



*your stories build
mosaic windows*
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mosaic windows***

curated by philip rawlinson

nov 10 @ 12pm // burnes hall

*with will rawlinson, maxwell fairman, tara hagle, lily stern,
roman barten-sberman, noah mark, anju madhok,
sylva goldman, gabe bumagat, jamie eliot*



JUDD GREENSTEIN

k'zohar harakia

with Will Rawlinson

“i hope they build iridescent shrines. i hope they decorate a path to dreaming thrones. i hope they make a rainbow waterfall of marbles. or reflect passion into action with pinball confidence and speed. make something out of who i never was. have fun with it. the fear that made me whole.”

ALEXIS PAULINE GUMBS *“M Archive: After the End of the World”*

“[i/9]

[≈] we impossible siblings,, lobes
sore, close hairs & gleaming / our
traumas dismissed / bitter salt stream
-ing cheeks, spark / structurally

yur lavish/ious divisions
, devaluations, institut
-ions, blood,, harmonics
/ of work, migration & con
jugal / flicker, track memory”

NAT RAHA *“apparitions (nines)”*

J.S. BACH
Cello Suite No. 5

I. PRELUDE
II. ALLEMANDE

{and}

“a muse in standing”
pre-recorded & live viola

“How can we forsake without leaving? Can we? How can we demand being engendered on different soil when all we are given—and all we can ever have—is the crumbling silt beneath our feet?”

MARQUIS BEY “*Cistem Failure*”

“and the people who pitied them had no idea that their intimacy with the particular soil of their commitment allowed them to communicate underground, that the pressure of their pacing in the same spaces over again had a resounding impact that gained nuance until they could stay right where they were, take two steps back and forth in front of their homegrown altars, and depending on the direction and rhythm of the steps, the speed of the turn, the weight, the rooted people elsewhere could know the message. how could the laughing people on the move know how the rooted people were making the internet obsolete?

and their roots grew deeper and their branches reached for sky.”

ALEXIS PAULINE GUMBS “*M Archive: After the End of the World*”



MICHI WIANCKO
**“To Unpathed Waters,
Undreamed Shores”**

i. Pelagic Within

ii. Dream of the Xerces Blue

vii. Rise Up

**with Tara Hagle
Maxwell Fairman
& Lily Stern**

“remember when we met? underwater weightless and flowering.
remember when we laced fingers or didn’t based on tides or passing whales.
remember how our breathing turned into what would support us and
everything else in the thousand-mile radius of echo. and how our heartbeats
were no different than this ocean pulled by moon?”

ALEXIS PAULINE GUMBS “*M Archive: After the End of the World*”

“Change is constant. (Be like water).”

ADRIENNE MAREE BROWN “*Emergent Strategy*”

“here the water is not salt-bearing. it is not blood-bearing. you will not float
on spit for generations. this water will bury you clean, like it should.

here the waves do not break rocks for fun, do not dissolve the day to send a
new one crashing onward. here the stillness is as deep as it wants to be. here
the only movement is us.

here the oxygen in water is not screaming. here the o in h₂o is not a sob. here
the roundest molecules are breathing quite peacefully, like they chose the job.

here the water is not waiting to waste you. here the sun is not stripping your
skin. this is the dark water of renewal. offering only one message:

begin”

ALEXIS PAULINE GUMBS “*M Archive: After the End of the World*”



trio
improvisation

WITH ROMAN BARTEN-SHERMAN
AND NOAH MARK

“They harness the storm and then let it go. Improvisation demands practice and structure—it is not a natural process, it is practiced creative labor that is physiologically enacted. The labor of music, the work of making music, draws attention to acts of collaboration. The work of practice and practicing is, as well, always coupled with improvised sound—for one cannot improvise without practicing and arranging and rearranging memory patterns developed through partly unconscious repetition and creative innovation. The brain and consciousness express, physiologically, creative labor that is the shared, passed on, collaboratively enjoined within a range of geographic contexts.”

