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Fumi Okiji

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SPEAKERS
Sofia Lemos, Dhanveer Singh Brar, Fumi Okiji

00:00
Sofia Lemos: Good evening, I'm Sofia Lemos, the curator of public programmes and research at Nottingham Contemporary, which is a contemporary art centre in the UK, and it is my pleasure of welcoming you online for a talk that expands on Sonic continuum, our multi platform research program that investigates practices of world making through sound, both as a force that constitutes the world, and the medium for producing knowledge about it. So I'd like to start this evening by invoking a maxim from Kodwo Eshun, "to establish the historical character of black culture, to bring African subjects into history denied by Hegel et al. It has been necessary to assemble counter memories that contest the colonial archive, and thereby situate the collective trauma of slavery as the founding moment of modernity", which serves a bit as a thought for our gathering this evening, and as a prompt to think about the temporal and special dimensions of black musical sociality. In the critical labour that is to rethink the future and how the future is regularly invoked as a forward looking, progress-oriented linear direction. We must attend to the distribution of time as a collective of politics, that is as much proleptic, as it is retrospective. And in this effort, considering how we gather with those in very different circumstances and choosing to feel across that difference might redress the false optimism manifested in the ways that we, from the site of socio political manifestations of time and future have extracted and excluded those who live in the shadows of anti black violence. So in what we term sonic continuum, we're looking at how nonlinear multi

Talk

dimensional and syncretic histories manifest a different understanding of time, and by extension, another experience of the world. It is an effort to decentralise the year to denaturalise the construction of time, as a category of modern Western thinking, and with it we try to grapple with how time controls representations and what consequences this might have for visual cultures. In collaborating with artists, with academics, with poets, our research trend aims to offer a brand that does not organise experience according to linear narratives, but in distinct temporalities and in multiple rhythms. So Sonic continuum attempts to propose a poetics of temporal deprogramming, going back to Kodwo Eshun, which is really how I came to learn about the luminous London born in California based scholar and performing jazz vocalist Fumi Okiji. This evening she will be discussing what it is to be part of a gathering work that refuses the ways in which African peoples have been written outside of history, and instead puts forth an idea of space and time anchored on cross generational sociality and in active, through active critical listening. So hosting the session is a fellow member of Le Mardi Gras listening collective Dhanveer Singh Brar, who will be in conversation with Fumi tonight. But before I introduce our guests, I'd like to take this opportunity to show gratitude to Fumi and Dhanveer for joining us this evening, for their enthusiasm for sharing their wisdom with us online. And to say a word of thank you to the University of Nottingham to Nottingham Trent University for graciously, and generously supporting our events, as well as acknowledging my colleagues Ryan Kearney, Catherine Masters and James Brouwer for supporting us this evening. I would also like to mention that we welcome your participation in the discussion of course, and that you can use the chat box on the page of the YouTube to write your comments and questions. So without further ado, I'd like to pass on the work to Dhanveer who is a lecturer at the Department of visual cultures at the Goldsmiths University of London. His teaching and research addresses the relationship between sonic culture, critical theory and political radicalism in black and post colonial diasporas from the late 20th century to the present. His first monograph Beefy's Tune (Dean Blunt Edit) is out with the 87 press, and another book Teklife, Ghettoville, Eski: The sonic ecologies of black music in the early 21st century is forthcoming in April 2021, with Goldsmith's and MIT Press. So thank you so much for joining and enjoy the conversation.

04:43
Dhanveer Singh Brar: Thank you, Sofia for the introduction. I'm not sure about the wisdom part but me and Fumi will try our best to see what we can come up with. So yeah, I'm just gonna just very briefly say something to get Fumi underway, get started and then I'll hand over to Fumi. So if you haven't heard Fumi in conversation before, then you're in for a treat. And if after this evening's event, you want to continue the conversation with her then you should immediately go and read Jazz as critique: Adorno and black expression revisited. Why? Well because the book is populated by formulations which function as keys to a puzzle we should have no real interest in solving. Socio-musical play, congregation of deviance, dwelling in mobility, to name a few. What these formulations do offer us though, is a guide for an ethics of hearing. Fumi shows us in this book how to develop a disposition towards the music, not by pursuing precision and fidelity, but rather by giving way to it. Jazz as critique, as with all of Fumi's conversations is conditioned by brevity, never to be mistaken for lightness. Thinking handled with ease, welcoming you in. And once inside, you realise, that like her, you have to take the music as seriously as your life. And it's all yours Fumi.

06:42
Fumi Okiji: Well, it's really a treat, really great to have this opportunity to share with you today. Many thanks to Sofia and Ryan at Nottingham Contemporary for making all this happen. It's always such a big surprise to me that people want to hear what I've been thinking about. So thank you very much. And it's particularly really lovely for me to be in conversation with my friend Dhanveer today so thanks Dhan for agreeing to do this. And shout out to all the friends in the darkness, wish I could see your faces. Thanks to everyone else who is here. And before I start, one thing I feel that I need to just put out there, and that I hope the piece that I'm about to present will provide some justification for, is that I've dispensed, for the most part, with the quote, unquote convention which I find really distracting. And perhaps more importantly, it seems, or it is at odds with the imploration of the piece that I'm about to deliver. And needless to say this talk, [inaudible] for Don Cherry, to be part of a gathering work, is an instance, or a performance of the phenomenon it attempts to sketch. And so I'm speaking among a crew of thinkers and musicians, some named and many not. And also I hope, needless to say,

the scramble of these thoughts and these ideas, it's my own mess, so I apologise in advance for any misuse. Okay. Can we start with the first clip please?

08:32
[video plays] When he plays this rhythm it was so familiar to me because I can relate it to all the blues players that I had heard like T Bone Walker, BB King, John Lee Hooker, like the sound of the railroad train. [sings: wah wah the railroad train, take it down the line, the railroad line, take it down the line, going down the line, don't stop. Living in a small small small town, riding it to the railroad track, to come the railroad train going clicky clacky down the line, don't stop.]

