

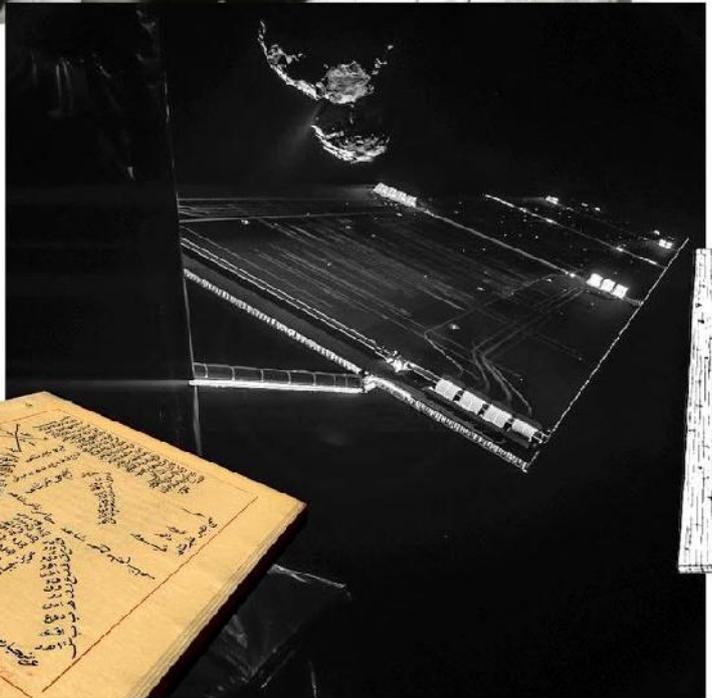
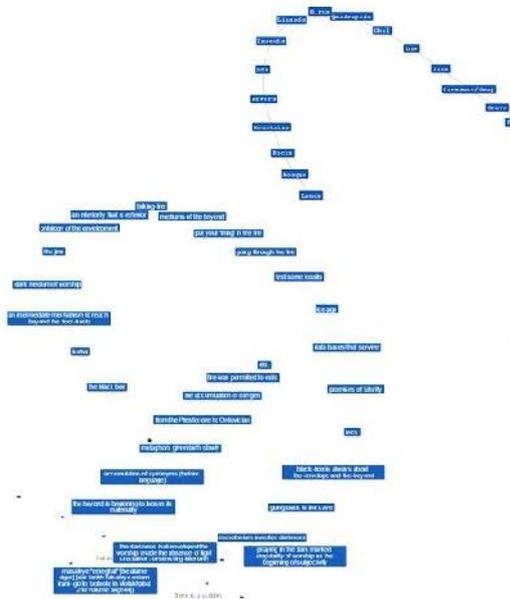
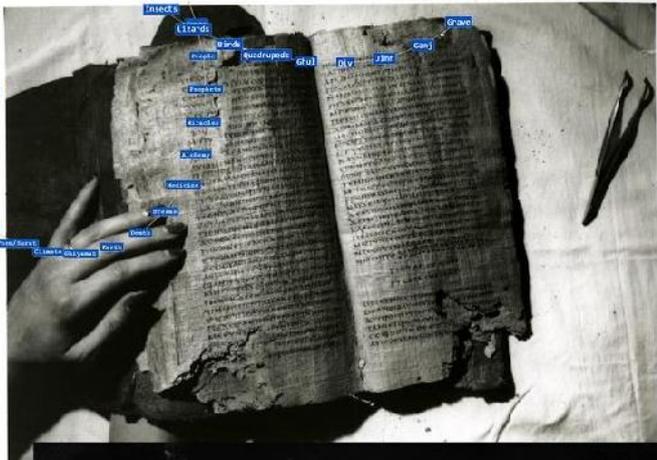
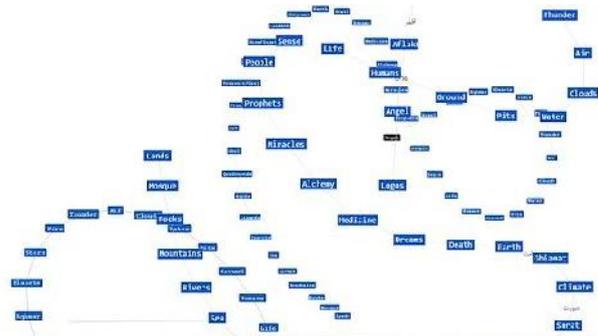
An Ajayeb's Network Making

“The world is wily, and doesn't want to be caught.”

—Susan Mitchell

“All accounts, it seems, are partial; thus all perception might be said to be tentative, an opportunity for interpretation, a guessing game.”

—Mark Doty





B

abstract

The word *dudman* [دودمان] in Farsi, coming from the word *dud* [دود smoke, fume] proposes the word ‘smoke’ as the signifier of one’s ancestral entity. The inherited smoke, perhaps one’s recent grand-grand-grand-ma relates to the same word in Latin for ‘focus’ meaning both ‘fire-place’ and ‘the ancestral.’ *Dud* perhaps is suggesting, gesturing that the inheritance comes to us as a gas-form into our space and fills the organs that hold speech and thought. My project has been about *coughing* with that smoke. It is not exactly Cat’s Cradle. We get into the *dud* of the ancestor but not with the syntactical “focus” that it inclines to the assumed origin of the *dud*. That means, if *dud* was like lexis, we were obliged to finish the sentences we start in the same certain way that a “tracer” finds out what is causing the smoke. I suggest to pay attention to the cough that interrupts tracing—the accidental ancestral. The *dud* vanishes, reforms itself, enters the body, toxicates the box, and perishes without a trace. In a more materialist conscious way, *dud* comes up a self-organizing non-human, abiotic contingent form that asks for permeable bodies. To *cough* with the *dud* is about the capacity of being affected in thinking and feeling the ghostly memory of something that is haunting, and at the same time, utterly fragile. This is a beginning of an engagement with what Haraway calls “the histories of body and mind” that one inherits, and a way to learn disassembling and reordering classifications we use to access pasts.

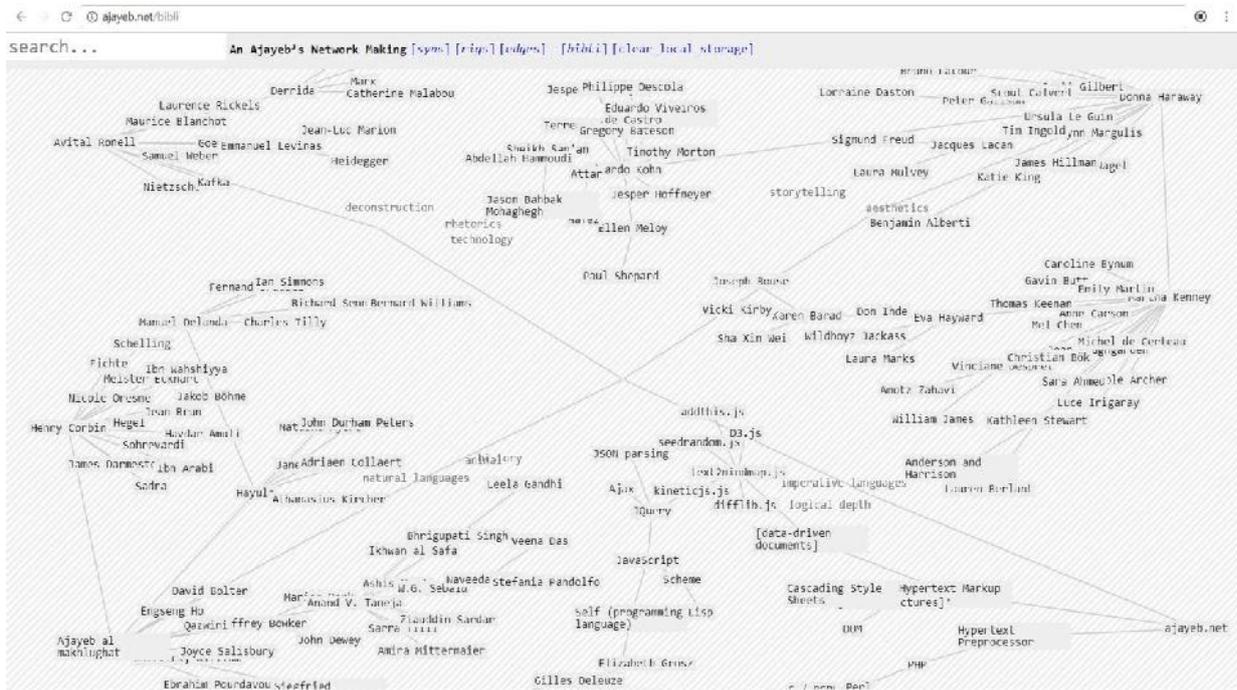
My caught-up particular *dud* is an ancient bestiary from the middle ages formed by many (for better or worse hybrid of canon and non-elite) cultural agents in the Middle-Far East: *Aja’ib al-makhlūqat wa ghara’ib al-mawjudat* (عجائب المخلوقات و غرائب الموجودات sometimes translated as ‘Marvels of Creatures and Strange Things Existing’ or ‘The Book of Wonders’). I call it *ajayeb*. In the last year with a.pass, I have been trying to learn ways to sense the subjects and objects of *ajayeb*’s pleasure in describing the animacy of forms, in gesturing into form, in sensing the incipency of it in the streams of matter and afterthought, and in their efforts to draw the lines of its traces: to venture out in what Stewart craftily calls the “manner of” a described world. And like Doty, I like to share with you the pleasure of recognizing a *described world*—of *Ajayeb*: a capacious assemblage of stories of natural and dreamed-up things, a business of once making sense out of what happens, *a once perceived thing on the threshold of sense in the prisma of collective poesis producing a cartography of what might be happening in a world as an object of composition*. With *ajayeb*, I am circling through a *dud*, a heritage of (Indo-Iranian) romanticism and pragmatism to arrive at “the precision of a worldly composition.”

introduction

In this dossier I am working towards an outline of my interrelated research practices in a preliminary character, the intersection of trajectories which I am just at the beginning of any kind of understanding. It contains grains of analysis, different styles of noting, but mainly, it is a try to create hybrid objects of study. As my work is “about” *ajayeb*, also precisely, it can never be *only* about that. My research’s curiosity must also be inclusive of, more than a few but not too many, distributed agencies in layers of locals and globals, tongues and timescales. in my work, figuring, constructing an “angle of arrival” for *ajayeb*, for its relentlessly-historically-specific ways of nature and culture imploding into one another, I am trying to carefully approach the notions of emergence, process, historicity, difference, specificity, and by that, teach myself an artful practice rich with cohabitation, coconstitution, and contingency. So this is not *about* *ajayeb*, in a representational sense. rather, what kind of refigurations I need for the tropic work that I feel is required for the ontological choreography of *ajayeb*? how do I narrate this (*ajayeb* and non-*ajayeb*, the wondrous and the mundane) co-history? What do I need to learn to embody an art of relating—in technoscience or elsewhere, in other societies with liberal or non-liberal individual or state, with other techno-monsters, robocops, terrorists, and all “the waste, cruelty, indifference, ignorance, and loss” that comes with it, as well as “joy, play, labor, and invention.” these are the stuff of Haraway’s companion species, assemblages of living and nonliving ‘species’ now.

In the next chapters I go into the devil in details of some of my makings, particularities and moments of intensity in the last year being with *apass*. These are details to touch, that which establishes a contact:

- practices: giving workshops, making of ajayeb.net, making of the [pop-up book](#), note-takings, image-makings
- routines: my way of reading, highlighting text, writing and scribbling, quirky talks, rhetorical feedbacking and questioning
- trajectories: in the last year the meaning and feeling of some words has gone under significant change for me: *bibliography*, *wonder*, *ongoingness*, *ontology*, *epistemology*, *articulation*,
- productions: a mode of study as artwork in itself



[ajayeb.net bibliography]

[Making of Study]

of ajayeb

Ajayeb refers to a body of fantastic writings of cosmographic encyclopedic knowledges from the middle ages, one in particular initiated me since many years ago, assembled by an Iranian-Muslim scientist *Muhammad ibn-Mahmoud Hamdani* around the 12th century. The reading of *ajayeb* portrays an ecological global consciousness at the end of 12th century Middle-South Asia. It mobilizes descriptive practices of poetics and natural history in a Middle Persian corpus. When I say “Middle Persian corpus” I am talking about a shared world of ritual, religion, and mythology between Iranian, Urdu, Turkish, Zoroastrianism in Iran

and Vedic Hinduism in India, with Indo-European inheritances traveling through ancient Iranian culture, South-Southeast Asian literatures, translations, transcreations and transliteration of stories, prose, poetry, epic, jokes, parables and figures that aren't always part of the canon in those contexts. *Ajayeb* speculatively maps the features of the universe, describing everything from minerals to different kinds of *jinn*, procreation to cohabitation, and geographic myths. "horrible" and "awesome" at its time, *ajayeb* enrolled its audience into a nature, gathered and staged, with a variety of narrative traditions, by rumor, horror, assemblage, report, storytelling, sciences, meeting-point of the Qur'anic and the exoteric, suspicions historical treats, and mostly, all that could be *strange*.

And pretty much everything—known or heard—had some strange stories surrounding it, coming with it. Things and stories are thrown together. In trying to explore the intensity and plasticity of their lived or imagined compositions proliferating in the world, the authors of *ajayeb* created reports of a world in dense and textured stories of entanglements of affect, attention, the senses, and matter. *Ajayeb's* textual aesthetic body is 'a lived affect,' pushing a present into a composition, an 'expressivity' that tries to guess and describe 'what is the world up to' in little animal moments, in small-time materialist scenes, as well as in macrocosmic events, and big-time world formations.

with *ajayeb* I am also learning a 'how' of cultivating the ability to fruitfully approach texts from different pasts and cultures, to study the radical poetic force of the Persian texts, to become enhanced and enchanted in skills of reading wider ranges of linguistic registers, and to open up an approach to a dauntingly complex region of *islamicated* thought. Not the ideological enterprise of "Islam," which is usually badly politicized in the historical memory of the West. *Ajayeb's* version of World are stories of historically nonhuman people in descriptive intra-actions with reality. In it humans and language are part of the configuration of the world.

