

Nature, Molestation, Conservation and Homelessness,
New Terms to Describe Elusive Phenomena in Life and Art.
(Nineteen essays, aphorisms, criticisms, theories, narratives and other things.)

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¹ ZuLi, *trans.* The Author. (incomplete)

INTRODUCITON

What is nature? What is molestation? What is conservation? What is homelessness, or nature's view of homelessness? This text-work is a work of Criticism. A prerequisite for criticism is description. An articulate description unto ekphrasis² provides a beautiful gaping hole; this hole — the path to criticism — makes elusive phenomena present in a form that may bear the full oppression of Criticism.

This text-work is interactive and best read with the aid of a cellular “smart phone” equipped with an internet connection. This enables access to embedded images, supporting text, video and audio that augment this text-work. To access that embedded information, simply scan the QR coded initials with a cellular phone.

This text-work is ongoing.

Comments and criticisms may be left in the margins of the most recent edition, by scanning the QR code below. To receive attribution, leave your name.



² The use of detailed description of a work of visual art as a literary device.

The little towering man stood defiantly up to the lectern, his crisp voice becoming a boom. "There is no apology for what I must do, for it is thinking and thinking which does not, is not."

WHAT IS NATURE?

Nature, the generic term for the natural world, exists in flux between two poles: molested and unmolested. “Molested-Nature™” is nature domesticated by humans and used in service of humanity. “Unmolested-Nature™” is “an exceeding term,” by which I mean it exceeds the parameters of its definition insofar as the force of its applied trajectory both determines and



pushes beyond those parameters: nature consumes itself to reproduce itself, unmolested-nature consumes most voraciously (but would never be considered a glutton). It is not dishonest. It is not immoral.

Unmolested-Nature is not what Walt Whitman refers to as nature in his 1855-60 “Proto Leaf,” which he “permit[s] to speak, Nature, without check, with original energy.”³ Insofar as “Nature without check” is held deftly by Whitman and his pen’s authority over it to give or withhold permission to speak, it is clearly molested-nature. There is no authority above unmolested nature. It is not like James Baldwin’s 1962 *dreamer*, whose “aim is merely to go on dreaming and not to be molested by the world. His dreams are his protection against the world.”⁴ According to Baldwin, they molest him away from the world’s “sharp teeth.” Neither do the phenomena described by Karl Marx in a passage from his 1857-58 text *Grundrisse, Notebook IV*, suggest a definition of it. Marx writes, “Hence the great civilizing influence of capital; its

³ Walt Whitman, *Leaves of Grass*, (Iowa: University of Iowa Press, 2009), 5.

⁴ James Baldwin, *Another Country*, (New York: Dell Publishing Co., INC, 1965), 170.

production of a stage of society in comparison to which all earlier ones appear as mere *local developments* of humanity and as *nature-idolatry*.⁵ Both terms describe moments before nature became “purely an object for humankind, purely a matter of utility...”⁶ Inherent in his term *local developments* there is already an act of molestation. For Marx, nature in the context of *local developments* is an earlier stage of society, which makes the molestation of nature a prerequisite for the establishment and maintenance of society. His term *nature-idolatry* intersects with a 19th-century American genre of painting, The Hudson River School. Marx’s *Nature-idolatry* becomes lucid and critical upon its insertion into that American context. As a foreign critic, Marx is unbound to the American painters’ strongly nationalistic celebration of nature and their desire to separate themselves from European schools of Painting. That American desire and idolization in fact produced a nightmare for America’s original inhabitants by creating an atmosphere where poets could “go on dreaming and flee the teeth of the world.” That world for the Hudson River School was an “Old World” whose ghosts they were acquainted with. The dreamer’s reverie, on the other hand, is of a virginal new world where “unchecked nature is allowed to speak.” In the “New World,” existing ghosts have yet to become familiar, and new ones have yet to be born.

My application of Marx’s two terms, *local development* and *nature-idolatry*, may sound pejorative when applied to The Hudson River School painters, yet it casts articulating shadows upon the unspeakable acts of molestation when one attempts to understand those artists’ relationship to nature. The essential realization of that relationship to nature illuminates its provinciality. It locates a specific moment of molested-nature, the cause of which is described by

⁵Karl Marx, *Grundrisse, Foundations of the Critique of Political Economy (Rough Draft)*, (Penguin Books, 1993), 409-410.

⁶ *Ibid*, 410.

Marx as “the great civilizing influence of capital.”⁷ To “civilize” nature is to molest it, which identifies the nature he describes as molested-nature. With that nature, as Marx explicates it, “the theoretical discovery of its autonomous laws appears merely as a ruse so as to subjugate it under human needs, whether as an object of consumption or as a means of production.”⁸ For the Hudson River School, as for all good molesters, the first act of molestation is the documentation of the unmolested.

There is no definition of *unmolested-nature*, which is not apophatic, that doesn’t molest what it intends to describe. Regardless of the conditions of the undertaking, the mapping of any word and its orthodox, or unorthodox meaning or concept onto an object, or any constellation of points may be poetic, whether abrasive or sensual, it directly molests that which it, through obeisance or self-interest, describes indirectly. Such is the case with the former negative triangulation, (three affirmations of what it is not); it is itself molestation of a descriptive-poetic order, but in any case, it produces some tangible dearth, and when encountered by the ripest minds, their yielding countermand breaks the lines of the geometric triangulation of that which has been described, as an order of planar space. I can no more accurately produce a positive definition of *unmolested-nature* than I could answer the voting literacy test question for Negroes and Blacks from 1890-1960 “how many bubbles in a bar of soap?” Nonetheless, the presence of the question, or obfuscation, shows the value of what it attempts to forbid.

⁷ Ibid, 409.

⁸ Ibid, 410.

WHAT IS MOLESTATION?

It might help to think about molestation, not as a kind of sexual perversion, but as an annoyance of the fundamental natural trajectory of things. For example, in the 4th century B.C.E., a dam was built in the city of Jawa to conserve the water from a seasonally flooding river in contemporary Jordan. This dam allowed the Jawaitees to build a city and reproduce human life in the Black Desert for approximately fifty years.⁹ There could be no city without the dam, without the molestation of nature, which in its unmolested state, is inhospitable to human life.

To build a dam is to interrupt and annoy the trajectory of a river and the composition of a desert. In other words, to build a dam is to “molest” a river, changing its state from “unmolested-nature” to “molested-nature.” Generally, molested-nature is tolerable in the service of humans, as it conserves life, just as it did for the Jawaitees. Although unmolested nature originally produced humans, its unimpeded embrace consumes them and their being. Molestation is not intimate, and yet it does mute the voice of nature’s honest sensuality, with cold, calculated, hands. Those hands twist and warp material bodies, annoying nature’s innate trajectory; that annoyance is essential

⁹ S.W. Helms, *Jawa, Lost city in the Black Desert*, (Cornel University Press, 1981)

for the conservation of human life, but it makes all human life molested nature; to molest nature is human nature.



The molested might perceive nature's unmolested state from the perspective of the ithyphallic Egyptian deity Peb—the prostrate, terrestrial ground, longing in perpetual copulation with his beloved—the celestial Egyptian deity Nut, “the goddess of the watery mass of the sky.”¹⁰ One might think of that sky as the shade-providing underside of a black umbrella accommodating the molested state against the fact of gravity. One can look into the cosmos all night without suffering any damage to the eyes; however, if the Sun were to find that stare, and its light were to intercept that gaze, the gazer would be blinded. Only a fool looks directly into the Sun in search of a moonlight tryst; the modest, pursue it if they must, do so clandestinely through the tender body, or through shadows—its effects; thus, Peb turns away from the blinding brilliance of Nut, rather than suffering ocular death at the hands of theophany.

¹⁰ E. A. Wallis Budge, *The Gods of The Egyptians*, (Dover Publications, NY 1969), 283.

NATURE IN THE HOUSE

The primary way of differentiating human nature from unmolested nature and the most basic form of what we call real estate is illustrated by the word *abode*. Used in a bisemic way, abode is both the noun: *a location of residence* and verb (to abide): *an act of waiting or sojourn*. As a *location to sojourn*, the abode allows humans to temporarily flee degrees of unmolested nature such as the weather, other people, animals and viruses to name a few. The flee from unmolestation into the arms of molestation through real estate, i.e. the *abode*, is ubiquitous, because, for humans, molestation is the true desired state of being.