09:58
Fumi Okiji: Cherry on ngoni. Don Cherry sitting with ngoni between legs, explaining the spatial temporal confluence his body space, affords. It's a provisional perspective subject to change. Now then, here there, thinking with, playing with, Don Cherry. A vector of our quantum intimacy, sketched out by Cherry playing the blues on West African harp. Cherry strums a minor seventh interval chugging ostinato passed to him by a fellow player and marvels at how familiar the two had seems to him. How it had sent him, as he now sends us to other times, places, bodies, creating a scat of calabash, blues, african black, train, racket, rebellious rabble. Blues people and African folk entwined, after the fact of their noted separation. Our travels facilitated by both modern imposition and an aesthetic dream and vision, a condition of having to be on both sides of the Atlantic, and a distinct African preferential. Quote, when he played this rhythm, it was so familiar to me because I could relate it to all the blues players that I'd heard, like T Bone Walker, BB King, John Lee Hooker. It's like the sound of the railway train. Cherry playing the shunting two note figure on the sub Saharan harp of hunters and storytellers, while evoking the spirit of the blues tests principles of nonlocality for aesthetic sociality of Black / African. Laura Harris speaks of blackness as that which quote manifests itself in what is perceived as unruly creativity in this orderly sociality, in constituted distinction to the modern subject, and to this subjects commitment to the idea of its own freedom as self determination, as a self conscious exercise of pure individual will secured by self possession. A subject that must at

all costs defend itself however violent its defensive manouevres might be. This is what Harris tells us, and it is good to be reminded that Hegel's infamous proclamation of African recumbents, Africa's incompatibility with human freedom was not only a rejection of bodies in climate land, but perhaps more essentially, of an African way with space and time. That way so contemptible that it failed to qualify as even an underdog of universal history is of unequivocality, sorry, is of equivocality. It is a manner that takes the demand, that makes them demand that we must, all of us deal with passing as an opportunity to maintain the sensibility of certainty and control. It's a temporality committed to the safeguard of the uncertainty and the unnecessary. It is a way to world that rests on an inability or refusal to make an absolute exception of oneself in relation to the earth and everything in it, an inability or refusal to accept self preservation as sovereign instinct. It is a way with time that courts are unruly to preserve non ultimacy, a preserve of quantum inclination against encroachment by classical mechanics. And it mounts blackness as a lawlessness of the imagination and blackness as dispossessive force. Harris and Denise Ferreira da Silva: It could be described as a non identical, non local sociality of inseparability, and it is manifest so vividly by Cherry with ngoni. And if you could play the second clip that'd be great. Thank you.

15:16
[video plays - singing]

16:08
Fumi Okiji: Thank you. Um, so that was a clip of Alabi Ogundepo who is an Ìjálá artist. Ìjálá is a Yoruba musical and poetry form of hunter storytellers. And rather than try to display any display of any obvious resemblance I'm more interested in how Ogundepo sounds with Cherry, and with the thoughts that I'm tracing here for you, and how we gather one another. So it's somewhat of a weak thought, and I really won't be offended if you don't hear it as I do. Okay so, um, Olabiyi Yai exposition of Yoruba concept of [inaudible] complicates the naturalized stereotype of Africa as discrete, frozen, bounded cradle of archaic humanity and distinctly compels us to reconsider contemporary Black Studies. Conventional wisdom of Africa as inaccessible, impossible origin of black non-being. It is often reduced in translation to history, attenuating

the significance of space and extension and of an inextricable poetics and ignoring the broad application of [inaudible] as a sort of epistemological comportment. It is an order of oral or folk practice, and also a more fundamental propensity to spread, reach, to open up temporarily and geographically. It's a way with time, and the earth, a way to a world, a way to world, that invariably has something poetic about it. Cherry's blues on ngoni helps highlight that a time when understood as a synonym to diaspora as we find in Yai, is both extension and coincidence, geographical and temporal, shuttle and mountain. The intimacy that Cherry points to paradoxically makes clear a distinction between diaspora as lamented brutal imposition and diaspora as an African epistemological preferential, even as ultimately imposition, and preferential manifests a scrambled refrain in black art. For the Yoruba the ideal artist is [inaudible]. [inaudible] are itinerate individuals according to IE, they are wanderers, permanent strangers precisely because they can be permanent nowhere. They always seek to depart from current state of affairs, Yai says. They are always of imminent departure and post expected arrival, to borrow from poet Nathaniel Mackey, dwelling in mobility, as I have spoken of elsewhere. This accords with Cameroonian anthropologist Francis Nyamnjoh's notion of frontier beings who circulate within uncertain peripheries rather than any unambiguous heartland. [inaudible] beings are worlded within ontologies of incompleteness surfacing from principles of openness and becoming, Nyamnjoh tells us this. The movement is characterised by conversation, not conversion. It is of a propensity to converse, maybe endlessly on a matter, and inability or lack of desire to get to the point. This breaks with the assumption that oral tradition is governed by an immutable command of gods or community. The folkic is not hamstrung by a higher or older authority but rather is a commentary space. It is a gathering often through dispersal of voices, opinion, contribution. It is a way with time and Earth, that is inherently diasporic and of contingent necessity. A way with time and Earth that Adeshina Afolayan , tells us projects a principle of ontology and epistemic instability and incompleteness, a way with time trained towards the preservation of uncertainty and equivocation, a way to world, driven by a desire to remain tethered to the earth despite the fear it inspires, despite the drive to overcome that fear at all costs. It is a transindividual, a transgenerational, diasporic pursuit that provides a forum for the

virtuality of the black social. Section two: Cherry's happening. To speak of this music is to speak for it. And that really means to speak as part of it. Not to identify with it necessarily, but to join its ensemble, to become a part of its gathering work. Perhaps the only preparation required to participate in such a gathering is to reach beyond the unease of presuming oneself, part of its anagramatic experiments. Peter Szendy takes me partway there when he speaks of the voyeuristic pleasure he takes in listening to musical arrangements from the Romantic era, particularly those of Robert Schumann and Franz Liszt. Szendy quote loves them more than all the others, these musicians who retell a work, rearrange, who put the work another way, in order that it be accessible to an outsider instrument or an anachronistic audience. Szendy says that these arrangers are signing above all to a listening. They write down their listenings, rather than describe them as critics do. I'm not so sure about this bifurcation of interpretation setting arrangers against critics, and other listeners. However, I will say that I consider that arrangers' audacious signing of the reworked composition, their name hyphenated to that of its composer, the composers, the arrangers overcoming of any embarrassment, nominating themselves to the joint enterprise that in a way their arrangement inaugurates, to be a convincing point of divergence. This co signing is the difference. While I take the recording of the listening, that which Szendy argues is the arranger's distinction, to be a pervasive, perhaps even universal phenomenon of music reception. And the layering that our listening performs is the work rewriting itself, comparable to Schumann and Liszt's traverse between music's original, and its' deformation in the mirror of the orchestra. So when a [inaudible] tells that to interpret music is not to understand it but to make it, this puts to mind the new unison of the Yoruba words for artist and critic, gbenagbena and gbenugbenu, respectively. This stage is an augmented doubling, reflecting on expressive works, reading relation to itself, which divides its act. And this is the reconceptualization of a quote from Geoffrey Bennington. I also like that this word for artist, gbenagbena, which literally means sculptor, triggers a metronomic pulling that takes in all artists. I like that the sculptor shares a name, with a mesh of iterations that musicians, dancers, poets, arrangers, commentators and critics are held under the icon of his quintessential artist. Gbenagbena provides a body space that welcomes artists and critic, intimates into a carving of gossip, goring of tradition,

