

A LONG TIME BETWEEN SUNS

A platform in my understanding can meet and create a space for those who fall out of the community's immediacy. Create a space for those whose desire no longer has any place in the immediacy and foreground of the community. Desire has to be lived and losses transcended, so failures and collapses of hope can be transformed into a way to get up after falling in the crazy dance.

This ethical potential of OP to eat conscious/ unconscious teleologies, to eat primordial gaps or foundational void is potential to produce a separation of history from being. To eat the book is a non-pacifactory form of catharsis. An ethical act, a non-derisory crossing of a limit that instantiates desire changing the chain of what one is. To eat the book is a synchronic cut that suspends history as false metaphors of being.

A platform is a potential topology for formalising relations of practice to non-knowledge and un-meaning, the relations of the subject to terror of un-certain meaning.

Sewing masks for pulling over OP to wear in an act of radical re-orientation

Knitting balaclavas to fit out OP to wear in an ethical act of radical dis-orientation, paradoxical, destruction, creation, sublimation, ex-nihilo

The ethical topology of the Otolith Platform is a space for thinking through the stakes of ethical destinies. Working through causes and consequences of desire, performing as a way of embodying affects, while creating a necessary distance from embodiment through the masquerade

*This platform is the creation of conditions for the happy re-encounter with the enchantments of love guarding against denials and occultations of conjugality and possessive fusion.*

*a temporal sequence of speakers around kitchen table symposia a spatial dimension of pride infused inter-patience between subjectivities*

EXISTENTIAL LEAK



FLOCKS, SWARMS, CROWDS AND PACKS OPERATING AT THE EDGE OF CONTROL AT OP FIELD DISTRIBUTION OF EVENTS THAT INVENT NEW PROCEDURES TO CHOREOGRAPH BOTTOM-UP EMERGENT FORMS

Like nomadic societies who do not build substantial structures and tend to group their activities around some central focus, a fire, a water hole, a shady tree, a great teacher. Like those who inhabit a space whose external boundaries are vague, adjustable according to functional need and rarely regular.

The OP replaces the output of radiant heat and light, from around a campfire with a portable arrangement of a kitchen table a radiant light source and a non-hierarchical informal gathering.

curling up along an infinite twisting line of thought creation

00' 00"

Jean Matthee – *Masks: through operations of translation for strange data emerging from topological multiplicities in the heterogeneous spatial practices of the Otolith Platform*

There is no consistency of space, time, distance, size and scale in your films. I think it is folded; it is the opposite of being placed in a sutured, secure space.

WH It is similar to what John said about viewers immediate reaction to The Hour of the Furnaces as being didactic. The oppressiveness of the blackness of the opening scenes perhaps is a similar representation of this immensely folded idea of space and time. Malevich, no?

KE Certainly, the opening scene of The Hour of the Furnaces was not empty or distancing. It was inviting and seducing.

JM The level of pulsation, its rhythm, the grain, the contrast. All the variables of the cinematic image are completely-

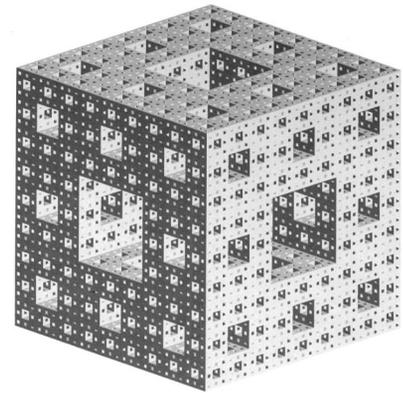
WH -embedded in that



FIVE CONVERSATIONS WITH THE OTOLITH GROUP FOR FIVE STORYBOARDS FOR ONE BOOK

OP can be a vestige of such an orienting compass in the labyrinthine folds of the soul, enfolded with pleats of matter, enfolded in the folds of the world as a way of keeping an orientation: a physical orientation, a psychological orientation, an ontological orientation, a perceptual orientation, an existential orientation, a social orientation, a psycho-geographic and geographic orientation, an ethico-political orientation, a bio-political orientation, an aesthetic orientation, or an ecological orientation. All this is implicated in folding, unfolding and refolding of latent secret spaces of heterogeneous topological multiplicities of OP.

Carried within subjective extimacy is a double loss: a loss of a perspectival centre (a loss of a kind of existentially reversed *Quibla* a loss of metaphysical polar star for spiritual orientation) and the loss of what holds it in place, a loss of a kind of metaphysical guarantor or centre – God.