Written evidence for the abode as the *location to sojourn* is over 4000 years old. An instance of it is found in the Chinese Oracle Bone Script pictogram of a person kneeling inside a



house. This compound pictogram¹¹ is now one of the Chinese characters used to make 安全¹² (ān quán), the word for safe/ secure/ safety/ security. 安全 is composed of two characters, 安 (ān) and 全 (quán). The first character has two parts, 1: woman女¹³ (nǚ) and 2: house宀 (mián); therefore, the two parts which make up the character安 (宀and女) might be interpreted literally as ‘woman, in the house.’ The positioning of these characters causes something dynamic to take place, resulting in a word and definition that exceed the meaning of either of their composing characters. The intercourse of the characters 女and宀, one inside and one atop the other, together are 安 (ān). The contemporary character for woman inside the character for house interestingly means content/ calm/ still/ quiet/ to pacify/ peace/ stability, although a ‘woman in the house’ is not inherently calm, still, quiet, pacified, at peace or stable. The second part of this word 全 (quán), means all/ whole/ entire/ every/ complete. Reading the two characters together, one might say, complete safety is ‘nature in the house’ insofar as there is tacit agreement that humans are nature. The conservation and reproduction of human life are made possible by nature in the house, 安全 (ān quán), or complete safety. Inherent in the creation of that complete safety, (a place to sojourn from unmolested nature) is the molestation of nature.^{14*}

¹¹ 会意字, Huiyì zì, (the word for compound characters, or compound pictogram) composed of two pictograms or a combination of a pictogram and ideograms to produce a tertiary meaning.— make this into an endnote.

¹²2000 B.C.E Oracle Bone Script. 221 B.C.E Small Seal Script.

¹³ The Chinese character 女(nǚ) is the contemporary character denoting female, as in 女人 meaning female+person=*woman*. Its etymology can be traced back to 2000 B.C.E oracle bone script, where it meant “a person kneeling.”

^{14*} The research and interpretation in this section is laid prostrate for the sake of presenting clearly, the fundamental place the abode has in relation to human safety. I am not unaware of the feminist critique this may provoke, it’s warranted; however, what is most important to consider here is the extant 4000 year old written evidence for a way life that makes the abode, the fundamental act or place that produces a state of “complete-safety/ content/ calm/ still/ quiet/ to pacify/ peace/ and stable,” and without this fundamental act there can be no human life.

To lack an abode is to be homeless. To be homeless is to lack the basic necessities of life, to lack the basic necessities of life is to be destitute. Homeless nature is destitute, while nature in the house (molested nature) is safe, it is conserved. It is pacified into peace and safety, away from the dangers of life—the elements. These representatives of unmolested nature pursue the human body until they eventually get hold of it. These elements deploy their material parlance from beyond the threshold of the abode; nature experiencing destitution is more within their grasp. In homelessness, it cannot shield itself from unmolested nature’s material eloquence that “critiques” the very being of all material. That critique produces crises in material beings, and all material being eventually succumbs to the critique of unmolested-nature.

PRESENCE OF UNMOLESTED NATURE IN HUMANS

The unseen force which consumes nature is present in a fleeting form within humans. The presence of that force may be observed, if only obliquely, in the biological process called “autophagy.” “Autophagy literally means ‘self-eating’ and is a vital self-degradative cleanup process that facilitates the removal of misfolded or aggregated proteins, as well as recycling of damaged cell components.”¹⁵ As an aspect of unmolested nature, “an important physiological function of autophagy is to maintain cell viability and protect cells from apoptosis [the death of

¹⁵ Mohammad Bagherniya, et al., *The effect of fasting or calorie restriction on autophagy induction: a review of the literature*, Ageing Research Reviews, (2018), <https://doi.org/10.1016/j.arr.2018.08.004>

cells] under special conditions.”¹⁶ The conservative impulse which causes animals to seek shelter in the rain or in the canopy above the forest at night is present in humans. When it rains or is cold, refuge is sought out; when the sun is too hot, shade; when consumed with hunger, food. Though the act of conservation is evident in these examples, there are hints of unmolested nature's exceeding properties in at least one particular situation: starvation.

If humans don't consume food, in order to survive, the body will slowly consume its own fat and glycogen reserves stored in the liver cells for energy. If the starvation persists, the body consumes the proteins within muscle tissue. This self-consumption, starvation-induced autophagy, is what produces the appearance of ‘wasting away’ during starvation. Wasting away is akin to the accelerated deterioration of those experiencing homelessness. Both are the effect of the unseen force euphemistically termed unmolested-nature. In the moments before death, it flashes its presence within humans themselves. When starvation or homelessness results in premature death, one could say, “the streets ate him alive,” or he was consumed by the appetite of unmolested-nature).

Nature and homelessness viewed stereoscopically present an image of deterioration; side by side, what appears as deterioration is, for nature, consumption. All material deteriorates; however, molestation has the ability to decelerate the *deterioration*, just as unmolested-nature has the ability to accelerate it. For those experiencing homelessness (nature out of the house), they appear to deteriorate more rapidly.

¹⁶ Kai Li and Zhuo Yang, “Autophagy and Stem Cells,” in *Autophagy in Health and Disease*, ed. Kursad Turksen, (Humana Press, 2018), 11.

HOMELESSNESS AND MOLESTATION'S TOPOLOGY

Within this text-work, I consider two forms of homelessness. One form of homelessness, the term's typical usage, is related to the body. That corporeal definition of homelessness used is from *The Code of Laws of The United States of America* [42 U.S. Code § 11302.] which lists a general definition of a homeless individual as:

- (1) an individual or family who lacks a fixed, regular, and adequate nighttime residence;
- (2) an individual or family with a primary nighttime residence that is a public or private place not designed for or ordinarily used as a regular sleeping accommodation for human beings, including a car, park, abandoned building, bus or train station, airport, or camping ground;
- (3) an individual or family living in a supervised publicly or privately operated shelter designated to provide temporary living-arrangements (including hotels and motels paid for by Federal, State, or local government programs for low-income individuals or by charitable organizations, congregate shelters, and transitional housing);...¹⁷

The other definition of homelessness I am working with can only be understood in the context of its application. This “homelessnessTM” is an exceeding term: only its context determines *what* is being considered and *how* it is homeless. The term “real estate” will provide some insight into these two forms of homelessness and how they function within this text-work.

In America, the term real estate is generally considered property consisting of land or buildings; however, real-estate can take many forms metaphorically such as museum or gallery walls: (Painting has a lot of real estate at The Museum of Modern Art.), a professorship in an institution, (You can’t effectively challenge the professor, they hold the real estate to set the parameters of the course.), a column in a newspaper or magazine, (He wasted his real estate writing about that?) or the real estate of this book, which is approximately $(67+x)$ pages.¹⁸ Using the exceeding definition, a work of art without real-estate, without an audience, is homeless, a professor without a classroom and students—homeless, a manuscript without a publisher—

¹⁷ <https://www.law.cornell.edu/uscode/text/42/11302>, (accessed February 7, 2019)

¹⁸ The real estate of this text-work has been augmented through the usage of QR codes. These black and white geometric images provide the reader, aided with a decoding device, with images, video, audio, text, and other relevant content that cannot be contained in the physical work.

homeless. The work of art, the professor's ideas, and the manuscript, although they naturally intend to communicate, because there is no audience for their communication, their dialectic is one of homelessness; Indeed, “an author who teaches writers nothing, teaches no one.”¹⁹ There is no-body or place on the receiving end of a dialectic of homelessness. It is akin to being on a flight, which has been regulated to a holding pattern above the sea. How many times must the plane circle before this flight is cleared to land? Without real estate, eventually, the plane will run out of fuel and crash into the sea. With time, “Diving into the Wreck”²⁰ reveals degrees of homelessness, retroactively creating continuity of communication with the present. The work’s initial descent into homelessness communicates poems of “deep song,” which explicitly speak to nature. “All exterior objects assume their own unique striking personalities and take on active roles in the lyrical action.”²¹

¹⁹ Walter Benjamin, “The Author As Producer,” *Reflections, Essays, Aphorisms, Autobiographical Writings*, ed. Peter Demetz, trans. Edmund Jephcott, (Harcourt Brace Jovanovich, Inc.), 233.

²⁰ Adrienne Rich, “Diving Into the Wreck,” *Diving into the Wreck, Poems 1971-1972*, (W.W. Norton & Company, Inc. New York, 1973) 22-24.

²¹ Federico García Lorca, *In Search of Duende*. (New Directions Books, NY, 2010), 17-18.