scoring alleys that allow expressive work to run away from itself, a mess of impressed gbenugbenu to gbenagbena, and again and once more. The spread compound of our a Ricky, our communal praise work in, of diasporic consciousness. To speak as part of a gathering work is not only to place oneself in a crew, it is also to cultivate the manner, the manners and address appropriate to that site of expressive happening. The Gathering work wants your body, so resonating chambers, eardrums, but it also requires a body space, a makeshift spectre, a point of contact for transitory gathering dispersal. To speak as part of the work is not only to provide a listening, but to become a host, not for any original work thing, but for the sociality constituted by constellations of response to a call we hear only after the fact, if at all. Don Cherry tells us it's actually not his music because it's a combination of different experiences, different cultures, different composers that involved in music that we play together, and that he's playing when he's playing alone. Playing together or alone, playing alone together. Urban Lasson's 1978 documentary, it is not my music begins with Cherry crouched in Swedish countryside cupping a whistle to his mouth. His ears cricked and tuning, so that he might get with whatever it is that the birds descant gestures towards. This gathering work, the first of many shared in the film helps to establish the notion as capacious enough to take in non human contribution, and relatably, lays clear the precarity of the congregation, how it is at times barely there. Take the audible, how it might at any time, fly away, how its' refusal or inability to install immutable central command compounds this fragility. Cherry out with birds. Cherry, and Eric Dolphy out singing with birds, Cecil Taylor's unfill enfold practice, and in particular to Taylor's piano play with a branch outside his apartment window. It would be a mistake to describe this as mimicry. The Gathering might more interestingly and more essentially be understood as a sort of Benjaminian minuses, a talent for sounding out the magical, correspondence with bird and branch towards complete communion. Yes, that practice can be explained as a trading of tone and phrase, and it is also, but it is also a listening to whatever it is, bird or branch is straining towards, listening to their listening. Just as in free jazz. In the free jazz group we often play with an ear beyond what is sonically available, away from or through dialogue in conversation with an ear to beyond of the melding and welding of tone towards the vestible, just beyond this material, and just beyond the sensuous,

towards the threshold of what Cherry understands as brilliance, or being in tune, or what William Parker writes is the centre of the sound, and related to the void that Moten alerts us to about two and a half minutes into neutron, the 1982 record Cherry recorded with Ed Blackwell. Cherry is sensuous, wanting to get with the birds, his making himself off the scene, providing the body space for the gathering to which we too accord, is also a wanting to get with whatever it is the [inaudible], the choir of questionable tuning is looking to lose itself in. Cherry is ambassador of a way with time and earth committed to equivocalality. This world is driven by an inability or maybe refusal to make an absolute exception of itself in relation to the earth and all that is in it. Our way with time, that cultivates a stammer in order to preserve hesitant, and an inability or refusal to accept that self preservation, subdues our instinct, [inaudible]. Cherry the world traveler, wanderer, black and African, for whom to borrow a fitting sentiment from Coltrane, the whole face of the globe is community, travels light. He tells us, it's actually not my music, and demonstrates through his practice that all that we have and are is what we hold in our outstretched hand, as Moten says, and to be sure it is our diasporic disposition that we have to offer, our dispersal and gathering, what we are, and all we have. We arrived empty handed with no property or legacy, no interest to draw on, no gifts to present. We arrived in counter Odyssean empty handedness, calling for an offering, no sacrifice. And if you wouldn't mind playing the last clip for me. Thank you.

30:25
[video plays - singing]

30:26
Fumi Okiji: Watch Cherry playing his ngoni on a busy New York City Street. He provides the body space for a happening that draws passers by in cars, and on foot into his orbit. The driver of a brown silver estate sitting in or holding up traffic, children hanging out of the backseat window intermittently doubles up Cherry's vocals for how long? 10 seconds half a minute? I'm struck by the immediacy, the acute nature of the intimacy hit upon by the passing section. The deep dive into the portal opened up by the communion, like an involuntary memory of the feel and taste of pressing lips that could not have possibly have

met theirs. These participants move out of view, but the song plays on, and the brief encounter, its impossible kiss, no doubt plays on in their imaginations and it repeats on us too. This diffused gathering is not confined to the live fragment captured by video and I would say that the thoughts, being shared here with you have become of the lingering fugacious happening Cherry's ngoni extended body space institutes. I would like to think Cherry would insist upon my participation, my doubling. My [inaudible]. And so I try not to resist the song that breaks out here and there, his practice pours mine into orbit, and I prepare to catch whatever the happening is spreading. The Happening makes us temporarily again, but it is not the gathering work of agreement. It deals also in qualm and qualification. In caressive abuse and kisses to speak with Moten. Cherry's mood doesn't fuse. The attitude of spread and reach cannot anticipate the agreement or identity. You might embrace each other now, but there are no holding patterns. Our world, and a communal series it inspires must be incompleted by uncertainty, it must bank on the unreliability of our brilliance. Ours is a thrown together, ill thought out reply to an awaited call, the wrath and cyclon eye with Moten once more. Of a sound that we could not have possibly heard in advance. It is a practice of delay effect. Echo, chorus, reverb, tremolo, flange, feedback, chop and screw that scatters the scrambled us until we find our tuning, until we fall momentarily, inconceivably into mood, that portal through which we might become everything again. The momentary utterance of complete communion that retroactively facilitates our sensuous material bodily speaking with one another. Our aesthetic social non identity without separation to cut da Silva with Harris one last time. Whether in conference with birds, or hosting different experiences, cultures and composers. The Gathering holds open these possibilities so no fusion, that a super imposition of instance and everything, committed to a breach of discursive security, a gathering which precedes, exceeds, and questions societal bond is our aesthetic sociality. Societal breach, by way of understanding our world, our always imperfect repetition, our stuttered folkic comportment, speaking alone together on all manner of things. In answer to a brilliant question, that is always to come. Thank you.