THE SUB-MULTIPLES OF THE TORTOISE'S STRIDE

OTOLITH MECHANISMS IN EARS ARE VESTIGES OF ORIENTING STONES SITUATED IN LABYRINTHINE FOLDS.

The loss of what holds us in place, the loss of transcendental signifiers with ciphers of the moral good, the loss of the equivalent of the 'black stone of Mecca' that structures space to give direction to the daily address for followers. This double loss our crisis of desire, drives our compass creations for ethical navigation on oceans of chaos. The OP comes together around this crisis and marks this extimacy in its name Otolith.

the coming together of singularities in the space as an art installation the task of developing compromises between observation and participation around a kitchen table

When accepting the call (an) ethical call to participate in OP, I knew it would be precarious an adventure with risks, now as I write I have given nine months to risk.

To eat the book is a subjective destitution, a paradoxical sublimation destruction creation ex-nihilo allowing new master signifiers to emerge at the kitchen table. To eat the book in this sense is to sublimate, this sublimation is an emergent form of becoming different and not mere modification.

*Language stateless and nomadic can be anchored by nuclei within linguistic flows  
Language is deterritorialisation, the meaning of a statement depends on context.  
The meaning of a context depends on the statements that intersect it.*

OP's volume infinitely hollows toward degree zero

00' 00"

Jean Matthee – *Masks: through operations of translation for strange data emerging from topological multiplicities in the heterogeneous spatial practices of the Otolith Platform*

JM It is so full and so eloquent. How could people think it is just dry didacticism? Semiotically, it is not.  
AS Last night I was amazed by the amount of young people there. It energised me.  
KE Emily pointed out that at the first screening of *Nightcleaners Part 1* in 1975 some of the nightcleaners disliked the film. John said only five years later the tropes introduced by Berwick Street Collective had become pervasive across a certain kind of independent film.  
JM Those tropes became a dictatorship in the feminist space that I existed in. That kind of dictatorship where you had to show women at work, and the question of the desiring body was something that was completely out of bounds.  
WH Something great that John said was "that when we made these films we were the same age as a lot of the students who were there" [last night]. Perhaps there

A LONG TIME BETWEEN SUNS

Spatial gesture sequences

at the time of the collapse of old beings of thought, the delirium of omnipotence takes its place out of which is born another being of thought founded on friendship, on nomadic and provisional community

Inside: to the kitchen to prepare; from the stove to the table to serve and eat, getting up constantly to run and check on things or to fetch what is missing from the table; from the table to the dishwasher and sink to clear away dishes; ...

Domestic symposia require a formulation of the concept of interior space and a discourse about the modulation of environment in order to engender particular states of subjective affect and social ordering.

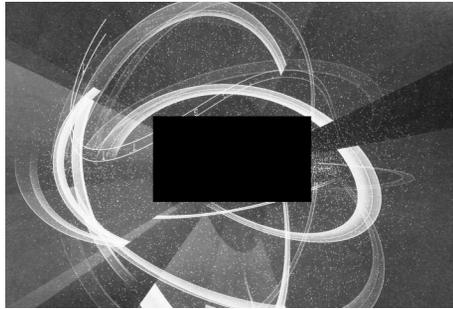
And a rethinking of the relation between inside and outside, private and public, to spatial politics of the 21st century that do not operate through a set of stable concepts about space but become a mechanism for innovation.

*To the extent that experiences are acquired, style affirms itself, taste distinguishes itself, imagination frees itself, and the recipe itself loses significance, becoming little more than an occasion for a free invention by analogy or association of ideas, through a subtle game of substitutions, abandonment's, additions, and borrowings.*

At a feast where guests eagerly await the next courses there may be one who requires a vomitive, to decolonise the space of desire from past inhabitations of enjoyment.

Tomorrow will be the day for another meal, another success. Each invention is ephemeral, but the succession of meals and day has a durable value. In the kitchen, one battles against time, the time of this life that is always heading towards death. The nourishing art has something to do with the art of loving, living, thus also with the art of dying.

Outside: from the house to the market, to the grocery store, to the bakery, to the butchers shop, the wine shop, the flower shop, then back to the house, arms full of shopping; ...



