

Ghost  
Dances

Spökdanser

Ellen  
Söderhult

Dear audience,

The idea of thinking of dancing as bringing something back from the past, and of the ghostly aspect of present and absent at the same time as very concrete in dancing, came to me a long time ago, when I was studying some traditional music in a setting where the person always mentioned who had taught them the song as well as who they in turn had the song from or "after". Oral tradition in music is in my experience very special in that you can not really pass on a song without singing or playing it your way. In the same way when you teach someone a dance, there is this moment of your body with all its experiences becoming part of passing it on? In this way my body echoes of all the dancing of my teachers and co-dancers, and the way I dance is informed and shaped by things I put a lot of attention to or things that was given a lot of space in the context where I was brought up and educated.

Dance is a lot of repetition with variation, and a lot of references have landed in my body without me ever meeting the source, so much that is "stuck in my body" and I don't really know from where. A bit scary and also intriguing. There is also the aspect of intuition as a form of fast assimilation of everything you met so far. This piece in that sense is both a question mark and a tribute, a play with and an outcome of.

During this process I thought about an aspect of being an artist I experience as a hunter gatherer thing: to hunt experiences, images, states and to gather memories from shows, trainings, pieces, life and nature. This zine is a little carrier bag for some stuff I collected quite early in this process. felt a bit like a hunter gatherer artist, it contains some references I have been thinking through and with, as well as some costume sketches. In the end, I don't know if it is present or absent in the piece, but I enjoyed how it made me think of dance (and music) so I put them here in hope of that you might enjoy that too.

Warmly,

Ellen



Retradress

## Quotes from Derrida in the movie Ghost Dance from 1983 by Ken McMullen

To be haunted by a ghost  
is to remember something you've never lived through  
For memory is the past that has never taken the form of the present

Do you believe in ghosts?

That's a difficult question.

Firstly you are asking a ghost if he believes in ghosts.

Here the ghost is me.

Since I have been asked to play myself in a film which is more or less improvised I  
feel as if I'm letting a ghost speak for me

*Curiously, instead of playing myself, without knowing it,  
I let a ghost ventriloquize my words, or play my role  
which is even more amusing.*

The cinema is the art of ghosts, a battle of phantoms. That's what I think the  
cinema's about, when it's not boring. *It's the art of allowing ghosts to come back.  
That's what we are doing right now.*

*Therefore. If I am a ghost, but believe I am speaking with my own voice, it's  
precisely because I believe it's my own voice that I allow it to be taken over by  
another's voice. Not just any other voice, but that of my own ghosts.*

(So ghosts do exist. And it's the ghosts who will answer you, perhaps they already  
have. All this; it seems to me, has to do with an exchange between the art of the  
cinema in its most original, unedited form and an aspect of psychoanalysis. Cinema  
plus psychoanalysis equals the science of ghosts. You know that Freud has to deal  
all his life with ghosts)

(CHOREOGRAPHERS NOTE:

To be danced by my own dance ghosts

Authorship as half parasitiing, bastardizing, half stumbling, trying,)

They used to say they can have his body

Bu they have to leave his ideas here

History is gone and can never be relived

History is just a point of view like anything else

It changes depending on where u happen to be standing

# From "What is Hauntology?" by Mark Fisher

'To haunt does not mean to be present, and it is necessary to introduce haunting into the very construction of a concept,' Jacques Derrida wrote in *Specters of Marx: The State of the Debt, the Work of Mourning and the New International* (Routledge, 1994, 161). Hauntology was this concept. One of the repeated phrases in *Specters of Marx* is from Hamlet, "the time is out of joint," and in his recent *Radical Atheism: Derrida and the Time of Life*, Martin Hagglund argues that this broken sense of time is crucial, not only to hauntology but to Derrida's whole deconstructive project. "Derrida's aim," Hagglund argues, "is to formulate a general 'hauntology' (hantologie), in contrast to the traditional 'ontology' that thinks being in terms of self-identical presence. What is important about the figure of the specter, then, is that it cannot be fully present: it has no being in itself but marks a relation to **what is no longer or not yet**" (Stanford University Press, 2008, 82). Provisionally, then, we can distinguish two directions in hauntology. The first refers to that which is (in actuality is) no longer, but which is still effective as a virtuality (the traumatic "compulsion to repeat," a structure that repeats, a fatal pattern). The second refers to that which (in actuality) has not yet happened, but which is already effective in the virtual (an attractor, an anticipation shaping current behavior).

