

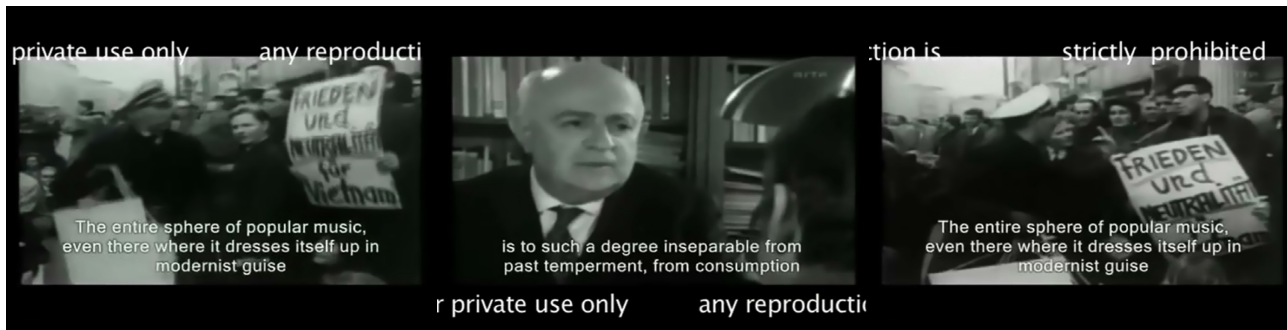
clip wgbtf to tell our stories



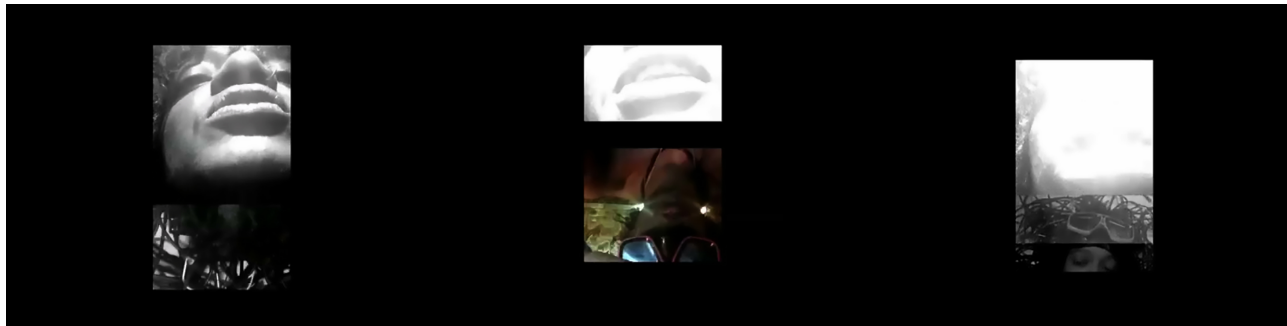
sunra loop



james baldwin tracy adorno
buckly mix



anthropocene –
humans versus aliens clip



THE ANTI-LECTURE MULTI_VERSE (unrehearsed)

Why do I call these interventions 'Audio-Visual Anti-Lectures'? I am implementing a 'formula' in which artistic practice, academic research, and the blending of multilayered narrative, destabilizes traditional, hegemonic sagacity and static structural institutions of Knowledge. Much of the content speaks to nomadic subjectivity (Braidotti 2007), memory/re-memory (Toni Morrison 1987) as a form of 'time travel', blurring and/or deconstructing borders (geographical, social, psychological). I do this through a lens that gives a nod to the Afrofuturist aesthetic and narrative. Here, the form (Audio-Visual Anti-Lecture) reflects a philosophy centered around an alternative unfixated chronopolitics – one which subverts the dominant narrative. An Anti-Lecture displaces the position of the 'lecturer' as the 'owner' of Knowledge and works to liberate from the strictures of erudition. It gives privilege to a Knowledge that could be called intuitive rather than 'rational'. Through multi-layered narrative, I use different mediums, which include soundscape, visual loops, text both academic and poetic to tell stories, which in many ways mirrors griot tradition. It is not only a way of imparting stories that often get lost within hegemonic discourses, but also imparts 'ideas' which are open to more fluid interpretations. The engagement of different perspectives, a progressive, dialectical approach to discourses brings us closer to a notion of Knowledge as free and flowing.

