand, like an active organism, Odradek appears to move deliberately (he is »extraordinarily nimble«) and to speak intelligibly. (...) And yet, on the other hand, (he appears) like an inanimate object (...) Wooden yet lively, verbal yet vegetal. alive yet inert. Odradek is ontologically multiple.«

Jane Bennett, Vibrant Matter: A Political Ecology of Things (2019)



60)

»We are an entity hard to describe«

Zbyněk Baladrán, Powerless Source of all Power (2018)

»I wish you wouldn't keep appearing and vanishing so suddenly; you make one quite giddy!«

»All right,« said the Cat; and this time it vanished quite slowly, beginning with the end of the tail, and ending with the grin, which remained some time after the rest of it had gone.

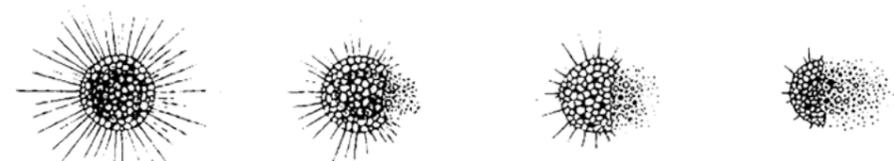
»Well! I've often seen a cat without a grin,« thought Alice; »but a grin without a cat! It's the most curious thing I ever saw in all my life!«

Lewis Carroll, Alice in Wonderland (1865)

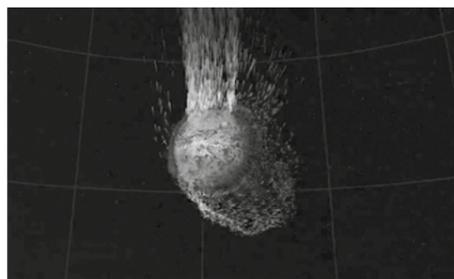
»The »grin without a cat« indicates »laughmatter and/or anti-matter,« not to mention something approaching a solid giddiness.

From here on in, we must not think of Laughter as a laughing matter, but rather as the »matter-of-laugh.«

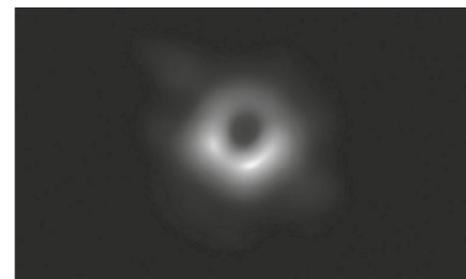
Robert Smithson, Entropy and the New Monuments (1966)



61)



62), 63)



»Our time refuses the charm of appearance and disappearance, just as it rejects the artifice and sacrifice which alone can guarantee their sovereignty. The entire order of production was established to make an order of the apparition of things impossible, to prevent them from coming into existence too suddenly, even before they have the right to exist or to have a meaning.«

Jean Baudrillard, Fatal Strategies (1990)

»Form in its radical sense should address its formlessness, as it is ultimately referring to the processes of life and death. Affirming form is recognising the important contribution of each vibrant life, as continually creative process... Letting form go is acknowledging our own mortality or the necessity to work with the limited of every incense of form.«

Trinh Thi Minh Hà: On Fourth Dimension, SAVVY Contemporary (2017)



64)

»A body, of whatever kind, is defined by Spinoza in two simultaneous ways. In the first place, a body, however small it may be, is composed of an infinite number of particles; it is the relations of motion and rest, of speeds and slownesses between particles, that define a body, the individuality of a body. Secondly, a body affects other bodies, or is affected by other bodies; it is this capacity for affecting and being affected that also defines a body in its individuality.«

Gilles Deleuze, Spinoza and US (2005)

