

Course Proposal: BDSM of and in the Archive



Screenshot from *Looking for Langston*, 15:51, Isaac Julien

“History as the smiler with the knife.” 31:24, *Looking for Langston*, Isaac Julien ¹

“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.” page 190, *Poetics of Relation*, Édouard Glissant ²

“For me, the arrival is the moment when all the components of humanity – not just the African ones – **consent to the idea that it is possible to be one and multiple at the same time; that you can be yourself and the Other; that you can be the Same and the Different.** When that battle – because it is a battle, not a military but a spiritual one – when that battle is won, a great many accidents in human history will have ended, will be abolished.” page 6 Édouard Glissant in *Conversation with Manthia Diawara*³

BDSM is a practice of delineation, as such, it also asks to be defined. It translates between the images, language, and the expectations of different bodies and structural positions. The logic of S&M allows one to derive pleasure where it isn't on obvious offer and to define the personal and interpersonal space of pain. As a practice, it opens the question of who is dominant and who is

¹ *Looking for Langston*, directed by Isaac Julien (1989; Sankofa Film & Video), DVD, 42 min.

² Glissant, Édouard. *Poetics of Relation*. Translated by Betsy Wing. (Ann Arbor: University of Michigan Press, 1997), 190.

³ Édouard Glissant, Manthia Diawara, and Christopher Winks. “Édouard Glissant in Conversation with Manthia Diawara.” *Nka: Journal of Contemporary African Art* 28 (2011): 6.
<https://muse.jhu.edu/article/453307>.

submissive. Where existing power relationships are constrained, BDSM seeks to flip, shift, break, or metamorphose by applying pressure at the fulcrum.

BDSM as a performance is a kind of theater or play where players at first can seemingly be exchanged within the space of a scene, yet it is their specificity, not an outside narrative that forms the exact conditions of the play and determines and redetermines the stakes. BDSM is not only a genre because each specific action is trained on the exact limitations of a given sub, at a given moment, not on a fantastic relationship structure which might have served to initiate or prompt the encounter. BDSM's theater is revealed as a-theatrical, the realization of relationships which are already always in motion, operable and constantly being performed, brought forward in play but neither created nor destroyed by such play. Through exposures to systems of roles and the use of role based play, roles are then occupied by the specificity of the present moment. The individuals within the play space are bound, not to abstract ideas of limits, but to precise and real physical and emotional limits of the people playing the roles. As roles take on the flesh of the encounter, they are no longer abstractions. This provides an opportunity to tangibly interact with that which might otherwise appear as inaccessible. The stakes, risks and consequence of such an encounter are intimately political and tangibly plastic and negotiable. There is no point of arrival here and yet you have also already always arrived. The terms are bound to a focal moment in time with finite bodies, within the infinite spectrum of what relationship to power can look like.

In this same way, to enter an archive or to read, is to embody and play within the conditions of power. BDSM is not limited to a sexual practice or a specific aesthetic or genre, it is a strategy for understanding and ultimately surviving a relationship or encounter with power. I think about BDSM as a way to make material an existing power relationship in order to then take it to its logical conclusion. Pain, and to some extent, pleasure, are not additive—they are inherent to the power relations themselves. Consent is always present, but it is not always presenced. I am interested in how images and other refusals of flesh and touch, particularly within the space of the library or archive, can be sites where power relationships become visible. For me, it is through astriction rather than avoidance that I work to find a way through.

In this course you will be invited to navigate an archive of your choosing, by developing both an understanding of the context of your chosen material, and a thorough examination of your own relationship with and affective response to that history. Through readings and exercises we will think through and test BDSM as a lens in this space, and develop both group and personal ideas about artistic research standards, and interpersonal interaction. Some participants might only be physically present in the form of documents and images, and others within empty gaps. You will be asked to try to be present in physically aware ways that are unique to you and your art or research practice.

Course Description

Research requires an openness to new and unknown information. Artistic research practices rely on an aspect of 'play' and often begin from an intimate space of personal exploration.

Determining where this space of play ends and that of potential consequence or interpersonal relationship begins involves both risk and care.

In this studio seminar, we will consider the classroom as a consensual space that might teach us how to approach history, which is a fundamentally non-consensual one. As we explore the politics and ethics of representation through the lens of BDSM, we will think about what it means to physicalize power relationships that are already operable and what role reading and viewing perform inside this process. Mid-semester students will be asked to guide a group discussion of either a reading or an experience (could be an artwork or visiting a nearby archive). Then reflecting on this experience and thinking about how to observe and potentially reorient the power relationships that condition their research within a constrained or controlled environment students will produce a final creative project to submit for the group to respond to.

