Slowness as a Bridge

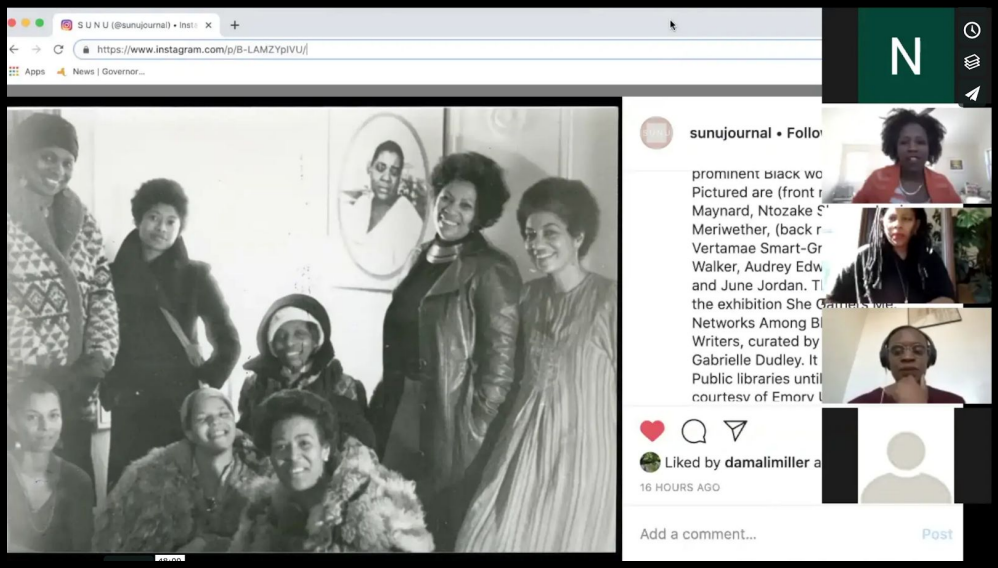
Art, Identity and social practice; with **artist-curators Rochelle White and Georgina Johnson.** White and Johnson present **'Slowness As a Bridge'** an open conversation. Exploring s l o w n e s s and *transformation* through precarity and uncertainty. Dealing with the experiences we once knew and contemplating upon the future to recognise our needs and capacities as socially engaged artists.

***In the name of open source love we share the references which are keeping us inspired/challenged during this time.*

This Document and Resource has been created collaboratively by Georgina Johnson and Rochelle White

"Slowness as a Bridge for us to recognise other capacities"

Tina Campt



Slowness: A conversation between Tina Campt, Saidiya Hartman, Simone Leigh and Okwui Okpokwasili

Available at: https://vimeo.com/410656841

S l o w n e s s is "not only a question of kinetics, but also of intensities, of generating an intensive field of microperceptions."

- Tina Campt quoting André Lepecki's book, Exhausting Dance

Microperception is not smaller perception, it's a perception of a qualitatively different kind. **It's something that is felt without registering consciously.** It registers only in its effects. According

to this notion of shock, there is always a commotion under way, a ‘something doing’... There is always a something-doing cutting in, interrupting whatever continuities are in progress. For things to continue, they have to re-continue.

'Of Microperception and Micropolitics' By Brian Massumi
Politics of Affect By Brian Massumi available here

‘BELLY FULL’ The Laundry arts x V&A July 2019
Image by Ryan Adrian Prince

COMMUNITY AS A KEY

Community makers are the ones that carve out the spaces that aren’t readily offered to us. They are the ones that demand more on the behalf of the many. The ones constantly asking - What do you Carry? What load can we share? Where are you right now and where do you want to be?

“Community makers are way makers and future mappers.
They activate static space through a vibrating constellation of mobilisers. The onus isn’t on the individual, it’s on the collective.” - *Georgina Johnson*

Can we unpack Insecurity? As it pertains to socially engaged practise as a Black person or POC?

S P R E A D yourself out

There's ROOM for you

collaboration,

community and the **inclusion** of others.

Emphasis on process, participation and relationship building

From, Abstraction, opacity, and transparency: The Black artist and what it means to be understood
- reading group at Tate Britain, 2019 -

Opacity:

opacity
/ə(˜) ˈpas ɤi/

noun
the quality of lacking transparency or translucence.
the quality of being obscure in meaning.

Today the choice between ‘opacity’ and ‘transparency’ has become the subject of increasing critical engagement in the realms of both contemporary art and politics. Should art works reveal their cultural origins and references or should they hide them? Do political claims still depend upon making identities visible?

“Opacities are those hard-to-explain parts of yourself. The subtleties, the intricacies, the “irreducible singularities,” the prime numbers and contradictions of yourself… The right to opacity is freedom from the expectation of complete coherence and comprehensibility in every aspect of your personhood.” - Malakai Greiner

We share a common interest, survival, and it cannot be pursued in isolation from others simply because their differences make us uncomfortable. We know what it is to be lied to. The 1960s should teach us how important it is not to lie to ourselves. Not to believe that revolution is a one-time event, or something that happens around us. Not to believe that freedom can belong to any one group of us without the others being free. How important it is not to allow even our leaders to define us to ourselves, or to define our sources of power to us.

There is no Black person who can afford to wait to be led into positive action for survival. Each one of us must look clearly and closely at the genuine particulars (conditions) of his or her life and decide where action and energy is needed and where it can be effective. Change is the immediate responsibility of each of us, wherever and however we are standing, in whatever arena we choose.

Audre Lorde - Learning from the 1960s

Can we talk about *Insecurity?*

In order to do so we must meet the **Truth of Capitalism** and the chasm between

Health of the People

Health of Capital

Can a Socially engaged Practise be sustained in our future Industries ?