35:51
Dhanveer Singh Brar: Okay. All right. Okay. Thank you Fumi. Yeah, I want to say first up we're just to kind of make clear as a basis for our conversation but, you know we've been kind of as we said with Sofia before we began, that you know we've been in conversation, we've been friends for what, like approaching a decade. And over that time kind of I've been trying to kind of keep up with Fumi. And so Fumi was kind enough to share this talk, and the text of the talk, and some other material she's been writing kind of spiraling around and, and through it. So, anything I kind of ask Fumi now is not, you know, an immediate response to my, my inability to keep up with me it's kind of I've had I've had a bit of time to lead up and and think about it but something that came up immediately actually just an association as I was listening, so the difference between, you know, reading you and then, hearing you talk or write orally along with the music because, the Don Cherry video you play at the start with him playing on the, on the ngoni and likening it to the particular sounds of of Delta Blues, and it's, and that sounds kind of transposition of the, of the train. And then that final clip where you've got him playing on a kind of New York Street and kind of summoning this crowd or this audience and it just reminded me of you know his, a song made by another, a child he raised right so Neneh Cherry's Buffalo stance, and the, I just kind of, the opening lyrics go, who's that gigolo on the street with his hands in his pockets, and his crocodile feet hanging off the curb, looking all disturbed at the boys from home they all came running, they were making noise manhandling toys. It just kind of just kind of brought up.

38:06
Fumi Okiji: Oh my God, that's brilliant.

38:07
Dhanveer Singh Brar: Yeah. So whether you know, consciously or not she might be evoking the, the guy who raised her to some extent, I didn't have a chance to listen to it whilst you're talking because I didn't want to miss miss anything, but it might be worth, I might try and listen to those clips you played and then Buffalo Stance and see if anything sets off.

38:31
Fumi Okiji: Yeah, so interesting. I'd never, I mean I obviously I grew up listening to that, that tune but I never paid attention close attention to the lyrics. Yeah, I think it is I mean like, one of the things I love about those clips, and like, particularly the one in New York is how it just kind of confuses, how we understand sort of oral tradition and confuses where it should be. And, you know, in what context and what it actually means. And, I mean, just bringing up the sort of the the Neneh Cherry sort of association, kind of shows also that you know that that possibly or, you know, definitely we could definitely read it as a responding to this gathering that is instituted on on the New York street right. And so, you know, really kind of that whole ensemble of moments, of repetitions, and you know really gets to something that I, you know, am interested in, it's sort of transgenerational. This, this gathering, this temporary really unstable gathering which can cross generations, but also cross space. and just like not only cross but just mess with those things as well just like mess with a sense or our understanding of space and temporality.

40:05
Dhanveer Singh Brar: Hmm. So that, then that makes me think of something you said because when the when we chatted last week just to kind of warm up for this you were very clear that what you're, so jazz as critique was a kind of tussle with Adorno, in order to make a case for this the specificity of jazz, but in this, in this particular essay and some of the other material you shared with me, you seem to be turning firmly towards Africa as a kind of object of your thinking, right. And you were really clear about saying that it's not Africa, you're not making African retentions argument, you're doing something else. So, and particularly don't use was clear about that with regards to Don Cherry, I was wondering if you could just kind of unmap that a bit more because I could see people easily saying you know you're kind of doing an African retentions line which is you know kind of long established one

40:58
Fumi Okiji: yeah yeah yeah I mean, in a way, I mean I kind of, I think about this, almost every day, actually, and sometimes I feel like I can't defend that claim, you know, I'm very attentive to it not being just this, you know, 1970s 1980s sort of Afro centric sort of African retention argument. And,

of course, it would never be that because of the tradition that I've come through and the people I'm in conversation with, you know, forces me, that forces me to have to problematise it. I mean I would like to say that I'm not making this argument and that's kind of what I would go on but I don't know if I can defend it, but I guess one thing I would say is that rather than a retention of certain things that we might call aspects, or sort of the content, African content right so like certain rhythms, or certain, you know, maybe certain words, or, or musical instruments, you know, that sort of thing, I think I'm much more interested in the idea that there are there's an Africaness, there's an African way. So, with time, and with space, which I'm not saying it necessarily is retained. I think that it might be, but what is surprising to me is that it resonates so strongly, and it has held such a strong resemblance to blackness. And so it's like you know what, what do we do with that? You know that's I think that's kind of, that's the point of this strain of work, this strain of thought through my work at the moment, it's more about like what do we do with the fact that Africaness and blackness so often seem, you know they bear such strong resemblance. You know, if we don't want to go down, talking about African retentions and so what is it what is it about so, yeah.

41:10
Dhanveer Singh Brar: It's kind of like it's kind of like that that thing you know with cousins in a family right that they bear a resemblance, but they're not of the same materials right? And you can bear it, you can bear, you can look more like a cousin than you do a sibling or something like that right. Although you're not by dint of being a cousin you're not made of the same materials.

43:47
Fumi Okiji: Right. I think there's some of that, I think it's also it's also like we get we forget how tied up we are in certain modes of thought and so you know when we're thinking about, you know, I think it's, it comes. It's manifest in both in both of European thought and also in black studies so I think like you know, when we think about retentions, we're almost, it's almost that we're thinking about this kind of movement, or this kind of dialectical movement or this development, from African to blackness. Or if we're thinking about it in some sort of Black Studies readings, it

would be like an overcoming, and that's not quite the right word but, you know, a secession of blackness from Africaness, so, or like, say, an overcoming of African being to black existence, or something like that, but I think like, one of the things that africaness offers is a dispute of this, that movement that sort of largely, what might call itself a dialectical move right it's like kind of saying yeah that it's not rejecting it but it's saying it's not necessary. There's also other ways in which we might think about temporality there's other ways in which we might think about like relation. And, yeah, I can't even remember what [laughs] Yeah.

