

SEKUKUNY THESIS: 2 YEARS OF STUDIO

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Abstract

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Photo/Media

This thesis approaches temporality studies in an effort to delineate a research area – collected and developed in the course of my master’s program – tentatively described as *geo-socio-logics*. Inspired by a desire to think across intellectual and industrial disciplines, I consider the role of the artist practitioner by highlighting an early progenitor of modern art, the Baroness Elsa von Freytag-Loringhoven. I discuss the interdisciplinary reach of the Baroness’ performative, sculptural gestures and its social implications. It is with this art historical foundation that I contextualize recent and current sculptural engagements with scientific histories and practices. A 2018 work, *DARK GRAVITY*, becomes an entry point for me to think about Einsteinian cosmology of geometries of spacetime.

Making use of Paul Feyerabend’s *epistemological anarchist* history of the scientific method, I seek to make connections across quantum physics and astrophysics, science communication of evolutionary history, the environmental humanities and postcolonial/uncolonial critiques of myths of modernity.

Michelle M. Wright's *Physics of Blackness*, which combines popular science, science fiction, phenomenology and black studies, opens up a generative space that is contextual to conversations coming out of the projects – both realized and unrealised – that I have pursued in the past two years.

Lastly, Paulin Houndtounji's concept of primitive unanimity in African philosophy, provides further language towards an application of Wright's critique of "linear progress narratives."

The resultant project, presented for my thesis exhibition, organizes an argument that identifies dominant temporalities in the West that propagate cultural hegemonies undermining indigenous and non-western realities.

INTRODUCTION

How far can you push an interdisciplinary, artistic practice? What is far? And what kind of work does a displacement or stretching of disciplines or fields of study describe? Studies at the intersections of the humanities and sciences produce knowledge that inspires my work. My studio practice has a research core that constantly seeks to explore and study material and theoretical histories of living organisms, environments and physical phenomena. My aspiration for a transdisciplinary practice is to encourage novel categories in and around scientific methodologies; to explore novel categories for the very domains of research¹ that brings an interdisciplinary flavor to my work.

Since 2012 I have sustained an artistic research interest interlacing personal and collective histories of human cultures. Through all my engagements with the subjects of anthropology, archeology and ethnobotany, what strikes me the most is the basic observation of differences in forms of life² across human populations. What separates these populations is not always time, nor space. Instead, in service to the following paragraph, I want to highlight such surface distinctions that broadly speak to the diversity of approaches to identity formation.

These days I try not to shy away from my anxiety with the category of capital a Artist.

One idea I am thinking about is whether or how the historic and modern avant garde search for redefinitions³ of Art Historical Art – a way for me to acknowledge that there are histories of artistic practices outside of dominant canon – is also a set of propositions for emergent, politically charged identities.

¹Paul K Feyerabend, *Against Method*, 11.

²Erik Rietveld & Julian Kiverstein, *A Rich Landscape of Affordances*, *Ecological Psychology*, 325-352.

³John Roberts, *Writerly Artists: Conceptual Art, Bildung, and the Intellectual Division of Labour*, 3.

It sparks my imagination that there are a multitude of ways of life⁴ available to oxygenated beings. From ancient civilizations to the more materially accessible record of post hellenistic human histories, each set of histories are like stories to me and have a function not dissimilar to fictional worldmaking exercises in genre media such as science fiction⁵.

Contemporary western life could arguably be understood to originate with the beginning of the mass industrialisation efforts catapulting racial capitalism and the nation state at the turn of the 20th century. Within this cycle of modernity, the birth of early modern art arrives with a similar restlessness about the labor and purpose of the art historical artist. In the 1910's and 20's, avant-garde art practices flourished out of the dadaist and post-dadaist movements. The extreme impact of a mechanized world war on societies in the western world pushed practitioners such as Baroness Elsa Von Freytag-Loringhoven to make radical gestures in sculpture, performance and writing.