We will work to understand the dynamics of consent and collective thinking in the classroom as we explore artworks and readings and engage in performance exercises. We will reflect back to one another our diverse experiences with these materials to build both a collective and individual approach to research and authorship that will consider the consequences, pleasure, and pain that are inherent in negotiating the archive as an artist. We will look at examples of artists who consider the role of the body, flesh, materiality, performance, and the haptic in research-based practice. As an instructor, I will invite us to consider together the possibilities of creative submission and think about what self-reflective and ethical mastery and authorship might look like. I will invite you to enter, knowing that in entering you enter something that is perpetually open and eternally incomplete.

Working in an archive or with any kind of historical material can be restrictive, frustrating, permissive, creative, and libratory all at once. How we read, watch and discuss will be of as primary importance as what we read and watch during this course. Students will be asked to take some responsibility for the ways that these readings and viewings will be encountered and discussed in the second half of the semester. This is scaffolded with examples of different models and options presented and attempted in the first half of the semester. Both course content and structure are designed to together make visible the crucial differences between making something *about*, and making something *with* an image or material. We will consider this kind of collaboration and how the relationships and viewing of an artwork is a part of its materiality and conceptual content. Sometimes a sculpture or artwork is simply the relationships that an artist forms, with others, with images, or with materials. We will explore the consequences of these relationships and help one another navigate ways to move forward. We will remember that the way we make work and encounter each other also contains a performative potential that is subject to questions of consent and visibility. We will talk about who gets permission and how. Consensual encounters with uncomfortable texts can be a source of growth. We will think about the limits and pleasures of this practice and its potential to create overwhelm as well as strategic and embodied ways to experience these feelings.

If the archive is always incomplete, can the appetite for accurate information be satiated? If so, what does this look like? What does accuracy mean and is it a value above others in the

research space? If there is no point of arrival, then how do we know what to work toward? How can we consciously recognize and act on the imperatives of informed consent in situations where such consent cannot be fully offered? How does our work perform in the world? How are information and history embodied? Can you maintain the right to opacity and make conditions of power transparent in the same gesture?

What are the limits we are already inside of and how do we move forward? How do we foster and anticipate an intimacy and future that may never arrive?

Note about Consent and Safety in the Classroom

Due to the nature of this course, I expect and hope that our perspectives will at times conflict, and want to start with a statement about consent, safety, and risk, but I fully expect that we will negotiate these things continually together throughout the course.

BDSM is not necessarily sexual, but can *sometimes* include an element of sexuality or sexualizing something. While the course will not focus on this aspect of BDSM, I will include warnings where sexual content is relevant and included and expect students to use their best judgement and do the same. Violent content will also not be the focus of this course, but will be conservatively tagged. It is important to note the context and not expose fellow students to anything involving intentional violence or harm. Students are encouraged to know themselves, and choose to engage only with the course content that they think will be safe for them to engage with.

It is important that we remember to both give and ask for respect as needed. Consent is something that is continuously negotiated, not assumed or continuously expected once given.

Both teaching and learning require active consent and involve operable power dynamics, spoken and unspoken, recognized and unrecognized. The difficulty is also the imperative. It is essential to look in a clear-eyed way and speak in an unclouded and direct way about the institutional disparities and differences that students encounter in academic institutions, which are insidiously white, neurotypical, and formed within historical and structural biases. The next step is to take action wherever and whenever possible— and to continuously assess the effectiveness of those actions while recognizing again and again that they will always be in some ways incomplete. There is no point of rest or arrival— it is a continual forever process.

Everyone has some experience with being alienated—and no one's experience of that alienation is equal to any other. Some groups and individuals experience greater disparities and deal with more difficulties posed by both social and physical realities – but by centering each of our individual experiences within the feeling of alienation we can bring continuous awareness to this condition and thereby remain active.

As a teacher, I am committed to providing a structure for students and myself to learn. I try to do this by continuously recognizing your autonomous relationship to your education. I recognize the unique position I hold in the classroom and am committed to the safety and equity of all students in the space of the classroom and to addressing and correcting mistakes I might make.