And because of this kind of work on *ajayeb* I am becoming more and more committed to learn ways of having stories meant to pull me into the sentience of the world I am in; give it density and texture.

my work in *apass* has been cultivating an ongoing interest for aspects of:

- bestiary: archaeological anthropology of human-animal practices
- rhetoric: scaling, modeling, figuring fields of practices

- ontology: circumscribe, address, or deal with the processes of ontological transformations, what/who gets to have a story
- epistemology: stories that knowledges tell
- storytelling: mobilizing different kinds of resources and literacies, in myself and others
- performance: what does it mean to “know together”
- sociality: that which joins categorically separate mode of agencies
- agency: multiple stories of the liveliness of artifacts who are well-equipped to suggest change

I am finding myself oriented towards a kind of ‘multispecies ethnography’: a new way of writing and mode of research in which creatures previously appearing on the margins of interest—as part of the landscape, as food for humans, as symbols (for mystic projects or anthropomorphism)—have been pressed into the foreground of interest, as van Dooren marks the turn. With *ajayeb*, I am calling in my own symbolic and symbiotic attachments to a site of cultural heritage: somehow a deep interest in beings that are counting, working, communicating between the divine and the bestial in the living and nonliving heritage-web, that I see through the prism of *ajayeb*.

I am finishing my research period with a series of questions as a result of my commitment to *ajayeb* and its technologies of writing in particular:

- studying *animal subjectivity* immediately is also studying *human imagination*
- *bestiaries* are deeply fusings of *affect* and *episteme*
- *definitions* are ontological choreographies, and because of them worlds are created
- *metaphors of self* become *image of the body* which participate heavily in shaping the *image of the world*
- *lists* are precursors of reason and originator of narratives
- *citations* are working as apparatuses of relational histories

ajayeb's ecologies mixed (less of) “reflection” and (much more of) “diffraction,” are taken from a yet not detachments of the experience of phenomena and the apparatuses of its description, of percepts and affects. The composites of *ajayeb* include, some to my noticing:

- animals varying number of legs are the effect of describing animal and its movement as one thing
- fantastic creatures are results of animal, environment, and affect thrown together within the apparatuses of description

- fable poetics are orientational apparatuses working with a sociality of nonhuman salience
- tentative citationalities are reporting a rich nonhuman and human relational histories

These stories of attention, of trans-materialities of the creatures of the world, transgress the sacrosanct divides between *techne* and *episteme*, are pulling me into a condition of ongoing, open-ended articulation of the world. these are diffraction patterns, instances of resistance (artistically, politically, ethnically), against biomimesis (a technique involved with mirroring, imitation, or reflection, and other tropes of “sameness”.) via *ajayeb*, as a sort of an excuse for learning, I am teaching myself to approach the tactile compositionality of things (with Haraway), de-dramatization of academic and artistic thought (with Despret), to approach the thing that throws itself together slowly and enigmatically (with Stewart), a descriptive detour (with Latour), a lyrical evocation (with Hayward), a method of awkwardly approaching an object by attuning to it as a thing of promise and contact (with Berlant), that many creatures of our shared world have evolved in intra-action with their environment (with Barad), and old bestiaries, such as *ajayeb*, critically inhabit a mode of description and affect situated within the intra-activity of technologies of writing and perception. As Barad puts it, the creatures of the mud know better not to get caught up in a “geometrical optics of knowing.” I am in alignment with her in seeking a different genus of knowing, not the mediating machine, inscription devices, lenses, panopticons, and various other epistemological tools that many science and cultural studies fancy.

in apass

As part of my inquiry in *descriptive practices*, I have been asking, like the *ajayeb*-makers of the middle ages, what do I need, which skills, abilities, or literacies, to become equipped to share the experience of the habits of the world (of *ajayeb* or non-*ajayeb*) that I am discovering? working on descriptive practices—of poetics of animal description, histories of nonhuman inscription, and so on—is to learn to name latent (and therefore emergent) ontologies, to name ‘what we are doing in new ways,’ which are hard to name. And also refusing not to name the violences of ourselves, to reckon the nature and scope of the erasures we do in our practices. I am heavily thinking with Verran, Haraway, and Bowker.

In my previous lecture-works, my audience is experiencing a talk by someone with a kind of mind and soul that makes connections fast. I usually work orally. the lectures are heavily prepared (and in some important ways unprepared in the manner of its performance: all those connections happening during the talk not knowing them beforehand, they happen by the encounter) and full of cue (hint, key, اشارت, ايماء, سخن رهنما, ايماء, اشارت) and quirk (twist abruptly, strange attitudes, تغيير ناگهانی فکر, تناقض گویی, تزئینات). my notes and scriptings have been mostly invisible to my audience, but they are there at work. and it gets people excited. and that's the point. I work with confusion and excitement. I have not been good at laying out groundwork of skills, going from A to B to get to C and so on. I am working with that feeling of (what Haraway puts better:) "I think I am getting it, but I am not sure what I am getting." I always come back, loop again through the same material, go back to the question I was raising before and watching what is happening to the language. Both in the course of a single lecture and in a longer view of my work. these are the ways my connections work. And I am always jumping into the middle of something that is ongoing before me, into the middle of many conversations—into ajayeb, Attar, a joke, a children's story, a fable. learning how to get it in several ways at once. the hypertext that I have been building also characterizes these kinds of layering upon layering of textual work. teaching myself how to write and how to play with ideas.

after five, six years now I am feeling myself a little bit more confident to dig in scientific literacy and a little bit more competent in the skills of the arts and literature. Skills are accumulative, and because of that mixture of competencies I am finding myself reorienting, addressing whole new problems in art and research. regarding the research environment and the people I worked with in apass, I wish to make a series of claims, that every research practice:

- must include "the image of body"
- must include "the image of creativity" (especially if you are iranian)
- must employ ontological attention to differential productions
- must rework, decompose, redefine its root-metaphors
- must give extensive equipment list
- must trace its social connections in a wider ecology of practices

These *musts* are not certainties, they are crafted bounded objects to be furious, with the kind of sharp consequential energy that I am curious to fire off for my own work. they are about the risk of saying them, not to be shy with our epistemological and empirical objects.

And I spend a lot of time with painting and computers, which were about compositions and hacks. I think there are few fields, figurations, skills we need to get good at: rhetoric, modeling, and aesthetics. In this project, adding an adjective or replacing a name, changed for me the destiny of one-way movements, changed the stories those concepts tell. Here are some examples that did serious work in my thinking and doing, changing the item from the left column to the right, making a concept a bit more complicated, making a harder categorical labor:

knowledge	expressed knowledge (that there is no knowledge sitting solid somewhere to be accessed. There is no unmediated knowing)
knowledge	knowing (it is performative and verbal)
reality	manifest realities
real	real enough
islamic	Islamicate (“islamic” has always been a ‘range’ rather than a ‘binary switch’. things become more or less “islamic” in popular/proper belief)
nature	visual nature (we are living with a version of nature that is deeply embedded in the culture of technology)
culture/civilization	collective (emphasizing operation of gathering or composing and heterogeneity of the assembled)
muslim countries	muslim majority countries (against purification of others)
understanding	better understanding (situatedness of understanding, we always only can have “a better” understanding in the benefit of someone/something and for some time)
what does X mean	what does X mean for you (decomposition of solidity of empirical objects, to resist the universalisation of meaning)

body	lived body (it is always better to add more adjective to the word “body” to care for what we do in the name of body and make it more limited and situated, to become accountable for the bodies we care for and produce)
language	specialized languages (there is no one language that communicates everything to everyone)
world	built world / thought world / described world / descripted world
producing knowledge	participating in knowledge projects (we always participate in an ongoing production)

Within *apass* I had a shift of attention to peer's works and languages. This shift coincided with the development of a believe, that our domain of practices *must make claim on each other*. because we inhabit differences together. in attention and work on 'local category abstractions' I got deeply interested in how do we talk and make each other feel our subjects of interest: the cumulative, associated and sensed routines, gestures, and (inter)surfaces of our everyday life in *apass*, as a group of researchers, that don't necessarily align. Our worlding comes from these things. Many times we get into each other matter of care and concern through *attunement*, not *argument*.

You cannot be that figure of that autistic self, a rouge and solitary satellite that no one can connect with. you have all sorts of limbs for receiving, and you must learn sustaining the rhythm of accepting and giving. If there is one skill set that would matter the most for a sustainable ongoing collective research environment, I would say that is *cat's cradle*, a playful figure carefully crafted by Haraway. perhaps artistic research is all about becoming very good at playing *cat's cradle*. A research environment then is more like a collaborative patterning that requires passion and action. this is one skill that matters a lot, that I have been trying to teach myself above anything else in the last year. I am playing that game with many people [<http://ajayeb.net/bibli>], joining others in thick, collaborative patterning; generous knottings; thickening the knots, relaying a mutated and resituated pattern for the next round of play.

In order to get the knot, and proposing another, you must learn how to hold still, (more and more) in different material and conceptual grains of detail and resolution. educating one's self actually know how to explain what somebody else said and not just what you said. figuring out how to disagree with each other as well as agree. this is about (as Haraway articulates) "understanding living with contradiction." I need this in order to approach *ajayeb*, in order to inhabit *ajayeb* critically, neither in celebration nor condemnation. My own Muslim trained sensibilities are working and mattering in my *ajayeb* research, in making me well prepared for a kind of recognizing and affirming impossible things. that is something I do not want to unlearn.

This is important for collective research life, making choices without necessarily turning the other choices into enmity. Brought up as someone who has to do everything by himself, I have to learn that "[we] need each other's extremes." our activisms are not the same. to open up to our extremes, to open up to what you are not sure of, to find ways to be in productive alliance with each other. in *apass* I am trying to remember what my peers are doing, and when I see things, I think of them, and they are in my citation network (they are all over <http://ajayeb.net/>) and I am aware of what they have told me. words they are inventing are in my vocabulary too. that is why I am so energetic, furious when one of them changes category, I become generously suspicion of their sudden shifts and changes.

on routines

Can I be in my research theoretical yet anti-methodological? I am proposing this, not as a rule, but for many reasons. work in *ajayeb* is about the phenomenon of understanding that is to be found in modes of experience that lie outside the universal claims of modern scientific method, the experiences of art, of philosophy, and of history itself. It is full of gaps in cultural space that epistemology has not filled, where passionate crafts of wonder and bibliography can grow. *ajayeb*'s fabulations are traces of might-have-beens, a more-than-representational method of writing attuned to the qualities of phenomena. And I cannot use the ready-at-hand methods of the modernist way of "being true to nature" kind of objectivity. I have to become myself attuned to lines of compositional real, matter, and people. let's risk everything,

instead of risk-reducing. nor having a strategy, as a way of managing a past that threatens to grow out of control. We need this in approaching the issues of representation and agency in thinking 'with' animals, textual, metaphor-animal, parable-elicitor, fable-elicitor animal.

To approach 'method' anew, I am thinking with Bowker, to attend the routinization and apprehensions in one's own practice, the ontology building aspects of our work. Apprehension is an orientation to the informational organization of one's field. Such as my routines of: reading, highlighting, writing, idiosyncratic talks, feedbacks, questions, even silences and sitting-in-the-corners. And attend to the transformative consequences of learning and traversing those routines. I am attending my routines, because they are practically enacted, having no existence outside their performances, embedded in the configuration of material resources that enable practical work. And accountability means we have to focus on practices in which all possible elements of the process must be understood as active and creative. It matters how you hold a reading on an everyday basis, literally, physically. As a way of addressing the problematic of inter-operability of the practice and material tools that accompany the reworking of routines I proposed *fables*, during my fourth block in *apass*. we engage and enrol our community through activities other than informational terms. [I explain this later in following chapters [here](#)]

Taking the imperative of (an expanded and complicated version of) *equipment-list* of materials and methods, from Verran, providing accounts of the material-discursive apparatuses that are materializing my empirical objects, here is a list of my *routines* that I traversed during my participation in *apass*. I am perhaps drawn to, able to recognize, address and redress *ajayeb* because of them. I am already equipped, for good or bad, with these skill sets. in order for them to be questioned, I chose now, with a degree of confidence, to name some of them and deliberately work with them:

- *adjacencies*: bringing things, objects, stories, arguments *next to each other*. This is a way of *interrupting stories with stories*. (In my talks I present obscure iranian sources, counter intuitive arguments, dense rhetorically textured cues without or with a lack of introductory scaffolding. I performed this with a lack of insistence, which could be felt as a lack of pertinence [Sachdienlichkeit], and that was a way of bringing an object as a 'just another segment' into the basket of objects. *Connectivity* can be less tied to *continuity*. Connectivity works in fragmented, contingent, and the unpredictable.)
- *partial connection*: the iterative and fractal quality of sentence's partial connections allows a possibility of *webs of connections* with patterns within which the players are

neither wholes nor parts. a necessary counter-intuitive geometries and incongruent translations needed for an approach to *ajayeb*'s kinds of space of difficult translations.

- *infection*: moving arguments through by infecting them with other arguments. Adjacency creates a condition of infection between distinct entities. That is a non-dialectical way of moving concepts and percepts.
- *mobilizing multidisciplinary fields*: that means not working with the imperative of knowing A, B, and C first before you do D. Haraway is helping me to recognize and name it in this particular way, to work with the kind of good-enough approach to a body of scholarship, inhabiting many things that I have only got half-digested. That is the opposite (but not exclusive) of 'through digestion' of particular bodies of reading that people need to have mastered in order to argue. This is necessary for a peculiar play that I call *capture knowing in action* as it passes across and between the interpretive and methodological planes of composing knowledge. This is our game in *apass*. We capture each other in acts of knowing.
- *mobilizing citation apparatus*: is about that which gives sense to what enables this work. Deliberately (quoting or) having a conversation with *ajayeb*, Muhammad, Sa'di, a bird, something is called inside the citation that enable the work you are doing. In a sense the performativity of this kind of work can be understood as iterative citationality. citation for Derrida was the possibility of postmortem discourse: memory, acts of bringing back, recalling. Citation is an important characteristic of fables, and *ajayeb*'s storytelling works with tentative citationalities—of nonhuman and human, proposing a relational histories between them. Each story in *ajayeb* starts with an endless list of fantastic rumors and bodies of lures, in an absence of definitive source, allowing wild facts of monsters to flourish and the reader the full range of their passionate crafts of imagination.
- *mobilizing anachronic apparatus*: is about mobilizing different timescales, which can have a chance of mixing up what counts as "us." a way of studying history that I have been calling *sleepwalking*, allowing "slippages in time." this is a way of resisting toxic chronology that desires for tales of progress, with some particular "us" on top, with an essential origin, that we see often in technology tales. This is important for working with the so-called artifacts of the past, objects that are easily classified as outside of our time, in which past is seen as another country, where we don't live any more. the sequential palindromic time [جناس قلب] palindrome: from the Greek roots palin "again"

and dromos “way, direction”; a word, phrase, number, or other sequence of characters which reads the same backward as forward] (in Western-related cultures) is the most naturalized and intuitive, ready-to-hand (and black-boxed) version of temporality: “past, present, future,” among many other (un)parsable (un)palindromic motifs of timespace. In my work on *ajayeb*, preparing to shift the attention to knowledge-making practices of other times and places, I have to ask what counts as a responsible person in temporality? I choose to give account to responsibility in a way to face those who come before rather than to face the future, this is about a switch in the direction of attention. in (my reading of) *ajayeb*'s temporality, things come from the past *and* the future simultaneously.