The German born Baroness is considered the first American Dadaist.⁶ She was amongst the first of the New York avant-gardists, which included the likes of Marcel Duchamp and Man Ray. The Baroness exemplifies a euro-american cultural bridge that set in motion the next 100 years of performance and sculptural practices and history in the west. Feminist art historians argue that Dadaist fascinations with industrialisation are most potently seen in the turbulent practice of EvFL.

⁴ Rietveld and Kiverstein, *A Rich Landscape of Affordances*, *Ecological Psychology*, 325-352.

⁵ Boris Eizykman, Ronald Rosenthal, and R. M. P., *Temporality in Science-Fiction Narrative (La Temporalité Dans La Narration De SF)*, *Science Fiction Studies* 12, 68.

⁶ Irene Gammel and Suzanne Zelazo. "Harpichords Metallic Howl—": *The Baroness Elsa von Freytag-Loringhoven's Sound Poetry*. *Modernism/modernity*, 255-271.

Technological and mechanical references dominate EvFL's literary, sculptural and performative work. Sculpturally speaking, her invention of both the readymade as an art object and the technique of *Assemblage*, spoke to emergent fabrication industries and the art historical Artist's response to that. Furthermore, it is especially her ability to go further than the canonical cast of white men who – in spite of the revolutionary rhetoric inspiring the early avant-garde – maintained patriarchal, misogynistic positions.

EvFL was infamous for upsetting gender and sexual societal norms. She often wore men's clothing much to the horror of the public. In 1910 when she first arrived on the American east coast, EvFL was arrested by the Pittsburgh police for dressing in a man's suit and smoking a cigarette.⁷ Such was the astonishment by the public at the turn of the 20th century, that indeed the Baroness' gender nonconforming expressions were seen as a threat and crime against a dominant worldview.

EvFL might have invented performance art as well, in the way that her assemblages made their way onto her body as fashion. As a response to the invention of the bra in 1913, EvFL created a bra made from soup cans. It is an intersectional critique against the Dadaist anthropomorphic vision towards a feminized machine or "commodity".⁸

EvFL embodied Dadaist values in remarkable ways. If you approach art movements in the western art histories as socio-cultural models for ways of life, EvFL displayed a radical vulnerability in how she dared to consider the ways that art philosophy could impact communities beyond art historical practitioner communities.

⁷ Elsa von Freytag-Loringhoven, Irene Gammel(ed.) and Susan Zelazo (ed.), *Body Sweats: The Uncensored Writings of Elsa von Freytag-Loringhoven*,

⁸ Russo, "Anarchist of Style: The Baroness Elsa von Freytag-Loringhoven"

THEORY

Studio pipeline: God's time not Man's time

A point of departure for the theoretical underpinnings of my practice involves an identification of a kind of research-iteration-analysis process that I have pursued over the past seven years. In my nearly decade of experience producing in emerging artist markets I have learned about some of the ways in which standardized exhibition cycles were incompatible with the developments of my studio.

While there have been opportune alignments with institutional programming, I have also struggled to reconcile the traditionally conclusive state that the presentation of art objects and ideas carry, with my own sense of satisfaction around the resolution of an art. Perhaps this is rooted in an anxiety to experiment with - much like the Baroness - non traditional channels for art historical discourses to interface with society. The particular ways my concerns for a project differ from standard commercial gallery programming mandates, has helped me identify what I care about.

Sculpture can sometimes unironically push towards the concepts that they abstract.

(Imagine a sculptural-based practitioner entertaining a curator at a studio visit. At first the curator might look around and play the "is-it-a-piece?" game. Both parties focus their attention on two objects, one is considered to be complete while the other - based on whatever set of logics used by the artist - is not. What is happening when the curator gravitates towards the incomplete work with such enthusiasm that for a split second the practitioner breaks away from ...)



Bogosi Sekhukhuni, *DARK GRAVITY*, 2018, metal, plastic, rubber, 41.91 x 90.17 x 90.17 cm, Foxy Production, New York, <https://www.foxyproduction.com/exhibitions/1706>

Albert Einstein's Field Equations give us our present description of gravity in physics; in it, gravity is the effect that bodies of mass have in space. The effect or sensation that is gravity, is itself, a curvature of the dimensions of space and time.