I ask that the students in this course make a similar commitment. You are asked to maintain the privacy of your peers outside the classroom, to include specific content advisories whenever there is violent content of any kind in your work, and to respect all participants' boundaries and hold space for one another's diversity and specificity inside of the course. You are also asked to consider risking the possibility of not knowing, of speculating, of attempting, of experimenting, and of attempting something that might feel new.

Themes of nudity, race, queerness, disability, privilege, disparity, abundance, political orientation, belief, and religion could be explored in the content and space of this course. I expect that we will at times disagree and ask that you risk this disagreement while also employing care, respect, and consideration in your speech and conduct.

I trust and feel fully confident that you will follow through on this imperative, and promise to in turn hold myself accountable for my conduct, as well as for the general safety of the classroom. Together we can be responsible for keeping the experimental potential of the discussion space open and helping each other grow.

Student Learning Outcomes

- Students will be more comfortable with the risk of failure and have greater freedom to experiment and try new things
- Students will learn to read texts closely, and discuss them in terms of their social context, affect, tone, and within the context of representation and consent
- Students will understand and be able to use a wide variety of artistic research strategies and be able to articulate why each strategy is utilized, and know how to develop and articulate new methodologies
- Students will be comfortable engaging in group discussions utilizing different strategies, particularly shared inquiry, and will know how to ask for what they need and how to be attenuated to the needs of others in an academic setting
- Students will be able to provide thoughtful feedback to others about their work in a group setting and in a one-on-one scenario
- Students will expand their working knowledge of relevant discourses and be able to form critical opinions about their personal relationship to such discourses
- Students will be able to frame an experience within an archive of their choosing for their fellow students, and will have an understanding of how this experience could be adjusted for other audiences
- Students will have deepened their own artistic and research practices and understand how to

undertake independent projects in the future

- Students will have developed a deeper understanding of and appreciation for consent as an active and continual negotiation, and will have both practicable and more idealistic ideas about how this can, does, or could operate within the research space

Learning Diversity

I recognize that there are a diversity of ways people learn and that students may need something different than what I have planned to provide. If something in this course is inaccessible to you or presents a barrier to your learning process– I want to collaborate with you to find alternative ways to teach and learn that work for you and still accomplish the course objectives. Students are invited to come talk to me about this at any point during the course– although I ask that you try to notify me as early as you are able– so that we can start working together on alternative options as soon as possible.

WEEKLY COURSE SCHEDULE

WEEK ONE: THE CLASSROOM

WARM UP: Individual risk assessment free write, Group risk and safety assessment, Roles Discussion.

CLASS: Syllabus and Course Introduction, introduction of reading and discussion models: shared inquiry, compassionate witness, concentric pedagogy, BDSM, classroom dynamics as self examination and thinking through collective thought. End with second 'warm up': Pleasure free write, tactility, smell, sight and taste

WATCHING AND LISTENING IN CLASS: *The Room of Silence* by Eloise Sherrid

HOMEWORK: Rhetorical replacement exercise introduction

WEEK TWO: THE OUTSIDE OF OUTSIDE

WARM UP: Drawing exercise, from the inside to the outside of the implement

CLASS: Reading discussion, and inside/outside exercises

READING: *The Thought of the Outside* by Michel Foucault

"Anassignment letter" by Fred Moten

"Philosophy and the Outside" by Catherine Malabou

WATCHING: Tasting History with Max Miller

HOMEWORK: Keep working on the rhetorical replacement exercise

WEEK THREE: THE ARCHIVE, THE GAP

WARM UP: Sensory deprivation exercise and tactile guess what's in the box

CLASS: Rhetorical replacement exercise sharing, reading, and viewing discussion with critical fabulation exercise

READING: "Venus in Two Acts" by Saydia Hartman

"being close to with or amongst" by Onyeka Igwe

"Emerson Behind Barbed Wire" by Lewis Mumford

"An Archival Impulse" by Hal Foster

"What We Left Unfinished' The Artist and the Archive" by Mariam Ghani

WATCHING: *A Fidai Film* by Kamal Aljafari

Her Name in My Mouth by Onyeka Igwe

HOMEWORK: Rhetorical replacement exercise due. Blackout and Redaction Exercise introduced, Short Writing or image making exercise: **The Tactility of the Archive**: Select an archive you have access to, and spend one hour physically inside this archive space. If the archive is online, pay attention to where you choose to do this and how it manifests. Reflecting on the tactile sensory deprivation exercise, either write 250 words of descriptive text or make 10 images (cellphone photos, drawings...whatever is quick and makes sense to you) that reflects specifically on your tactile experience of that archive.