(Pathways and movements of Anjalika Sagar around the kitchen)  
THE MINOR SCIENCE COMMUNICATES INTUITIONS,  
IT IS A WAY OF PROCEEDING, IT'S AN ITINERARY,  
IT'S A SENSE AND TASTE FOR THE SINGULARITY  
OF MATTER AND SUBJECTIVITY.  
THIS IS AN INTUITIONIST GEOMETRY.

Yes, in cooking the activity is just as mental as it is manual; all the resources of intelligence and memory are thus mobilised. One has to organise, decide and anticipate. One must memorise, adapt, modify, invent, combine and take likes and dislikes into consideration...

00' 00"

Jean Matthee – *Masks: through operations of translation for strange data emerging from topological multiplicities in the heterogeneous spatial practices of the Otolith Platform*

is some release from the oppressive nature of history or how that might seem to stand in your way. And perhaps a younger generation is not as aware of that and that is perhaps liberating, and another surge, another wave of energy.

JM Watching Nightcleaners Part 1, I was amazed at the beauty of the image and I could see all sorts of things that I never saw when I first saw it. There was a question that I wanted to ask John last night because he said you have to create the audience. There is a constituency you are addressing but you can never take the audience for granted. I wanted to ask him if he has ever had the experience that the audience you have worked so hard to create, just completely disperses through certain kinds of historical determinations. That the space that you have opened

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*Doing-cooking thus rests atop a complex montage of circumstances and objective data, where necessities and liberties overlap, a confused and constantly changing mixture through which tactics are invented, trajectories are carved out, and ways of operating are individualised.*

construction of meaning  
displaced from object  
displaced to spatial field  
between viewer and the object  
a fluid perceptual zone  
populated by moving bodies

human society has dissolved, because humanity no longer has any reason to remain together

Inside: to the kitchen to empty bags; put away the groceries; wrap up the things to be put in the refrigerator; note down the expenses, check the change and the receipts.

This participant pointed out that the mode of production of the in-archive, an archive yet to come that OP initiated would not permit the emergence of a survey that might order its field and thereby come to constitute a modality of mastery. This participant pointed out that the constellation of the archive assembled within the planned exhibition at Showroom began to confront gaps of non-knowledge and brought the platform into a relation with intervals of ignorance. This obliged the platform to encounter what it did not know.

Certain kinds of art have a relationship to knowledge while other kinds of art have a relationship to ignorance.

*Every cook has her repertoire, her grand operatic arias for extraordinary circumstances and her little ditties for a more familial public, her prejudices and limits, her preferences and routine, dreams and phobias.*

*The field as a material condition not a metaphor*

Today, tomorrow and the day after, repeat the same chain of events, engage in the same litany of questions. What's left for tonight? How many people will there be?

*choreography of multitudinous relations  
deterritorialisation of disciplinary striations  
blurring normative boundaries  
between discrete elements  
and larger forces and conditions*

*refusal of composition  
in favour of process  
effort to produce a new model for working  
that has conceptual power  
and a sense of inevitability*

00' 00"

Jean Matthee – *Masks: through operations of translation for strange data emerging from topological multiplicities in the heterogeneous spatial practices of the Otolith Platform*

up with its hopes and dreams and desires just collapses. He did not really take up the point that Anjali made about political sadness. I suppose what interests me about it is do you think it might happen to you?

AS We are already managing this condition.

JM What kind of ethics would you hold on to? Because you have to have an ethics and you have to have a way of revivifying and keeping going. I would have loved to put to all three of you last night how you read the present situation in terms of the history of the Black Audio Film Collective.

KE For the founding artists of the Collective, the 'black' in Black Audio Film Collective was a question of the unthought. It did not have a preexisting meaning. For them, black film culture was a 'terra infirma' that was still to be invented. The word 'black' announced the inauguration of a practice

A LONG TIME BETWEEN SUNS

field conditions move

resists re-centering  
 an elaboration of conditions established locally  
 connections and pathways resist re-centering  
 establishing multiple links at the periphery  
 displacements open up void

from one toward many

The exhibition becomes the occasion to put into play heterogeneous modalities that incarnate the inspiration of Otolith films paradoxically remain in excess of these films. These modalities exceed the capacity of the films to render sensible. How to activate the unseen constellation of the archive that initiates the films? The initial sense was that the associative arrangement of the archive constituted a mode of scripto-visual knowledge production, a kind of picto-philosophy of image thought.