45:26
Dhanveer Singh Brar: Yeah. I mean it's actually one thing I did want to definitely ask you about was, okay so you're making this distinction between Africa as a way with time and space, or like Africa as a way with form and blackness. You're saying there's a distinction but there's a resemblance between the two. And I think something that I picked out in the talk was to introduce a question of, of different approaches to this way with, to Africa as a way with space and time. And you go well in, in Black Studies theoretical field, there's one approach, and let's say within a general aesthetic blackness as aesthetic practice, there's a, there's another approach right. And in, in black studies, you kind of say that Africa has been defined by its, its apparent inaccessibility, as a place that's been lost. That's out of reach, that perhaps is a site of kind of break or rupture. But what's happened in you know, as you just showed through the one instance of Don Cherry but I think is just proliferates everywhere, is that in black art, you know, whether it's music, it could be film with, you know, filmmakers such as Haile Gerima being part of the LA rebellion, in literature, in painting, in dance, you know, in performative comedy like Richard Pryor's sections in his stand up about his trips to Africa. You can see that there's been just so much context that in the space of black aesthetic practice that between the continent and the Diaspora that it's kind of become, almost like it's unremarkable almost right it's almost, it's so common, as to not be something that needs to be commented on. So I was wondering if you could kind of talk about why you think that difference exists in the theoretical sphere of this kind of positioning Africa as something that's lost or some site of trauma which is unreachable. And in the aesthetic sphere since, you know, at least the 20th century that it's been the contact and the

crossing and the communication has been kind of abundant. As to become almost just a fact of life, right?

47:44
Fumi Okiji: Yeah. Yeah, I think that's a tricky one, I don't know, I don't really have a good answer to it, to be honest, but I guess like, you know, I was talking from. So I guess. Um, I guess the fact that, black music and black art is seen as like this consolation almost for this history of dispossession and violence. And it's, and that, and it's been used almost as a weapon. Or at least, almost like a sleeping pill or some sort of, or something to keep us from maybe thinking about this dispossession and thinking about, like the violence. And so I can understand and I you know I kind of have argued it myself. You know why there is reluctance to draw attention to, to what are obvious, you know, I mean, I don't know what we want to call them, resemblances, retentions, crossovers as you say because it's not only going in one direction and I think this is another way in which the africaness of the enterprise comes to the fore, that it doesn't, it's not about this like unidirectional development, or movement. Yeah, I feel like that even so, even with an acknowledgement of that, I think there is necessity to, I wouldn't say question the actual practices as such. but I guess that the uses that have been made of them, you know, against like you know black folk and and blackness.

49:42
Dhanveer Singh Brar: I know it's a tough one isn't it because it's, you would expect that the very resources for black studies as a theoretical or conceptual project is supposed to emerge from the very materiality of of black art practices and it just is just interesting, there's that, there's a, I'm not sure if it's a discord but it just seems to be a kind of moving

50:07
Fumi Okiji: It's almost like it's just, it's like a contradiction you know it's like one of those kinds of is like it. The two things are held in one hand, you know it's a contradiction that almost doesn't is, maybe we don't even need to resolve. Right. Because I mean one of the things is that, you know, Black Studies, to try and even separate black studies from black aesthetics and black art practice is kind of crazy in a way because I mean one of the features of Black Studies is its poetics right and just

like it being kind of really ingrained in sort of expressive practices so. So, I feel like yeah it, on paper it feels like it's a contradiction, but it's, you know, I don't think it's one, and there are you know there are plenty of other instances of these sort of, these contradictions that we're having to hold in one hand, you know, as, as black thinkers and it's just one of them I think.

51:14
Dhanveer Singh Brar: I really really wanted to hear you talk about this way you say that, that Don Cherry is using body space. And I just really like that because there's, you know, there's a, in let's say the language of Black Studies there's sometimes a troubling reification or abstraction that goes in, in working in talking on the black body or black bodies, instead of like the very activities of peoples. And then obviously there's the ideas around flesh, but here with body space, you seem to be both kind of making clear that the body is, this is a body and something Don Cherry occupies, yet it's not, it's a canvas, as well that you can play with and you can use as malleable. It's not a singular fixed entity so I just wondered if you could talk a bit more about that and and how that's kind of playing up.

52:15
Fumi Okiji: Um, yes, I feel like I mean you kind of summed it up really nicely, I feel like you know there's, there is, I think it speaks to a desire for a, you know, a material point of reference. You know which is, which seems so contradictory to so many other things that I'm wanting to say, you know even like thinking about like this idea of, you know, when I talk about towards the end of the, end of the paper about this, you know the brilliance, you know, which seems, which i'm saying is beyond the [inaudible], something that you know, we can, that his body and our making can only point towards. And so I feel like there is like this kind of tension between these two things and I think, in a way, body space holds that tension, like quite nicely. It's mostly like comes fro m Walter Benjamin, and I kind of. I want to think of it as like this sort of like this spectre which is like this historical and spatial moment, which can gather other spatial and historical moments to it, to itself so I guess like something like a constellation, but I almost feel it that that's that's not quite it. I feel like it. I think I feel like it's, that for instance Cherry's body

can move, is more free than I'm making it out to be, that it actually can traverse, you know, it's, it joins us today for instance if we want to talk about it in these terms, so um so yeah it both has this sort of materiality, and then also, I guess, what you might call maybe a conceptuality, maybe you might call something which is spiritual or, or aesthetic.

54:30
Dhanveer Singh Brar: So that made me think of, there's a kind of theme that sometimes appears in Cherry's music which is like his, his his own kind of, his own experiment with, with nourishment. And his physicality, so he's got the song brown rice, on another album I think there's it's I can't remember the name of the song but it's like a recipe for a sweet potato salad. That's how he kind of develops the lyrical content. So he seems, and at the time there's kind of this eating, eating of particular types of food at that time would have been would have been seen as, like, you know, it's not normalised in the way that it is today as part of a kind of culture of well being, or however you want to frame it. It would have, it would have been a part of that experiment with his picking because he was picking these recipes up as he was traveling around the world right. Being a kind of itinerant roving musician. And yes, I mean, you seem to be concerned with that but that kind of, making that aware that his body has been nourished in a different type of way as the music is often talked about as nourishment, isn't it.

55:46
Fumi Okiji: Yeah, I think that's really interesting, um, and one of the things that I've been thinking through is how like black music and black expression doesn't require, like, it's not sacrificial, you know. And, and it is more sort of about sustenance and nourishment. You know, thinking around ideas of like feasting at the happening that Cherry instituted around the world, different happenings, you know, with this kind of feasting, which you might, I said something about like it being a sort of counter addition, so you might think about these feasts, as like this sort of sacrifice you know, we've come and we're paying our dues right, but I don't think it's that, I think it's much more about like this, you know like, it's like feasting together, which is, which is used up in the moment, you know, and which there is no, you know, there's no need for paying back, reciprocation of any kind, you know. So yeah, that's really, I mean

I haven't actually thought about those tunes, particularly, but I do feel that there's a real strong, there's a really, a strong thought there, you know, with nourishment, and his music particularly, and may bend, I think probably broader to black expressive forms.