What excites me about *DG* is to think about the tensile quality of its components. The perpetual state of stress caused by the ball and trampoline system is a kind of suspension of the pull of gravity. Over the past two quarters I have had sustained conversations with PHD Candidate Brynn MacCoy about the engineering behind the scientific instruments she works with.

It was MacCoy who brought torsion pendulum instruments to my attention, recognizing a very basic similarity of function between them and *DG*. I hope to develop a kind of scientific instrument with MacCoy that might build on the material tension in *DG* but could generate a different function based on our continued conversations.

In thinking about gravity, I've become fascinated with questions about spacetime continuums and temporalities. Inspired by Michelle M. Wright's *Physics of Blackness*, in this chapter I want to offer some thoughts on Black and Indigenous characters in recent science fiction.

The kind of thinking through spacetime temporalities by Science Fiction practitioners that is of interest for now, directly and indirectly complicate what Michelle Wright calls a Newtonian "linear progress narrative"⁹.

Wright points out that linear progress narratives are regularly used by both diasporic and non-diasporic civilization projects. Tracking these projects across time feels important but for the time being the Western cultural period of Enlightenment is an example of a civilization project that self-mythologizes dominant grand narratives, stemming from a belief in the naturally occurring progression of history.

Myths of this progression are often recounted as idealized, forward marches towards some irradiated, ascension machine, coming out from a darker, wilder and lesser evolved past.

For Wright, this tendency is representative of a hegemonic, uncritical reliance on the picture of reality offered by classical mechanics. Wright argues that there is a lasting, seductive power in the ubiquitous logic provided by classical mechanics in daily macro life. We experience many aspects of life in linear ways. Newton's mathematics are fundamental to understanding the way tangible bodies¹⁰ move through atmosphere rich environments, for example the calculating of the motions of planetary bodies necessary for space navigation.

⁹ Michelle M. Wright, *Physics of Blackness: Beyond the Middle Passage Epistemology*, (Minneapolis: University of Minnesota Press, 2015), 40.

¹⁰ Brian Greene, *The Hidden Reality: Parallel Universes and the Deep Laws of the Cosmos*, 55.

Epiphenomenal time¹¹ is a word idea Wright offers to describe and promote a nonlinear, perhaps relativistic positioning in spacetime. It is an outlook or condition that de-centers any singular account or perspective of an event as primal, or 'natural'. Instead epiphenomenal time favors the primacy of a presence in spacetime encompassing all activities that from a Newtonian perspective, exist in the 'past' or the 'future'.

Wright expands on this position by qualifying entropic qualities of epiphenomenal time. Emphasizing that our experience of time is not consecutive but rather accumulative, that the events of the past do not have a causal connection to the present.

The form of connection that the past and the future have to the present is produced by the present. Maybe another way to put it is that at any given point, what exists of recorded histories is produced in each individual present moment when participants are motivated to historicize or remember a moment in the past.

Epiphenomenal time reminds me of a multitude of critical theorizing that impacts modern formulations about temporality, from endogenous Bantu metaphysics to climatic determinist critiques in the environmental humanities. A recent correlate I have come across is Walter Benjamin's meditations through a historical materialist approach to history. In the essay *On the Concept of History*, Benjamin calls for a psycho-spiritually immersive engagement with the past by removing a sense of everything that happens after; to go to a memory or imagine a historical context as if it were taking place in your sense of the present moment.

Curiously, Benjamin invokes the shock of trauma that comes from such a psychic displacement, as a catalyst for this kind of recollection, perhaps making it possible? I might want to think about

¹¹ Wright, *Physics of Blackness: Beyond the Middle Passage Epistemology*, 41.

a function of this sort of traumatic break as a protocol reversing or reconstructing internal systems of entropy.

Time Crystals and Latent Physics (of Blackness)

The Protagonist in the film *TENET* finds himself undergoing a psychological and material unorganising of selfhood.¹² With the help of the Mumbai based arms dealer, Priya, and the agent Neil, the Protagonist uncovers an epiphenomenal experience of time first experienced as a reversed missed bullet shot in the opening scene. The bi-directional flow of trains that frame the closing scene of this sequence emphasizes this introduction to a nonlinear regime.