Only to the earth
do I tell my troubles,
for nowhere in the world
do I find anyone to trust.

Out in the sea
was a stone
My girl sat down
to tell it her pains.

Every morning I go
to ask the rosemary
if love's ill can be cured
for I am dying.²²

In these three poems, the *Earth*, *stone*, and *rosemary*—(nature) become the audience, because there isn't one, or they're untrustworthy. The dialectic here becomes one of homelessness; this homelessness-dialectic™, brings with it all the problems of corporeal homelessness, like crying to the wind that you are cold, hungry, or in poverty.

²² Ibid, 18.

CONSERVATION



Our world is made up of material that appears. When beholding these appearances, the depth of what is perceived is understood according to the sensate-literacy level of the observer. The more developed the sensing organs, the more intense the depth, and the more intense the experience. For example, a child might not identify a spot of mold growing on a slice of bread; however, the much more experienced parent probably would, and the even much more experienced scientist might cultivate that mold into penicillin. Take the image at the top left of this page, its placement might be perceived as a kind of “initial” or “drop cap,” a letter at the beginning of a word, a chapter, or a paragraph that is larger than the rest of the text. Because it appears as geometric abstraction composed of an array of black and white squares arranged on a grid, it wouldn’t necessarily be described as an “inhabited initial,” it lacks the superficially figurative, flora and fauna seen in the inhabited initials of illuminated manuscripts. Its non-figurative quality places it in some ways closer to the decorations of an illuminated Quran. This machine-readable image, like all images, contains information that is not apparent. The information it contains can be accessed according to the image reader’s level of literacy, transforming these geometric initials into hybrid “historiated initials,” containing identifiable figures, specific images, video, and audio. The reading and

interpretation of the initials within this text-work require the technological literacy of quick response codes/ QR codes.

The image accessed through the QR code is from a drawing on untreated newsprint. When that material drawing is exposed to direct sunlight and oxygen, it will deteriorate. Direct sunlight, unmolested by the atmosphere, would cause rapid deterioration of the paper and image. Even under moderate light, eventually, the newsprint will darken in color, buckle, and become brittle; the ink, pencil, marker, and crayon will fade. To the *untrained eye*— an amalgam of the senses, the body of the drawing appears to deteriorate over time; however, the conservator perceives something else. From her knowledge of material coercion, untreated paper containing lignin molecules²³ exposed to direct ultra-violet light and oxygen will suffer photodegradation. Also, photodegradation effects the crayon, ink, and pencil on the paper. It degrades the material as well as the legibility of the image. The conservator has the ability to see beyond appearances, where there await more appearances at each intensity. What appears before her is unique, to itself and its relationship with other appearances at other levels of intensity. By studying the levels of the drawing on newsprint, the conservator's fluency in that specific *body's* material language of paper and ink, sun, and oxygen deepens. If the conservation of a deteriorating work of art is decided upon, the conservator is able to listen, participate, interject, coerce and molest that body (the work of art), temporarily alienating its nature of deterioration.

The ballpoint pen, crayon, color pencil, graphite and marker on the newsprint work,
"Study for Fancy Couple, With Motoaka the Plenipotentiary As Rebecca Riding Side Saddle

²³ A complex organic polymer deposited in the cell walls of many plants, making them rigid and woody.

Through a Ledger Book,” from 2016, has begun to yellow and buckle. It could be bleached to remove the yellowing and stains.

If someone wants to do bleaching, the precursor is washing. In theory, the right step is to wash the object to remove as much discoloration as possible, and with some objects, just washing is enough to bring sufficient results. But if some of the stains or discolorations are persistent, you have an option, as a cosmetic treatment, it's purely cosmetic, to do bleaching. Washing, in theory, will reduce discoloration and acidity from the paper. It is beneficial for paper as a material; however, it's controversial in a way. If you wash really old paper, for example, really famous drawings, Leonardo Davinci paper—you don't wash it. Because, when you wash it, soluble ions are dissolved and minimize the historic fingerprint of the paper. The originality of any paper will be altered if you do washing treatments. So, you chose to do a washing treatment only when it's totally justifiable—if the object is too acidic and therefore is too brittle that no one can actually touch it, no one can actually appreciate the image because of the discoloration, then that justifies your washing treatment. And you accept some level of alteration in the originality of the paper, but, in return, you remove acidity and discoloration. The paper actually becomes healthier and more flexible. That is the give and take.

So you do the washing treatment, and then the bleaching treatment is just like cosmetic surgery. It doesn't improve your health, it only makes things look a little bit different. So you apply chemicals: oxidizing bleach, hydrogen peroxide, or reducing bleach, such as sodium borohydride, or light bleaching, which is a form of oxidizing bleach that actually weakens the cellulose to some degree. You actually lose some of the integrity if you choose to do that. Fine art is washed less, and only when stains or discoloring interrupt the perception and interpretation of the work. Preservation is ultimately the most favorable approach to slow deterioration, it entails keeping the work in an environment most suitable to its material composition.

In the museum/ institutional context, the conservator advises the curator, but the decision for conservation is ultimately up to the curator. Their decision comes down to the value of the object and the purpose of the object. The reason for it being in the museum determines whether keeping the integrity is more important, or keeping the information, or longevity is more important. These are the things discussed prior to a decision on conservation. That decision for conservation also rests on the work of art maintaining its integrity. Usually, if curators want to have more things done, then conservators want to do them, that is the general tendency. The conservator's interest is the object itself. The curator tends to want to present the object in its best form. Conservators should be well versed enough to explain the pros and cons of any conservative act; however, if

there is something that the curator really wants to do, which doesn't endanger the object, then we do it. But, there are things that we would never do. If the curator wants to cut individual pages out of this book to display on the wall in a frame... if a curator insisted on such things, they would disqualify their... they should know better.

Some young conservators might want to do more washing because their results look really great, but the curator might be more conservative, so actually, they should tack back. It actually depends on the individual. Just like doctors, certain doctors like to do whole knee and hip replacements for young people, whereas their condition could be improved by physical therapy or exercise. It depends on personal views; some people like to do more invasive work.²⁴

Observing the process of the deterioration of a work of art through the concept of *molested* and *unmolested-nature*, the drawing on newsprint might appear to be consumed over time by some unseen force. The conservator tries to slow that process and keep the body of the work of art together through preservation and conservation. The conservator first begins by documenting the material state of the work of art with photography. Next, she produces a condition report of the work, which includes the photographs, along with written descriptions annotating the condition of the work of art. This condition report might note things such as tears, lacunae, dirt, grime, stains, abrasions, yellowing, etcetera. The better the conservator's perceptive abilities, the more accurate the report.

The act of conservation is an act of molestation. "Richard Offner, then emeritus professor at the Institute of Fine Arts, New York University, remarked that he regarded any restoration of a painting as a distortion; imitative restoration could never replace the original. According to Offner, restoration (or more strictly conservation) should be limited to preserving the structural

²⁴ Soyeon Choi, Head Conservator, Works on Paper, Yale Center for British Art, interview by author, New York, NY —New Haven, CT, March 24, 2020.

integrity of what remained.”²⁵ Conservation seeks to prevent the consumption of the work of art by unmolested nature. Molestation and coercion can only forestall the sensuous embrace, the *maieutic*²⁶ work of nature, which is the very nature of unmolested-nature and its eternal appetite for the consumption, reproduction, and delivery of existence.

Regarding prints and drawings on paper, the conservator knows through washing, she can remove many of the stains. This act, along with preservation, conserves paper from some of the harmful effects of oxygen and sunlight. Despite the act of conservation, the body of the work of art will still deteriorate, but at a slower rate.

Just as molestation slows the deterioration of the body of art, it also slows the deterioration of the human body. This is understood by exploring the body’s appearances at increasing levels of intensity. Humans know but may not articulate that we are all conservators in some capacity fleeing unmolested nature. Some conserve only the self, while others have the responsibility to conserve and teach *the art of conservation*. From birth to adolescence, in most instances, the conservators of humans are the parents. Traditionally, the mother teaches the fundamentals of the art of conservation to the child, but not in all cases. That art consists of *mother wit*²⁷, speech, intimacy, social and biological conservation, etcetera. From birth, humans are in the process of becoming fluent in the language of being, the material language of the

²⁵ Mark Aronson, *et al.* “The Art of Conservation: IX, The history of painting conservation at the Yale University Art Gallery,” *The Burlington Magazine*, (Burlington Press, 2017), 122-131.

