

THIS AND SOMETHING ELSE

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Begin. Now...and again...and now again. Keep it going. You knew what doesn't wait, although imperceptible. These aren't impossible circumstances; they're ripe for producing *situated knowledges*.¹ And aren't you into this unchecked porosity? Don't you appreciate what it would have done for you if only it could?

Your longing to be in a room with foreign objects has not been forgotten, nor your desire for foreign rooms and solid knowledge. Perhaps this could be treated like a forthcoming rumour. What was maybe once seen way back when. And then what happened; what did such a thing nourish? I'm asking you. Suppose you want to re-invest in narrative – when you finally begin – where does it go from here?

Begin again. Or find another moment you can join. Or wait for it to circle back. Or make your own circle, or perhaps a Venn diagram. Would you rather be outside of it? What would that achieve?

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On the way you could think about making it all a bit Brechtian. People love being positioned. Let them in on their own estrangement! They'll get that you mean to, and they're still a part of it even if they aren't, or at least they won't be so sad. If they know in some small way, then they can remain the subjects, and that's ok. Sometimes those categories have their uses. Keep it going.

Did you ever think about what you signify when you're out in the open; that someone might learn something just by looking at you walk down the street? Or even how you sit in relation to the next thing they lay eyes on? You're not a record of nothing, at least not from this distance. At certain angles you can be taken in fully and flat. But you might look a little different now, in accordance with all of this. Perhaps avoid reflective surfaces for a while.

I know it needs me. Not directly, in an embodied sense, but it does. Don't let on you know. If you did none of this could keep going. And be honest, aren't you used to this? Waiting for that hindsight, the frame to have it all make sense? You don't need people, you need time, and moving is a type of time, or a chronology anyway. So, begin.

Is time an institution or a commons? Does the FORMER exclude the LATTER? Take your time, take your answer, then think about how those concepts embodied gods and/or gods embodied concepts. Push it through that providence and think if that will mean something to you. Think where that hierarchy's embodied now, if anywhere. There's always something to be said for structural dissolution.

The space seems a little leftover, don't worry. You didn't miss anything. You were nearby the whole time, and cut lines across so many things so many times before. Widen that point of view. Do I expect, am I expected, to remember every moment in your life? Do I think everything's all clean and concluded, even in this godforsaken time?

Is it all perhaps too much to ask? You might be feeling a little lost in this entire medium. Here's an anchor:

In European cultures [time maps] on to the distinction between the Greek terms chronos, the time we can measure associated with the inevitable shared framing events of birth and death, and kairos, the transformational action of time that interrupts chronos with the new or unexpected. The generalization of clock time that began with wage labour and modern market relations in the sixteenth century brought a conceptualization of time as neutral, constant and measurable.²

But be aware that that's a reference point, not a starting point.

In any case, surveying will flatten. There's a degree of democracy to pressing things together and adding up the plurals. You're anxious about your timeline and where your information sits. But you needn't be, it doesn't. See it as lightly magnetised, changing charge, periodically inter-resting, and model your actions upon that. Keep it going. It once belonged somewhere, but we can't get into property right now, it's too stultifying and it doesn't travel well. Property only leads to territorialised time, which only leads to stagnancy. Resist the urge to flatten that along with everything else.

NOTES

1. "Objectivity is not about disengagement but about mutual and usually unequal structuring, about taking risks in a world where "we" are permanently mortal, that is, not in "final" control. We have, finally, no clear and distinct ideas." Donna Haraway, *Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective*.
2. Lisa Baraitser, *Enduring Time*, 3.