In addition to being another moment in Derrida's deconstruction—where "hauntology" would resume the work formerly done by concepts such as the trace or difference—*Specters of Marx* was also a specific engagement with the immediate historical context provided by the disintegration of the Soviet empire. Or rather, it was an engagement with the alleged disappearance of history trumpeted by Fukuyama.

...

*Specters of Marx* was also a series of speculations about the media (or post-media) technologies that capital had installed on its now global territory—hauntology was by no means something rarefied; it was proper to the time of "techno-tele-discursivity, techno-tele- iconicity," "simulacra," and "synthetic images."

But this discussion of the "tele-" shows that hauntology concerns a crisis of space as well as time. As theorists such as Paul Virilio and Jean Baudrillard had long acknowledged—and *Specters of Marx* can also be read as Derrida settling his account with these thinkers—"tele-technologies" collapse both space and time. Events that are spatially distant become available to audience instantaneously. Neither Baudrillard nor Derrida would live to see the full effects—no doubt I should say the full effects so far—of the "tele-technology" that has most radically contracted space and time, the Internet, and it is significant that the discourse of hauntology should have been attached to popular culture at the moment when cyberspace enjoyed dominion over the reception, distribution, and consumption of culture—especially music culture.

### **The erosion of spatiality has been amplified by the rise**

of what Marc Augé calls the "non-place": airports, retail parks, and chain stores which resemble one another more than they resemble the particular spaces in which they are located, and whose ominous proliferation is the most visible sign of the implacable spread of capitalist globalization. The disappearance of space goes alongside the disappearance of time: there are non-times as well as non-places.

**Haunting can be seen as intrinsically resistant to the contraction and homogenization of time and space. It happens when a place is stained by time**, or when a particular place becomes the site for an encounter with broken time. "What is anachronistic about the ghost story," Jameson wrote in his essay on Kubrick's *The Shining*, "is its peculiarly contingent and constitutive dependence of physical place and, in particular, on the material house as such" ("Historicism in *The Shining*," [www.visual-memory.co.uk/amk/doc/0098.html](http://www.visual-memory.co.uk/amk/doc/0098.html)). *The Shining* in fact anticipates many of the preoccupations that have reemerged in the twenty-first-century take on hauntology. The film refers to hauntology in the most general sense—the quality of (dis)possession that is proper to human existence as such, **the way in which the past has a way of using us to repeat itself**. But it also engages with a specific historical crisis—a crisis of historicism itself—that would only intensify in the years since it was released.

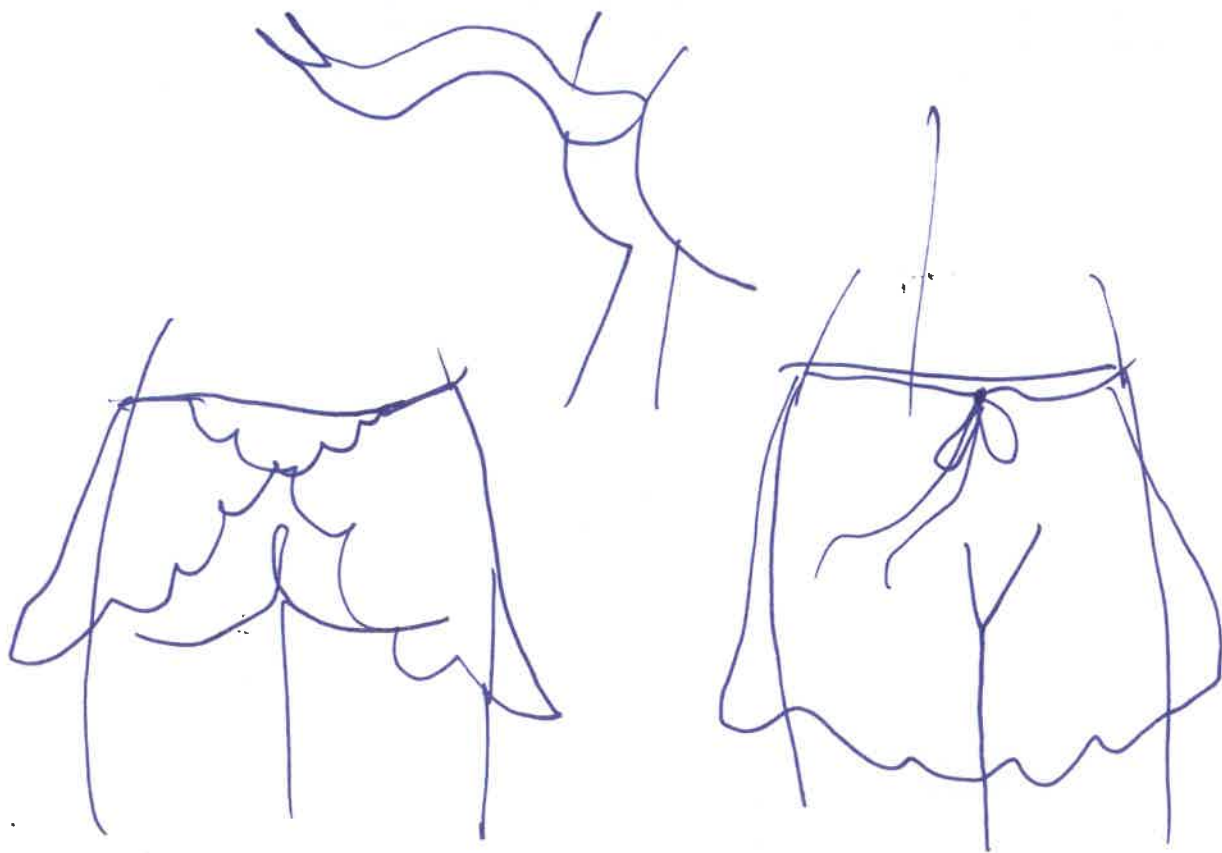
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Given Derrida's emphasis on the various tele-technologies, it is significant that *The Shining* is about telepathy as well as haunting—the telepathic sensitivities of Jack and his son Danny (Danny Lloyd), it is suggested, are what the malevolent forces in the hotel use to manifest themselves, a concept which perhaps reflects anxieties about the "action at a distance" which is the form contemporary power increasingly assumes. (*The Shining* was part of a rash of films about telepathy in