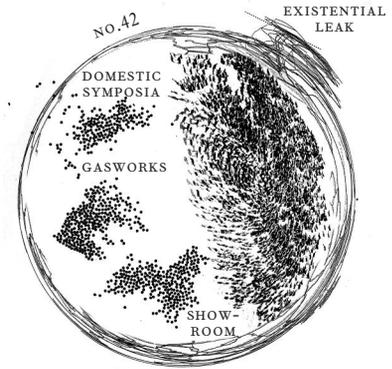
from individuals to collectives

As the exhibition continued another modality emerged through the participants of OP, it emerged that the archive that was assembled into a constellation resisted constituting itself either as a mode of research or as a mode of knowledge production.

from objects to fields

What is folded into the exhibition, with its kitchen table, chairs and lamp where light persists throughout the digital projections? Some of what is enfolded is an allusion to three spatial practices of creative configuration at number 42; the library, that is the media in-archive in the post-medial condition; the kitchen that is the symposial space of atmospheric performances and convivial antagonisms; and the studio as space of instantiation of rhizomic imagination. The table becomes a support for collaborations whose 'domesticity' displaces the modes of self-policing and self-containment that are operative in the public space of the conference, the symposium and the exhibition.

trans-modern beings of  
 thought shift from scientific  
 paradigms toward ethico-  
 aesthetic paradigms



INVENT NEW PROCEDURES  
 TO CHOREOGRAPH DISTRIBUTION  
 OF A NUMBER OF EVENTS  
 OF MULTITUDES IN PROXIMITY

*always to be re-invented always about to be lost*

*resists circular reterritorialisations and repetitions*

*constant renewal of aesthetic boundaries*

*renewal of scientific apparatuses*

*renewal of partial observation*

*renewal of philosophical conceptual montages*

*the establishment of "habits" that are political or psychoanalytic*

in order for politics to consolidate  
 as the art of the improbable  
 procedures have to be developed  
 from which citizens arise  
 as agents of co-existence  
 in the improbable

00' 00"

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and a community to come. The term is entirely prospective. Now people tend to read the term retrospectively.

JM Do you think it is still in this process of emergence?

KE Yes.

WH I think part of it has also become reactionary, no? To current conditions of the definition of blackness or the mainstream definition or appropriation of blackness perhaps.

KE The name Otolith Group is designed to displace those questions and to reinscribe them in a more convoluted form inside the nature of disorientation.

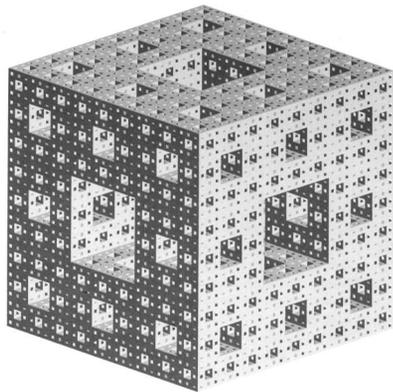
JM What is really interesting is the otolith in the ear is such an extraordinary fold.



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human society has dissolved, because humanity no longer has any reason to remain together

*what does the Otolith Platform structure and for whom?*



OP CONFIGURE ZONES OF INDISCERNABILITY  
PROPER TO BECOMINGS

What emerges is an inversion; the space of production that takes place within the site of the house is an exhibition that operates through the inhabitation of topological multiplicities and heterogeneous spatialities: affective tonalities, intensities, durations, accumulations, rhythms, frequencies and atmospheres. With polysemic flows, prosody, gesture, mimicry and posture. The exhibition is an encounter with these heterogeneous states and topological multiplicities in an open and unbounded field and not a reflection upon objects or the interpretations of representations.

How might the space of display allude to the space of production? How is the latter folded into the former? How to chart the relations between the kinds of transnational movements that circulate in and out of domestic space and the kinds of transnational moments that travel in and out of practice?

What kinds of topological forms would be capable of charting these relations and these movements? Forms of exhibitions and transversal platforms emerge as moving rhizomes, unconscious libidinous laboratories in anamorphosis between patches of normative space and the void that implicate participants moving between the two.

*does it structure an orienting compass?*

*does it structure the loss of compass and orientation*

*opening a way to minor spaces of being?*

If it is the case that the domestic symposia is the exhibition then the space within the gallery becomes research space that begins to trace the implications of the kinds of curatorial stakes that emerge when bodies are placed in proximity.

on the psychic plane,  
phenomena of informational overload  
act as causes of anxiety,  
panic and as disturbance of the concrete  
in capitalist acceleration and collapse.