57:25
Dhanveer Singh Brar: Yeah, yeah, I mean you got something like is it James Brown's pass the peas, right and kind of all sorts of kind of like, yeah nourishment seems to be a kind of key trope or

57:36
Fumi Okiji: I think someone, someone wrote a book on black music and food,

57:41
Dhanveer Singh Brar: I imagine there is, I hope so yeah, at least there's a book waiting to be written. Yeah. Um, so in that, in the, earlier you mentioned, Walter Benjamin so I'm going to ask you the Walter Benjamin question, because it's, What's noticeable about this paper is the and it's difference or it's, it's kind of the way it kind of spins out spirals out from Jazz as critique is the person who doesn't feature so much in this paper, or doesn't really feature at all is Adorno. And, of the kind of the the cohort of thinkers, part of the group of thinkers that you seem to kind of turn to, Benjamin appears more here. And in the piece you've written on Cecil Taylor Benjamin's another kind of key figure, but then you've written this other piece on on Folk, and Adorno and Hegel and you're back tussling with Adorno again. And so, I've always thought well, Benjamin always appears kind of at the edges of what you're writing and thinking, but he appears to, he seems to appear always as a kind of friend or a guide or someone who helps you hear the music. Yet, Adorno gets more of a kind of airing. But when you air it, you're always tussling with it, right, you're always kind of frustrated with him. So I'm wondering, not why, it's not the why, it's just that I'm interested to hear about that that aspect of giving Adorno more room when you're tussling with him, and just kind of just using bits of Benjamin when he seems to be much more of a kind of a friend to you in terms of what you're trying to do. And you seem less kind of like exasperated, like you can tend to get exasperated with Adorno, so I'm just wondering what kind of, how you

approach those two differently.

Fumi Okiji 59:51
Yeah, I mean, you know, I find Adorno super annoying. And I kind of, I really didn't want to have. I don't know why I'm still writing with him, you know, in my ear. It's I kind of feel, I was reading the other day, re-reading, that you know that fragment in Minima Moralia, called bequest. And he's basically taken up Walter Benjamin's injunction to now write histories from the point of view of the vanquished right, we've written histories, from the point of view from the victors, now let's do the vanquished, and right yeah, and his thing and Adorno's thing in that, in that fragment is like, you know, but what about all those things that actually fall outside of the dialectic you know, what about those things that just don't fit in with this like this, this type of movement, and obviously you think, Africa, you can't help but think of Africa, but obviously he doesn't name it, which is annoying you know he doesn't realise it. And um, you know, and right at the end of that fragment he you know he writes that you know we need to find a way to do both, and this is like really weird for Adorno because, you know, even though he rejects the Odyssey of Hegel's dialectic, he still embraces the methods, he says we need to find a way. And he's talking in relation to Benjamin's work, to say we need to do more of this, to find a way to speak to both the dialectical and sort of the non dialectical, you know, stuff that falls outside. And so I guess I feel like he gets it, but, and he wants it, but he is so he's unable to take that leap into the darkness, instead of take that, the sort of thing about Adorno, just take that, one of those leap, invention, leap into existence or inventions of existence, you know, which will leave him open to the charge of contradiction. And, you know, which is something that he cannot quite stand, so I kind of feel, yeah, so it's almost like, I mean there's no reason to do it. It's just like a little hitch of mine, there's no, no one needs to read Adorno. And I feel ridiculous doing it but I guess it's like I see him at the threshold of something in his work, and it's just like wanting to give him that little push and, you know, Benjamin, I think you're right. You know, in a way when I was writing the Cecil Taylor piece, I really just feel that you know this is like a black aesthetics. Yeah, that when I was reading Walter Benjamin on methods of non-sensuous correspondence and, you know, really, it just spoke so clearly to free jazz, and I think jazz in general, but definitely free jazz for me, and so I was, you know, I really feel like,

you know, he's a black thinker. So I'm able to use him in that way, in a way that even though I feel that there are many affinities between black thought, and Adorno, they're still, you know, he can't quite, there's a freeness, like, a freedom that he just can't quite get with.

1:03:41
Dhanveer Singh Brar: But then that made me think of, there's a bit, sorry I don't want to refer to people listening to stuff they haven't heard you talk about but I think this is important question is that, in that Adorno essay on Adorno and Hegel and Folk, you bring up this bit about the question of spiritualisation and art for adorno, where he says you know the spiritualisation in art is art that becomes fully autonomous, that is entirely kind of self reliant, uses its own resources, has no need for theworld right, there's no need for any trace of the outside world, and that's a realisation of spiritualisation. But then if you draw on the kind of free jazz continuum that you're accessing and kind of using as a condition of your thought, spirit appears there all the time, you know, Baraka called Coltrane the heaviest spirit. [inaudible] that album is you know is called, it's called spirits right. So I'm wondering if you could, if you think there's a. What's the difference between Adorno and spiritualisation and that kind of, that, this other register of spirits in the music, or do they meet up somewhere?

1:04:58
Fumi Okiji: Um, I think that they are quite different. I feel like you know spiritualisation, as it's used by Adorno in that context is to do with like the completion, or the movement towards the completion of the dialectics, and the movement towards absolute spirit, right. So, the movement towards folding everything that's external into the thinking, the thinking being and, you know, secular reason. And I feel like, but yeah so there's that. Um, and I think you're right I think there's like this, there's a real attention to spirit in free jazz, and in other black forms. But I, you know I feel like it's got a completely different lineage, I think it has, you know, we have to think about it in a different framework, but one framework that we might want to think about is, it kind of goes back to I guess the Africaness of the whole thing, you know, is the fact that, you know, there's a real lack of separation between living and the dead in say Yoruba culture, you know, and it's taken very seriously. It's not

like just something which is, or even not even just between the living and the dead, let's say like between sort of your biological family, and then like family of spirit reverie, and that sort of exists at the same time, and they're both equally as important. I mean I'm thinking about this, I'm thinking about like the other day I'm thinking about the essay that Hortense Spillers wrote on race in psychoanalysis, and I think she's kind of trying to grasp towards trying to sort some of this out right. And, you know, I guess, you know how, how can we think through sort of black interiority. And, and it seemed like to suggest then that there's some sort of intersubjectivity that is very essential to, to the engine, to the movement of that. So I think, I think that I would really like to think more about like spirit, I won't say spiritualisation in black music, but spirit, and particularly in relation to, you know, how it bears resemblance to africaness and maybe, you know, how these ways with time and with the earth, come to to hold such strong resemblance to what we find in black bonds.