In a larger sense, the material calibrations I'm referring to are the geopolitical entangling of emergent temporal warfare technologies and the unfolding nature of The Protagonist's intelligence operation.

Priya informs the Protagonist that in the future, a scientist develops an algorithm that can 'inverse' the entropy of any object (and apparently, the ultra object that is spacetime). Fearing the technological potential for mutually assured destruction scenarios between past and future generations of humans, the scientist resorts to "...splitting the algorithm into nine sections"¹³ and dispersing each section into their 'past'. In the audience's timeline, a "cat and mouse jaunt" ensues between the Protagonist and his especially brute eastern european billionaire antagonist.

¹² *TENET*, directed by Christopher Nolan (UK, USA, Warner Bros. Pictures, 2020), video file.

¹³ *TENET*, directed by Christopher Nolan (UK, USA, Warner Bros. Pictures, 2020), video file.

Psychologically, the Protagonist's experience of legal death in the opening scene of the film is itself an inversion. A resetting of the biological clock whose passing is more ambiguous. The protagonist is forced to embrace the logics available to him.

In Neil's final scene he shares with The Protagonist that He had "... a future in the past , years ago for me ... years from now for you" and it is revealed that Neil, Priya and everyone collaborating with The Protagonist were under the employment of a future Protagonist operating a temporal pincer movement.¹⁴ This is described as a warfare tactic where an actor or team "...moves forward through an event", observes the outcomes of the engagement and then "attacks backwards" having hindsight of how events unfold.

This is not dissimilar to the electrons or photons in John Wheeler's delayed choice experiment, cited by Wright, which appear to be able to perceive and adjust for 'future' changes made to their paths.

The audience shares in both these internal and external recoveries or disclosures of memory. Critiques of this popular interpretation of results of the delayed choice-quantum eraser remind us that particles exhibit a dual nature, simultaneously existing as particle-like and wave-like "entities".¹⁵

I think Wright leaves us plenty room to play with her poetic engagement with John Wheeler's delayed-choice. In 1978 esteemed physicist and philosopher of science John Wheeler shared a proposal for an experiment that investigates the wave and particle dual nature that quanta somehow embody. An indeterminate state also described as complementarity or superposition.

¹⁴ *TENET*, directed by Christopher Nolan (UK, USA, Warner Bros. Pictures, 2020), video file.

¹⁵ Paul A. Klevgard, *The photon exhibits dualism, constant velocity and nonlocality: What do they have in Common?*, 3.

Wheeler's experiments are based on the double slit experiment devised almost 200 years prior by Thomas Young.

In its original conception, a light source is beamed at two slits in a barrier. As the photons pass through the slits they impact onto a second screen appearing as an interference pattern of multiple strips or columns. By the mid 20th century, it was thought that a single unit of quantum matter shot at a double slit screen would pass through one or the other slit. The discrete nature of particle matter gives us this intuition, however the use of heavier particles of matter demonstrated the same interference effect. This phenomenon establishes in the western sciences the basic idea that particles have both wave-like and particle-like qualities.

Wheeler's delayed choice considers the problem of observation or more specifically, detection. Wheeler wondered about the light from a distant quasar, which on its journey to us, passes around a galaxy due to gravitational lensing; the bending of light caused by massive clusters of galaxies. Wheeler explains that a photon from this quasar would have to choose which path to take skirting the gravitational pull of the galaxy cluster; either traveling on one side as a particle or both directions as a wave. What does it then mean for an observer on earth to look through a telescope at one of two distorted images of the quasar. Does this observation determine the path which the photon first took millions of years ago as it approached the gravitational lensing cluster?