- *Rationality*: I constantly criticize rationality, but as you can see, I have high stakes in western modern rationality. ‘you can only heal what you have wounded.’ in Wagner’s Parsifal “only the weapon that made it will ever cure the wound.” what does this mean for our caring activities? Kenney is teaching me in her Fables of Attention, a rationality that is the mixture of the highly rational and the highly fantastic. By this I am preparing to talk about that which is known in this culture as *speculation*.
- *omnivorous approach*: *ajaybe*'s compelling mystery demands from me an unorthodox and omnivorous approach. That means I have to read everything, not deciding beforehand which style or territory of knowledge is relevant for that kind of hunting of wild facts, that refigurative, reparative, citational poaching, called *reading*.
- *chasing rabbits*: theoretical anti-methodological is a fancy way of saying *chasing rabbits* as a way of doing artistic research. methods are paths. strategy is not only a form of dynamics or energetics but first of all a topology, as Serres puts forward. The vocabularies I am mobilizing in this essay to call my practice by different names are all coming later, as discursive encounters with people who are having debates around my themes. I don’t start by naming. As I said earlier, I never “start,” I am always in the middle of an ongoing thing. Even the figure of rabbit-chasing is not present during rabbit-chasing. Inquiries are not drawn by the imperative of telos.
- *abundances*: is when (seemingly) the artist hasn’t put limitations on the flow of signs and meanings. *excess* is the name of the world, Haraway is teaching us, that the world is constantly doing stuff, more that we don’t know. It induces richness: a scene providing infinite detail beyond what you can catch. I am drawn to and by excess-

driven storytellings, scenes, and I am engaged in it: in my lectures, talkings, writings, and I take it up also visually in my drawings.

Each of these boundary objects need restorying for me as well. What kind of empirical objects “rabbit-chasing” will commit me to? What regions of perceptual, conceptual recognitions “abundancies” will blur in their speed? How, the story I just told with “connectivity” and “continuity” embodies for me certain affinities to include kinds of objects/subjects that I cannot but to transvalue their partialities? Which technologies I found myself in with “omnivorous approaches”? The word “mobilizing” itself, which bodies, subjectivities are moved and are able to propose a move to me?

and after

Working with *ajayeb*'s different kind of knowledge assemblages has allowed me to open at least three lines of inquiry: *history*, *wonder*, *animality*.

- *history*, as an open-ended concept of the past and towards a critique of belonging, with my specific attention to forms of existence within the converging temporal worlds in the Middle and South-Southeast East.
- *poetics of wonder*, which I currently relate, learning from Kenney, to three characteristics of “wonder”
 - It is *epistemological*, that means an induced form of contemplating within wonder, which is a mode of dilated attention and not an automatic response to perceiving exotic objects.
 - It is *political*, connected to the question of what worlds are created, upheld, or destroyed.
 - It is *ethical*, because it asks how to relate.
- *animality*, working with *ajayeb* helps me to engage in speculative commitment with forms of *animality*. That is about the alterity of “beasts” and the ways they inhabit material and semiotic positions in our world.

My guess is that cultivating these openings and their growings in bibliography will help me to envision artistic-scientific practices that are less compatible with the 21st century logics of “historical consciousness.” we can find ways to ask: which figures are sitting at the frontier epistemologies of discovery? Who inhabits what story? And, who inherits whose story? How who inherit thinking-with what?

my main point of my project has been about getting better at how to inherit histories without becoming a psycho. even figuring out how to inherit a history that you don't want to inherit. (Islam, shyness, kindness, *ajayeb*, Iran, stuttering, being all too ready to find complexities, and so on.) if my work had at least one effect so far, it is that I have become relaxed about predigested version of ‘this is what *ajayeb* is about’ (or Tasavof is about, or Kalila and Dimna, and many other sites of inheritance.) ‘what is going on there’ in *ajayeb* is very much built-in to all sorts of ideologies (of progress, deep ecology, of history, and so on.) and this had allowed me to give up a series of self-certainties around secularism and theology. That is about giving ways to talk to the religious ones, getting to grasp what the world looks like in faith-based communities. this is towards what Haraway calls, in Situated Knowledges, the split personality, the split and contradictory self at home with contradictions. this is important for our ‘ongoing’ (with *ajayeb*, Hafez, islam, *pasts*, *fars*, each other’s *fars* and extremes, etc.) and I got myself digging into category-thinking, getting into differential liveliness (with all sorts of inequalities) of who gets parsed how, who gets to be imagined how, [this is about our archives, articulations, storytellings, classifications] and thinking about what it means to take up these relationships in cultures saturated with faith, science, transcendence, death, victory, blood, technology.

apass was a safe-enough space for my inventive processes, to make interesting mistakes, now I wonder, do I need a real scholarly undertaking with *ajayeb*? I have had no proper education in scholarship, I still don't know how to write well and coherently and sustain a project. I don't have the skills to pull off my research as a scholar. And my whole work is inspired by the effects of that kind of work by others. and that is why I am asking myself this question. I need someone to work with me line-by-line. I need to go to the people who have serious educations in my subject. and I am missing that kind of connectivity that your writing being read performs. do I need an atmosphere in which my kind of writerly activities are honored and foregrounded, and expected? can my *ajayeb* become a real scholarly project with seriously labor-intensive and on-the-ground field-work?

mode of attention

<http://ajayeb.net/?q=attention>

Artistic and scholarly connection-making works by modes of attention. your mode of attention, is as well, your mode of abstraction, is doing the foregrounding for your work. It is doing the inclusive-exclusive work that is necessary for action-taking. And we always need new forms of attention, because different apparatuses of attention produce different stories about what is going on in world, they shape the fabrics of real differently and differentially. Your mode of attention reorients you in world and because of that different empirical objects and relational stories unfold as followed.

For example, with Haraway we experience her your mode of attention to the details of women's lives in the world shapes her mode of attention to the way databases get set up, to the ways interdisciplinarity get crafted, and how she thinks about tools and genomics. or Kenney, showing that there are always a multitude of agencies unfolding as the world is continuously reconfigured. Because as we shift our attention, different objects and stories will follow. or, Margulis's attention to bacteria rather than attention to animals, shaping for her, totally different research questions and metaphors, and different empirical objects. how Alberti's careful attention to alternative ontologies of scale, in the archaeological imaginary of the region from Amazon to the Andes, introduces new alternative possibilities for sense of the real. Urton paying attention to decompiling intermediary positions between so-called reading and writing, proposing a mode of attention to string records, that changes the way numerical accounts or maps are figured, and because of that new episteme of histories and narratives are created. or, Latour, redirecting the attention away from the image to the prototype, to a Platonism run mad, redirecting of attention to another image. Irigaray bringing her reader's attention to that which is not yet (en)coded, to the surprise, to be new: not yet assimilated or disassimilated as known. Or Marks, paying attention to how flows of information "demand" cognitive attention, and that not everything is cognitive, sometimes it is sensuous material to be experienced, and because of that new objects emerge for her from the Arab art world. Despret's attention to the details of animal breeding practices, crafting questions of how we build comparisons to talk about constructivist and non-relativist translation of 'the ways animals act', and therefore she is able to recognize an unexpected animal. Calvert's particular interest in how books are managed in cybernetics opens for her an implosion of categories of library sciences and displacements of practices of reading and

seeking in techno-capital. or Bowker's kind of attention to informational infrastructures in our digital age is equipping him with much better stories of memory and remembrance.

a careful attention to differences in the practice of worlding the past, opens a multitude of other ways of arriving at the past, which in turn, I believe, opens different futures. I am thinking with Nandy, that "past is not absolute." this is not just another way of storytelling. *Everything depends on the ways we remember.* how can we not be subsumed by the sameness of the here-and-now? Not collapsing of difference into sameness? what other stories, remembrances are possible? How can we attend and build different apparatuses of attention, reconstruction, and storytelling, that are equipped to hold diffractive patterns of 'that which comes to mind' in a horrible-awesome world.

mutual partial digestion

In preparing a reading for *ajayeb*, I have to realize that I am in no position of any kind of 'understanding' or being clear about "the text." so the practice turns about to situate the place of an (un)learning. Let's start with this: if everything was not fundamentally unreadable we wouldn't be reading. *Snafu* is the very condition of reading. And as a contractual agreement, in a shared research space such as *apass*, we are throwing access to each other, talismans that we don't quite understand, rather than binding each other in terms of transference intensity. (That means crediting the one who speaks with having some sort of knowledge to transmit.) This is a contract with *ajayeb*, or any other text, not to stage it in a transference scenography, in which the *text* has something to transmit. The mode of reading that I am cultivating is a passionate betrayal (of the text). It is more like hunting for precious empirical details, refigurative, reparative, poaching, reading can be a betrayal of textual authority. And can be addressing present differences, not already pre-figured differences.

the flourishing of my *ajayeb* depends on a reading that is more like "mutual partial digestion" of the text. A way of getting into something, that I am learning from Katie King. With *ajayeb* I began with this question: which appetites and tastes are required (to be cultivated and depended on in our alphabetico-logical cultures) in order to fulfill the ethics and erotics of curiosity? *Wonder* is one of them.

wonder

to take the alterity of the past seriously and to be moved by its textual encounter, is my initiative with *ajayeb*, and it is not confined with it. Following the word of *wonder*, from the title and the way every chapter starts, with “on the wonders of...”, we find ourselves in a mode of writing which is also a mode of wonder. Wonder is pictorial thinking, movement thinking, affectual thinking, for encountering and inhabiting “epistemological beast fables,” (a terminology coined with Serres and Kenney.) critically picked up by other thinkers and feelers of fabulous ontologies, wonder, is a mode of attention to the perpetual newness of the present (*Irigaray*), demanding like a cat walking on our keyboard, interrupting you (Kenney), to the other-worldliness of the past (*Bynum*), to the aesthetics and politics of sf worlding that generate sensitivities for worlds-to-come (*Stengers*) and the latent, past-possible, could-have-been, worlds.

Kenney underlines, as careful scrutiny of wonders and marvels becomes a mainstay in European intellectual life, 17th century natural philosophers began to understand *wonder*, *curiosity*, and *attention* as closely aligned and mutually defining. She continues by outlining how the renaissance psyche rendered wonder as a strictly historical object. Within the anti-marvelous rhetoric of the 18th century, the natural history lore gave wonder an absolute pastness, a pathological imagination. Like Kenney, indebted but unfaithful to historical and spatial boundary-making practices, we have to go beyond the anti-marvelous discursive apparatuses of the enlightenment, and encounter wonder and the marvelous, again, as a cognitive, perspectival, non-appropriative, and deeply respectful of the specificity of the world.

https://docs.google.com/document/d/1PAMTSVVEjsu3hYCWk78jwOYUc-Ver41B1sqMhwwP8/edit

ajayeb 1 of 43

my Rigs diagrams are *swarms*? -a multitude of different creative agents

ajayeb.net (how can it be): not a website but a "para-site"

- am i creating an ego (for *ajayeb*) in my *ajayeb.net*? if yes, that would be interesting how? To equip a being with "ego".

topos/topic of hypertext, spatial character of electronic writing

topic [from Greek 'topos': a place, in ancient rhetoric used to refer to commonplaces, conventional units, or methods of thought] exist in a writing space that is not only a visual surface but also a data structure in the computer → **Hypertext**: "is not the writing of a place, but rather a writing with places, spatially realized topics." (Boiter < Hubert)

-in my hypertext, which writing materials, cognitive mappings, itineraries of reading, textual stability, loops and reductions are addressed?

- in *ajayeb.net* the so-called url address or location bar, is itself a control panel, a graphical user interface widget; how did i come to use "?q=": rhetorics of technologized inquiry in place before i even could think about how do i allow my objects constituted by "?", "q" and "-" of the language and grammar of internet
 - **selection pressure of ?q=**: a (abstract) **probe head**: explores a space of possible forms (of writing), is blind or **shortsighted**, nevertheless **effective** in certain circumstances ==> double articulation <http://ajayeb.net/?q=double%20articulation>
 - producing **highlights**: **embodied attention that produces non-zero clusters of salient words that come to glow different than others**
 - ?q= is an **abstract machine** that differentiates the process of **sedimentary-sentence formation** from the process that yields textual species
- google webmasters tools is my first readership, it communicates its reading with me; (did i have a desire to make the hypertext for a machine?)
- url passed in facebook post, results into a link to [مطلب علمی و آموزشی / مدار قریب و دستگاه فریب تعیینی](#), a series of websites for selling treasure finders, finding metal under the ground, ganj, and so on...

the English (since World War II) → (1) international lingua franca of high technology, (2) the language of computers

-in *ajayeb.net* the **enforcement** of standard **spelling** and **grammar** is weak or nonexistent

the amount of **linguistic replicators** that circulate through my *ajayeb* hypertext are bound to a colloquial English, they are nevertheless "English", but this English is being changed and adapted by my foreign use in multiple ways. is this language really "English"?

-(towards) a flourishing of a neo-English and Faris miniaturization of Eng

[notes, apass PAF summer 2017]

highlighting and scribbling

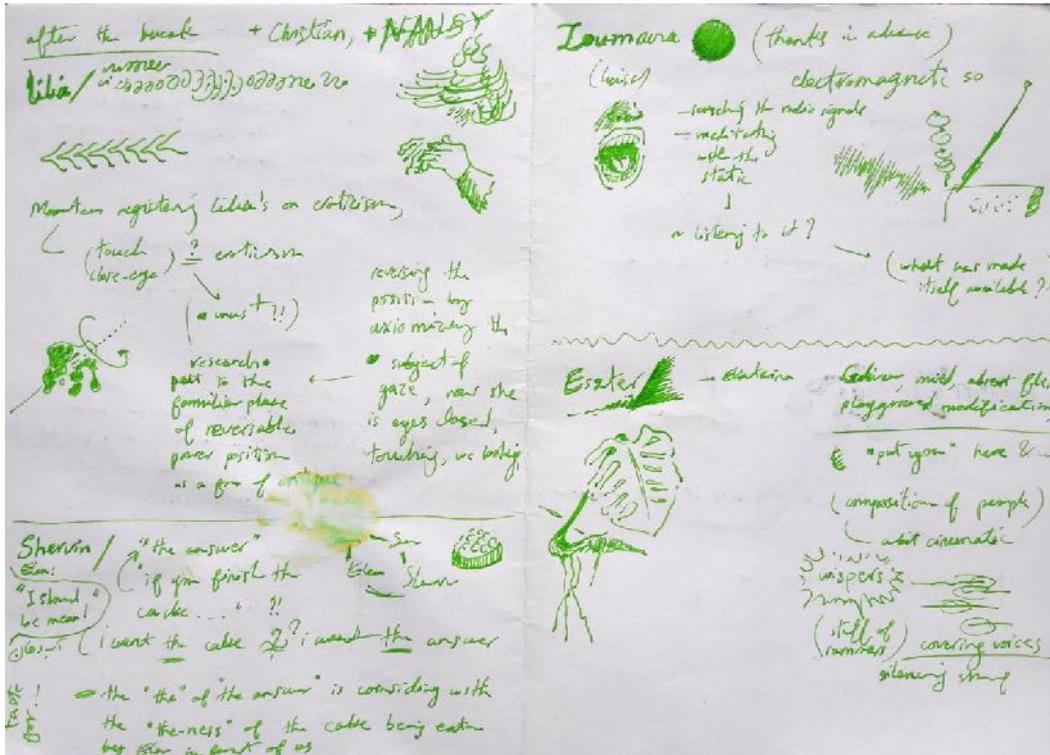
<http://ajayeb.net/?q=highligh>

my practice of 'rhetorical reading' (not exactly "close reading" or more like close reading and then letting go.) doesn't work with the idea that there is something *in* the text per se (coded or encoded meaning or some sort of knowledge made and installed by the author), or that the writer wants to say something to the reader, or that the text is symptomatic with meaning and that its intentions needs to be listened to. but rather, in a *post-Lacanian* critique, I work the text like a pattern of language, an organization of space, text as word-sequencer. it is like looking at an image, still starting from top-left to bottom-right of the page, a process of highlighting, embodied attention that produces non-zero clusters of salient words that come to glow different than others.