KATHERINE MCKITTRICK *“Dear Science and Other Stories”*

“Study names something far more diffuse than what happens in classrooms, or in study hall, something more ordinary and more improvisational, more subjunctive. Study is esoteric worlding as the collective intellection of its own ontogenesis, and it happens everywhere, all the time, in as many keys and time signatures as there are worlds, and study often involves the coming together co-compositionally of many worlds at once. Study is where the utmost potentiality of improvisation (epitomized, sonically, by texts like Ornette Coleman’s Free Jazz) and the haptic, erotic rhythms of the everyday are indistinguishable.”

NATHAN SNAZA *“Tendings”*

“And in the undercommons of the university they meet to elaborate their debt without credit, their debt without count, without interest, without repayment. Here they meet those others who dwell in a different compulsion, in the same debt, a distance, forgetting, remembered again but only after. These other ones carry bags of newspaper clippings, or sit at the end of the bar, or stand at the stove cooking, or sit on a box at the newsstand, or speak through bars, or speak in tongues. These other ones have a passion to tell you what they have found, and they are surprised you want to listen, even though they’ve been expecting you. Sometimes the story is not clear, or it starts in a whisper. It goes around again but listen, it is funny again every time. This knowledge has been degraded, and the research rejected. They can’t get access to books, and no one will publish them. Policy has concluded they are conspiratorial, heretical, criminal, amateur. Policy says they can’t handle debt and will never get credit. But if you listen to them they will tell you: we will not handle credit, and we cannot handle debt, debt flows through us, and there’s no time to tell you everything, so much bad debt, so much to forget and remember again. But if we listen to them they will say: come let’s plan something together. And that’s what we’re going to do. We’re telling all of you but we’re not telling anyone else.”

MOTEN and HARNEY *“The Undercommons: Fugitive Planning and Black Study”*



LIANNE LA HAVAS

green papaya

**with anju madhok
sylva goldman
gabe bumagat
& jamie eliot**

“next time they come
i hope they bring soil and green
soothe for the roots
i hope they bring dirt and depth
and plant us in it
we could sure use the grounding
for remembering earth”

ALEXIS PAULINE GUMBS “*M Archive: After the End of the World*”

“VERSO 18.4.1

Blue the clerk has collected from exhaustion: blue maximums, blue wine, blue safety, blue descent, blue crossroads, blue havoc, blue marrow, blue speed, blue shoulder, blue appliance, blue heavy, blue balance, blue nails, blue injector, blue steering, blue mileage, blue handling, blue tremor, blue watches, blue clippers, blue corks, blue apples, blue positions, blue crimes, blue catheter, blue sprinkle, blue expenses, blue opportunities, blue discriminations, blue disciplines, blue suppuration, blue ants, blue proceedings, blue traffic, blue increases, blue hinges, blue request, blue any day, blue version, blue decline, blue draft, blue sleep, blue calling, blue gentile, intended blue, blue search, blue reload, blue virus, blue edge, blue starch, blue protein, blue density, blue fingerprints, blue nibbed, blue climbing, blue ditches, blue quarrel, systolic blue, blue maintenance, blue hold, blue number, blue drama, blue sustenance, blue edge, blue percent, blue indent, blue itself, blue schemes, blue file, blue lagan, blue rain, rind blue, blue turbine, blue visas, blue filled, blue tolls, blue storage, blue help, blue sex, poised blue”

DIONNE BRAND “*The Blue Clerk: Ars Poetica in 59 Versos*”

“What I do commit to for this lifetime and as many as I get, is to learn with you always. To study the changes you bring to my body, my spirit, my mind. To be in school with you for the duration, in a curriculum called ‘how we endure.’ I do commit to rigorously learning how to gracefully collaborate, and step back when it’s your turn with nothing to prove. I do commit to the work of going deep enough to find the necessary food that lights us up inside. I love you, and I have so much to learn. I love you and we are just now learning that it’s possible, love on a scale we can survive. I love you and how generous—how downright miraculous—it is that life would let me learn like this.”

ALEXIS PAULINE GUMBS “*Undrowned: Black Feminist Lessons from Marine Mammals*”