OP ORIGINATE MUTANT NUCLEI OF SUBJECTIVATION

*move from perception of work  
as discreet object  
to a record of the process of making in the field  
the non-sites of chance and contingency*

STRUGGLE AGAINST CHAOS IN CREATIVE ACTS DOES NOT TAKE PLACE WITHOUT AN AFFINITY WITH ITS ENEMY

00' 00"

Jean Matthee – *Masks: through operations of translation for strange data emerging from topological multiplicities in the heterogeneous spatial practices of the Otolith Platform*

KE The energy needed to respond to an entire series of questions is displaced around the question of the otolith; it moves the demand that informs those questions into a different zone.

WH Into an environment like you were speaking of earlier.

KE It changes the terms of the game such that you are not responding to terms that are already structured in advance.

JM Formally, this is a baroque fold which produces for the spectator an emplacement which is utterly displaced. I was thinking about this gravity-less space, the transformation of the otoliths in the ear in *Otolith I* that allows this fundamental transformation of what it is to be a subject.

AS This idea of displacement also operates in relation to micropolitics and to Suely Rolnik's notion of the local. There are multiple tensions at play.

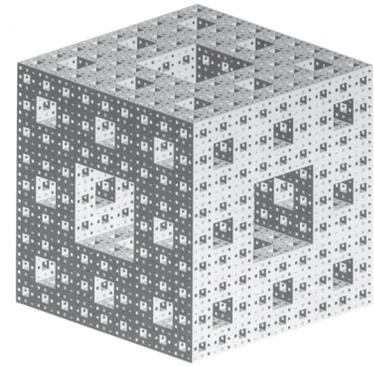
What is eaten in kitchen table symposia?

*What is a kitchen table?*

Freud said "Man tries to satisfy his need for aggression at the expense of his neighbour, to exploit his work without compensation, to use him sexually without his consent, to appropriate his goods, to humiliate him, to inflict suffering on him, to torture and kill him."

*Salvation holds on by a thread.  
Sublimation is that salvation.*

*This platform is joyful  
creation of conditions for a  
renaissance of theory and  
creation of concepts that  
guard against the denials  
and occultation of peda-  
gogism and obscurantism.*



MOVING TOWARD TOPOLOGICAL SPACES  
OF TRANSFORMATION

*The kitchen table is an enigmatic signifier in heterogeneous spatiality of topological multiplicities of OP*

There is potential in the ethical topology of OP to eat the book.

The Otolith Platform as a topological configuration at the lip of the void does more than just deconstruct the mediated archives of integrated world capitalism.

It allows for non-hierarchical networks of relationships, in open forms for organising knowledge's and representations, in compendiums of voices; cultural, artistic and open knowledge circuits... the relationship of this to non-knowledge, death, destruction and the new + the schizoanalytic befriending of delirium OP thinks through.

OP is not just a convivial space it is indexed to the death drive at the limit of the real with affects of anguish, agonisms, antagonisms, destructions and depressions, salvation holds on by a thread. Sublimation that transforms the destruction of the death drive into a creation is this salvation.

*new mental objects  
brought to life in practices of OP  
scholarly theorems  
political opinion  
capture mental objects.  
OP invent techniques for arresting  
stabilising fleeting events  
giving voice to them in ethico-aesthetic  
political domains*

The chaos of democracy produces potentials of blissful becomings and the itinerant nomadic heterogeneous spatial geometry of a kitchen table symposia borders on the blissful chaos of democracy.

00' 00"

Jean Matthee – *Masks: through operations of translation for strange data emerging from topological multiplicities in the heterogeneous spatial practices of the Otolith Platform*

JM What was amazing in the talk last night was that it was all clearly on the side of this expenditure without expectation of return other than the recompense of acting on your desire and producing this. When John saw The Hour of the Furnaces, he received it as a call for people who shared all kinds of capacities to get together. And that becomes its own recompense.

AS Lina Gopaul said many times that she always wanted Black Audio Film Collective not to be in the margins but to be at the centre. It is a huge struggle to get black filmmakers work – even popular black filmmakers work – commissioned and presented on television today.

WH But would you say that is still John's struggle? That it is still his fight? Is he not empowering other people by example and moving on?