At any given time, ontology of reading practices decides what reading is. book-binding is reading. editorial compositional reformatting and remodeling of the space of the text is reading. Scribbling, scratching, burning, highlighting, underlining, are all forms of embodied reading. reading is world-making. highlighting is part of a material reading practice, to feel the effects of our own languages. it is not about making things clear, but is about scribbling (bad-khat بدخط) as a mode of attention. the way parts of a writing become highlighted is not due to some idea of significance of the text, but because of the reader's past readings. this mode of reading requires some degree of advancement in one's abilities and skills of writing/reading, that means the reader already enjoys an ongoing well-articulated interest before coming to a particular sitting with a piece of writing, and this means the rhetorical-reader's encounter with the text is highly situated and is not a "blind date." in this case reading is a radical meaning-making practice full of adventures and preparations, drawings and graphs, diffractions and detours, connections and risks of mis- and non- understanding in certain ways. this 'reading' looks very much 'writing' alike.

The reading becomes *rereading past writing*. A reading that has written itself in palimpsestic lines. in a *Derridean* sense, one is equipped with the question of "what is writing itself (in this text)?" Two speculative spheres meet in this mode of rhetorical reading: one of the so-called text and one of the so-called reader, but they have to 'stick' to one another, the stickiness of your reading matters in consequential ways. As you have noticed, this is totally against the idea of a whatever individual understanding. That means you can't do any kind of exegesis [تفسير] of the reading, rather, you have to become related to the reading in what you are writing. a reading that happens in the writing.

taking notes in collective research life



said. these are lived abstractions. a hand that draws a scene also draws itself into its corporeality, conjuring it in the manner of that thing. To make lively notes of what somebody else might have just said, or meant. a drawing-induced note-taking is a way of paying attention. it helps me to get into the layered textures of a scene, of scenes and selves, when we see each other, sit around a table and talk about what we think and working on. I am interested in that. These are reeling presents composed out of heterogeneous and noncoherent singularities, obscured by “bigger” structures of analysis. These are events made *scenic*, for their potential, in drawing. a nonrepresentational theory is indeed needed to address the noncoherent singularity of each of us in such research environments.

I am learning about nonrepresentational theory from, Stewart, Anderson and Harrison, in which critique become vitalist: to watch grass grow, or curious and experimental to face an overabundance of things to be described or imagined; concepts are lived; the subject is present as witness to the moment in which some worlding is about to disclose itself in some form or event. the result is a subject attached to worlds throwing together in a sensory “refrain,” as Stewart describes it, a literally unbelievable image, or a muscle of sociality or belief. Theory is something that is drawn through writing into the ways that people and things venture out into reals. a world in the present tense is always other than its representation. My drawings are perhaps forms of nonrepresentational writing, a phenomenal method of attending and composing. They are not an expression of knowledge already garnered [انبار] from scholarship.

hands that draw, is to become attentive and compositionally attached to the world, is to conjure oneself onto the attitude of things, into the manner of a lived abstraction. It is to make a discovered present scenic, is to venture out into corporeality of selves and scenes.

Ajayeb is for me ajayeb.net, a growing bibliography enacted, “to provides a feast of reading pleasures.” bibliographic aesthetics are arts of enchantment, vectors for the transmission of value and meaning. All sorts of categories explode in book discourses. In investigating the tensions and creativities in techno-biblio-capital, Calvert does a brilliant discourse analysis of library sciences, which has a direct impact on my practices of reading, and imagining different kinds of knowers within the techno-capital: an imperfectly literate constituent seekers with a small and local kind of freedom, called curiosity.

archive, naturalizing sortability; and translation, assuming linearity; both claim universality. my [ajayeb](http://ajayeb.net) hypertext is to get involved with these conditions of storying. An archive, a reservoir, a data base, a mouth full, these are *stories that collect stories*. this specific type of stories are dangerously worlders, usually handed to the unquestioned mechanics of universalized taxonomy and 18th century-forward rigs: encyclopedic homogeneous tables. Fathers of archives. they are the stuff of *ajayeb*.

in a way, my work and interest in [ajayeb](http://ajayeb.net) is leading me digging in histories of standards in knowledge production, which, I argue, is key to all sorts of other productions. Standards are everywhere in artists practice and research. there are dense layers standardized imperative languages that I am depending on in coding my hypertext. The international diplomacy depends on manufacturing and enforcement of standard vocabulary. Democratic and diplomatic businesses is about that. Google is set “To organize the world's information and make it universally accessible and useful.” This has everything to do with the politics of remembrance: the politics and philosophy of classifying certain textual/material activities such that they have a chance of being part of the cultural potential memory. I can't emphasise this more.

The ajayeb.net hypertext is not data-driven, that means it is not a system with focus on the acquisition, management, processing, and presentation of 'atomic-level' data. (non-data-driven systems in this society are named “secretive” and “mysterious” in the name of transparency.) Nor is it a process-driven (or process-sensitive) system, for example delivering a care. and It is definitely not systematically storing “my knowledge” (if there can be such a thing) for later access, storage of information in a long-term memory. I believe, along with the pop-up book, I am rather learning building an idiosyncratic map of connections between a series of singularities to create a contact zone for analysis, and a support for my various tasks and practices outside the computer: such as, excess-driven storytellings, which is the opposite of minimum-data-set thinking.

three skill-question

in making the hypertext I realized that I am becoming skilled [ورزیده] at looking at my notes. This brings me to the question: what are the skills necessary to engage, interact, and get involved with the interface, data-set, grammar, and literacy of my reservoir (and of any apparatus that engages us into desire, movement, and articulation)? This is to refuse the tabula rasa of the reader, of the audience made by the communo-capitalism's standard of "user-interface." the strange idea that the interaction and reading doesn't need or must not require learned-efforts or skills, that it should be "easy" and "effortless." skillfulness is to become 'literate' in a particular way at each local encounter. situated knowledge includes this situated literacy and skills of reading, particular to the object of the text. The next question would be: does inhibiting the skills of my reservoir equip me to address what set of questions or problems?

with the guidance of Sennet, I am proposing three skill question:

1. what are the set of skills needed for my work?
2. which problematics these skills equip me to address?
3. can I (or should i) not know these problematics in advance?

The topos/topic of ajayeb hypertext is spatial character of electronic writing. topic [from Greek 'topos': a place, in ancient rhetoric used to refer to commonplaces, conventional units, or methods of thought] exist in a writing space that is not only a visual surface but also a data structure in the computer. Hubert highlights in Bolter's exploration of the concept of hypertext that "[it] is not the writing of a place, but rather a writing with places, spatially realized topics." the hypertext *ajayeb* is an "informational niche." its "rules" are sets of normative combinatorial constraints, which in recursive application of existing constraints, create new patterns.

the English (since World War II) has become the international lingua franca of high technology, and the language of computers. in ajayeb.net I am deliberately keeping the enforcement of standard spelling, and even grammar, weak. certain spelling rules, grapheme نویسه [characters A, b, ...], morpheme واژگ [smallest meaningful language unit], and some articulatory shortcuts [least effort needed] are being interested, like "-->", and

some left out. the amount of linguistic replicators that circulate through my *ajayeb* hypertext are bound to a colloquial English, they are nevertheless “English”. but this English is being adapted by my own foreign use in different ways. And I hope that it can allow a flourishing for me of a neo-English and Faris miniaturization of english. I wonder how internet is aiding which minor languages in their struggle against majors. and which standards are rising there. and what are the hegemonizing effect of my *ajayeb* hypertext on language and its energy? Can my *ajayeb.net* be, not a website, rather a “para-site” for the conservative pressures on the persian literary imagination, giving matter to my love and concern with farsi linguistic evolution and its essential contaminations with other languages?

algorithms are reading. when I placed an *ajayeb* url as a facebook post, it resulted into a systematic redirected hyperlink with preview to [فلزیاب ، مطالب علمی و آموزشی / مدار فلزیاب و دستگاه](#) فلزیاب تضمینی, a series of websites for selling “treasure finders,” an illegal metal seeking-practice under the ground of abandoned archeological sites, a place where ganj [گنج fantastic treasures] are hidden, a very important being of *ajayeb*. in *ajayeb.net* the so-called url address or location bar, is itself a control panel, a graphical user interface widget; I am using the “?q=” as my probe head: rhetorics of technologized inquiry, already in place and at hand, before I even could think about how do I want to allow my objects be constituted by a “?”, “q” and “=” of the language and grammar of internet. when I uploaded my hypertext on the server, I faced immediately the presence and working of Big Data: Google webmasters tools became my first readership. it communicates its reading with me, through spreadsheet of anchored phrases, tables of index status basic time series, and search analytics; who/what is doing the reading in the world of big data? the interpretive work that is going on, in a writing and reading done by computers, will determine the ethical and social values of our reading practices.

The screenshot shows a Google Spreadsheet with the following data:

Queries	Clicks	Impressions	CTR	Position
1	Queries			
2	sina selfee	3	7	42.86%
3	ajayeb donya	1	4	25%
4	engseng ho	0	1	0%
5	Interior design golāb sorkh, 15	0	1	0%
6	home automation golāb sorkh, 15	0	1	0%
7	exercise equipment repair golāb sorkh, 15	0	48	0%
8	مربح نعره	0	1	0%
9	gardener golāb sorkh, 15	0	49	0%
10	mold inspectors golāb sorkh, 15	0	1	0%
11	new home construction golāb sorkh, 15	0	1	0%
12	ebrahim pourdavoud	0	2	0%
13	muralist golāb sorkh, 15	0	7	0%
14	fixtures golāb sorkh, 15	0	49	0%
15	cleaning out golāb sorkh, 15	0	30	0%
16	drapery cleaning golāb sorkh, 15	0	1	0%
17	switch and outlet installation golāb sorkh, 15	0	46	0%
18	generator repair golāb sorkh, 15	0	51	0%
19	circuit breaker panel or fuse box installation golāb sorkh, 15	0	1	0%
20	roshangari net	0	1	0%
21	hayula magic	0	2	0%
22	technmove	0	32	0%
23	pressure washing golāb sorkh, 15	0	1	0%
24	electrical golāb sorkh, 15	0	28	0%
25	fan repair golāb sorkh, 15	0	47	0%

[Google webmaster reading of ajayeb]

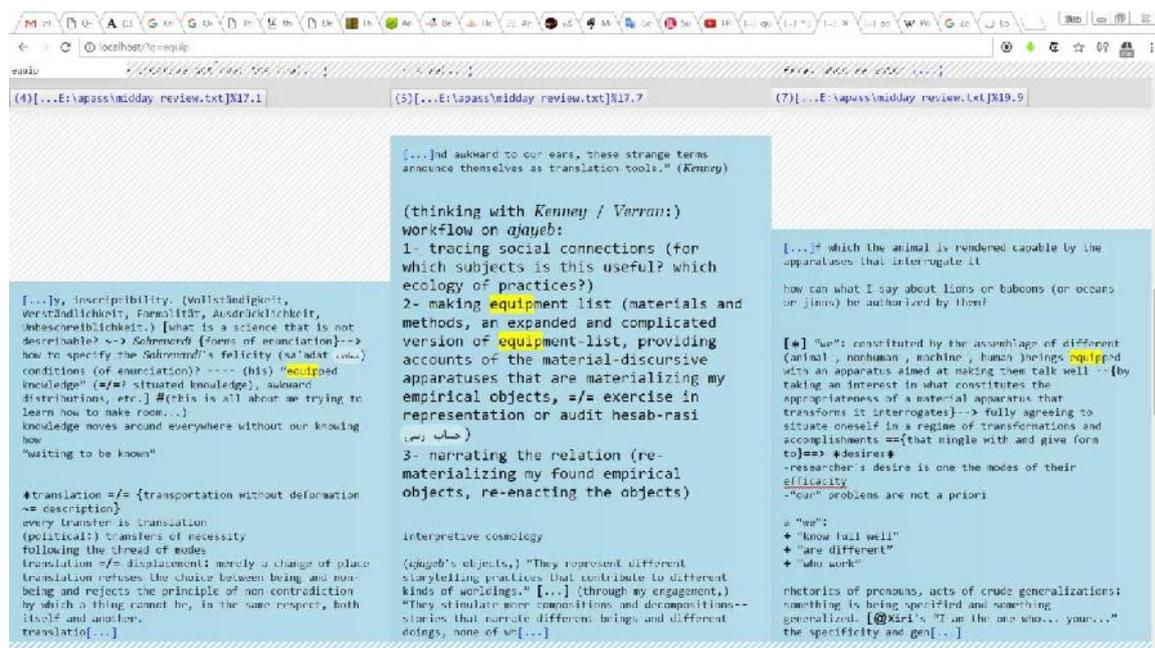
abundancy of rigs

<http://ajayeb.net/rigs>

The *ajayeb* hypertext operates like a throng (هجوم) of neo-English-Farsi dialects, technical slangs, and bits of specialized languages. My so-called Rigs, are ‘swarms,’ multitude of different creative agents. abundance is a basic method, when it seems the artist hasn't put limitations on the flow and adjacency of signs and meanings. It is a concern of simplest complex, simplex, concern of comparative topology, the stable network of compositions. Is it a alphabetical proto cloud, for a writing? Then, what is there as the specific ‘law of putting together letters’ to produce a text? This is a question of Greekness and syntax technology, and the question of my reworking articulated. what are the laws of ‘good combination’ that I am reworking or resisting or acquiring or answering to, in my *ajayeb* hypertext? how composition is reproduced? I have to abandon certain “law” of writing, of stable gathering of

elements. the law enunciates and repeats the fact. And I can't do that with *ajayeb*, because the 'things' of *ajayeb* are still in the process of being formed. *Ajayeb* is itself a version of the network of primordial elements in communication with each other. it is a list. These are infectious abundances mobilized by an anachronic apparatus for the kind of morality of reading that I am working on with my rigs, to make unordered lists.

the graphs, rigs, and images that I am making, now reiterate for me as rituals in my research microworld. with these iterative epistemic figurines I am trying different ways of arranging space, time and matter, when speaking a sentence, pointing, patterning. each language is a specialized language, and it figures space, time, and matter into different kinds of objects. in my writing tools with *ajayeb*, what type of material objects my language, or Hemedani or Qaswini's language to their *ajayeb*, commits us to? my graphs are "spatiotemporal particulars" and "sortal particulars". the diagrams are rigs. I am using rigging instead of framework. clever technological rigs, are provisional constructions, setup for a specific myth and dismantled after. They help me to resist peaceful naturalization and ontological assumptions embedded in the English and software. the danger in using computer to "archive" *ajayeb*'s or *ajib knowledge* is that the software that is slick and seamless, archived and frozen in time with its efficient sorting operations, runs the risk of the digital media appear as self-sufficient and representative, killing the living context of *ajib*. building/creating technologies is one way to do ontological politics (in post-*ajayeb* context) and how to participate in lively collective memory tool in techno-culture.