²⁶ (midwifery) Things are brought into existence after something is consumed. Unmolested nature has an appetite for reproduction, psychological and physical.

²⁷ Maya Angelou, *I Know Why The Caged Bird Sings*, (Bantam Books/ Random House, 1997), 99-100. “As I ate she began the first of what we later called “my lessons in living.” She said that I must always be intolerant of ignorance but understanding of illiteracy. That some people, unable to go to school, were more educated and even more intelligent than college professors. She encouraged me to listen carefully to what country people called mother wit. That in those homely sayings was couched the collective wisdom of generations.”

human body, and human nature. That body of being is what is ultimately conserved. Similar to the conservator of paper, the conservator of man must gain fluency in the body of being's material language, so that they may listen, participate, interject, coerce and molest its nature, differentiating it from unmolested nature.

ART CRITICISM



Since pre-history, *artwork*²⁸ and all beings have possessed an ontology of their own insofar as language is proof of the presence of ontology. Each *material element* (being) has a specific *material language*, which has an affective relationship with other materials through *material discourse*. That being is made illusive through material discourse and exercises its social agency upon humans and other artworks. Like the African, Oceanic, and Asian artworks that deployed such brutally-silent preemptive *Criticism* upon the plastic arts of others, causing an affective aesthetic change at the very core of



is anything that can be considered art, even if it is not known as “art” in its native context.

ontological understanding upon the moment of their gaze into the abyssal layers of those beings' appearances before them, there is no theoretical formulation which can seriously, retroactively describe the operational context of living works²⁹, (*material being*) in contemporary terms, without its anachronistic nature, naked amongst them, undoing the very incorporative fibers wishing to make an application unto them which is, under *the oppression of Criticism*, not an application of diffusion, befouled of the flaw inherited of every etical understanding since that time, modern in their designation and premodern in their existing objectivism. Social agency can be exercised by humans upon objects, *and* social agency can be exercised by things, including cats, dogs, and other pests upon humans. Just as "'things' can appear as 'agents' in particular social situations...so can 'works of art.'"³⁰ Living works of art affect the composition of what they come in contact with. They interact with people as other beings do, reproducing themselves through ontology embedded within aesthetic propositions. This process is made explicit in the ancient Egyptian hieroglyph for the word *sculptor*, translated as *one who makes things live*.³¹ According to the Hieroglyphs, art making is a kind of pure molestation which brings existence into being. At the very least, it prolongs and reproduces that which is. Because the artist is engaged in material coercion, the life of the artist (defined as "*one who makes things live*,") necessitates an engagement with multiple material languages. To coerce, one must know languages. One of the defining qualities of an artist is the possession of an exceeding sensate/material literacy. When artists perceive a material, they perceive potential. They can see value in everything, be it positive or negative. When artists produce value from some thing or act with a

²⁹ Paul Dickson, *Dictionary of Middle Egyptian*, (Creative Commons, 2006), 215-216.

³⁰ Alfred Gell, *Art and Agency, An Anthropological Theory*, (Oxford University Press, 2013), 17-19.

³¹ Paul Dickson, *Dictionary Of Middle Egyptian*, (Creative Commons, 2006), 215-216.

determined negative polarity that value is termed “inverse-value™,” which I will not explain here. Through the senses, they perceive beyond what is readily determined, coaxing “*sum*” where there once was none.

LUMMOX

Submission to the handcuffs of the master is the first step towards becoming a master. From master to apprentice. Only under his supremacy can one become intimately acquainted with the logic of the handcuffs he has placed upon you, the simultaneous understanding of the master’s logic and the secret lesson of escape into another degree of mastery. “This is an invitation to the crossroads, if you dare, sissies.”³²

³² X CLAN, “Grand Verbalizer, What Time Is It?,” *To the East Blackwards*, (4th & B’way Records and Island Records, 1990), track 2.

According to their ability, artists and others whom I consider “coercers of material” do their work in proximity to where being is brought into existence, where material ontologies are broken down into their *nigredo* form and handled. Through this “*Prima Materia*, a condition the alchemists coined to represent that original, pure, uncorrupted state of the matter that is the basis of nature,”³³ and at the edge of the abyss of the unmolested and its devouring gravity, artists dip their hands into materials and form some *thing*, bringing it out and running with it away from unmolested nature. That thing is seized from their hands whenever it is recognized by some with Power as containing a value, which could serve to reify or reinforce some social arrangement.

Professional works of art represent the economic structures surrounding them, and thus reify the structure of society. “But everything isn’t ultimately reducible to its economic conditions. Some conditions are conditions of possibility, and art is not [even] limited to those conditions of possibility.”³⁴ This can be seen in the “homeless-artist,” an artist whose work has no audience. Their perseverance makes clear, the artist’s primary concern is an intensifying of the level of intimacy through intercourse with the material world. They dip their hands, in possibly the most serious way, because instead of running away with their art, they subject it to a order of criticism that forces them to begin anew — like a potter throwing clay on a spinning wheel; just when the viewer feels the potter has successfully drawn out from the lump of clay a vessel so beautiful it seems to already hold a life of its own, the potter reduces it to clay again with a slight squashing gesture. *This* clay is never mere clay, because it has been handled, and

³³ Nigel Hamilton, “The Alchemical Process of Transformation,” (1985), *nigredo=prima materia*. https://www.academia.edu/37027935/The_Alchemical_Process_of_Transformation_The_Origins_of_Alchemy_Understanding_Transmutation_as_the_Basis_of_Alchemy, accessed March 2020.

³⁴ Charles Stein, Conversation with Author, New York, NY, February 2020.

coerced into and through form into something else. Intercourse with material through critical gestures which destroy material form, intensify material understanding and nurtures an intimate relationship with unmolestation that sings the body and soul, and in the case of the actual homeless person, often leads to premature death.

Such an artist's proximal engagement with the unmolested is akin to the condition of the homeless or those in poverty, who because of their social status and indeed their state of being, come to know unmolested-nature intimately. The homeless work of such an artist is an act of unrequited love, destructive to their being. It is the price of their engagement with that accelerated decompositional force; nonetheless, they allow their senses, with an exercise of a certain esoteric dexterity, to pursue material understanding of the world. Its byproduct is the production of that which before was not. The desire fueling this attempt I will not explicate, because even a perfect verbal account of it I fear would cause an additional fracture to the being of true workers, whose awareness of existing fractures, due to descriptions, siphons off their own

very being into a psychosocial living hell of being in body surrounded by poser



and constant theft of anything desired by society not readily released by the hands of those beloved workers who know... (see QR to the left), "covering the shadow

(ekphrasis) does not prevent the thing (fracture) itself from appearing."³⁵

“THE CITY ON THE MOUNTAIN” AND NATURE’S AWARENESS OF ITS TRADITION

Tradition — the molestation enacted by society, seizes upon the love produced through prolonged intercourse. What initiates of a given mode of being know of the treacherous summit

³⁵ Ousmane Sembene, *Ceddo*, (Films Domireew, Sembene), 1977.

of their work, blissful in its volcanic heat and breathtaking view, is that it is plagued. Contrary to what tourists and pedestrians— the uninitiated— think they know, for the homeless artists and the real poor, “the city on the mountain” the experience of the artist or the abject life of the poor is the status quo. Poverty has become tradition. And it is a rich tradition. The trees are aware of it. In this city, the poor possess the most value— a secret to them, but not to stones. The value of the poor continues to increase; regretfully, it is a value they cannot access. They lack the marketing means and the real estate to enable them to undertake procedures necessary to extract value from their own poverty, so they remain bonded to it. According to the stream that flows across stones, ‘within the walls of this city, there is no safety.’ Its tortuous abode imprisons citizens at the behest of Power. In this city, the prices of things are unknowable, and common folk are extorted by merchants and rentiers. The wind shares their stories...