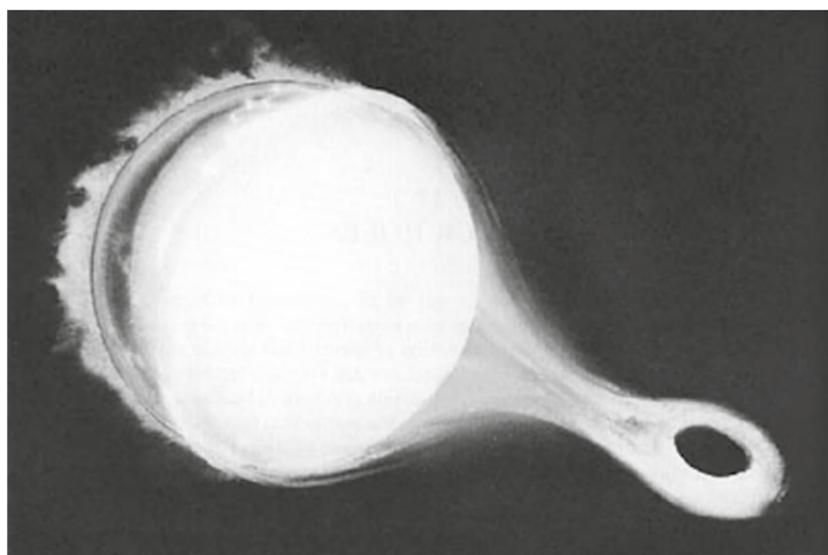
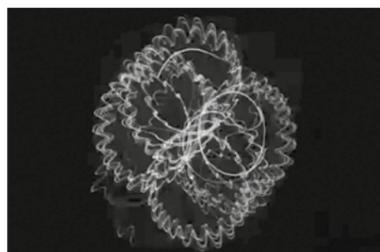
»Affect is above all a direct feeling of the virtual: the sensation of in, visible forces acting on a body; the abstract dimensions of sensation falling out of step from emotional responses and neural mapping. What comes first here is not the neural representation of the states of bodily feeling; but, the »direct inarticulate sensation of change: the arrest or snapshots of perpetual motion, the residual rhythm traversing the sensing-thinking regions of a body. (...) the low-frequency vibrations running beneath the flesh. (...) The feeling of what happens that clashes with what has happened and what is about to happen.«

Bernd Herzogenrath, Deleuze|Guattari & Ecology (2008)

»Virtuality is not a speedy return, a popping into and out of existence with great rapidity, but rather the indeterminacy of being/ nonbeing, a ghostly non/existence (...)

Virtual particles are not in the void but of the void. They are on the razor edge of non/being. The void is a lively tension, a desiring orientation toward being/becoming. The vacuum is flush with yearning, bursting with innumerable imaginings of what could be. The quiet cacophony of different frequencies, pitches, tempos, melodies, noises, pentatonic scales, cries, blasts, sirens, sighs, syncopations, quarter tones, allegros, ragas, bebops, hiphops, whimpers, whines, screams, are threaded through the silence, ready to erupt, but simultaneously crosscut by a disruption, dissipating, dispersing the would-be sound into non/being, an indeterminate symphony of voices.«

Karen Barad, What Is the Measure of Nothingness? Infinity, Virtuality, Justice (2012)

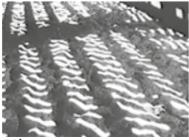


66), 67), 68)

»Matter is never a settled matter.  
It is always already radically open.«

Karen Barad, What Is the Measure of Nothingness? Infinity; Virtuality; Justice (2012)

»One of the things that's always on my mind whenever I'm in a public space is who and what is also present there. Maybe you can't see it, maybe it's something we would call absence now. And vice versa. Whenever I've had experiences that maybe would be on the spectrum of a mystical encounter with some sort of abyss or void or negative, like a negation of presence. The paradox is that it's still a presence – I'm still there. It's not not there.«



70) Johanna Hedva, The 96% of Dark Matter on the Other Side of the Universe (2021)

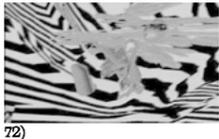
»Nothingness is not absence, but the infinite plentitude of openness.  
(...) If we listen carefully, we can hear the whispered murmurings of infinity immanent in even the smallest details.«

Karen Barad, What Is the Measure of Nothingness? Infinity; Virtuality; Justice (2012)

»In a sacred, ceremonial universe, things do not touch each other, and they never meet. They link up without fail, but without contact. Tact in this matter is precisely avoiding contact. Remark how ceremonial gestures, dress, and bodies roll, intertwine, brush past each other, challenge one another, but without ever touching. No chance, that is, no slip that would hurl the bodies toward each other, no disorder that would suddenly allow things the liber- ty of confusion.