[interface of *ajayeb.net*]

writing from bottom to top

<p>world and plotting your course, one says "I go to X." he calls it "the reading position" (usually a western navigator) --> using instrumental mediations to translate this (overhead) position, star patterns are with the north star</p> <p>[2]- first person shooter, take your body as stable position, one says: "X is coming to me." (usually a south pacific navigator) --> reading phenomena as instruments, dynamic motion of star patterns are without the north star</p> <p>[3]-</p> <p>every major culture/civilization watches the *movements of heaven* technologies of temporality, lunar calendars (mostly migratory or non-agricultural people who were into smaller cycles) and solar calendars (people who were into larger cycles), knowledge of repeated patterns of environmental phenomena</p> <p>from stonehenge [= stabilizer of perception, #stone telling the movement of heavens:] to chip [, devices to record cycles] --> the technoscience has changed (phenomenologically merely) in scale</p> <p>[*] science is always science mediated through instrument [--> regarding <i>ajayeb</i>: #model is the principal instrument of (modern) science.] --> am I in which model-shift? (how? and why?):</p> <ul style="list-style-type: none">• idealized models [==> my "art"] (<-->to--> heuristic models [==> my lectures] ?• computational models [==> my CG period] (<-->to--> phenomenological models [==> my <i>ajayeb</i>] ?• Fantasy models [==> my ?] (<-->to--> theoretical models ?• representational models [= my images?] (<-->to--> epistemological models ? <p>[*]</p> <p>.....</p> <p>like the blind man's cane or probe, means through which the environment is perceived and acted on, how is the 3D computer simulations an embodiment relation? what are the (dis)embodied habituations of the hacker? ==> philosophy of action : how 3D work as an (dis)embodied artifact change our relation to the world? or, which world is experienced as perceived through embodied artifact of the 3D?</p> <ul style="list-style-type: none">• representations of the location• question of orientation• epistemological studies of scientific instrumentation <p>--></p> <p>(Fenberg, passivity missing in <i>habe</i>) (my own interest in shyness and the) passive dimensions of body--lived experience of being the object of action***</p> <p>Fenberg (reflecting on medical situations forward): we live our body not only as actors in the world, but also as beings who invite action on our bodies by others dependent body --> highly technologized experience</p> <p>instrumentalized status of modernism, in which the 'dependent body' belongs to childhood purified "humans" : the subject distinguished from its instrumentalities</p> <p>next: construction of the dependent subjectivized bodies</p>	<p>Just construction of the dependent subjectivized bodies (Sartre & Merleau-Ponty:) person became a thing in the world of the other</p> <p>lived-body != body [==> also the concern of <i>Ingriger</i> and <i>Butler</i>] (this is Husserl's <i>Körper</i> and <i>Leib</i>)</p> <ul style="list-style-type: none">= machine-infused neuro-physical body• kinesthetic sensations• presentational sensations• "internal" perception• "subject" -body• organ of perception / organ of action / <p>--> (identity of the ego -->) the [existentialist visualist and strong] idea of: "I on my body"--body in terms of "I can" ==> self movement (intra-subject !=> that sensations are first-ordering complexes and internally circ-orientated entities that can be identified and studied "before" the action) +perception (is an act) "animating" the data of sensation (?)</p> <p>the extended body signifies itself through [!=> acts through] the technical mediation</p> <p>the interpersonal and atomizing (commonplace) associations with the notion of disembodiment --> the idea that in online involvement relations are abridged and trivialized, that there is a lack of commitment and risk, and moral engagement is impossible, and so on.</p> <p>what would be a situated account of the (lived-body in CG)?</p> <p>"the ringing of the cell phone that embarrasses us in the middle of a lecture" --> extended body</p> <p>plasticity and polymorphism of our bodies (online) [<i>habe</i>]</p> <p>programmers working in other programmers' works (==not imaginative engagement with the other, rather) --through--> inter-faces and fields in interpretation (tutorial voices, screen videos, scripts, help files, layers of codes and tools on each other, nested folders on one's own computer, named categories by one's self, horde of text files and renders, etc)--> these are (en-/de-)crypting extended bodies constructed of language subjectively constructed phenomenon of the consumed fold interpreted : the 3D computer program (!=> romantic refusal of all mediation)</p> <p>what is the nature of the technology involved in CG?</p> <ul style="list-style-type: none">• what is the source of the somatic sense of place, if not the body (since Greeks) and animality (since Deleuze + Guattari), in the case of CG? --!!-->[the way a good farmer will pick up soil and feel the dirt in his hands] <p>(Greek word) 'soma' refers to a corpse (in Homer.) not a living body (==> #lived-body) Neither the living body as an entity nor the Mind as an entity had a name. for Aristotle, 'thinking' part of the soul, had an existence from any connection to the body. "to experience the world is the very nature of body inside out." (Christian Hubert > John Schumacher)</p> <p>a community whose members are aware of each others' passive presence is different forms (active != present)</p> <p>these are issues of social subject in a technically mediated world</p> <p>to look on CG embodiment relations:</p> <ul style="list-style-type: none">• field (<i>habe</i>)• skill (Merleau-Ponty)• theory of affordance (Gibson)
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[a pdf version of writing in ajayeb.net]

<http://ajayeb.net/?q=writ>

The "q=" in my *ajayeb*, comes close to an idea of abstract blind probe head. What it mines are not sorted out into homogeneous sets, but clusters. It is an abstract automata, a valid-enough mean of transferring the combinatorial productivity of automaton, added by different social dynamics. And the Rigs are about getting interested in processes responsible for the generation of phrases and sentences, and to produce new strings, not checking them for validity. The Rigs, equipped with "knobs," controlling parameters whose intensity defines the dynamical state of the structure-generating process, they experiment with local restrictions of each word, and playing with the tendency of words to occur next to each other their degree of crystallization. a bottom-top approach to writing.

And the question remains: how this abstract machine can connect my language to the semantic and pragmatic contents of statements, to the collective assemblage? in respect to history, as Zellig Harris shows, the process of language flows from optimal to obligatory. That means bits of linguistic material solidify in time. the constraints or demands that words place on one another are transmitted *associatively obligatory information*. That means, the memory (of *ajayeb*, or Attar, etc.) becomes the matter of statistical fact: (core) meanings are “selections.”

in this project, precisely I am learning to better understand these selectors, and resist the hierarchical weight of “received pronunciations” and official criteria of correctness of “*ajayeb*”. At the same time, the fate of my contribution depends on and is determined by my position in the communicative network that I live with. I am making recourse (متوسل شدن به) to a world of common referents (in spacetime and matter). what I am trying to do with *ajayeb*, in making this hypertext, is to connect its syntactical constructions to fresh reservoirs of linguistic resources. In a linguistic level, I am working with alternative ways of organizing objective referents and label-concepts, a homogenizing social critique, an inquiry or critique in the ways we represent the world to ourselves.

lists and narratives

ajayeb's craft and undisciplined tradition can be called empirical. it is an example of an archival research done by historians. I want to highlight the aesthetic quality of this activity. Aesthetics is about how elements are arranged together, how they are composed, how they are brought into relation in the space of a text. Kenney, Latour, Stengers, and Bellacasa are helping me to say this: “aesthetics are political because they do consequential relational work.” novels, poetry, feminist theory, speculative fiction, bestiary list categories, these genres of composition *gather together* and *stage* their “matters of care” in ways that perform relations between things and teach their readers to inhabit sometimes unfamiliar, agential world. As Kenney points out, they are practices of sf worlding.

I am hastily opening the ontological envelope that saves a heart full of “list of specifications.” this is *ajayeb*, collapsing “lists” and “narratives.” it is not accidental that I encountered

Stewart, she is a masterful list-maker: events, sites, actors, stakes, consequences, properties, competences, modalities, attunements, velocities. according to the Egyptians of the second millennia BCE, a book is a loose collection of magic spells intended to assist a dead person journey through underworld, and into the afterlife, “written” by many priests. A list of curses. long before the installation of the modern scriptural apparatus, are lists the origin of writing?

To approach ajayeb we must approach lists, and to do that I propose we abandon the conventional terms of “narrative.” They are partly about impressions of coherence, “sticking together.” and that is perhaps why dictionaries and bestiaries are interesting, because their elements do not “stick together” in the sense of an affective economy of coherent narrative. the term narrative used to describe mnemonically oriented lists of names. it was just one of several different means of organizing knowledge. In iran the traditional repertoire of classical music is still called *radif*, indicating “sequence,” a bundle of salient knots in an order. memory is a way consistency maintains itself, and at the end, lists are mnemonic devices, and they are magical, they pull disparities together, they hold knots.

<http://ajayeb.net/rigs>

[Making of Scenes]

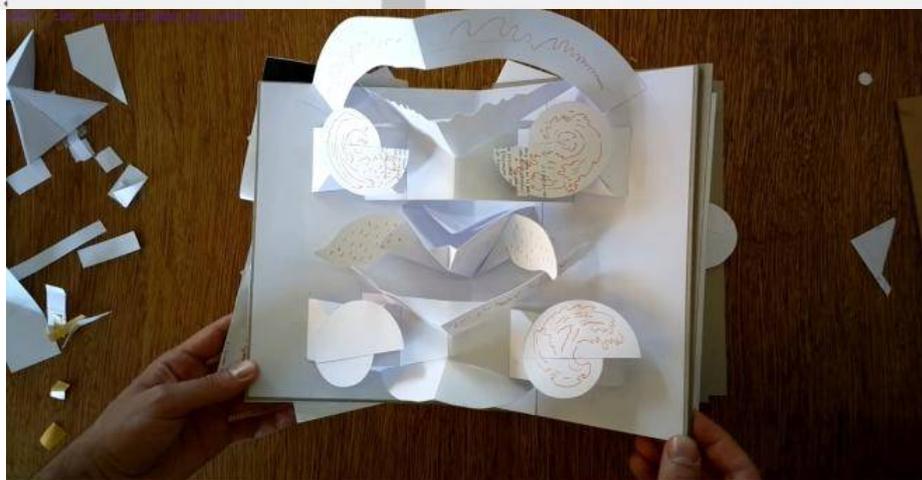
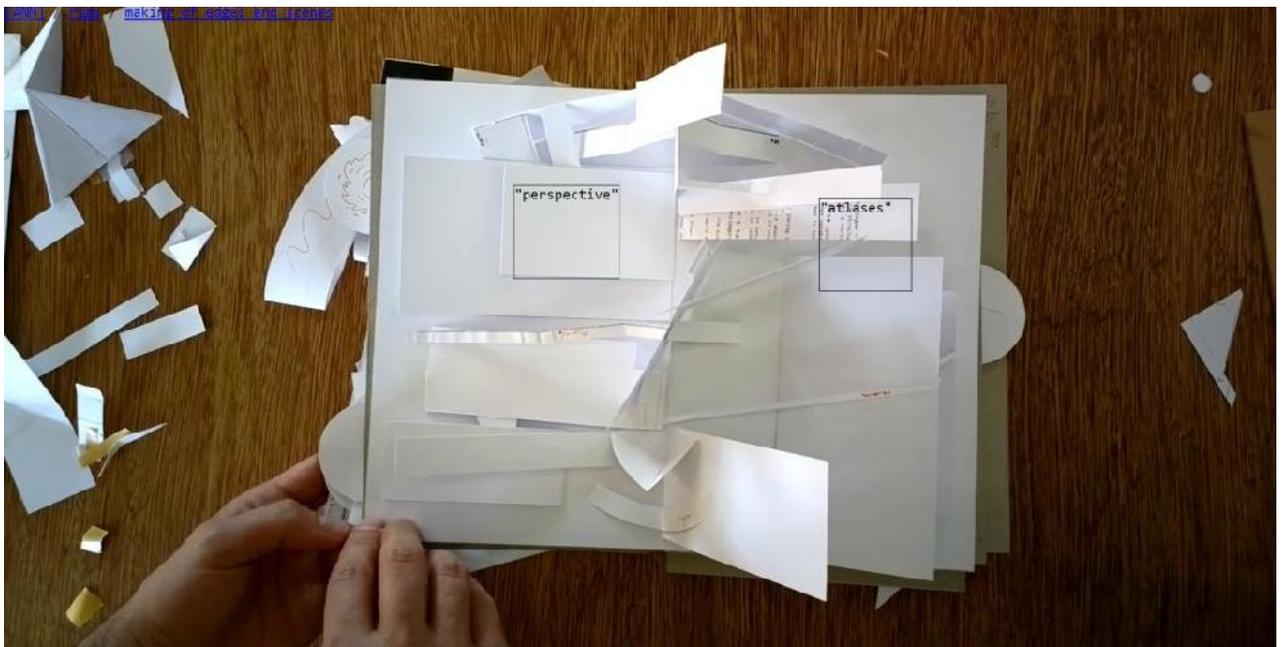
If we start with the notion of “scenography” where some kind of skilled awareness is foregrounded for designed performances, for making performance environments, we can say we are able to approach designing a scene as an *art of staging*. I mentioned earlier how all compositional works *stage* their matters of care, and *ajayeb* is all about the *staging of nature*. This is important, because *nature is that about which ‘relevant knowledge’ may be produced*. To rethink the *image of nature*, in popular culture, in anthropocene system-thinking, in comparative interpretive thinking, in modern synthesis of 21st century global scale system theories, requires a new imaginative framework and new forms of curiosity equally relevant to natural sciences and artists.

which metaphors stage nature as “witty agent and actor”? speculative commitment, learning how to relate differently, emphasized by Verran, helps us name what we are doing in new and useful ways. to give the “egg” the power to challenge our well-defined categories without breaking it. It is an ontological and ethical pragmatism, an art of consequences, an art of paying attention, against the logic of the omelet justifying cracked eggs. As Latour reminds us, reductionism offer an enormously ‘useful’ handle to allow scientists to insert their instrumentarium, their paradigms and produce a long series of practical effects. Scenes are made of efficient handles and staging of nature. Scene relates both to temporal and spatial scales of importance. *Ajayeb* in my opinion are stories that can interrupt the anthropo-scene of our time, interrupt other stories.