This question encouraged efforts to add detectors to a double slit-type environments, where scientists hoped to observe which slit particles actually go through. Famously however, when detectors were added to the set up, quanta always passes through both slits as discrete particles. In 1999, Yoon-Ho Kim, R. Yu, S. P. Kulik, Y. H. Shih and Marlan O. Scully published

findings¹⁶ from an experiment that borrows elements of a delayed choice and another experiment called the quantum eraser experiment, variations of the delayed choice and quantum eraser environments are organized as a complex set of paths, beam splitters and mirrors in order to deliberately control the which path information of a beam of particles before its entangled pair leaves an interference pattern on a detector traveling along another set path. I intend to continue thinking about some of the ontological considerations concerning particle labor in future writing.

The second season of *Star Trek Discovery* revolves around extreme epiphenomenal spacetime effects that the Red Angel time travel technology have on its users, namely Dr. Gabriel Burnham and her daughter Michael Burnham¹⁷. *Star Trek Discovery* writers imagine a spacetime traveling technology powered by time crystals.

Classical and Quantum Time crystals are an emergent research area in physics, while mineral based crystals found in nature are structured by atomic patterns that repeat in space, time crystals have a ground state that is recursive in the dimension of time.

Materially speaking, time crystals are charged particles arranged in a superconducting environment. If it's possible to imagine, as Wright seems to do, an ontological reality of such charged particles, what epiphenomenal temporalities can be picked out from this breaking of entropy?

Dr Burnham is introduced through Michael's deepest childhood trauma, as the parent who, along with Michael's father, was killed by Klingons when Michael was a child. We find out that Dr

¹⁶ Kim, Yoon-Ho, Rong Yu, Sergei P. Kulik, Yanhua Shih, and Marlan O. Scully. "Delayed "choice" quantum eraser.", 1.

¹⁷ Star Trek Discovery, episode 11, "*Perpetual Infinity*", performed by Sonja Sohn, aired March, 28, 2019, CBS All Access.

Burnham escaped the attack by traveling 950 years into the future only to discover a galaxy in ruins, devoid of all sentient life.

Dr Burnham became consumed with the future threat. For the past 20 years of Michael's life, Dr Burnham undertook 840 trips across a millennium, attempting to change the past using the Red Angel suit. In her time, Michael Burnham inadvertently ends up contributing to this work by reengineering the Red Angel suit and piloting 7 successive trips, 5 into her recent past and two trips into and from the future.

Michael and Dr Gabrielle move with agility in epiphenomenal spacetimes. This is suggested particularly for Dr Burnham, who is somehow bound to her original destination. In every attempt at traveling back to the present time she is native to, Dr Gabrielle is pulled 'back' 950 years. She finds agency in her knowledge of the future extermination of all life, and works across time for survival.

Michael Burnham is able to become an agent of epiphenomenal spacetime through her genetic connection to her mother. It is worth thinking about how this dynamic might contribute to Wright's thinking about "horizontal as well as vertical connections".¹⁸

In the second season of *The Expanse*, the Martian, Sergeant Roberta Draper is embroiled in a geo-spatio-temporal conflict across the dominant planetary epistemes of Earth and Mars.¹⁹

Mars is populated by dome dwelling human colonies and is envisioned as a second Eden; a celebration of human ingenuity weighted on the fragile dreams of a terraformed atmosphere.

This mythology openly echoes popular culture's sympathetic attitude towards martian exploration and colonization in the contemporary world.

¹⁸ Wright, 74.

¹⁹ *The Expanse*, episode 9, "The Weeping Somnambulist", aired March, 22, 2017.

There is something of the postcolonial in pro-terraforming communities and public imaginaries. This is the work of another text, however, the Bezoning of garden cultures²⁰, is to my mind, a corruptive performance of indiginous environmental sciences²¹ masking neoliberal policies that negatively impact ecologies of site, indigenou sovereignty and resources.

There are a growing number of examples of corporate and cultural institutions making laboratory tasting actions of indiginous garden spaces, I find it difficult to treat such actions as superseding or usefully resisting against a colonial current.

Sergeant Draper is a nationalist, and is passionate and anxious to serve Mars. Her anxiety is partially informed by the socio-political tensions existing between Earth and Mars.

The Expanse establishes a complex interplanetary history where Mars is envisioned as “ An entire nation dedicated to a common goal, to turn a lifeless rock into a garden”.