71)



72)

A very powerful force was required to break this magnetic distance where each body moves, as well as to produce this indifferent space where chance is able to put them in contact. Something of this refractory power remains in each of us«

Jean Baudrillard, Fatal Strategies (1990)

»Theories are living and breathing reconfigurings of the world. The world theorizes as well as experiments with itself. Figuring, reconfiguring. Animate and (so-called) inanimate creatures do not merely embody mathematical theories; they do mathematics. But life, whether organic or inorganic, animate or inanimate, is not an unfolding algorithm.. Electrons, molecules, brittlestars, jellyfish, coral reefs, dogs, rocks, icebergs, plants, asteroids, snowflakes, and bees stray from all calculable paths, making leaps here and there, or rather, making here and there from leaps, shifting familiarly patterned practices, testing the waters of what might yet be/have been/could still have been«

Karen Barad, On Touching: The Inhuman that Therefore I Am (2012)



73)

» ...Every string of data is ambiguously promiscuous«

Rosa Menkman, Resolution studies and the Im/Possible Image, Artist Talk HFBK Hamburg 2021

»A conclusion generated from all possible endings: Discontinuity is necessary for further continuations. Interruptions impede control.

To be continued...« Zbyněk Baladrán, Powerless Source of all Power (2018)



74)

## Image References

- a Theatrum Anatomicum of Padua
- b Amoeba Proteus
- c Lecture at the medical faculty, University of Vienna, Elfriede Hanak-Broneder, 20th Cent
- 01 Yvonne Rainer, Privilege (1990)
- 02 Theatrum anatomicum Lycei Patavini (1654)
- 03 Barbara Hammer, Nitrate Kisses (1992)
- 04 Coney Island Freak Show, early 1950s
- 05 Pauline Boudry & Renate Lorenz, N.O.Body (2008)
- 06 Pauline Boudry & Renate Lorenz, N.O.Body (2008)
- 07 Prof. Sauerbruch in the large lecture hall, Berliner Universitätsklinik (1933)
- 08 The Lecture Hall at HFBK Hamburg, Jan 2022
- 09 Theatrum Anatomicum in Leiden (ca 1615)
- 10 John Baron, Cybernetic Eye
- 11 Juan Downey, The Laughing Alligator (1979)
- 12 Juan Downey, The Laughing Alligator (1979)
- 13 Michelle Williams Gamaker, House of Women (2017)
- 14 Michelle Williams Gamaker, House of Women (2017)
- 15 Étienne-Jules Marey, The Photographic Gun (1882)
- 16 Godzilla directed by Ishirō Honda (1954)
- 17 Movie Theatre
- 18 Godzilla behind the scenes
- 19 Michelle Williams Gamaker, The Eternal Return (2019)
- 20 Michelle Williams Gamaker, The Eternal Return (2019)
- 21 Jumbo The Elephant, killed by a train in St Thomas, September 15, 1885
- 22 Adam Khalil and Zack Khalil, The Violence of a Civilization Without Secrets (2018)
- 23 Natural History Museum
- 24 Adam Khalil and Zack Khalil, The Violence of a Civilization Without Secrets (2018)
- 25 Zbynek Baladrán, Powerless Source of All Power (2018)
- 26 Adam Khalil and Zack Khalil, The Violence of a Civilization Without Secrets (2018)
- 27 Amoeba Proteus
- 28 Wayne Tully, drawing of a Shoggoth Dying Cthulhu creature
- 29 Baroque Chandelier designed by Fernando and Humberto Campana
- 30 IBM quantum computer
- 31 Anya Troyan, ignoramus et ignorabimus (2022)
- 32 Deep Learning Image Classification
- 33 Ricco Mehler (2022)
- 34 Bardia Esmaeilloo, Genesis 11:1–9 (2022)
- 35 Flora Fee Mayrhofer, Screenshot 2022-01-02 at 3.26.22pm
- 36 Aliaxey Talstou, Inner meditative sit-in
- 37 Korakrit Arunanondchai, Songs for dying (2021)
- 38 Anissa Tavera, Untitled (2022)
- 39 Agnes Eeg-Olofsson, The Observer (2022)
- 40 Pia Pospischil, The Speaker (2022)
- 41 Vika Kirchenbauer, SHE WHOSE BLOOD IS CLOTTING IN MY UNDERWEAR, 2016, video, 3 mins, (c) Vika Kirchenbauer & VG Bild Kunst 1