‘-scene’ figures, with Haraway, a thick presence of now, has many durations in it. ‘-scene’ is the ‘now’ of the species, also, a sharp edge in the graphics of extinction intensity diagram. science (in the way that is presented) constantly finds ways (dangerously) of being outside of the time of the “thick present,” outside history. Haraway plays with ‘scene’: everything that one does is inside time, but that which is acquired becomes a view onto a *scene* and is outside of time, and becomes simply that which is “the case” of the world. Scenography is essential in all sorts of ontologies of knowing, for example, Serres reminds us, which messages, and how, answers and questions was covered over the centuries by the scenography of shadow-light opposition; *Descartes* story: perspectival geometry, theory of shadows; *Plato*'s story: the sun of the same, the other and empirical object, cast shadow on shaded surface, similarity, the cave of representation. The tales of origin? origin of a technology? Of an optics? Of a geometry?

In this slightly different notion of *scene*, we are dealing with our multi-dimensional inhabiting of space with trans-species affair then and now. So, approaching *ajayeb*, is entering this kind of scene, in the enacting of responsibility for those who came before, how to enter time, the scene of “our history.” *ajayeb*’s substance is made of elements that were a thing sensed with certainty, yet made up of a shifting, edgy composite, a sentient shadow called jinn, God, darkness of a pit, a cycle, an edgy irruptive event, made scenic as, Stewart describes, “a site of a world’s potential.”

pop-up book



<http://ajayeb.net/book>

Book is part and parcel of sovereign linguistic attitudes, that the university values and seals. We have to resignify and breakup the serene closure of the book. the commitment to breaking up the book and its metaphysically-laden pitch for closure, demands a taste for linguistic pollutants, as Ronnel teaches me, cohabitation of linguistic attitudes, of the grammars and behaviors that we associate with figures of literary performance and philosophical positing, and the style of paper-mechanics. In my research I am asking which writing materials, cognitive mappings, itineraries of reading, textual stability, loops and reductions are addressed in my research practice. These notions are materialized in one copy of a pop-up book made of some eight pages.

I cannot know in advance, how stories and words will flow through us. I have to learn pragmatic experimentation with words and ideas. With the pop-up book I am relearning: *poetry* (to do with the art of language) *poiesis* (to do with process of creation), and *poetics* (to do with questions of composition and form). These (already erect and fastened) tools are allowing me forms of attention to form, composition, and influence.

Things recorded on a form; and forms necessarily impose/naturalize classification systems, through the form's speed, rhythm, dimension, and how its specifications are implemented. how am I reworking these notions in my pop-up book and hypertext? The classification of scheme of relevant events for my research. informational space is (sufficiently well) pre-structured, creating a condition in which some things/details can be assumed or are dropped out of the representational space. in my pop-up book I am encoding a kind of memory in an organizational file, to allow a "potential memory," a technical term that Bowker introduces, for possible future reconstructions. This is rejecting the ways in which memory is structured in the organization named Iran, or Middle East, or Germany, or Europe. for development of potential memory, Bowker formulates, we need forms of classification system, computerized, affectual, or materially textured categories, and necessarily, to some degree this is always done, erasure of local context.

committed to the imperative of the Rig, making the pop-up book is a suggestive argument, that the *relevance* should be made non-ironic non-symbolic non-anamorphic non-palindromic and non-hylomorphic. *ironic*: incongruity in expectations of what is meant and what it will mean in advance; to *symbolize*: as a way of not dealing with *sujet supposé savoir*. *anamorphic gaze*: a non-diffractive optical system, to be careful (or keep in check) with sequential palindromic notion of pop-up book, to deal with the parsable seesaw motif

inherent in the pop-up book, the *Blickmaschin*. And, the *hylomorphic*: assumes form is inscribed onto passive matter (by an agent with a design in mind.)

the rigs and pop-up book are descriptive concepts, that means they obtain their meaning by reference to a particular physical apparatus. And that creates a constructed cut between the object and the agencies of observation. They are interfacial. the pop-up book is an instrument with fixed parts, producing a concept of "position." they try not to exclude other concepts such as "momentum" from having meaning. *ajayeb's* variables require an instrument with moveable parts for their definition. In *ajayeb's* stories we encounter movement not defined without the percept of the animal in motion, animals varying number of legs in many of bestiaries are the very effect of describing animal and its movement as one thing. exclusions, physical and conceptual constraints are co-constitutive. references are made to bodies in order for concepts to have meaning. my rigs and books together they make a gesture for how discursive practices are related to material phenomena.

in the pop-up book a notion of low-tech is being interested and cultivated. By "low tech," what I mean is that its images are born of partial recognition, attunement, and attention. low-tech may be a critical trope for developing a visuality that is not yet integral to or explicit within new media or the rhetoric of wonder-working machine. A project of narrative remediation, to re-story, to stage matters of care differently. far from being "after the fact," this pop-up book involves multiplicity of bodies, characters and materialities to approach 'description' as "speculative theory in practice of how a world works," like *ajayeb's* kind of work that is "engendering a plane of prolific expressivity." reading in space and time, enacted joint page of a book, opened wide, meaning animates itself, rigged, articulated, coming into movement, influence, flow and inflow as the result of the musculoskeletal gesture of a "reader," with two hands: mechanical animacies of the act of reading set in time and space.

the pop-up book is an argument, for the pleasures of discovering a described world, a descriptive world, a world is like a pop-up map of possibilities, not a map hylomorphically onto meaning. The pop-up book is full of condensed points of precision, things that happen, popping, prompting, mobile and immobile flickering thing that can be physical "if the eye is quick enough," a crystalline image of the deforming of a form, bending itself in refraction. it is not an intimate register of knowledge, rather a conceptual machinery of cutting edges, compositional jumping-off points, made of particulars to become a hinge [لول], mixing of shiny elements, the expansive mapping of joints in play, a 'lifted out of,' a 'being-moved in.' it is made of a cartography of compositional elements, formal compositions and unmarked

ways of being looped around each other. the book's two parallel spreading qualities and scenes across a cartography, registers differences in motion. It is a compositional writing, nonrepresentational, in the effort to keep up with the distributed agencies of, that which Stewart calls, *what is throwing together and what is falling apart*.

I wanted to create sticky new attachment sites for thinking ajayeb natureculture, learning multiple writing tactics: thick description, refiguring, citational poaching, speculative theory, writing in pop-up and hyperlink, all to move/draw myself and my reader into my matters of care: the technologies of (Persian) object/subject making, age of stone, and stories for computers. but again, (how can I answer) which ontological practices are embodied (or embedded) in the productive and constraining dimension of regulatory apparatuses of my *ajayeb*? rigs, hypertext, pop-up, etc. in resisting the anti-metaphysics legacy, how can I keep insisting on accountability for the particular exclusions that are enacted in *ajayeb* (*and* my version of it) and taking up the responsibility to perpetually contest and rework the boundaries of my objectivities? And if I continue with digital technology in reading *ajayeb*, how the digitized *ajib* knowledge can resist appropriation and translation into an idiom that will not sustain its metaphysics?

giving workshops



[poster of the workshop Little Fables of Practice and a photo of the apass environment]

little fables of practice (24-25.07.2017 apass 4th block)

In this two days workshop I like to propose the notion of keyword seen as a site where one formulates concepts and narratives that reorient one within one's own research practices.

We will (re)animate our keywords as fables, which are operational metaphors that shape subjects and objects of knowledge. How can we participate in (re)shaping our objects of knowledge in terms of little fables?

Committed to staying with linguistic differences in each of our stories we open a praxiography, a way of investigating the ontological commitments embedded in language that we are using to describe what we do. I will ask the participants to bring their "found-objects" (objects, categories, metaphors, concepts, words, terms, and figures that one cannot stop following) and put them under telling: stories about the lives of your found-objects in a practice of writing. In telling-practices we engage in a contingent (re)materializing of our empirical objects and we question the essential stories that hold each of our practices together. With the aim of keeping our objects, concepts, and insights in a state of generative transformation, through participating in different (though not fixed nor mutually exclusive) ecology of key concepts we will learn a relational empiricism that helps decomposing one's solid objects of knowledge.

For more about the workshop go here:

https://etherpad.net/p/little_fables_of_practice_workshop

mini workshop on questioning (in the HWD 4th block)

The workshop was about a feedback method, to improve the questions we ask each other. what are the questions (I could ask) that make you the most articulate? the question that asks: what are the good questions that offer an interesting becoming for those to whom the question is addressed. to ask: does *this* apparatus has stakes in docility or availability? I align with Despret suggesting in her work with animal breeders, that more interesting questions enable more articulated answers and they allow more articulated identities. asking (questions) is not about the 'you want to know,' rather is about constructing interest, something that has a chance of interesting answers. asking about the differential productions in each other practices, (for example in mine: " \neq " or " $=$ " or " \Rightarrow "). these assessments are propositional and poetic remarks, guessing the artificialities that we live with, not finding of matters of fact.

reading group Situated Knowledges (02-09.02.2017 apass 3rd block)

Which version of “realism” are you talking about? Recollecting truth and objectivity are activated whenever a ‘point of view’ is produced among other metaphors that we use in our practice and thinking in techno-scientific societies. In this group reading session we are going to study one of the most stubborn and pervasive phantasms in art and sciences, the figure of objectivity, with the Donna *Haraway's* 1988 essay ‘Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective’. This reading focuses on politics and epistemologies of location, positioning, and situating in our power-sensitive conversations, and what does it mean to become accountable and responsible for one's own noninnocent translations. We begin with her essay on the 2nd of February and talk about each of our practices in particular continuing on the 9th.

workshop on rigging (14.05.2017 with constantvzw in Akademie Schloss Solitude Stuttgart)





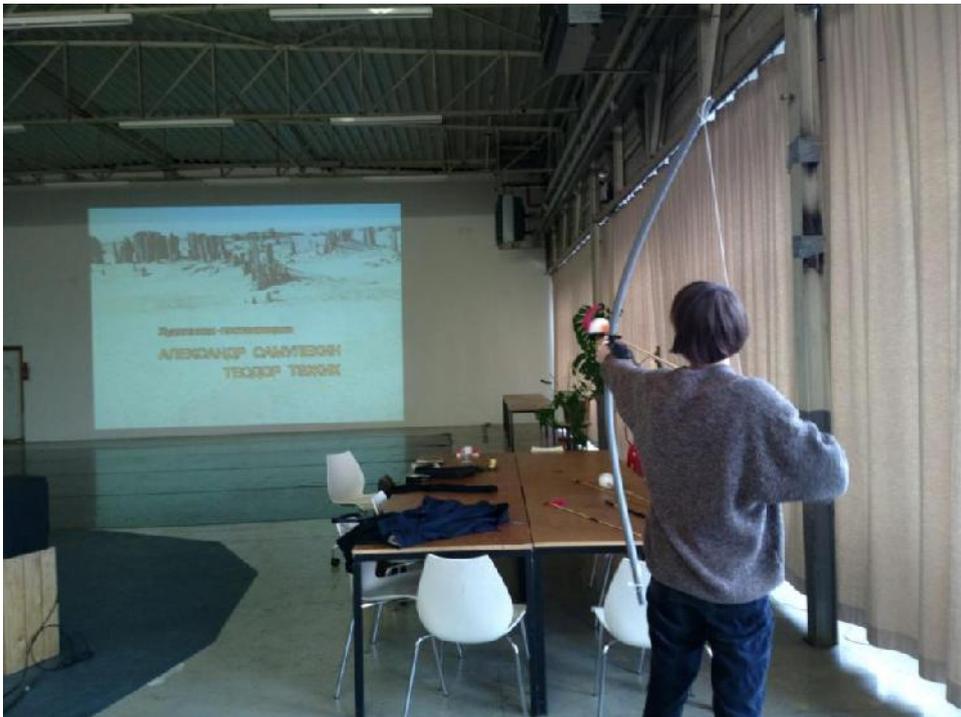
The workshop was about the notion and practice of rig in CG, (CG as in "computational gesture"). on rigging and skinning: stories for cultivating creation and creatures of the industrial empire. And a practice in rhetoric of technical reasoning in inorganic skeletal animacies. I begin with the position that believes in the essential ambiguity of technology. let's look at some terms and notions and the ways they are enacted, practiced, and embodied, and to practice some hermeneutic fluency in phenomenological conditions in what we call character animation. rigs are clever technological provisional constructions, (always) setup for a specific naturalization. rigs do consequential work, they are about how elements are arranged together, how they are composed, how they are brought into relation in the space of a field, narrative, text, environment, etc.

The workshop rose the questions of *causality*: how rig-thinking can help to have a better understanding of causal relationships between the moved and mover? *control*: how can we have a more interesting ontology of constraints that allows more interesting articulations of control—that one-way flow of influence between the soft and the rigid? *process and becoming*: how the technological nature of the rig and its relations with the image of the organism in CG can be rigged for a different articulation of the lived-body? and to which extend the rig can be helpful to think about the becoming of the beings-of-the-CG (that means: hacker+model)? *identity*: How within an industry such as Pixar, deeply invested in what is a feeling and affectious living character, a whole new set of technologies and ontologies must be made and destroyed, learned and unlearned, for a different question of identity: what is a living thing? how rig matter in a world that is made of rigs that make rigs for beings to articulate themselves in, through, and with them? inventing and being invented by them. *model*: animation=life; asking what brings us to life, makes us alive? (what we animate and what animates us). *reading and space of the text*: the practice we did with pop-up-book making, a joint page of a book when opened wide, the meaning and influence of the reading animates itself like a rig, mechanical animacies of the act of reading set in time and

space. *which rigs rig rigs?* rig-making practices are ontological technological choreographies that (in the case of CG) make mesh matter.