This idealism is paired with a militant paranoia about the dominance of Earth’s UN government in the solar system, arguably speaking to a desire by Martian territories to transcend their status as a colony of Earth.

The Expanse explores intergenerational differences amongst Martians.

Sergeant Draper moves through epiphenomenal spacetime in their first trip to Earth as the surviving witness to an armed conflict on ‘Ganymede station’.

Earth is the past that Sergeant Draper inherited from the early settlers²². What I mean by this is that even though Draper is native to Mars, the horizontal ties that support their journey back and towards, Earth, continue classical postcolonial relationships from Earth to Mars. The history of

²⁰Tim Cocks, *Heritage land dispute over Amazon's new Africa HQ goes to court*, January 19, 2022, <https://www.reuters.com/world/africa/heritage-land-dispute-over-amazons-new-africa-hq-goes-court-20-01-19/>

²¹Carlos Valero, *The Amazon As A Garden*
<https://research.kent.ac.uk/centreforindigenousandsettlercolonialstudies/2021/08/02/the-amazon-as-a-garden/>

²² The Expanse, episode 10, “*Cascade*”,aired March, 29, 2017.

the terraforming of Mars in the solar system cosmology of *The Expanse* feeds a kind of climate determinist²³ grand narrative that for a Martian identity becomes a linear progress narrative fueled by colonization.

Draper, like the rest of their Martian delegation, is impacted by Earth's gravity. This is an apt metaphor as in a short space of time, Draper uncovers their own native military's complicity in the shootout that resulted in the killing of her crew. They make an escape and defect to the UN. Draper is interesting in that their nationalism takes them beyond Martian linear progress narratives and to an extent — in ways I have yet to explore — beyond the limitations of their physiology. They serve an evolving political agenda that actively engages epiphenomenal spacetimes.

²³ Alessandro Antonello, Mark Carey, *Ice Cores and the Temporalities of the Global Environment*, 197.

AGAINST METHOD (CONCLUSION)

Paul Feyerabend, the self identified “Epistemological Anarchist”, wrote *Against Method* as one half of a collaborative text between Feyerabend and philosopher of math and science, Imre Lakatos. *Against Method* proposes a definition of the scientific method that questions an unchallenged supremacy or hegemonic normalization of any one scientific method over another.

Feyerabend looks to the historicism of western science. Feyerabend builds on philosopher of science Thomas Kuhn²⁴ by arguing that if there is a good way to do groundbreaking science, it will not resemble the processes that uphold current knowledge. Feyerabend argues that the kind of theoretical breakthroughs that advance scientific study (and come to influence urbanized societies) can only be achieved by “proceeding counterintuitively”²⁵ around existing paradigms.

This approach to knowledge comprehension resonates with me. It is reflected in my studio research process, which aims to be inter and trans disciplinary in its justifications and methods. Like Feyerabend and other thinkers, I suspect that knowledge production is an ecosystem. Increasing relationships within and across fields in the humanities and sciences opens up a constructive space to imagine new possibilities.

²⁴Paul K, Feyerabend, *Against Method*. 14.

²⁵Paul K, Feyerabend, *Against Method*. 5.

Latent Cosmology: Cosmic time

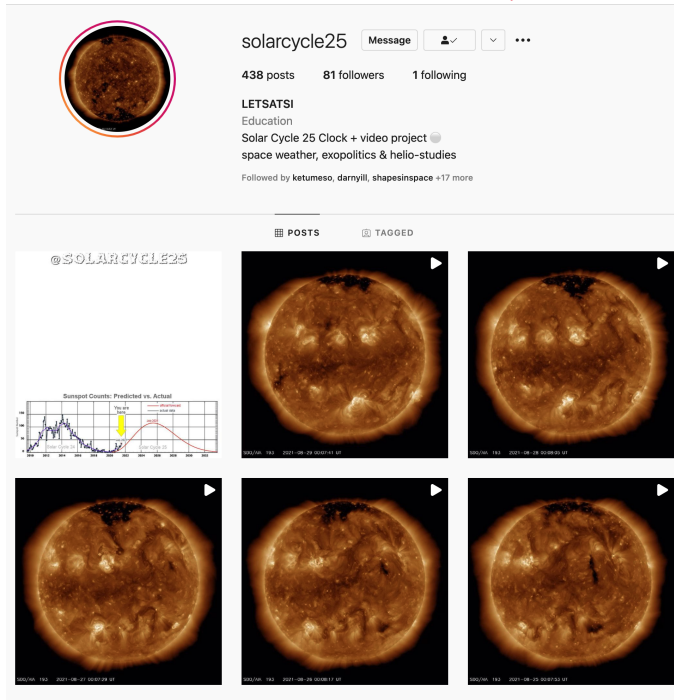
Cosmologies seem to be embedded in geologic cycles. Our Sun has a cycle that is based on 11 and 22 year patterns of rises and declines in solar magnetic activity. The immense energies produced by these variations in magnetic activity are responsible for the space weather phenomena in our Solar System.