- 42 Vika Kirchenbauer, GIVEN YOUR CONVENIENT ABSENCE, 2016, video, 2 mins, (c) Vika Kirchenbauer & VG Bild Kunst 1
- 43 Burcu Yildiz, I am home (2022)
- 44 Vika Kirchenbauer, UNTITLED SEQUENCE OF GAPS, 2020, video, 13 mins, (c) Vika Kirchenbauer & VG Bild Kunst 6
- 45 Burcu Yildiz, I am home (2022)
- 46 Stephen Dwoskin, Outside In (1981)
- 47 Steina and Woody Vasulka, Transformations(1978)
- 48 Barbara Hammer, Nitrate Kisses (1992)
- 49 Annika Larsson, E.I The Blob, developed together with Kiona Niehaus & Stefan Kernjak (2018)
- 50 Annika Larsson, E.I. The Blob, with Augustin Maurs, developed together with Stefan Kernjak (2018)
- 51 Quantum-Dot-Waveform
- 52 Gelastic seizures
- 53 Vibrations measured by an instrument
- 54 Yuwen Huang, The wall (2022)
- 55 Barbara Hammer, Nitrate Kisses (1992)
- 56 Barbra Hammer, Out in South Africa (1994)
- 57 Eythar Gubara, October 25 (2022)
- 58 Google deep dream image
- 59 Loerdy Wesely, No.24 (2022)
- 60 Drawing of Odradek
- 61 Entropy
- 62 Solar Wind Strips Martian Atmosphere
- 63 The first »photograph« of a black hole (2019)
- 64 Jacopo Asam, hybrid hydra v0.1 (2022)
- 65 Quantum wave
- 66 Quantum Theory visualisation
- 67 Juan Cortes, Supralunar (2018)
- 68 Black hole swallowing a star
- 69 Out of the Unknown, TV series (1965)
- 70 Barbara Hammer, Nitrate Kisses (1992)
- 71 Godzilla behind the scenes (1954)
- 72 Rosa Menkman, The BLOB of Im/Possible Images (2021)
- 73 Data Laughing, Deja Q Episode of Star Trek: The Next Generation (1990)
- 74 Langton's ant, cellular automaton, Chris Langton (1986)

\* a borrowed title from Karen Barad & Daniela Gandorfer: »Political Desirings: Yearnings for Mattering (,) Differently (2021)« Edited by Annika Larsson, designed by Helllo — Büro für Gestaltung, Leon Lothschütz



Swedish  
Research  
Council

**HFBK**  
Hochschule für bildende  
Künste Hamburg

**KUNGL. KONSTHÖGSKOLAN**  
**ROYAL INSTITUTE OF ART**



## Yearnings for Mattering Differently\*

with Agnes Eeg-Olofsson, Aliaxey Talstou, Anissa Tavera, Anya Troyan, Bardia Esmaeilloo, Burcu Yildiz, Catalina Gonzalez, Eythar Gubara, Flora Fee Mayrhofer, Jacopo Asam, Loerdy Wesely, Oskar Hansen, Pia Pospischil, Rico Mehler, Yuwen Huang.

Published in the frame of the seminar and artistic research project »Non-knowledge, Laughter and the Moving Image« led by Annika Larsson.

The project is founded by the Swedish Research Council and done in collaboration with The Royal Institute of Arts in Stockholm and the HFBK—Hochschule für Bildende Künste Hamburg.