The most coveted wife went to the market, carrying a large purse of bills and coin to buy a chicken to feed her family. The shopkeeper said he wouldn't take her money, but they could barter. She had cultivated goods on the land from the micro-loan for the past 2 years. However, of everything she offered, he accepted nothing. Indigo, coffee, tobacco; he refused everything. But told her this, "These days the city is full of desire, you desire a chicken to feed your child, and I desire that secret which you willingly share with your husband." As she parted her full lips, her white teeth set against umber skin; she replied, "Eh, you want that. When do you want it? I have it now. It'll only take a few minutes." She pulls a vibrator out of her purse, turns it on, and tosses it at him. "You mistake an empty cook-pot for an empty purse." She turns and walks out. Were it not for the officials standing guard out-front his shop, she might have acquainted him with the secret of death. Disgusted, she returned home and, in a voice that didn't match the arresting countenance of her beauty, told her husband about the merchant's insult. Her husband, with a cool head and fiery eyes, stood up and went to the market, carrying a larger purse of bills and his pistol. Arriving at the shop, he entered. "I hear you are in search of secrets. I'll share with you that which you already know, insulting a rich man is no secret to you, for you have insulted me through my wife." He spits at the merchant's feet. Leaving, he walked to find another

merchant with fowl to sell. This one, with a pockmarked-face, too refused money for the chicken, adding, "Now is the time for fulfilling desires. I could never have your wife through tryst or seduction, for only that which can be taken is taken. I am an honest merchant, all know that the marrow of my bone is transaction. Now, are you aware of the value of this chicken? (Holding its feet between his bony fingers, he scratched his ass with his left hand) Why should you have your desire, when I cannot have mine? (stating coldly) Your family will starve." Spitting at the merchant's feet, (his right hand consoling the pistol in his shoulder bag), the husband silently walked out. Returning home dyspeptic, he told his wife, "Beloved, don't worry, yourself about the merchant's insult. The merchants. They conspire against us. I will return with meat." He set out with an even larger purse of bills and coin, keeping his pistol in his shoulder bag. Having descended the mountain, he was gone all day, only returning just before dusk. As he entered the courtyard to their property, the final rays from the sun lit up his bare, sweat-covered chest and face with warm gold. Over his broad shoulders was a healthy young goat, and in his arms were two wriggling chickens to prepare for the family. Crossing the threshold just as the sun retired into the horizon, he saw his wife cooking a chicken—its tawny feet dangling out of the cook-pot. Sadly, their eyes met...

Although the psychic material forge, stood over, does not daily produce, and even iron wears out in the hands of the obsessed, their fingertips blistered, legs trembling and back aching in a way that makes the soul jealous to whine—the molestation imposed by the owners and merchants, even when masquerading in their rag couture, is hardly worth the price of exchange. What can be taken, is taken; what can be molested is molested because of its value; what is produced is effectively seized and molested by society. The secret of the couple made into a product for transaction is molestation. The poor are continually cashed in, rather than cashing in on poverty. If the poor were to extract the value from their poverty, then poverty itself would become worthless (as land, arid, or extracted of its mineral wealth) and if poverty itself became worthless, those who benefit from it behind the mask of Power would suffer a loss so significant that no reparation could return them to solvency.

*“Do you remember the billionaire Monty Burns? Do you remember his assistant, Smithers? Why the fuck is everyone trying to be Smithers?”*³⁶

³⁶ *The Simpsons*, “What Happened to Waylon Smithers... Sr.” (S13Ep05) <https://www.youtube.com/watch?v=1hsECYhVHeU>

THE FUNCTION OF INVERSE VALUE



Unfortunately, there seems to be a steady supply of class strugglers—*lil-yuppy*, engaged in a kind of homogenous-erotic love with the figure of Mr. Burns; that is, they only love who or what is in power, like the aspirant petit bourgeoisie, what *lil-yuppy* lust after is clear. Upon the transactional landscape, they kneel to the seduction, ready to add oil, debug the apparatus, or do whatever needs to be done to participate, be it in support of the representations of ideology or through inverse-value producing, reactionary support dressed



up as criticism, further described in the QR code in the top left of this page. *Lil-yuppy* produce something more akin to artifice than amalgam; what is produced is product. Product is not produce. Produce is reproducible and has an ontology which functions according to its very own material language that mutates and deteriorates. Product, on the other hand, performs according to the market and as its offspring, as art, it reflects the economic base of the society, that of the owners, merchants, and rentiers. The product shares the desires of economy, the parent that produced it. It's festive love of self, and filial rapacity embeds a love of hedonism and capital, where there was once something of a love of the intricacies of life and its ontology.



*You are my life,
You are my life,
With your light its dawn began,
You, you are my life...*

*Every happiness I longed for and imagined was found in the light of your
eyes by my heart and mind.
Oh life of my heart more precious to me than life.
Why... why... why... why didn't I fall in love with you sooner?³⁷*

³⁷ Kulthum, Umm. (أم كلثوم) “*Enta Omri*” (You Are My Life) Live at the Olympia Théâtre in Paris, November 1967. <https://www.youtube.com/watch?v=XPGHpBOt5sE&list=WL&index=302> , accessed, March 2020.

THE EQUIVALENCE OF THE BODY OF ART & THE BODY OF MAN,

Death, the homecoming, announces the existence of the previous conversation of the human body and unmolested nature. The homecoming of the homeless is premature death. The communication between the homeless body of art and unmolested nature, is a homeless-dialectic™ that brings with it all the problems of corporeal homelessness.

The situation is pathetically like that of those alienated people we see on New York City streets, talking to themselves. They are really talking to the public around them, but experiences in their lives have robbed them of the human necessity of dialog. Therefore, they talk more loudly, more to themselves. They get our attention, but not in any way that satisfies anyone.³⁸

Because the homeless body of art has no place for its aesthetic propositions to rest, they stand. For the duration of homelessness, the standing existence is an order of queuing so oppressive to those within it they often die there. This never-ending *queue*, could be described as a geometric line that extends in opposite directions without end. For the living, within this line, there is no advancement or retrieval according to the point of insertion. This queuing leads to chronic homelessness and its effects on being are lethal.

³⁸ Jimmy Durham, *A Certain Lack of Coherence*, (Kala Press London, 1993), 70.

In 2018, “nearly one-quarter of individuals experiencing homelessness had chronic patterns of homelessness.”³⁹ In the Rural Housing Stability Assistance Program proposed rule, The Department of Housing and Urban Development, HUD, defined a *chronically homeless* person as follows:

An individual who: Is homeless and lives in a place not meant for human habitation, a safe haven, or in an emergency shelter; and • Has been homeless and living or residing in a place not meant for human habitation, a safe haven, or in an emergency shelter continuously for at least 1 year or on at least four separate occasions in the last 3 years, where the cumulative total of the four occasions is at least one year. Stays in institutions of 90 days or less will not constitute as a break in homelessness, but rather such stays are included in the cumulative total...⁴⁰

Chronic homelessness accelerates the march towards unmolested nature and in that march, being, the material or immaterial existence of a thing, suffers an accelerated decomposition. The logic of the queue is such that when beings enter it, they are subject to its constituents and their umbra—the fully shaded inner region of a shadow cast by an opaque object that suppresses any art of conservation. Human and aesthetic members of the queue actively participate in no discourse beyond membership, which entails their having no social agency, audience, or material/ abstract forms of reproducibility which may have resulted from their affect upon and intercourse with other beings. Because they are covered in shadow, they are without an audience. Without an audience, there is no discourse surrounding their works, and

³⁹ Meghan Henry, *et al.* Abt Associates, *The 2018 Annual Homeless Assessment Report (AHAR), to Congress, part 1: point-in-time estimates of homelessness*, (The U.S. Department of Housing and Urban Development, December 2018), 64.

⁴⁰ United States Government, Federal Register /Vol. 80, No. 233 / Friday, December 4, 2015 /Rules and Regulations 75793

they are often lost to their time; the aesthetic propositions of that work are not able to reproduce themselves, and over time, their context is lost; their influence is absent in their time and amongst their peers. They are essentially impotent. Each body in queue is eclipsed by the one in front of it, and there is always one in front. Defenseless against natural and accelerated decomposition, the homeless are left standing in line and suffer insect bites, secondary pustular skin lesions, and other infestations.

Using HUD's definition in accord with this text work, *queueing*, which extends for at least a year, is considered *chronic homelessness*. The chronically homeless works of art as chronically homeless people, curl into themselves as an organ undergoing involution. As material, they suffer the same accelerated deterioration as all homeless whenever they encounter the full presence of unmolested nature, that is when they come home in death. Their unfortunate bodies, mangled and abused from their skin to their organs, "for nothing records the effects of a sad life so graphically as the human body."⁴¹

⁴¹ Mahfouz, Naguib, *Palace of Desire, the Cairo trilogy II*, trans. William Maynard Hutchins et al. (Doubleday, New York, 1991), 129

DEATH OR HOMECOMING AND THE INVERSION OF FIGURE AND GROUND

Death or the home of homecoming is the place/nonplace of things when they cease to exist, as we know them to exist and as they know themselves to exist. In death, the unattended corpse is consumed. The marrow of their bones, if it is found to contain any value, is sucked out, before they are ground up and taken as "ground" which things are built upon. That accretion is equal to a superfetation of ideas and aesthetics because of the very fact that it is taken as ground. In life and art, 'taken as ground' is theft or plagiarism. Nature taken as ground between humans results in the imposition of one human upon another, of a designation of nature, which is distinct from the innate higher order of nature the former reserves for themselves in that theft.