this period: in addition to Carrie in 1976—also based on a Stephen King novel—there was De Palma's The Fury in 1978 and Cronenberg's Scanners in 1981.) Hauntology itself can be thought of as fundamentally about forces which act at a distance—that which, to use Slavoj Žižek's distinction, insists (has causal effects) without (physically) existing. One of the novelties of The Shining is the way it connects an older concept of the ghost story with the psychoanalytic "caretaker" are relevant here: Jack is one who takes care, but also one who lacks any agency of his own. Insofar as he belongs to the hotel, he exists only in a caretaker capacity, as one who merely insures that the past (the obscene, homicidal underside of patriarchy) will keep repeating. The Overlook itself can be seen as an example of what Reza Negarestani, in his book Cyclonopedia: Complicity with Autonomous Materials, calls: "Inorganic Demons or xenolithic artifacts. These relics or artifacts are generally depicted in the shape of objects made of inorganic materials (stone, metal, bones, souls, ashes, etc.). Autonomous, sentient and independent of human will, their existence is characterized by their forsaken status, their immemorial slumber and their provocatively exquisite forms . . . Inorganic demons are parasitic by nature, they . . . generate their effects out of the human host, whether as an individual, an ethnicity, a society or an entire civilization" (re.press, 2008, 223).

...  
And what is a curse if not a form of hauntology?

The work of John Akomfrah and the Black Audio Film Collective touch on similar (haunted) territory. When the BAFC's 1986 film Handsworth Songs was shown at Tate Modern in the wake of the English riots in the summer of 2011, Akomfrah posed a question about hauntological causality—what is it about certain places, such as Tottenham, which means that riots keep happening? How, when the whole population of an area has changed, do such repetitions occur? Handsworth Songs can be read as a study of hauntology, of the specter of race itself (an effective virtuality if ever there was one), an account of how the traumas of migration (forced and otherwise) play themselves out over generations, but also about the possibilities of rebellion and escape. Its experimental essayistic form, driven as much by Trevor Mathison's anempathic sound design as by the images, meant that it could in some respects be considered the culmination of popular modernism in British public broadcasting.







The  
Carrier  
Bag  
Theory  
of  
Fiction

cc When she was planning the book that ended up as *Three Guineas*, Virginia Woolf wrote a heading in her notebook, "Glossary"; she had thought of reinventing English according to a new plan, in order to tell a different story. One of the entries in this glossary is *heroism*, defined as "botulism." And *hero*, in Woolf's dictionary, is "bottle." The hero as bottle, a stringent reevaluation. I now propose the bottle as hero.

Not just the bottle of gin or wine, but bottle in its older sense of container in general, a thing that holds something else.