WEEK FOUR: HOW WRITING AND MAKING PERFORM

WARM UP: Revisit Individual risk assessment free write, group risk and safety assessment, and roles discussion

Share homework short writing or images from **The Tactility of the Archive exercise**

CLASS: In-class reading discussion and then reading performance exercise, In-class viewing of "Modernism and Masculinity a.k.a modernism, Race and Mr. C" by Pope L and discussion

READING WATCHING AND LISTENING:

READING: *Whereas* by Layli Long Soldier, *Zong!* by NourbeSe Philip, *Say Translation is Art* by Sawako Nakayasu

LISTENING: *Tank Tv Podcast*, "Bhanu Kapil: On Archives and Past Lives"

WATCHING AND LISTENING: "Modernism and Masculinity a.k.a modernism, Race and Mr. C" by Pope L.

HOMEWORK: Work on Blackout and Redaction Exercise

WEEK FIVE: OPACITIES AND TRANSLATION

WARM UP: Whispering while reading Justin Phillip Reed, "Consent" and *In Their Own Words*: Justin Phillip Reed on "Consent".

CLASS: Sharing Black Out and Redaction Exercise, then discussion on reading and in-class viewing of *My Language* by Mel Baggs, students sign up for slots for midterm leading readings/experiences

READING: On Opacities by Edouard Glissant

This Week in Shakes By Lauren Berlant

"Visual Pleasure and Narrative Cinema" by Laura Mulvey

WATCHING AND LISTENING: *Honey* performance documentation by Julie Tolentino
My Language by Mel Baggs

HOMEWORK: Blackout and Redaction Exercise due

WEEK SIX: CONSENTING TO BE AN IMAGE

WARM UP: GROUP IMAGE ASSOCIATION AND AFTERCARE DISCUSSION

CLASS: Reading and watching discussion in small groups then big groups, in-class viewing of *The Meaning of Various Photographs to Tyrand Needham* by Steffani Jemison

READING AND LOOKING: "Survival by Sharing" by Paul Soulellis

"What is Queer Heritage?: Queercache and the Epistemology of the Closet Creator" by Immonen, Visa

"Introduction: A Habit of Curiosity," *As Ever, Miriam* by Faythe Levine

WATCHING AND LISTENING: *Non-Hero* by Martin Syms, *The Meaning of Various Photographs to Tyrand Needham* by Steffani Jemison, Looking For Langston by Isacc Julian

LOOKING: Mr. Knife & Mrs. Fork and How Do I Make Myself a Body (and related projects about mathematician Allan Turning) by HENRICK OLSEN Henrik Olesen

HOMEWORK: Language Emptied Out and Repeated assignment introduced plus students who present in week 7 should prepare to guide the class through their chosen reading or experience

MIDTERM

WEEK SEVEN THROUGH NINE YOU GIVE YOURSELF PERMISSION

WARM UP: Revisit Individual risk assessment, Group risk and safety assessment, Roles Discussion

CLASS: STUDENTS-LED READINGS AND EXPERIENCES. Think about your methodology, and the object of your research as you decide how to guide us through your selected material

READING: "Losing Manhood: Animality and Plasticity in the (Neo)Slave Narrative" by Zakiyyah Iman Jackson

HOMEWORK: Working on the reading or experience you will lead and on the final project and continue working on the Language Emptied Out and Repeated assignment

WEEK TEN: THE LIMITS

WARM UP: Yes, No partnered exercise

CLASS: Sharing our Language Emptied Out homework, reading and viewing discussion and in-class Sharon Hayes viewing

READING: "The Draw to Overwhelm: Consent, Risk and the Retranslation of Enigma" by Avgi Saketopoulou

"Story of Your Life" by Ted Chiang

WATCHING AND LISTENING: *No Home Movie* by Chantel Ackerman

the names have changed, including my own and truths have been altered by Onyeka Igwe
Symbionese Liberation Army (SLA) Screeds #13, 16, 20 & 29 by Sharon Hayes

HOMEWORK: Continue working on Language Emptied Out and Repeated

WEEK ELEVEN: THE INSIDE OF INSIDE

WARM UP: Yes, No, walking grid exercise

CLASS: Present your Language Emptied Out and Repeated recordings, Reading discussion,