People with real estate molest nature's relationship with art by employing conservators to extend the life of the work of art. In the absence of that molestation, the bodies and being of artworks, just as the bodies and being of the homeless, deteriorate naturally. For example, "the average age of death in the studies reviewed [regarding homelessness in the United States of America] is between 42 and 52 years, despite an average life expectancy of almost 80 years in

this country. The potential years of life lost are incalculable.”⁴² Similar to individuals suffering homelessness and or chronic homelessness, Offner notes that works of art suffer during times of war when moved into “shelters.” He writes, “Even paintings that were moved to refuges of safety have often suffered irreparable injury, not from the change of place alone, but often from confinement in unsuitable shelters.”⁴³ The embodied lifespan of a work of art determined by its society, and its material composition, is augmented by conservation. It differs from the embodied lifespan of a human, which is predetermined, yet all beings experiencing homelessness suffer accelerated decomposition.

“...the gods themselves die. But the sovereign worms Remain, Stronger than brass...”⁴⁴



All works of art, after their execution, race silently towards the mouth of unmolested nature to be consumed. Although they may appear to be conserving themselves, that appearance is as illusory as the moonwalk by Bill "Bojangles"

Robinson’s student, Bill Bailey. Viewing Bailey’s legs, he appears to be walking forwards, yet his entire body moves backwards. The illusion is like the deteriorating work of art returning to its

⁴² J.J. O’Connell, “Premature Mortality in Homeless Populations: A Review of the Literature,” Nashville: National Health Care for the Homeless Council, Inc., 2005, 13

⁴³ Richard Offner, “Restoration and Conservation,” *Problems of the 19th And 20th Centuries Studies in Western Art, Acts of the Twentieth International Congress of the History of Art Volume IV*, eds. Mildred Meiss et al. (Princeton University Press), 152.

⁴⁴ Théophile Gautier, *Émaux et Camées*, (Paris, Georges Crès Et C^{ie}, Masters of The Book, 3, Place De La Sorbonne, 3., 1913), 220

source within unmolested nature. Within that trajectory, the artform showcases its lifespan as an immaterial work, which is preserved through the modifications of James Brown, Prince, Michael Jackson, Chris Brown, and more recently Storyboard-P, whose intimate and intricate movements have an almost imperceptible direction, yet don't transmit that from a theatrical stage. Something about their performance off-site, outside of the cypher of connoisseurs reduces their affectivity. Another example of this trajectory in a material form is the pair of Chinese door gods, 门神 (mén shén). Written evidence of them dates at least as far back as the Han Dynasty, 2nd century BC.⁴⁵ The use of these images for protection continues to this day. In contemporary Chinese society, they are placed upon the courtyard doors of the home during Spring Festival. They function as negative spirit warding devices at the threshold of the abode, in service of its molestation of the bodies which sojourn there. Where the abode protects people from the material representatives of unmolested nature, the image of Door Gods ward of evil, protecting the inhabitants from the immaterial or spectral representatives of unmolested nature similar to the function of a cross or mezuzah. Once placed upon the door, the lifespan of these printed images is approximately one year. These same 门神 (mén shén) slowly deteriorate until they are discarded the following year when they are replaced.

Taken as mere works of art, these prints are conserved through molestation and then diverted away from their homecoming within unmolested nature. Instead of performing their cultural function, they stand in private collections (mainly museums or research institutions). In that homelessness, they silently sing—a lament for destruction, for a messianic epiphany. In the

⁴⁵ 王充, Wáng Chōng, 论衡 *Measure of Opinion and Theory, Thirty Volumes*. Volumes 26 to 30 (Zhejiang Publications, 1893), 376-397.

Christian tradition, that epiphany (its second coming) is the day of the judgement and fulfillment of the covenant. For those persons taken as ground, placed in bondage as slaves, their call for the return of the lord, was a call for the wrath of God to rain down upon the wicked accosting them. The call for the wrath of God is the same, whether it be from silent beings ensconced in art institutions or human beings in bondage or in its wake. Both are homeless. This yet to be answered cry for the wrath of God, by people taken as ground, is the epitome of harmony, of cynicism, the seed of all disaffected malcontents. The millions wailing in unison produce an eardrum-rupturing fortissimo, a lament that has yet to receive attention, which brings an end to the tradition. Where is the image (moving or still) that captures the attention — where is the song, the poem, the shriek, the guttural grunt, the passionate moan, the voice gouged out of the now silent hollow coil of youth, adolescence, adulthood, middle age, old age, or even that matter slurped out of those denied the chance to age? Testament to the attention of an interventionist God: there is none. The attention of man: questionable. Human attention is bound by intention, everything not of their intention is nonexistent.

GUESTS IN THE HOME.



In the home, guests have no rights. They have only a right to hospitality or hostility as it is given in accordance with social codes. A private right held by Roman citizens around 300B.C. clarifies this. That right was “commercium.”

The general rule of antiquity was that the law of a community was for the members of that community only, and that the stranger was without rights. If there was no treaty to the contrary with his State, the foreigner could be seized as a

slave and his property taken by the first comer as [bona vacantia] goods without an owner.⁴⁶

The right of commercium kept citizens safe. It reminded them through its enforcement that the home is the place of safety, and that the designation of home is extended to the society/ nation. Thus, within the society or homeland, a member can feel at ease. Their family and friends are there to support them in their hostility or hospitality towards the guest. The right and its representatives are there to protect them. Within the homeland, the social codes and material language of other members, coerced material objects, and art works are understood. They speak freely in accord with the composition of society.

GUESTS WITH RIGHTS EQUAL TO THE PEOPLE OF THE HOMELAND

On July 9th, 1868, the United States of America adopted the Fourteenth Amendment to its constitution. *Section 1* of that amendment outlines the contemporary rights of guests in the home.

All persons born or naturalized in the United States, and subject to the jurisdiction thereof, are citizens of the United States and of the State wherein they reside. No State shall make or enforce any law which shall abridge the privileges or immunities of citizens of the United States; nor shall any State deprive any person

⁴⁶ H.F. Jolowicz, *Historical Introduction to the Study of Roman Law*. (Cambridge at the University Press, 1971), 57-58.

of life, liberty, or property, without due process of law; nor deny to any person within its jurisdiction the equal protection of the laws.⁴⁷

The last lines of *Section 1* contain the guarantee, “nor shall any State deny any person within its jurisdiction the equal protection of the laws.” In contrast with the Roman right of *commercium*, the power of the 14th amendment grants equal protection to the guest; in theory, the guest or foreigner couldn’t be “seized as a slave and or have their property confiscated.” From the time this amendment was signed, in practice, the ghost of *commercium* has continued to leave evidence of its presence upon “persons” whose personhood it was intended to protect. Guests, or the descendants of ghosts that were once living guests of the society and stolen aesthetic objects or cultural works, are made homeless like the earlier example of 们神 (*mén shén*) removed from doors and hung on a museum wall. Another instance of this is the Benin Bronzes that once decorated the royal palace of the Kingdom of Benin. They were looted in 1897, effectively rendering them just as homeless as their human counterparts who were kidnapped or purchased by white-skinned devils. Each woman having been exchanged for around 8 copper-brass bracelets or rods, and men for 15,⁴⁸ oftentimes by another order of devils, those with black skin.

And then of course today many Africans, and Nigerians in particular, are proud of their past, a past that was denigrated as being crude, primitive in the past. And then to realize that their ancestors were not as backward, as it were, as they were portrayed - it was a double source of joy to them. This discovery unfurled a new

⁴⁷ Thomas Jefferson *et al.* *The Constitution of the United States*, (United States Constitution, Section 1) (U.S. Government Printing Office 1997), 26

⁴⁸ P. Amaury Talbot, *Tribes of the Niger Delta*, (Barnes and Noble, 1967), 283-284.—copper and brass bracelets called manilas, later melted down to make the Benin bronzes that became loot.

kind of nationalism in them, and they started walking tall, feeling proud of their past...⁴⁹

That past, (and much of the extant knowledge of which I must attribute to the irruption of criticism coming from without, (from the guest) into the African narrative. Though there is an ontological disruption that results from the excavation of those material beings, if by chance they were forgotten, that great unearthing cannot be denied its resurrection potential, at least in the realm of material forms. An instance of this is made clear by William R. Bascom's writing about the discovery of 13 bronze heads in Ife, Nigeria, while he was engaged in ethnological research in there as a Fellow of the Social Science Research Council of New York City. Where he considers the makers of the heads, Bascom doesn't seek to sever the attribution of these works of art from their land.