If you haven't got something to put it in, food will escape you—even something as uncombative and unresourceful as an oat. You put as many as you can into your stomach while they are handy, that being the primary container; but what about tomorrow morning when you wake up and it's cold and raining and wouldn't it be good to have just a few handfuls of oats to chew on and give little Oom to make her shut up, but how do you get more than one stomachful and one handful home? So you get up and go to the damned soggy oat patch in the rain, and wouldn't it be a good thing if you had something to put Baby Oo Oo in so that you could pick the oats with both hands? A leaf a gourd a shell a net a bag a sling a sack a bottle a pot a box a container. A holder. A recipient.

The first cultural device was probably a recipient. . . . Many theorists feel that the earliest cultural inventions must have been a container to hold gathered products and some kind of sling or net carrier.

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by  
Ursula  
K.  
Le Guin



to kill it. So the Hero has decreed through his mouthpieces the Lawgivers, first, that the proper shape of the narrative is that of the arrow or spear, starting *here* and going straight *there* and THOK! hitting its mark (which drops dead); second, that the central concern of narrative, including the novel, is conflict; and third, that the story isn't any good if he isn't in it.

I differ with all of this. I would go so far as to say that the natural, proper, fitting shape of the novel might be that of a sack, a bag. A book holds words. Words hold things. They bear meanings. A novel is a medicine bundle, holding things in a particular, powerful relation to one another and to us.

One relationship among elements in the novel may well be that of conflict, but the reduction of narrative to conflict is absurd. (I have read a how-to-write manual that said, "A story should be seen as a battle," and went on about strategies, attacks, victory, etc.) Conflict, competition, stress, struggle, etc., within the narrative conceived as carrier bag / belly / box / house / medicine bundle, may be seen as necessary elements of a whole which itself cannot be characterized either as conflict or as harmony, since its purpose is neither resolution nor stasis but continuing process.

Finally, it's clear that the Hero does not look well in this bag. He needs a stage or a pedestal or a pinnacle. You put him in a bag and he looks like a rabbit, like a potato.

That is why I like novels: instead of heroes they have people in them.

So, when I came to write science-fiction novels, I came lugging this great heavy sack of stuff, my carrier bag full of wimps and klutzes, and tiny grains of things smaller than a mustard seed, and intricately woven nets which when laboriously unknotted are seen to contain one blue pebble, an imperturbably functioning chronometer telling the time on another world, and a mouse's skull; full of beginnings without ends, of initiations, of losses, of transformations and translations, and far more tricks than conflicts, far fewer triumphs than snares and delusions; full of space ships that get stuck, missions that fail, and people who don't understand. I said it was hard to make a gripping tale of how we wrested the wild oats from their husks, I didn't say it was impossible. Who ever said writing a novel was easy?

If science fiction is the mythology of modern technology, then its myth is tragic. "Technology," or "modern science" (using the words as they are usually used, in an unexamined shorthand standing for