For more about the workshop go here: <http://pad.constantvzw.org/p/possiblebodies.rigging>

the bow and arrow -|)→ ♥



[Sven playing with my bow throwing an arrow to his screening. He got quite masterful in shooting precise hits]

my engagement with other *apass* participants, became a form of critique as part of an 'ecology of practices.' it is a venture into the feeling of what questions, passions, modes of attention animate one another. to find yourself moved by their concerns. I am interested in these things. what we articulate with our bodies? what do our gestures mean and do? what do they activate? they don't always enact a precise language, rather, gestures come as organs for feeding, feeling, and grasping. This is part of cat's cradle: sensing the trajectories,

moods, and intensities the other *apass* participants, to get caught up in, attached to, inhabit, “to catch you in your acts.”

And this is a worlding that our *knowing together* does. worlds come together through collective action and how they attract, repel, enroll, animate, and incite (تحريك, اغوا) us. worlds, Stewart reminds me, are “lived compositions with tempos, sensory knowledge, orientations, transmutations, habits, rogue force fields.” I am interested in engaging in a form of critique that detours into descriptive eddies and attach to trajectories. through this I am making myself interested in what theoretical, philosophical, artistic, storytelling, as one consequential practice among many, make possible in the always-collective task of building and sustaining livable worlds.

taking texts as worlds, taking people as worlds. When you are talking about your project you are teaching me what makes you move. that means I need to learn how to be affected differently, not only in my own project’s terms, in order to affect (others) differently, to give intense attention to your gestures, expressing desires, expectations, affects, and to respond to them in remarkable way. My bow and arrow intervention was about that. It was a way to research these ideas without announcing them or knowing them by name in advance. through inhabiting a figure that you are crafting, you find yourself addressing a set of problems.

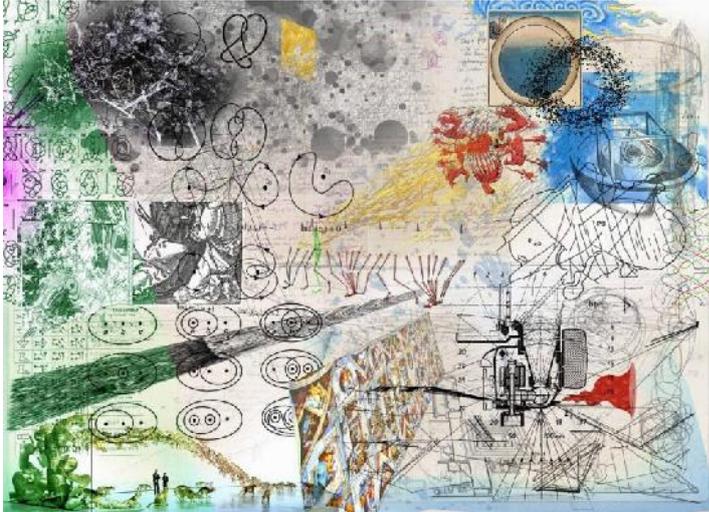
Somewhere in my 3rd block I suddenly made a bow and arrow, without knowing why, and without framing it with language. I just did it. A bodily response to Pierre’s call for sound objects, or was it a joke with non-hunter-stories of la Guin’s carrier bag theory that we were reading at that time? I love my peers. Maybe I was studying Eros with the bow and arrow in *apass*. Eros is both: direct, like fire and arrow; and indirect, like the wreathed garland (its symbol), Hillman digging in the root-metaphors of the psyche points this out. The compulsion-inhibition ambivalence of Eros is a “breather” that delays, heightens tension, and expands imaginative possibility and aesthetic form. The opus is elaborated into a gestalt, a shut, a gesture in our space. Eros is always curiously weaker than the problem it must deal with. It has something in it of the child—foolish, spontaneous, ruthless in its directness, but playful. the bow and arrow has to do with “wound,” mutually destructive components (of each other), Eros can recreate from within the wounds, it desires the other person (not his/her “project”). Perhaps I was refracting a question to myself pattered through my peers: *has Eros [already] touched [your and my] psyche [analysis, and episteme] with joy and passion?*

my point, or joke, with the bow and arrow was that the arrow of index finger does not move in one way. The agency of the arrow, liveliness of this artifact was a kind of sociality that was both human (hand-eye) and nonhuman (“tool”). as sound object, to the Pierre’s project proposal, the bow and arrow became a relic of our shared physical energetic space, a nondiscursive thing, something for me to learn to keep inarticulate. a way to record space, which is always a social space. The sound of a hitting arrow, carving out a practice agility area.

There is a language/reality duality that fancies a “return to reality” and sees language as “a necessary evil,” in which aesthetics is characterized as the main instrument of ideological mystification. both *Haraway* (in her “material-semiotic”) and *Barad* (in her “material-discursive”) are working against this kind of split between language and reality, both in the level of analysis (of one’s object) and composition (of one’s book). Art is an “ontological theater” and we must learn *to trust objects figured in unfamiliar ways*. And ajayeb is all made of those kind of objects. my bow and arrow was testing this in a different way. “Do you want to try it?” was an intersubjective suggestivity, accepting the proposal of subjectivity; becoming what the other suggests; acting in the manner in which the other addresses you, literally. *I want us to feel the effect of our own language*.

my bow and arrow, was not a generalized claim, rather something just to play with, it was about knowing the energy of each other and trusting the honesty and coherence of directional postures and responsive movements. intention-laden and consciousness-ascribing linguistic practices demand the telos of everything: one’s game might be geared to build success according to one’s goals, but unless the game engages the other, it is worthless. I was trying to learn how to wit. my bow and arrow in use, my tropes and abstractions, what are they really good for if others don’t play/engage with them? to recontextualize ‘method’ and methodology, in a playful way, not anxious, an embodied thing that enabled me to recognize “incommensurable tacit knowledges of diverse communities of practice,” to get into “communication” across irreducible difference, where “method” is not what matters most; rather, is a game of “situated partial connection,” a game of guessing. that not always the human language is the medium between subjects, that the conversations are two-way. sometimes not God, logos, nor sujet suppose savoir, rather a pattern, a useless tool, a dog “makes you” (in whose image?) this is about making our categorical labor harder.

image assemblage



allegory of Suhrawardi's trans-substantial and prefixial movements in textures of spacetime
<http://extrazoom.com/image-74430.html>

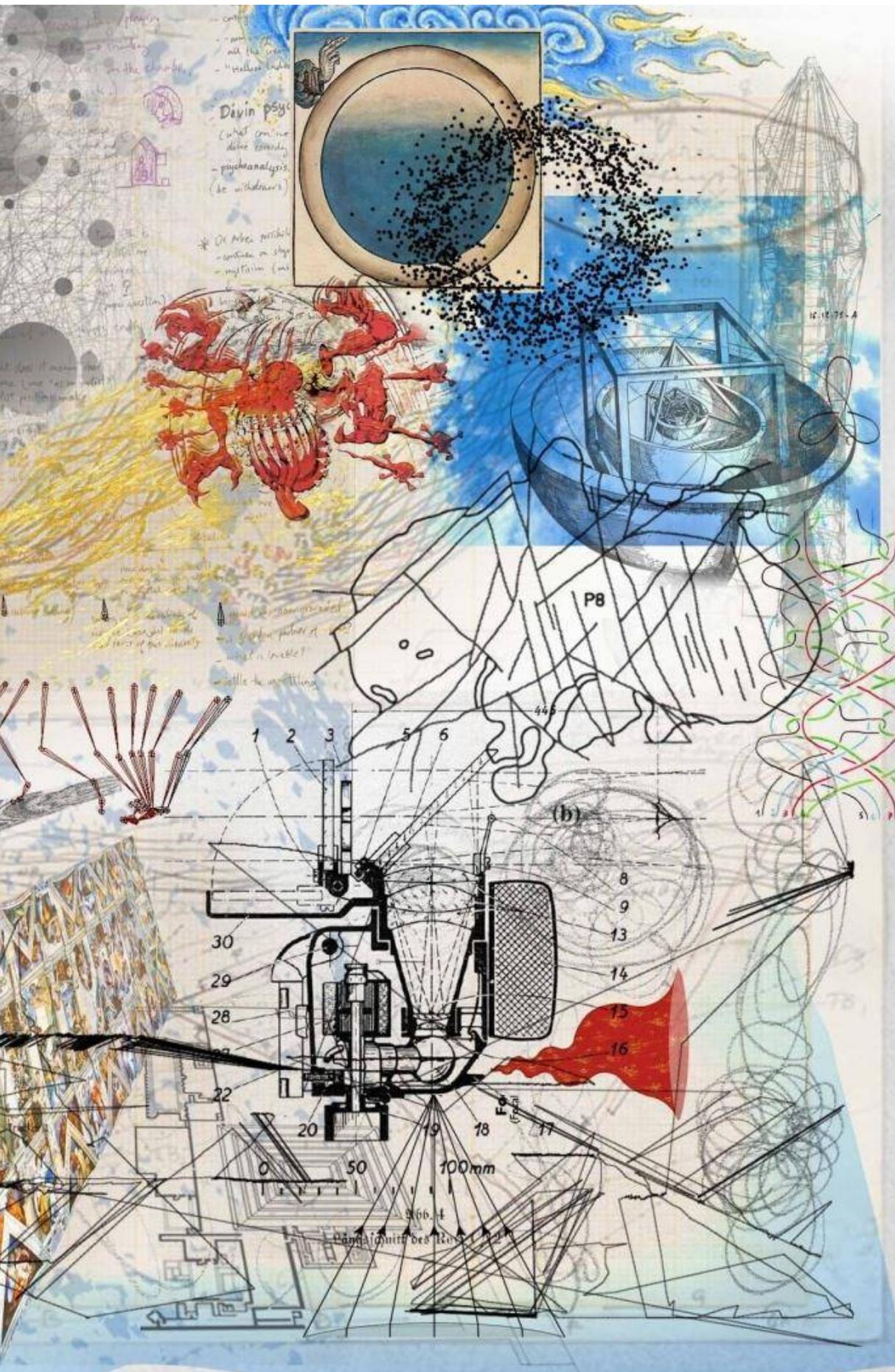


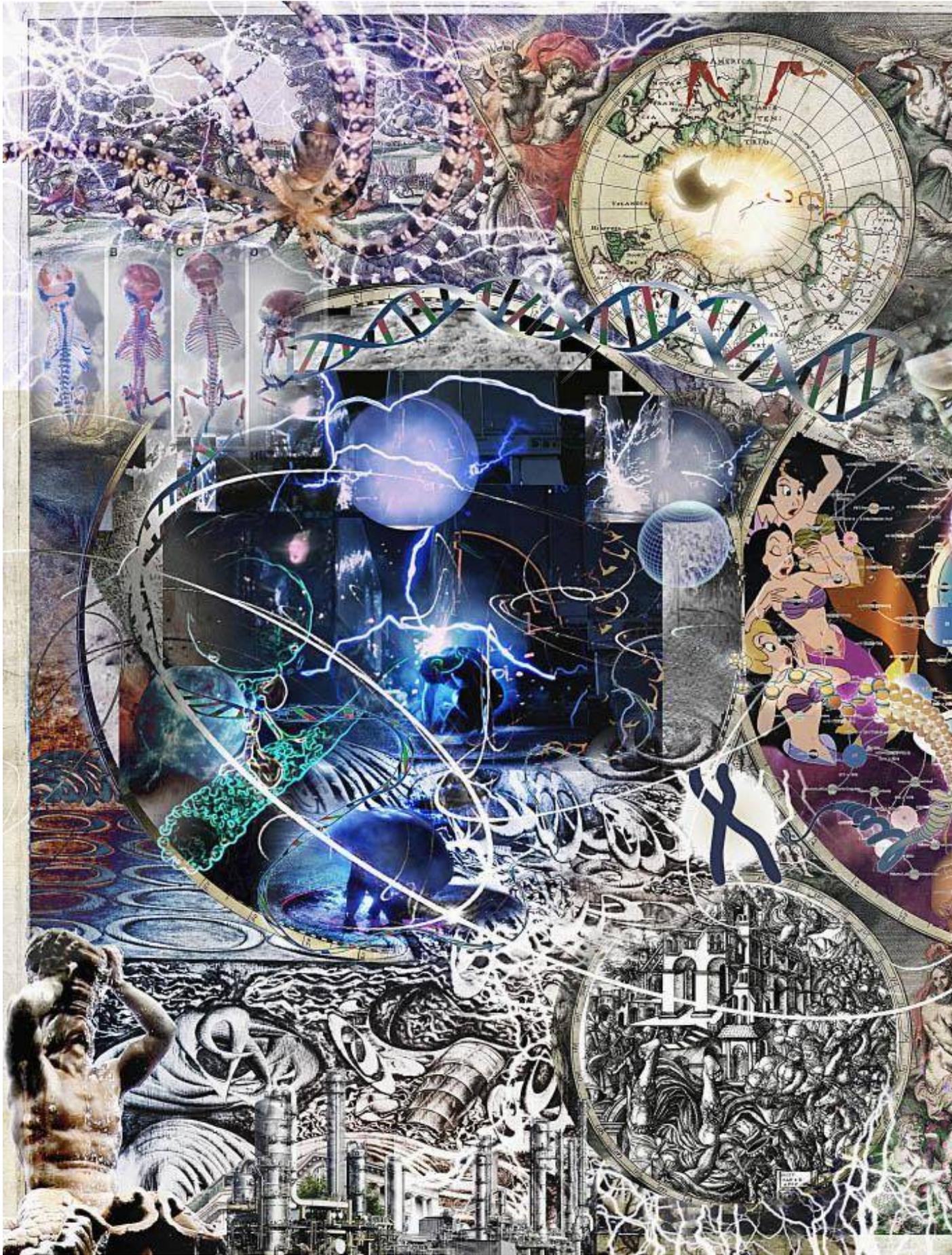
allegory of terminator and little mermaid
<http://extrazoom.com/image-74430.html>