One theory, which is, however, by no means accepted by anthropologists, is that brass-casting in any form was unknown to West Africa until it was introduced by the Portuguese. This would date the heads after 1485. Yet while it is possible that the art of *cire perdue* [lost wax] casting, and even the particular style of these heads, was derived from outside Africa, it would seem entirely reasonable, failing proof to the contrary, to look upon this art as an indigenous development which, in the course of normal change, was followed at a later period by a different style.⁵⁰

As Bascom suggests, there is the real possibility of lost wax casting in west Africa rightfully attributed (wholly or in part) to a cultural diffusion taking place prior to a 1485 c.e. encounter, I

⁴⁹ Babatunde Lawal, *A History of the World in 100 Objects Omnibus*, (The British Museum, BBC), Aug 2010.

⁵⁰ William R. Bascom, "The Legacy of An Unknown Nigerian "Donatello": The simple Beauty of the Mysterious Bronze Heads Recently Discovered at Ife," (The Illustrated London News, April 8, 1939), 592-594

attribute any contemporary pride and celebration of that past (made present) to its excavation, which is of course a criticism of the composition of the land by foreign agents, be they colonialists or social science fellows.) when displayed in Europe, brought some value to the black mind—a Platonic blackness that exists in polarity with light and intelligence above, and darkness and ignorance below. What those devils valued was distorted, because they knew not what they perceived; they didn't know it according to itself—they couldn't, (because lost in the ground it was lost to its time and their time)—nor could they know it according to a more perverse way of knowing—that of the beings that were sold as material to produce the Benin Bronzes. If they differ from the Bronze heads of Ife, it is in this material fact: In truth, the "Benin Bronzes," (many of them now in the British Museum) were made in part by trading human beings for materials. "They owe their existence not only to the efforts of the great geniuses who created them, but also to the anonymous toil of [those traded *as* raw materials *for* raw materials and] others who lived in the same period, [and because] there is no document of culture which is not at the same time a document of barbarism,"⁵¹ to access the full aesthetics of the "Benin Bronzes," one must first pass through the stages of an alchemy seen as aesthetic flourishes, representations of value produced by that alchemy which takes human beings as *prima materia*—no different from any other blood sacrifice. Capital and literal gold, the "magnum opus" of the capitalists, and its effects are celebrated through their replication around the world. Human lives were traded or sold according to the composition of the Kingdom of Benin. To that society and any other participating in a similar composition, the "criticism" of a foreigner, or the citizen traitor— his evaluation of the human goods traded or sold— is the discordant music

⁵¹ Walter Benjamin, "On the Concept of History," *Selected Writings*, (First Harvard University Press paperback edition, 2006), 407

accompanying a fundamental disrespect, but unfortunately this music within society has no audience, it is rendered homeless, unless one were to sidestep the accusation of barbarity and speak of the entire exchange as some international art studio, with the people of Benin being the low-wage studio assistants or fabricators and the British being the patron, or artist. With both the seller and the purchaser of such "materials" donning the mask of devils, what good would it do to wonder, who got the better deal? Two two-legged devil dogs: one guards the house—a fortress of ontology—the other lives within. The old dog that guards the master's house, when it no longer guards that house according to the master's commands, is removed, taken outback and put down. The master then buys and grooms a new, younger dog to guard the house.

In the hands of dogs, the poetry of brushing history against the grain is like a 10 year old girl or a 16 year old boy brushing their hair in the mirror: it makes them feel cute or handsome. Regarding history, both "grains" eventually tell the same story anyway, they grow out of the same beast. The guard dog knows this language and so does its master. The guard dog must know it in order to participate in conversations with its master, and to defend his master's house with poetry. The poetry of guar-dog is often cute misspelled quotes and manipulations of prolegomena into platitudes, or the pilfered belabored efforts of some unfortunate, used to fatten up the emaciated practice of "the man of stolen letters." A man in name only, parasitic spies, they dress and talk like us, commiserating as they must.

On the other hand, these comrades seldom come into [serious] contact with the masses of workers, peasants and soldiers, do not understand or study them, do not have intimate friends among them and are not good at portraying them; when they do depict them, the clothes are the clothes of working people but the faces are those of petty bourgeois intellectuals.

In certain respects they are fond of the workers, peasants and soldiers and the cadres stemming from them; but there are times when they do not like them and there are some respects in which they do not like them: they do not like their feelings or their manner or their nascent literature and art (the wall newspapers, murals, folk songs, folk tales, etc.). At times they are fond of these things too, but that is when they [like dogs] are hunting for novelty, for something with which to embellish their own works, or even for certain backward features.⁵²

⁵² Mao Tse-Tung, *Talks at The Yen-an Forum on Literature and Art*, (Foreign Language Press Peking, 1967), 13-14.

LOCKING/ CLEAN VERSION



Like an artist in situ, a person has the right to arrange the interior of their home because a person has the right to arrange their home. While the home is a private space, the homeland is a private, public space and the people of the homeland arrange it as they see fit. Only the people of the land can determine its composition, how it handles citizens and foreigners/ guests. Thus, the safety of home, the abode from unmolested nature, extends to the feeling of safety within society, nation and homeland. These larger, more abstract designations of home protect residents, their guests and foreigners from the representatives of unmolested nature, and do so according to how the people of the land have composed it. This right is found in the United States Constitution, Article II *Section 1.*,

No Person except a natural born Citizen, or a Citizen of the United States, at the time of the Adoption of this Constitution, shall be eligible to the Office of President; neither shall any person be eligible to that office who shall not have attained to the age of thirty-five years, and been fourteen Years a resident within the United States.⁵³

Only the “natural born Citizen,” born of the nature of the land of the United States of America, if elected, may claim the title: President of United States of America. A foreigner can’t do this.

They can’t hold the office of president because of their external allegiance; the foreigner, being

⁵³ *The Constitution of the United States*, “Article II, section 1.” (U.S. Government Printing Office, 1997), 26.

of another nature, cannot be the head of this republic. It would be a problem for many of the people of the homeland.

The fundamental differences in nature between a citizen and a foreigner from a country



with a different ideology than that of the citizen, when simultaneously present

within the home of the citizen, exist for each other as external criticisms. For

example one of the investigation of the work found in the QR code on page 15, is

ontological conflict. In that work the relationship of diverse forms of image making upon each

other and their affect on the viewer is central. When thinking about works of art as records of

ontology, two works in close proximity, are naturally in conversation, and conflict. They both

extol and expose. Celebrating what is recognized by the ontology of the maker while

simultaneously (silently) exposing what is outside of its horizon. This work (a study) contains a

recreation of a partial scene from an 1876-78 ledger book drawing by Etahdleuh Doanmoe. The

artist, creates a facsimile of the 19th century ledger book page with its blue and red ink

organizing lines, and follows the orthographic perspective system Doanmoe expertly employs to

render his packhorse in pencil and crayon down to the pentimenti. Upon the pack horse, is a

drawing of Simon Van de Passe's dexterous 1616 engraving of "Motoaka as Rebecca..." This

drawing, rendered in ball point pen, uses the vernacular of a burin copperplate engraving with

crosshatching and dot & lozenge engraving marks. The two images are anachronistic towards

each other, in medium, form, and perspective. What holds them together is the logic of the image

(a woman "riding" a horse) and the substrate they share (the news print ledger book page). These

differences embedded within the total image, present an experience of multiple forms of image

making simultaneously; leaving the viewer to decide whether the tone and content of the

aesthetic conversation is symbiotic, coercive, one of conflict or negotiation or Criticism etcetera. The placement of diverse ways of producing images in an intimate proximity, makes the visual demands they make of each other and on the viewer more acute.