1:08:12
Dhanveer Singh Brar: Because that makes me think of them the role of instrument there, is perhaps one key difference because you've got, is it the Rahsaan Roland Kirk album called I talk with spirits? I think it might be called that and the instrument as the kind of, as a kind of talking device, as a kind of telephone right, a telephone game. I think you refer to it in jazz as critique, and then that brings in the record,, the recorded object as a kind of instrument, a kind of communication device, much more than a simply a dead object which you listen to, it's something that you're conversing with, and playing and practicing and kind of wearing out and manipulating.

1:09:03
Fumi Okiji: Yeah there's, there's all that, um, yeah I know we spoke about before and I kind of hesitate to bring it up because it just feels like such an underbaked, not even ready to be baked idea but, um, but I think. Yeah, I think there's something about an African, you know, we tend to sort of think about sort of the materiality of Africa and sort of the body, and not wanting to, and you know just the impossibility of like interiority, and thinking about it within sort of European thought. The context in which we we existing right, but I guess like thought experiments, I mean

all the work that I do is thought experiment, and so I guess like kind of thinking about the way in which form and so this really kind of super sort of spiritual in Adorno's sense, you know, that way with organising the world and organising thought, you know, how that manifests, or what something like form does in an African, and in the black case. And how, and I do feel like though, you know, you look at free jazz. And it does feel, and just jazz in general, you know it does feel that there's something in a play with form. Sort of like this constant making and breaking of form, which ties up with like African, like, what we might call sort of more traditional oral forms, that there's this constant sort of making of them. So, I feel like there's something to be said about African interior or black interiority, in that, in that way, you know not only sort of in a psychoanalytic way that Spillers was interested but also in a more, I guess epistemological way.

1:11:30
Dhanveer Singh Brar: There's a few questions in the chat, so I'll read them out if that's okay. I'll read them out one at a time so I won't read them all at once and it's a bit weird because the person then can't, then speak to you but maybe I'll try and speak on their behalf if I can, so there's a question from Gabriel Bristow, who says, Thanks for the great talk. I would love to hear more about the thought behind "no fusion", which I think you said towards the end. And that's the question.

1:12:06
Fumi Okiji: Yeah, so I guess like this is like kind of really basic, I wish it was deeper. But, um, it's, Don Cherry, in that, so 70s onwards, is sometimes written up as this fusion artist because of his travels and the introduction of these different instruments and I guess the collectivity, maybe. But I guess I'm trying to push back against that. And it's not that there isn't any fusion, I think there is, but I think more than that, there was this, both this manifestation, and more than that, a welcoming of a super imposition like a gathering of disparate voices, and, you know, as they say composers, have gotten loads of quotes, you know, to this site of his body space. And so, I guess maybe that no fusion was sort of a little bit of sort of rhetorical overstatement. It's just that, you know, there's other ways of, there's other ways of accruement that goes on in the music, alongside alongside this idea of fusion.

1:13:39
Dhanveer Singh Brar: It's almost like there's, Cherry's working on something that's a kind of open secret in the music, which is its constitutive impurity, right, it's not, fusion implies that you're bringing two discrete, or three or four discrete elements together to, but they're, if you think of each thing to think of things as constitutively impure. So therefore it's not about bringing kind of defines the elements together to fuse them but it's, it's kind of animating a condition that's already in them. And that's how he's able to hear in the ngoni he's able to hear like, T Bone Walker and BB King. And that's why he's able to make music on the, on the kind of curve of New York street that draw people in because he's, he realized it, and is the impurity of the idea of taking the music out onto the street and just learning in traffic, right, getting traffic, especially in a place like New York where to stop traffic is kind of close to a crime. So another question here from David Bell, so he says, I'd be interested to hear any reflections on Cherry's time in Sweden in light of this discussion of the conceptualisation of retention, Africaness and blackness.

1:15:14
Fumi Okiji: I don't know, I don't know anything of his time, you know I'm not a historian, I haven't, you know, so I couldn't really speak to that, really, I mean I, one thing I will say is that, I mean if with if the question is about complicating sort of the Africaness of Cherry by equating to, you know, some sort of Europeaness. I would say that, sure, you know, there, there, there might well be, and it obviously was an important part of his life, it obviously just being around nature, and you watch this. I mean the whole point of the film although he, he didn't, it's not his film but it does feel, you know you get the sense that that was really important to him to sort of have that side of his life. And it really fed into the music, but I think like that, that there isn't or that that contradiction isn't a crisis for Cherry and for black music. It's like something about this Africaness, there's not a need to resolve it, or to like, sort of explain it as such. There's no despair and despair over like this, like, lack of agreement between like an idea and sort of a manifestation, the manifestations of of it, you know, not like being aligned. So yeah, I mean, I wish I could say more about that, there's a, there's a great, I mean I haven't read the whole, the whole book but there's a book, which is going to be published, Blank forms,

which is a journal, did a special edition on Don Cherry and I'm sure there'll be lots on Cherry's time in Sweden in there. So, you know, they should definitely check it out, coming out soon.

1:17:16
Dhanveer Singh Brar: And Cherry, obviously Cherry wasn't the only musician who went to Scandinavia at that time, you know, you've got [inaudible], Cecil Taylor and Sunny Murray. And it was, the journey across was a kind of material necessity you know that the music they were trying to play, they couldn't sustain themselves, playing it in New York. So they had to leave and in a way part of the part of the extension and amplification of free jazz as a form is it happens in the oxygen of of Europe, but then you've also got to, you've also got to temper that with you know the part of the many narratives that follow James Baldwin and Baldwin was a thinker and a writer and artist and was astute enough to realise that whilst Paris was a site of escape from a particular nightmare in the US for him, the kind of you know the the actual material fear of his own death and it was an escape for a lot of African American artists and thinkers and intellectuals. He was very astute and realised quickly enough when by talking to African colonial subjects in Paris, is that well no, France is the heart of their is their kind of empire right that they, they feel the same way about Paris as we feel about DC, right. So while this is the place to escape for us, for someone else, it's precisely not that and then I don't know maybe interesting question with Scandinavia, would you go, would be to go well Sweden isn't Utopia Sweden is a free country right, there's some something's happened here to create that place. So the question is, like the Swedes didn't turn up there, whoever we understand as the Swedes or the Norwegians or whoever, there was land clearance, there was something happened there, that would be perhaps an interesting kind of something to consider I guess in that narrative or story. So there's another question here from Gail Lewis, who says, loving constitutive impurity. But isn't it also the, "openness of relation" in Glissant's sense that is in Cherry and the music more generally?