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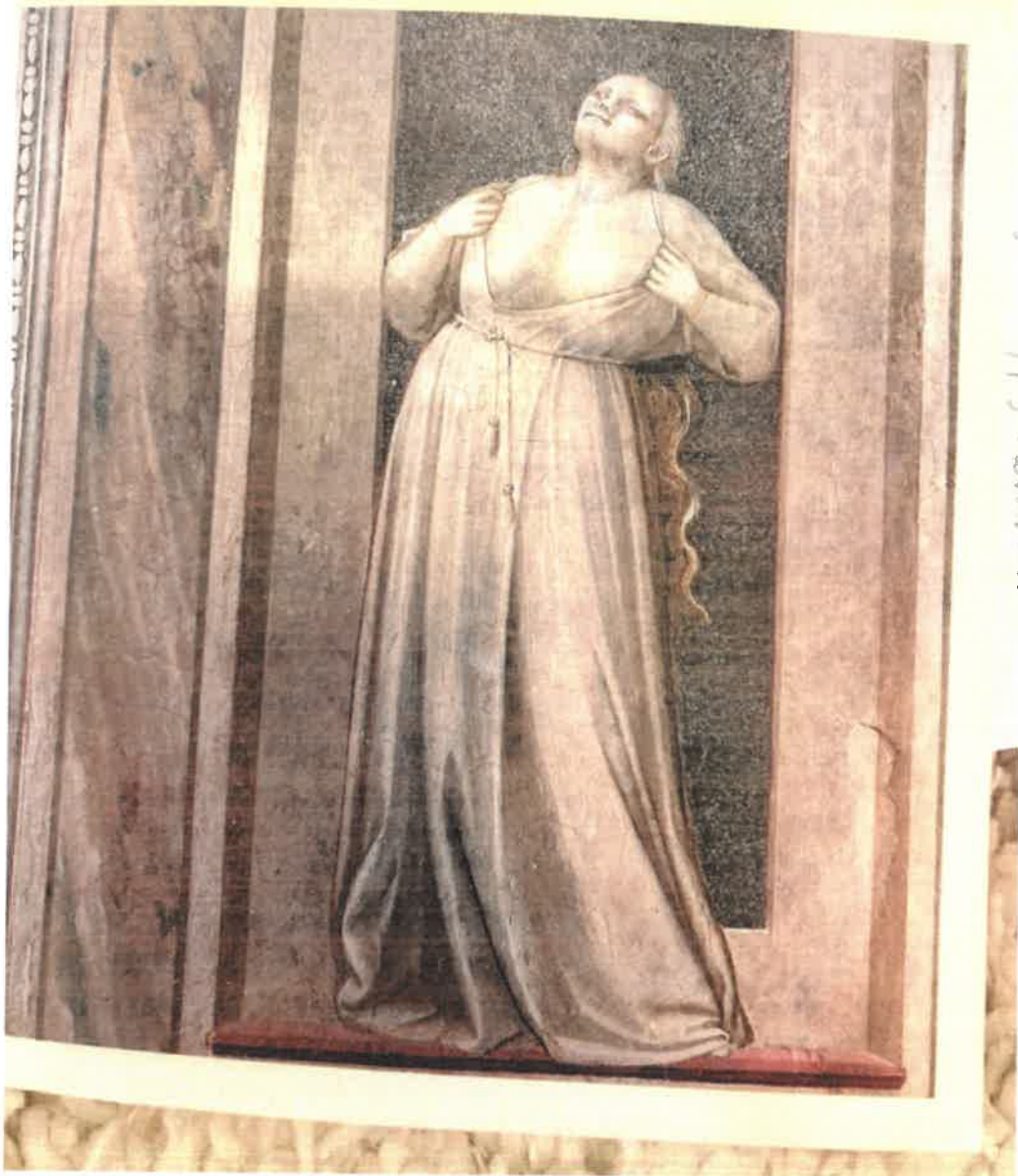


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Ändra



# Body and Primitive Accumulation



# Towards a Transindividual Self

tion is app-  
ial to the collective?

## Individuation: a relational ontology

The key to understanding individuation as a multidimensional process – at once individual and collective branching into various phases of both social and psychic individuations – is in the alternation of functions between the participants that make up a system. “Living consists of being agent, environment and element of individuation.”<sup>7</sup> Switching among three functions enables us to view the reciprocal determination of heterogeneous participants of the process, or in a word, the deeply relational nature of the process.

In another naturalist example, Simondon lays out this multiple functioning. A plant does not emerge alone from the seed. Its individuation involves a milieu, i.e., the soil and solar energy, which present different orders of “magnitude,” to use Simondon’s vocabulary from physics. In order to grow, the plant must link the solar energy with the minerals from the soil. This can be considered as a “communication between a cosmic order (that to which the energy of light belongs) and an inframolecular order (that of mineral salts, oxygen, etc.).”<sup>8</sup> At the same time, the milieu is individuated, which means that the composition of the soil and the atmosphere changed. A tension between potentials belonging to separate orders of magnitude is resolved, and the resultant plant may be regarded as a partial solution to a problem of incompatibility between separate levels of being. The plant, soil, atmosphere, and solar energy are all part of one large ramifying system of individuation in which each takes three functions at the same time (agent, environment, and element of living), depending on the register: are we observing the

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## Chapter 1

system from the viewpoint of the plant or the soil or air composition? Isolating one register impoverishes the relational grasp of the entire operation. Individuation is that operation that links them together in a process where each is transformed by immanent relations.

Another term that Simondon favors for the immanence of relations in becoming is "internal resonance." Relation is not something that appears between two already individuated things but something that arises by constituting the things themselves as relations. Hence, a vertigo of immanent relations, whereby each thing is a result of relations, where each relation bifurcates to another pair of relations that are themselves the result of relations in a process ad infinitum. "The individual is the reality of a constituting relation, not the interiority of a constituted term."<sup>9</sup> The immanence of relations, or the internal resonance of a system, is predicated upon reciprocal causality, in Simondon's words:

The relation can never be conceived as a relation between preexisting terms, but as *a reciprocal regime of exchange of information and causality in a system that individuates itself*. The relation exists physically, biologically, psychologically, collectively as the internal resonance of the individuated being.<sup>10</sup>

The process of individuation is open-ended, ontogenesis having no finality. But, while individuals can never be 'finished,' their becoming, albeit indeterminate, is limited by their capacity to form relations.

There is