Our planet is greatly sustained and affected by radiation from the Sun, other than sustaining life we are also protected from interstellar material outside of our solar system by being inside the Sun's heliosphere. Space weather is the result of sun-originating explosive clouds of charged gas that impact Earth's upper atmosphere and can be powerful enough to disrupt global telecommunication networks.²⁶ I'm interested in these material influences of solar radiation.

I am thinking about the extra-potential of multi-messenger signals in astronomy, multi-messenger signals refer to four types of interstellar radiation; light or electromagnetic radiation, cosmic rays, gravitational waves and neutrinos. Radio astronomy relies on this spectrum of radiation phenomena to more accurately see and describe planetary bodies.

Through both an evolutionary astrological and multi-messenger signal lens, I look at the main source of radiation in our solar system, our Sun, to gather research in heliophysics and heliobiology that suggest correlations between space weather and its societal impacts. *Solar Cycle 25* a meditation on these charged mediums.

²⁶ Sangeetha Abdu Jyothi. 2021. *Solar Superstorms: Planning for an Internet Apocalypse*, 692.



Bogosi Sekhukhuni, *Solar Cycle 25 instagram archive*, screenshot, 12022.



Bogosi Sekhukhuni, *SC25 Ground Station*, polyurethane, resin, industrial marker, 12022

I am building an arduino powered computer tasked with receiving and archiving daily satellite video recordings of the Sun. The computer is anchored in place in a built environment and collectively they constitute a ground station for the project.

The enclosure housing the SC25 computer is a 1:1 scale model of a work environment. It was workshopped during a playful problem solving exercise in which I was figuring out what to do with a stack of polyurethane slabs I had bought. The stylised shapes of the bricks I ended up making became a textural reference that I leaned into as I expanded the prompt about forms of sites of work, scientific work - especially the idea of a sterile environment.

Latent Cosmology: geo-socio-logic time

Somehow, the linear arrow of Time makes it exceedingly challenging to come to represent the complexity and scale of human-earth histories.

A contemporary assumption about evolutionary history in science communication has a problematic ground state of logic that perpetually anchors and characterizes traditionally non western worldviews as precursive or maternal.

Linear progress narratives are important for nationalist projects. One way in which they work is to adopt a historiography that disproportionately flatten human histories. In colonial histories, state mythologies benefit from this flattening. Pauline Hountondji describes it as a “primitive unanimity”²⁷ in *African Philosophy, Myth and Reality*. State mythologies, which promote its own set of narratives and counter narratives, rely on a flattening of histories outside and beyond its

²⁷ HOUNTONDJ, Paulin J. *African Philosophy, Second Edition: Myth and Reality*. 60.

own reach. For example, a voice in science communication around new hominin species and migration histories in evolutionary history, chooses to problematize increasingly complicated genealogical lineages in the evolution of humans. Evidence of interspecies relations amongst homo sapiens and other groups of hominin upset what was once a more linear track of evolutionary development.

The further you look back in linear time, the heavier it is to carry nuance with you. Perhaps a historical materialist psychic journey described by Benjamin or Wright's collapsing of linear spacetime can help us approach our entangled past.