Methods of (un)reasoning: knowing & the unknowable

Perhaps intuition partially feeds into re-memory, a place where something can be re-released and/or re-experienced often via certain triggers. These re-memories are yes, based on empirical/lived experience but also exist on a cellular level. We may know something without knowing we know it. Keeping this in mind, perhaps the space between the transmitter (of knowledge) and the receiver is a kind of no-man's-land in which the unknowable exists – a place where imagination gestates.

Process and its evidences

The rest of this document is the continuation of a near-verbatim partial script of the presentation that I gave in Vienna as part of the *Un_University* panel of interventions and workshops. Frames from the corresponding visuals are added below within the script. Each photo has a time code (TC) reference. Tap hyper link (<https://youtu.be/Lh6D4Bvr1fg>), and there you can use the time code to follow the sequences shown during the original intervention.

SCRIPT: Anti-Lecture Multi_Verse

I would now like to show a clip from an Audio-Visual Anti-Lecture I did a little while ago as part of the *Now Not Now* conference in Vienna. I do this not only in the tradition of sampling, re-working and re-contextualizing, but also to make transparent my *process*. Each lecture has been a continuation, to some degree, of the last and consequently, as ideas evolve, so do my presentations of that work. This audio-visual mash-up is extracted from *we go back to the future to tell our stories*. Here I use a blend of visuals and sound to give resonance to the layered futurist narratives of WOC (Women of Color) – our *resistance*, and spaces where memory/re-memory become vehicles for time travel.

the in between what we know without knowing

AUDIO-VISUAL:

show clip wgbtf to tell our stories

TC: 0:00:00:00 – 0:05:02:07

Some of these clips were sampled from an even earlier period when I began exploring WOC as FAR (fugitive archetype of resistance). To begin to unravel this complex concept is to first of all comprehend agency from the margins and influence where it is often erased. As a result of this erasure the 'subject' (in this case WOC) demands alternative frames of engagement (in this case FAR). Again I use various elements; quotes from academic texts, sonic noise, and manipulated and performed visual imagery. Too much to take in one viewing, I have been told, certain elements (images, sounds, texts) stick with you and reemerge in your day to day (sub)conscious musings over time. The purpose of the Audio-Visual Anti-Lecture is not to *pretend* to give definitive answers, but to leave space open for progressive interpretation.

**otherworld frequencies ...
missing pieces to a story ...**

Always, even since the emergence of the written word, we have used oral transmission, images (icons), to inform our mythologies – to pass on stories. Myth is meant to in some way mimic something that *really took place* and/or reflect an ideology of a certain period. But what happens when you don't exist in that Reality? How do you find your 'truth' inside a cordoned-off slice of time and space – in which you are little more than a hologram propping up a kind of *theatre* which has little to nothing to do with you?

AUDIO-VISUAL:

play sunra loop

TC: 0:05:02:07 – 0:06:05:24

The transmission of Knowledge is a reciprocal process in that it can allow for discourse and present questions which encourage ongoing exchange and discovery. The institutional structures which dictate methodologies for gaining, collecting, and regurgitating Knowledge are often gilded by privilege and access. Intrinsic to this is an unwritten hierarchy. Knowledge that we in the western world take for granted as having 'value' continues to be imprisoned within the tropes of a largely heterogeneous ideology and inflexible, learned methods of thinking. We have been so thoroughly indoctrinated, our assumptions becoming so rooted, that we are unable to dis-entangle ourselves from antiquated systems of Knowledge and, consequently, systems of reality.