AS Chris Marker talks about that. Cabral, Lumumba, Nkrumah, Gandhi, Nehru

FIVE CONVERSATIONS WITH THE OTOLITH GROUP FOR FIVE STORYBOARDS FOR ONE BOOK

OP is heterogeneous space made up of multiple topological, broken configurations in motion. These topologies configure ethical compasses for orientation of self-constituting singularities of desire in daily becomings in the post-human and post-mediatic condition.

What does the kitchen table as enigmatic signifier topologically locate?  
What is it a placeholder for?

As an enigmatic signifier does it hold a place for an impossible object?  
co-existence in the improbable

Is it a table set against geographies of domination,  
set as a kind of asymmetric resistance?

Is it a table set for desiring singularities from trans-national diaspora?

*What does the kitchen table signify in the spatial practices of OP?*

OTOLITH PLATFORM



LIP OF VOID  
*(topological operator)*

Is it a table set for conflicts and displacements where free spaces can be found?  
These topologies circulate around the site of the void.

Is it a table set for finding holes and folds for transformation?  
This site of void is for potential creation of real change  
not just 'becoming' as mere modification.

Is it a table set for circulation, navigation and contamination?

*materially diverse  
formerly improper  
words, movements, fluids,  
perishable materials  
hesitation, doubt, informality*

*nothing is ever done with striated space re-imparts  
smooth space allows itself a smooth space with  
to be striated potentially different values  
scope and signs*

Chance and contingency  
Kitchen tables are surfaces where swarms around being and non-being are refolded and redoubled around kitchen table symposia at No. 42/ Gasworks/ The Showroom, coextensive with the Otolith mechanism in the labyrinthine folds that enfold the soul, the pleats of matter, refolding the world and unfolding becomings.

00' 00"

Jean Matthee – *Masks: through operations of translation for strange data emerging from topological multiplicities in the heterogeneous spatial practices of the Otolith Platform*

and Jinnah were people that really studied European culture and understood it as a chess game: how are we going to win this game but still remain entirely self-possessed, charming and eloquent human beings. When I said that to Marker, he looked at me and told me this story about Eldridge Cleaver, Angela Davis and James Baldwin and the tensions between them. About how James Baldwin appeared more apolitical because he was literary and the Panthers seemed more radical and how anxious Baldwin was about meeting Angela Davis. When they finally met, Angela Davis told James Baldwin that she had attended his lecture as a young student and his lecture had given her a language to articulate her questions. Baldwin was very proud of this and Marker was pleased to recite this story. I find this a dignified position to have which I am trying to learn from.

A LONG TIME BETWEEN SUNS

Otolith Platform is not a reduction of deviant psyche to behavioural, linguistic and psychic norms recognised by society. On the contrary the process of transformation through an ethico-aesthetic paradigm can be understood as creation of psychic nuclei able to make habitable a certain psychic cartography as singularisation that can be happy in itself.

I think, OP informally practice in multiple modalities the affirmative task of micro-political schizoanalysis: to follow delirium in order to render it coherent, sharable, to open it to friendship in oneself, to friendship with the other. To dissolve identitarian nuclei in petrified refrains. To assemble refrains with other refrains opening channels between singular drift in cosmic games and gains.

*philosophy and democracy  
a joint source for techniques  
for slowing language down  
through imparting  
stable theoretical and political objects*

language re-thought  
according to nomadic  
vision, essentially  
deterritorialisation

*The Otolith Platform could have a goal  
to project a plane of consistency, of being  
capable of conceptualising singularity.  
Of assembling it in friendship in  
desire to propose an ethical desiring  
singularity, friendship as the desiring play  
that is able to be singular*

GIVE SPOKEN WORD A SPATIAL PRESENCE

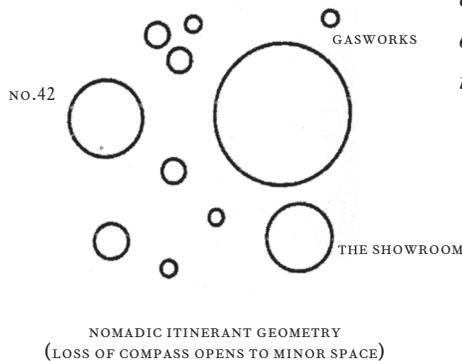
MOST FLEETING THING IN THE WORLD

TO TARRY A WHILE LONGER

Refrains are above all musical phrases that return in the course of song: phrases in returning construct and bring forth complex rhythms. Refrains are factors of assemblage: by constructing rhythms and bringing forth song's complex rhythms, the refrains function as the structuring elements in languages, in existential behaviours, and in histories.