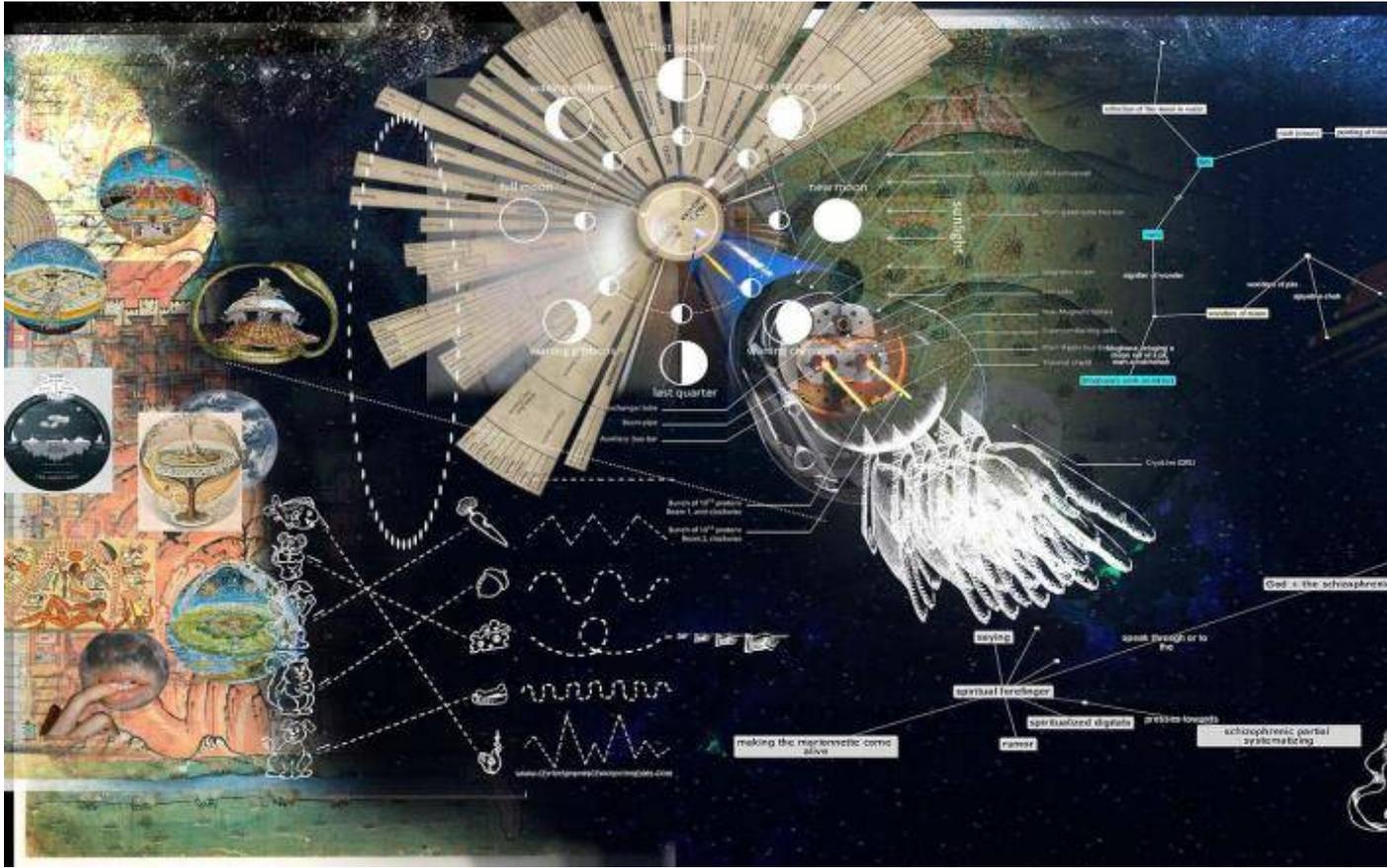
Crescent Moon Indexicality, Of Wonders of The Moon
<http://extrazoom.com/image-83066.html>











bestiary is “agential world,” that's why it is so interesting when you are available to it as a child. You are drawn to it. agency bestiary sets to betray “reliable images” “uncontaminated by interpretation.” how to tell both faithful and fantastic stories? “Narratives, along with literary devices, tropes, figures, images and the aesthetics of language, inhabit and inform even our most reliable knowledge-making practices.” Kenney has brought my attention to the power that comes with ‘other’ time/place of styles of composing. She is enabling for me to construct interest for “storytelling as one of the consequential material practices.”

world philosophy abounds with theories of the imagination: ancient Greek idea of how the imagination can make contact with a supra-individual reality, followed and developed by Neoplatonist understanding of the imagination as receptive of divine images, Platonic denunciation of images as misleading and false, Byzantine iconoclasm, islamic aniconism, Shia radically pro-image imaginal realm, 20th century culture of media critique, iconoclasm of contemporary religious fanatics, phantasia, phantasmata, memory images, surrealism, atlases.

The atlas, cartography of maps, a Titan forced to bear the sky on his shoulders, making of atlases has been one of the ways to explicate rival cosmologies. atlases are *for* and *of* the eye, dream images, they are vivid mythical scenes. In the descriptive practices of poetics and natural history, mission of all atlases has been to characterize (not simply inventory) phenomena. “atlases habituate the eye, they are perforce visual, Galison points out, and that they have to problematically decide *what nature is*. atlases of characteristic images presented individual cases as exemplary and illustrative of broader classes and causal processes. in *ajayeb* on the other hand, a precise individual instance is taken in account in its unique stories. Each phenomena in the list of *ajayeb* is cooked together with its wonder-tales.



[astronomical exercises by Alexander Jamieson 1822]

Galison and Daston on their work on *the image of objectivity* argues that for the scientific atlas makers of the later nineteenth century, the machine aided where the will failed. at once a powerful and polyvalent symbol, the machine was fundamental to the very idea of mechanical objectivity. the machine, in the form of new scientific instruments, embodied a positive ideal of the observer: patient, indefatigable, ever alert, probing beyond the limits of the human senses. the machine, now in the form of techniques of mechanical reproduction, held out the promise of images uncontaminated by interpretation. the scientists' continuing claim to such judgment-free representation is testimony to the intensity of their longing for the perfect 'pure' image. in this context the machine stood for authenticity: it was at once an observer and an artist, miraculously free from the inner temptation to theorize, anthropomorphize, beautify, or otherwise interpret nature. mechanical images that could be touted as nature's self-portrait.

by this kind of image-making, graphs or rigs, I emphasis, with the guidance of Kenney, on worlds that come together through dispersal (وَفور), induction (مَكش), volatility (فَرار), toxicity, drift, and rework myself on metaplastm, remodeling, remolding, inverting meanings, *transposing the body of communication*, without being distracted by scandals and meta-

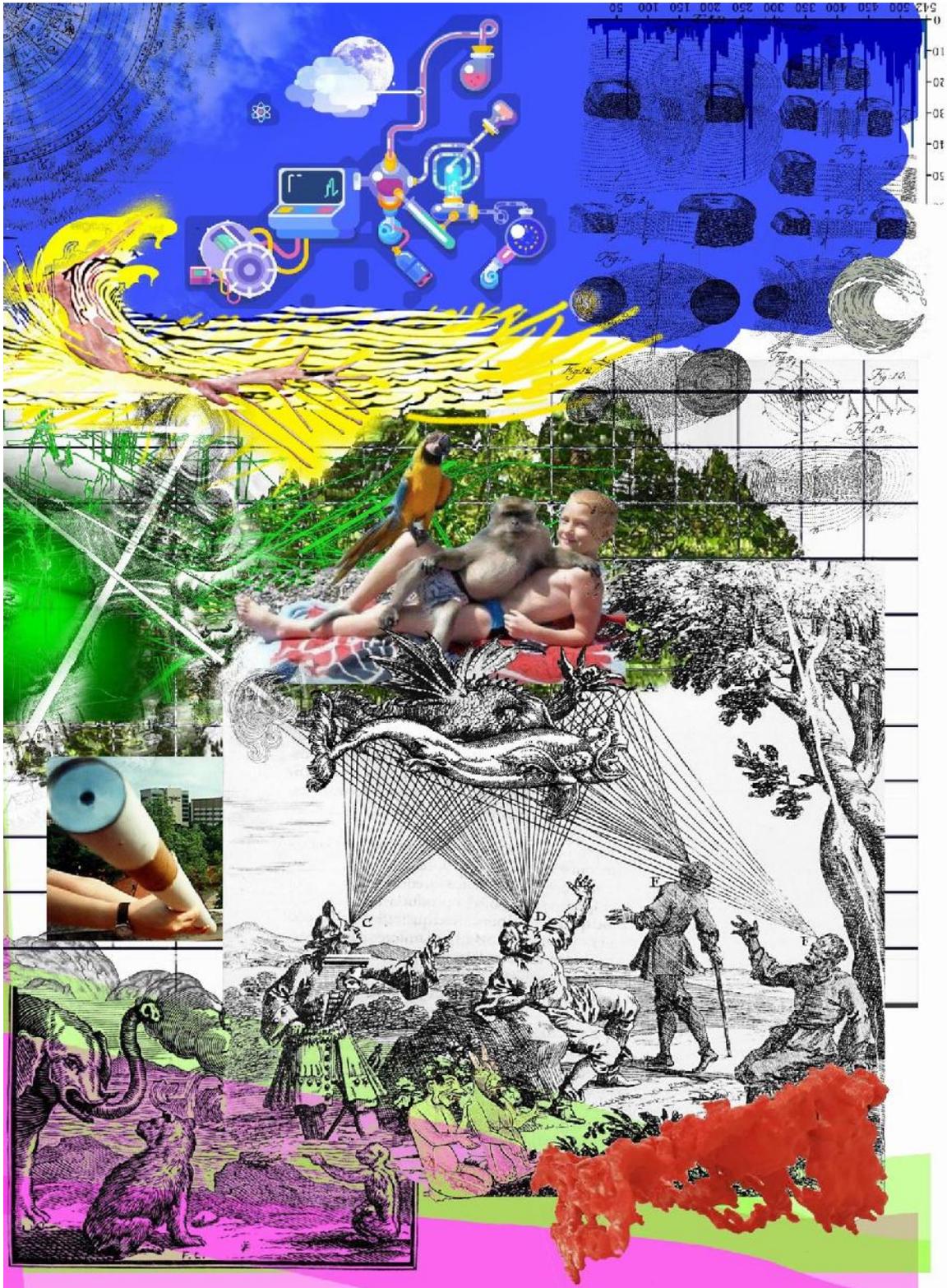
stories. And getting myself into “subspecies of interpretation,” as Galison calls it, projection, anthropomorphism, insertion of hope/fear into images/facts of nature.

Accompanying my rigs, the *ajayeb* graphs—themselves becoming ‘ajayeb of graphs’—are psychotic tree-structure of giant databases, in trance, in lines of trans-affecting. attending to the interruptions of syntactical commitments and exploring the iterative and fractal quality of sentences in my digital graph-makings, a kind of art is created that depends on the machine, on competent digital. The rigs graph-makings are stories for partial connections of distinct entities. They are analogies. *analogy* allows one part contaminate systematically another part, and vice versa. And the images are working in this way too. stories traffic in literary devices, tropes, figures of speech, and images. “And more potent the tropes, the truer the story” as Haraway convinces me.

Hillman, quoting Yates, on his take on the *art of memory*, suggests that the medieval love for grotesque was a method used for maintaining an imaginative consciousness, ordering the imaginal ego. The densely obscene and horrifying textured decorations had “ridiculous movements, amazing gestures” so that the pathognomonic awakens the imaginal. They are the active agents of imagination, Hillman implies. Exactly these morbid details are inherent part of fantasy figures that I am making, awakening. they gain into the imaginal through the “sharpened expressions” of personalized pathology. Their details luring my imaginative consciousness into the matter, into its scene, inciting me to vivacity and insight. I am excited by excess in visual forms. They pull me in, into my research. The dense texture of these images induces richness, feeling of a scene providing infinite detail “beyond what you can catch.” And it is about that. It is a suggestive work. the images are constantly doing *more* stuff. Something that lures you into interest. provokes storytelling in you.



[a popular image collage made by unknown artist for Iran. found online. source: timeroom.blogfa.com]



fat pink boy abstraction—analagical stories for ajayeb critical bestiaries
<http://extrazoom.com/image-90380.html>

conclusion

I have been trying to make a compulsive rhetoric “angle of arrival,” to say, to guess at *ajayeb*’s game, “what is it up to,” before “opening” it, with the language-way that I am newly learning from Stewart: *a once perceived thing on the threshold of sense in the prisma of collective poesis producing a cartography of what might be happening in a world as an object of composition*. Perhaps I have been working on that one sentence in the last year. We are tapping into a tradition of language that works as an imaginative agent, that doesn’t emphasis on the making of *self-dynamics*, self as “the archetype of meaning.” This concerns *apass* directly.

Three columns of my study so far have been: *abstractions, transcendence, involvement* in *ajayeb*. I have trying to make hybrid objects of study with them. [In an experiment with writing I wrote a text on one *ajayeb* story on Zolmat in *The Wonders of The Pits*, which you can find attached to the end of this dossier.] they are about creativity, which I argue, are also useful keywords in encountering other persian poeticities, such as Attar’s *Tazkirat al-Awliya*. *Ajayeb* is concret, that means, something experienced as a living (rogue, dark, or familiar) force and form, is having an actual occasion in world-dynamics. And its working rests upon an “accurate transmission of style.” The destruction of speech is dangerous. We find yourself having no language for what we do—good and bad. This is a question of precise qualitative descriptive acts among each other, and it concerns communities of practice and race, bigger collectivities named after a nation, as well as research environments, where people are “getting on together.” Our meetings in *apass* are “rituals of speech.”

bestiaries are a feast of references, their wealth of reference is against the kind of mind that tries to establish the “singleness of meaning.” That is what I also have been trying to embody in thinking about bibliography, about its enactments, to provides a wealth of references and reading pleasures. The ‘remembrance’ cannot be uncultured and unhistorical, and that has been my point with *ajayeb*-learning. Or perhaps the enactment of remembrance can be a speech of ambiguities that is evocative and detailed, yet not productive of harsh universalities, it can be productive of dictionaries and abstractions, yet precise in being fabulous and thrown into *prisma* of lived compositions. It is a speech that leads to participation, involvement with the percept and concepts and concrets of a described world. Such speech could have an impact because it carries images of the lived-dead-abstract-concrete body in it, both carefully defined *and* imagined in folds of digital-verbal interfaces and inheritances.

factuality and intelligibility are not intrinsic, they are rhetoric, that means they are both extrinsic *and* intrinsic. They are abstractions that we live with. and the history of the idea of nature is full of them. *ajayeb*'s architects of a naturalistic cosmology who establish hierarchies and discontinuities among themselves, break with the cosmogenesis of modernity subjectivity's illusions of continuity, that which Descola calls "configurations of continuity". at some point people decided that *ajayeb* is making us ill. The imaginal potency of the animals of the imagination got poisoned by psychopathological language of the nineteenth century psyche, labeled *memoria* a madhouse (as Hillman explores in the image of the "analysis") and banished the *archaic*, *natural*, and *mythic* in the outer world, this knowledge got personified into *ajayeb*, sitting in a dark corner, having nothing substantial to offer to the soul of the modern person.

Following the proliferation of (human and nonhuman) forms in *ajayeb*, we can learn technical know-how to create intersubjective ambience/ambivalence. these are cultivated plots. By thinking schizophrenically about the time of *ajayeb*, sleep-walking into contemporary discourses of knowledge production and speculative realism and temporalities that traffic in the *pastpresent*, I have been proposing (thinking with Descola) how can I—starting with a pass—learn to create theaters of a subtle sociability in which beings with different forms of language are "ontologically indistinguishable"? To create interesting category mistakes, of what belongs to "now" and what belongs to "then," of "here" and "there," to "us" and "them."

—Sina Seifee

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