**fictions and eruditions
pieces of dream.**

AUDIO-VISUAL:

jamesbaldwintracyadornobuckly mix

TC: 0:06:05:24 – 0:09:35:20

From the age of enlightenment through to the current discourses around the Anthropocene ... there were, yes, important ideals and celebration of evolutions of ideals and sustainable Knowledge. But who was/is talking? Who was/is speaking?

The last work in progress I will present today is called *humans vs. aliens: a deep-sea transmission*. I began developing this piece as a participant in the 18th *Black Market project* (Paris, Musée de l'Homme, November 2015). I was one of over 100 experts who dialoged around threads which weave the tapestry of what is known as the *Age of the Anthropocene*. I used an audio-visual experiment to trigger questions around who would be excluded from the Anthropocene, whether it is possible to radically decolonize western thinking, and how does this 'age of the Anthropocene' reflect the 'age of Enlightenment' when similar questions around progress and 'humanity' were broached.

The *transmissions from the deep-sea city* is a message from a 'mirror soul' who lives in an alien deep-sea utopia. These cities' populations are also largely descendants of unborn babies that were in the wombs of pregnant would-be slaves thrown overboard during the trans-Atlantic journey.* Some are amphibious, many are able to take human form but are also capable of breathing underwater. Some who elect to remain in human form are artists – only some consciously remember their heritage. Here I am presenting only a clip which I believe echoes the themes present in this Audio-Visual Anti-Lecture on the anti-lecture multi_verse.

* This story is inspired by Detroit Electronic Music duo Drexciya's manifesto for their oeuvre.
<https://en.wikipedia.org/wiki/Drexciya>

AUDIO-VISUAL:anthropocene – humans versus aliens clip/
'assumptions' sound running underneath ...TC: 0:09:35:20 – FIN – AUDIO-VISUAL:
(sound baldwins/blues 'assumptions' loop)

**what lies in between
what we know without knowing
otherworld frequencies ...
missing pieces to a story
fictions and eruditions
pieces of dream.**

Art Education Research No. 13/2017

Jamika Ajalon

The Anti-Lecture Multi_Verse (unrehearsed)

I aim to explore the ways in which artistic practice, academic research, and the blending of multilayered narratives destabilizes traditional, hegemonic sagacity, and static structural institutions of knowledge. An anti-lecture displaces the position of the 'lecturer' as the 'owner' of knowledge and works to liberate from the strictures of erudition. It gives privilege to a knowledge that could be called intuitive rather than 'rational'.

Biography

Jamika Ajalon is a poet, writer, filmmaker, musician and educator. Alongside her solo projects, she has toured and recorded with Zenzile for over 14 years, as well as collaborating with many artists including Tony Allen. Her latest album is *Don't Feed the Gate Keepers* (Chapter 1: out Nov. 2016; Chapter 2: due spring/summer 2017). www.jamikaajalon.com

Das Multi_Versum der Anti-Vorlesung (ungeprobt)

Ich möchte untersuchen, auf welche Weisen künstlerische Praxis, akademische Forschung und die Vermischung mehrschichtiger Erzählungen die traditionelle hegemoniale Weisheit und starre Wissensfundamente destabilisiert. Eine Anti-Vorlesung verschiebt die Position des_der «Dozent_in» als dem_der «Besitzer_in» des Wissens und arbeitet an einer Befreiung von den Einschränkungen der Gelehrsamkeit. Sie gibt einem Wissen den Vorzug, das man mehr «intuitiv» als «rational» nennen könnte.

Biografie

Jamika Ajalon ist Dichterin, Autorin, Filmemacherin, Musikerin und Lehrende. Neben ihren Soloprojekten spielt sie seit über 14 Jahren mit Zenzile (Touren und Platten). Zudem arbeitet sie mit diversen Künstler_innen, u.a. Tony Allen. Ihr neues Album heißt *Don't Feed the Gate Keepers* (Kapitel 1: Nov. 2016; Kapitel 2: Frühjahr/Sommer 2017). www.jamikaajalon.com