READING: "Animaternalizing Call," by Fred Moten

"Doing Justice to Someone" by Judith Butler

“Access Intimacy” by Mia Mingus

HOMEWORK: Language Emptied Out and Repeated is due. Working on the final project

WEEK TWELVE: UNSETTLING LANGUAGE, IMAGE AND SITE

WARM UP: Revisit Individual risk assessment, Group risk and safety assessment, Roles Discussion, introduce Statement of Methodology assignment

CLASS: Share Language Emptied Out and Repeated homework, reading discussion, possible guest Zoom talks

READING: “Decolonization is not a metaphor” by Eve Tuck and K. Wayne Yang

“Immanence Online” chapter from Laura U. Marks *Touch: Sensuous Theory and Multisensory Media*

LOOKING: Unsettling Settlers Instagram by Nic (possible guest Zoom talk)

Deities in Temples by Linda Sok (possible guest Zoom talk)

WATCHING AND LISTENING: Susan Hudson (Navajo/Diné): NEA National Heritage Fellowship Tribute Video (2024)

Fred Moten and Samera Esmeir, Palestinian Studies University of Toronto Panel Talks

HOMEWORK: Working on the final project Write a short **Statement of Methodology**, one page or less, to be shared with a peer next week.

MIDTERM

WEEK 13: YOU GIVE YOURSELF PERMISSION

WARM UP: Revisit Individual risk assessment, Group risk and safety assessment, Roles Discussion, read and revise **Methodology Statement** in peer pairs.

WATCHING AND LISTENING: "To the Bone: Some Speculations on the Problem of Touch" by Hortense Spillers

CLASS: Final Project Support, individual meetings and troubleshooting

HOMEWORK: Working on the final project

WEEK 15: THE OTHER IS THE OTHER OF THE SELF

WARM UP: Options to be discussed by the group

CLASS: Final Critiques or Group Collaborative Responses to Final Projects

HOMEWORK ASSIGNMENTS:

RHETORICAL REPLACEMENT (TEXT AND IMAGE SUBSTITUTION) EXERCISE:

What is Consent? Rhetorical Word Substitution

This exercise brushes up against *metonymy* or when you change the name of something to an attribute or related object in a sentence, ie. 'The Crown' for the monarchy, or the name of an author for their works... ie. Foucault or Foucauldian for some kind of biopolitical idea. 1

It also comes close to *antonomasia*⁴ and *anacoloutha*⁵ but doesn't need to fit perfectly into either form of substitution. *Antonomasia* is a substitution that uses a proper name to represent or replace a more general idea. *Anacoloutha*⁶ is a form of word substitution that often uses something close to the original word, but that cannot be reciprocally substituted, somewhat similar to metaphor.

I mention these forms or rhetorical figures of substitution only because looking at examples of these being employed might help you come up with ideas or help you think of texts that you might use for this exercise. However, I would encourage you to go with your gut. This exercise should reveal something about how you feel and think about painting. It is not about creating an air-tight definition or argument.

Select a text that you think speaks to your understanding or perspective on consent even though it is actually about something else. Consider looking for a text that is a dialogue and represents an example of something where the consent is not presenced but is an essential subtext to the conversation. This text can be something you have written, can be a poem, a technical manual, a philosophical tract, whatever you want.

Go through and cross out the word or words that you consider to be the subject of the text and replace them with the word, "consent" or with an image that you think is representative of your concept of, "consent". Read this for clarity, or look at it and see what you think. Adjust things as needed. Bring a section of the text to read aloud or show to the class (10 minutes in class presentation time or less).

BLACKOUT AND REDACTION EXERCISE:

For this exercise, you will be asked to select a text or image from your chosen archive and to selectively redact this text or image. I would like you to produce at least two distinct versions. You might approach this by thinking about altering the meaning of your chosen text or image in a way that is manipulative, or you might approach it as an opportunity to offer a protective opacity. Think about the sources of obfuscation or redaction in daily life. Think about networks, algorithms, governments, and other forces that mediate information. You might also want to think about how subtraction already functions inside your creative process or about how information circulates inside your community or family of origin. You can think in associative and non-linear terms, or be more rhetorically driven. I think the main consideration will be what kind of relationship you have and want to have with the chosen material, and how you think you can either communicate or enact that through the process of removal. Please also consider what you use to redact—a black box is one among many options.

⁴ . Cuddon, J. A. (John Anthony), and J. A. (John Anthony) Cuddon. A Dictionary of Literary Terms and Literary Theory. 3rd ed. Oxford [England] ; Blackwell Reference, 1991.