*This platform is the creation of  
aesthetic configurations for inhabitations  
of pleasure, jouissance and  
desire that avoid the denials and  
occultations of academicism and  
iconoclasm.*

*This platform is the enthusiastic creation and performance of political sequences that resurrect Communist invariants while being vigilant against denials and occultations of reaction and Fascism.*



00' 00"

Jean Matthee – *Masks through operations of translation for strange data emerging from topological multiplicities in the heterogeneous spatial practices of the Otolith Platform*

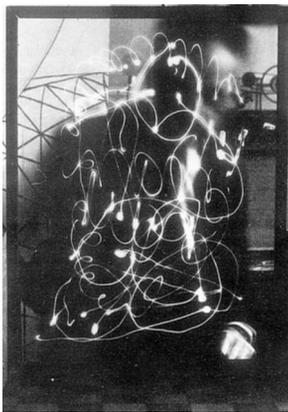
KE It reminds me of Jean Genet's paradoxical definition of the exemplary. In Prisoner of Love (1986) Genet makes a distinction between the exemplary and the generalisable. He says, 'the exemplary is what is unique and cannot be imitated.'

AS That is the paradoxical chess game that these people played. It gave me a real pleasure to see these young people listening to John. I have always known that these conversations needed to be public, and not just around the kitchen table.

JM John said when he saw The Hour of the Furnaces, he felt it was a call to mobilise in some way, to move from spectator to participant.

WH That is what happened yesterday. I think yesterday evening was very formative for a lot of people there.

FIVE CONVERSATIONS WITH THE OTOLITH GROUP FOR FIVE STORYBOARDS FOR ONE BOOK



MAPPING PERFORMATIVE GESTURES AND MIMICRY OF PARTICIPANT AROUND KITCHEN TABLE AT DINNER SYMPOSIA

OP: a group of friends (who have at the level of singularity nothing in common) yet are trying to undertake the construction of small crafts able to navigate on oceans of chaos... rafts for all exiles that travel away from arid war-like lands of integrated capitalism

*my desire is to create for OP rhythmic cartographies participating in philosophical imaginations of the hyper-textual rhizome and mathematical topology for: aesthetic, ethico-political configurations of rhizomic; axis, vectors, gradations and intensities + topological logics; co-ordinates, points, fields, limits, neighbourhoods, operators (extimite), functions and fulcrums.*

IS IT A QUESTION OF WALKING ACROSS THESE CREATED BRIDGES ACCOMPANIED BY WHOEVER SHARES THE INTENSITY THAT ALLOWED IT TO BE CONSTRUCTED?

I desire to create a synchronic chart of intersecting planes to cut through the diachronic time line of the Otolith Platform. A desire for a directed field of inquiry to find: the ethico-political concepts, the ethical personae, the figures of exclusion, the ontological concepts, the instances of singularity, the topological operators, the aesthetic paradigms, the critiques and convergences in the practices of Otolith Platform.

*This platform is the participation in a philosophy that elaborates a Yes! to unknown thoughts that hesitate to become the thoughts that they are.*

The exercise of thought, for the practice of art, a question of initiating a plane of immanence, for constructing a new perspective, for opening a gap in the blindness of a vision, for reintroducing a vital relationship to the other.

*There is no fullness to conform to, no normality to regain, no reality to pretend to as the basis on which to affirm a right to judgement, there is only an abyss over which we might soar.*

At this time of loss of universals, dead, buried and never to be resurrected what universe does OP - that stands in for the loss of a vestige of an orienting stone - structure and give shape to and for whom?

OP a collectivity of enunciation a fragile architecture based on sharing a refrain in the creation of a path of sense that is not guaranteed by any root, by any integrity, by any violence, perhaps only by an ethical act of friendship and its provisional eternity.

*atmospheric basis first enables democracy this spatiality is evidently a place of enhanced improbabilities*

en route: towards a discourse on heterogeneous space in the practices of the OP

00' 00"

This text has been edited for this volume. The unabridged work can be accessed at [www.theshowroom.org](http://www.theshowroom.org)

KE Do you think so?  
WH I do.