1:19:52
Fumi Okiji: Yeah, I don't think they're contradictory I think they, you know they complement one another. Yeah. I mean, I haven't. Yeah.

1:20:18
Dhanveer Singh Brar: I mean, impurity implies a break or a constitutive brokenness, which means something is open. It allows, it's got an opening to allow something in. So yeah, I would agree with you, that, I guess relation seems to, has a more kind of vibrational quality to it, but it's getting late now and I'm riffing and I need a beer to help me think straight.

1:20:46
Fumi Okiji: I guess one thing I would say is that maybe, I mean, not that this is in contradiction with what Gail is proposing by way of Glissant, but maybe, maybe like trying to get away from I don't know, it's trying to sort of get away from this idea of a coming, like a recognition, a coming together, and I know that Glissant doesn't do this, but I think like relationality, kind of takes us there too quickly almost, you know, and I think one of the things that constitutive impurity does is that there's, it's like, and this isn't the right word but what what we might understand as the unity, already is a disunity, you know what I mean, in it's coming together, it's breaking apart, you know, whereas I think openness to relation, maybe feels slightly more hopeful and more something that is. And I know that Glissant is not saying this because I know that there's a lot of movement and chaos in his thinking but, like, you know, some of that might come together and have some sort of permanence or, or look towards that permanence, you know, and I think that what I'm looking at, what I'm more interested in is like something which is always already breaking up and disruptive, and it coming together.

1:22:25
Dhanveer Singh Brar: It's something like the necessity of friction, isn't it, it needs some friction to get energy going, to get things moving, as it were, the brokenness of impurity, kind of has

1:22:37
Fumi Okiji: Maybe not even friction maybe, is there a way for us to like think about it where it's not, that there isn't this contest, that it's just like an acceptance of the fact that you know that there isn't this, you know I don't know how this works, even, you know, logically, or in terms of experience, it's. There's a thought experiment, but it's something which

is conditioned by, I guess listening to the music and being involved in the music.

1:23:16
Dhanveer Singh Brar: We'll wait for some more questions to come in, maybe.

1:23:22
Fumi Okiji: You need to go have your beer right?

1:23:27
Dhanveer Singh Brar: Yeah I'm happy, I'll let Sofia give us a nod if we should continue or not. Okay, well I'll throw, I'll throw one last one at you to finish things off, perhaps, and it's the it's the one that I've been really interested in just a personal level is that the, you develop it extensively at the end of this paper but you also do it elsewhere. Is this idea of music and criticism that you're kind of taking on right, that you're trying to dissolve the line between music and criticisms. So rather than this idea that well criticism is either is somehow distanced from music, is abstracted from it, because writing is a separate exercise so it's a kind of commentary on, it's a secondary effect of, it's not as close to the action, and you seem to kind of say Well no, it's both, or, both music and criticism, are both acts of hearing and interpretation, you seem to kind of imply that, so you kind of dissolve that line which is, which is really wonderful, but it also kind of it's, it also scares me a bit because, it's not that I want to keep my distance from music, but I kind of like try to keep my distance from musicians. Because they might tell you, you know you're talking rubbish go away, and then you're kind of you feel defeated but you because you occupy both positions, you're a musician and a critic. So is that coming from, I mean I'm with you and I want to go there. But, I guess. And I guess you're able to tell musicians no, but I guess someone who's not formally trained in that

1:25:19
Fumi Okiji: I don't know I mean like, right. So, so, like, knowing, not everyone's gonna agree with this and people will push back and I kind of accept that, you know, one of the reasons why I feel that I that I want to go there is the fact that I really do believe in that sort of Adornian way

that the musician. And I have to speak for myself maybe, because the musicians in the audience. I like, I kind of, once the work is out there or once, even before that, even before that like the work belongs to a community. And, you know, I feel like we get really hung up on the idea of ownership of stuff. And in spite of this, we can't help it like the sovereignty of the artist and, you know, you know just the genius of the artist and it takes, it's a lot of work to be a competent musician and you know it's not easy. You don't just pick it up right. So I understand why people would feel like maybe sort of disrespectful, in a sense, but I also feel that, um, you know, even within, sort of, if we just like restricted it to thinking about the community of musicians. As I guess the whole, the book that I wrote kind of spends a lot of time talking about, you know, the work is a communal work, and in ways that are unexpected. And that can't really be accounted for in advance that we can't really, you know, we don't really know how it's gonna shake out. And of course, in ways which are temporary and ways which are kind of unreliable. And so I kind of feel that, um, that that criticism can be, can be, it's not always, but can be like a form of interpretation, or an improvisation in relation to certain works or bodies of work. And I think that's, I find that really exciting, and it, and it kind of makes me feel less sad about the fact that I'm not making music as much as I'd like to so I mean you know it's very much a sort of, I guess, as you pointed out like, it's very much to do with like a, it's a bibliography, bibliographical quirk of mine because of, like, my position between the two. But yeah, I mean I do feel that it's a thing. I think that, you know, criticism as Adorno says, is the making, is the remaking of the music, however we want to think about that of the piece, of the tradition, whatever.

1:28:21
Dhanveer Singh Brar: I'll definitely use you as my alibi next time I'm in a situation with a musician. Call Fumi, here's her number. Okay, I guess we'll, that's a decent note to end on, it's eight o'clock. it's definitely cocktail hour. I guess I'll let Sofia come back on.

1:28:47
Sofia Lemos: Thank you so much. So, my gratitude to Fumi, to Dhanveer, to Don Cherry for bringing us to this unstable gathering, that crosses time and space, that despite you know the distance there's

hyperconnectivities. Also material, essentialiast, bodily. And that's, that's really the function of language of discourse so I really appreciate you both sharing your thoughts, your urgencies, your propositions, to our viewers for being with us today and for staying in touch with your questions as well. And to mention that next week we have another event coming up, and it will be part of our series Five Bodies. And we'll be gathering Simone White, Himali Singh Soin and Ariana Reines, in a unique very beautiful encounter between three poets that meld feeling, sensing, perceiving and knowing. So please do come and join us for that. And until then, we wish you a good evening, a good morning, for Fumi and to see you soon again. Thank you.

Colophon

Curator: Sofia Lemos
Assistant Curator: Ryan Kearney
Technician: James Brower and Catherine Masters