⁵ . Burton , Gideon O. "Antonomasia ." Silva Rhetoricae. Accessed January 3, 2025.
<https://rhetoric.byu.edu/Figures/A/antonomasia.htm>.

⁶ Burton, Gideon O. "Anacoloutha ." Silva Rhetoricae. Accessed January 3, 2025.
<https://rhetoric.byu.edu/Figures/A/antonomasia.htm>. **Links to an external site.**

Please reference black-out poetry projects but also federally redacted documents as you think through this process.

LANGUAGE EMPTIED OR REPEATED EXERCISE

This assignment asks you to consider the space in which you record a text and to take seriously the voice you use to record it. Please select or write a short text and then find a location you have consistent access to that you think is conceptually interesting to you or has an interesting way of holding sound spatially. This location can be your chosen archive and the text can be from that archive but you can use anything you would like.

Return to this location and record this text a minimum of 10 times. The recordings do not all have to be done at different points in time, but some must be.

This homework has been extended over several weeks with the intention that you will have time to repeat your recordings in the same space many times.

Think about the effect that this repetition has on the language and the differences in the background sound for each iteration. Edit minimally and be prepared to present your recording, listen to others' observations, and share your own.

PRESENTATION AND STUDENT-LED READING/EXPERIENCE AND DISCUSSION:

Prepare a reading, artwork, or other experience from the same archive you will work with or in during your final project. Share with the class a week in advance or discuss setting class time aside to experience it as a group.

Think through the different methodologies we have used for discussion in class, research pedagogical strategies, or reflect on community learning and study experiences you have had. Think about how you would like to frame the discussion of your chosen object.

Prepare to introduce this to the class and then lead (or not lead) us in that group response. 30 min to 1 hour class time will be allotted.

CREATIVE FINAL PROJECT COLLABORATING WITH AN ARCHIVE:

This can be a text, a film, an installation, a series of paintings, a sculpture, a performance, or other creative output. Consider mediums that you don't typically work in. This should be an experiment and involve you taking risks and reflecting on the experience of guiding the class through discussion as well as the course content.

Please feel free to discuss these ideas with me and each other throughout the semester and let me know if you have any questions or need help connecting to university or community resources.

RECOMMENDED READING

THEORY AND PHILOSOPHY

Cruel Optimism by Lauren Berlant

The Psychic Life of Power: Theories in Subjection by Judith Butler

The Force of Non-Violence by Judith Butler

Juridical Humanity: A Colonial History by Samera Esmeir

Poetics of Relation by Édouard Glissant

PDF

Scenes of Subjection by Saidiya Hartman

Wayward Lives, Beautiful Experiments by Saidiya Hartman

***June Givanni: The Making of a Pan-African Cinema Archive* by Onyeka Igwe**

***Becoming Human: Matter and Meaning in an Antiblack World* by Zakiyyah Iman Jackson**

***The Powers of Horror: An Essay on Abjection* by Julia Kristeva**

***Stop Thief! Anarchism and Philosophy* by Catherine Malabou**

***Touch: Sensuous Theory and Multisensory Media* by Laura U. Marks**

***Stolen Life* by Fred Moten**

***The Undercommons: Fugitive Planning & Black Study* by Fred Moten and Stefano Harney
PDF**

***Cruising Utopia: The Then and There of Queer Futurity* by José Esteban Muñoz**

***The Ignorant Schoolmaster* by Jacques Rancière**

***Freedom with Violence* by Chandan Reddy**

***Sexuality Beyond Consent* by Avgi Saketopoulou**

***No Archive Will Restore You* by Julietta Singh**

***Can the Subaltern Speak?* by Gayatri Chakravorty Spivak**

***Powers of Reading: From Plato to Audiobooks* by Peter Szendy**

***How We Get Free: Black Feminism and the Combahee River Collective* by
Keeanga-Yamahtta Taylor**

***Did the Greeks Believe in Their Myths?: An Essay on the Constitutive Imagination* by
Paul Veyne**

***Habeas Viscus: Racializing Assemblages, Biopolitics, and Black Feminist Theories of the
Human* by Alexander Ghedi Weheliye**

***Disability Intimacy: Essays on Love, Care and Desire* edited by Alice Wong
PDF**

POETRY

***DMZ Colony* by Don Mee Choi**

“The Vortex Of Formidable Sparkles: Six Poems”, by Bhanu Kapil

<https://adimagazine.com/articles/the-vortex-of-formidable-sparkles-six-poems/>

LISTENING: Eusexua by FKA Twigs