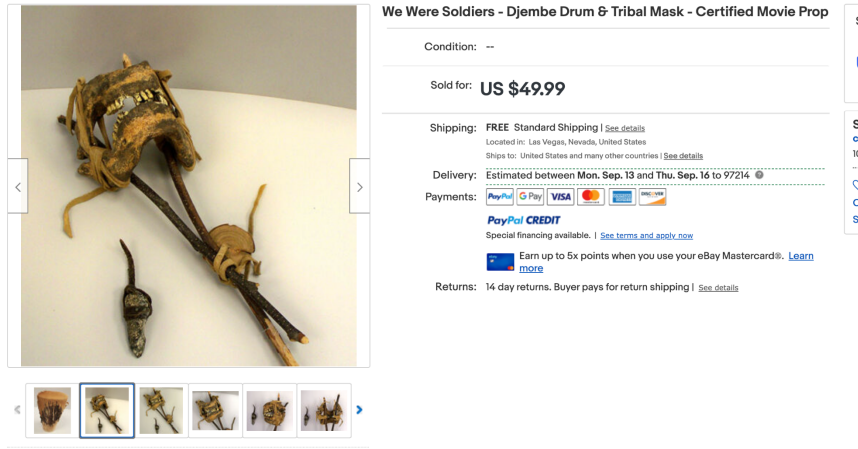
Which Doctor? is an animation that wrestles with cultures of scientific illustration, scientific 'new world aesthetics' and histories of representation in mass media of 'old world aesthetics' - which I argue are often conflated with indigeneity. The video project is a music video covering Hugh Masekela's song of the same title. It is centered around an animated character modeled after an artist's reconstruction of 7,000 year old human remains uncovered in an archeological site in southern Sweden.



2022

Bogosi Sekhukhuni, *Which Doctor?* Still, animation,

Which Doctor? is complimented by a series of readymades called OOMPARTS. OOMPARTS identifies artifacts of an unexamined primitive unanimity existing in dominant western media cultures.



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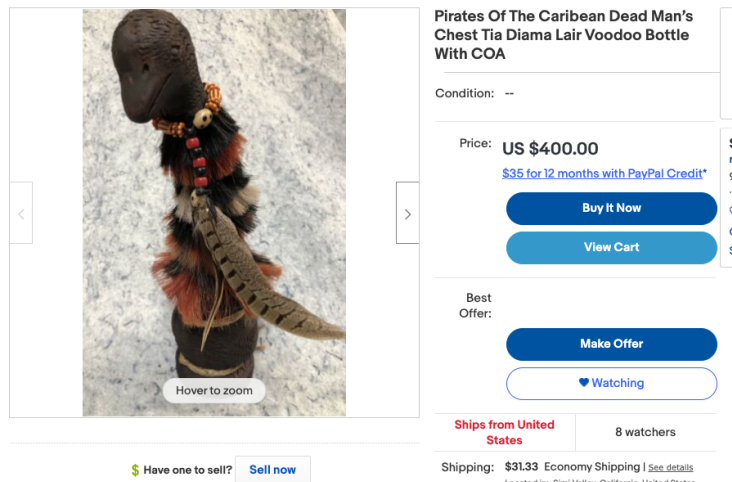
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Bogosi Sekhukhuni, ebay screenshots, 12022

The mostly American cultural production originating series, collectively highlight prevailing colonial conceptions of non western realities that shared contemporary worlds inherit.

The nature of these readymades is described by their name. *Oomparts* are anomalous artifacts existing in the archaeological record. *Oomparts* are usually human remains and human-made objects. *Oomparts* are anomalous because they are uncovered in layers of sediment that don't match with anthropological records of the corresponding time period. For example, human remains or technological materials unearthed in layers of sediment associated with a geological period before known human settlements.

Weighted cultural categories associated with the terms "old world" and "new world" have been fluid spaces to have discussions across epistemological positions. The "first world science" of Feyerabend exists in a "new world" environment, it is modern science and it is singular in its culture of empiricism. I want to argue that all other systems and histories of logic, exist to western, dominant imaginaries as part of a unanimity of "old worlds".

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