Those criticisms when applied to the composition of the home might excite the citizen to anger, or violence. If by some turn of events, that foreigner were to take possession of decision making power to compose the homeland, and their power surpassed that of the people of the homeland, because they operate according to the nature of another land, their applied criticisms might appear as disrespect to the homeland and the bodies which compose it. It would be as if a tiger or a lion became president, and the Löwenmensch of the QR code to the left, after freeing all animals from zoos and emancipating them from their owners, would use its executive power to bring about policy that states, lions, tigers and all other animals excluding humans, can consume what they can catch. And although lions and tigers may not like the taste of humans, that principle of action would allow them to follow the nature of most beasts of prey—to hunt the weaker beings amongst any group.⁵⁴ The nature of the Löwenmensch, a foreigner to this society, would show itself to be destructive to the very being and nature of the people of the United States of America.

The people of the land, with a filial connection and responsibility to the land, have the right to do with it as they please, that is their choice. If they decide to be nomadic or wanderers, roaming across the land following the migratory patterns of animals, a patriarch, or the stars, that's their choice. If they decide to raze a forest to build a farm, or construct a dam on a river and cultivate the land, that's their choice. If they decide to abandon that farm to work in a

⁵⁴ Caroline E. Krumm, et al. *Mountain Lions Prey Selectively on Prion-infected Mule Deer*. 2010. *Biology Letters*, pp 209-211

factory, that's their choice. Whatever political system they chose to organize themselves, be it feudalism, monarchy, democracy, communism, socialism, plutocracy, or anarchy etcetera., it is their choice. Their choice if they decide to build separate water fountains for you and for me. Their choice if they decide to systematically under-educate children forming lower economic and social classes. Their choice if "upon a great Chief's death, a deep hole was dug in the ground, into which scores of slaves were thrown after having their heads cut off; and upon that horrible pile they laid the Chief's dead body to crown the indescribable human carnage."⁵⁵ Their choice however millions of people they decide to murder, it's their choice, because they have it to make. So, concerning the trading of human lives for copper rods, or manilas, the choice cannot be questioned on its terms by one who didn't have the same choice to make. When the choice is made to extract pleasure form the enslaved African women by raping them during the three weeks on the voyage over, you rape or get raped. According to the societies enabling their transatlantic transit, the enslaved women were not "women," but the "ungendered," as illuminated midway through the scholarly article by Hortense Spillers, "*Mamas Baby, Papa's Maybe: An American Grammar Book*"⁵⁶ They can do what they must, so long as it corresponds to the composition of society and its art of conservation.

⁵⁵ "Congo Contrasts." Mr. Boudot. "Regions Beyond," 1900, p. 197. Quoted in, Roger Casement, *Casement Report* The Casement Report, (Harrison and Sons, St. Martin's Lane, 1904), 19.

⁵⁶ Spillers, Hortense J. *Mama's Baby, Papa's Maybe: An American Grammar Book*, 1987. *Diacritics*, Vol. 17, No. 2, Culture and Counteremory: The "American" Connection (Summer, 1987), pp. 64-81

DIRTY VERSION/ THE OFFSPRING



In Spring!

We can say that in the development of art, it must always be as it is in Spring! One does what is necessary, though it cause somebody else pain; one does what the situation demands, unconcerned about the approval or disapproval of others.⁵⁷

The formulation, which would ensure that the art of conservation practiced, in practice, would produce a biproduct and atmosphere absent exogamy, is a formulation of ontology. The art of conservation and its acceptance permeates all nature, as it does for all those with liberty—that ubiquitous power to enact how one would like to compose and conserve themselves as representatives of the land regardless of how foreigners, people with no filial claim to that land, perceived their art. Today the fact of all art is increasingly that in some future, or some alternate ontology, it eventually will come to be described as belonging to a fascistic ideology, yet that which is described as fascism was never illegible; it was always a choice. To create artwork or poetry there must be a necessary discrimination; however, if this be so amongst the people and it

⁵⁷ Arnold Schönberg, and Adolph Weiss, *Problems of Harmony*, Perspectives of New Music, Vol. 11, No. 2 (Spring-Summer, 1973), 3-23.

is their discriminatory will and perceived to be so by others, described as fascist, let it be so— it is their will. Let there be a triumph of wills, of forms of discrimination, but let it be honest not deceptive. When “the people” use the products and refined lives of the dead as raw material for their art and literature, whatever it may be; and if they treat the lives of the "refined" people, refined through the act of living in perpetual refinement and amongst it, as their raw materials, don't take notice. The knowledge of violence, or refinement (in this formulation) is always known by material, because it is handled and molested. Material must know, it is that which is being (and has been) molested by the “latent fascist thrust of all poetry”: authority through collective stability and authority through grammatical union. What culture might arise from molesting the children of Power, embedding in each of their prepubescent bodies a displacement from the only thing they truly possess. Could there be respect and allowance for the seeding in culture an irruption that births the most destructive obsession in ensuing generations, since being as material or “mere life” is a part of a tradition? Let the artists and writers with real estate, whose development we suffer publicly, live the life of unknown brick layers, stone masons, drug addicts, and prostitutes. Let them live those lives in public invisibility like the abundance of others who live them. Their new life lived under tradition and its participants, that display their material criticism of a terrestrial composition; as soon as that composition's inverse value is in sight they jeer and point their fingers, “fascist!” And when that nascent value is within their grasp, identified in material expropriations, they don slogan caps, cheering “democracy.” They come to detest the names of source material from which their prior expropriations were made. Everyone is aware of the game here. Especially those who blind themselves so as not to be made aware of what they already know they act aloof to the presence of barbarity's uncomfortable

squirm within culture. Those who would wish to pluck out their own eye —are they confounded by sin, are they indignant of poverty, of the guilt percolating in their bowels? They wish not that “[the] whole body [of art] should be cast into hell.”⁵⁸ If barbarity lies within, why would culture not be dragged down with it? Could the pedestal or vitrine prevent this? The white or tan walls and gilded framing of the institution or the fortress of language reproduced? Can these forms of real estate defy the gravity of hell, the justice of the Kaifang Court, 开封法庭 (Kāifēng fǎtíng), and its pull on culture, and tradition with an equivalent polarity to the pull of unmolested nature on the material body of art? When the millions of shrieking voices in pain fall on deaf ears, Hell, a place reserved for condemnation and punitive punishment of the irredeemably wicked, is left with no discernable function beyond the perverse illumination that reminds the shrieking that they are within it completely. No one or thing is coming to alleviate the pain of wound dehiscence—the tortuous blade running across the same injury; just as it begins to heal, it is again opened up. Even Satan is in anguish. His deeds and persuasions have no affect, except on the believing, who unmolested nature periodically show to be utterly insignificant. In those moments of illumination through darkness the believing know it, but forget. Every murder is forgotten by the one that follows. Every war, every rape, every plunder and blatant theft the same; there is no supreme reckoning, there is only the daily reckoning of the believer with the increasing homelessness of their beliefs as they lay the foundations for spaces where those beliefs are not represented, where every criticism, however incisive, instantly becomes the latent intention of the criticized act; every weakness its strength.

⁵⁸ Bible, King James Version, Matthew 5:29 entire quote: “And if thy right eye offend thee: pluck it out, and cast it from thee: for it is profitable for thee that one of thy members should perish, and not that thy whole body should be cast into hell.”

ENCOUNTER THE OFFSPRING

After materials (animate and inanimate) are coerced into affective objects, they are later stolen, looted, making them homeless subjects. Relegated to homelessness within the museum, what takes place during the encounter with that homeless subject, how do you react to it? Do you laugh, scorn, cry for this material being, whose existence somehow required the person encountering the object to be rendered mere life, material? What if works of art create the social conditions for their existence, if they have such a strong yearning to exist, their autopoiesis causes society to undergo all manner of effrontery? The suggestion might absolve humanity of any responsibility for the repeated acts of barbarity, but then again, it would also make the offenders' presence in museums the presence of prisoners in prisons. Assuming there is justice in the world... and it is meted out judiciously..., there are enough cudgels to go around.

Bound into eternity, under a vitrine, steel security rod rammed up its back-side, and an imposition of perpetual slavery to an objectifying gaze worse than the perpetual enslavement of John Punch, who was ordered to serve “his master or his assigns for the time of his natural life.”⁵⁹ Punch at least escapes in death. In the museum, thanks to conservation, there is no death, not for art. Viewers stand over the conserved material living-corpses. The art prays for its destruction, for a homecoming, while the visitors pray along, but they pray to different gods, theirs is the god of conservation, who promises everlasting life under the viewer’s gaze.

THE BIRTH OF HUMAN RIGHTS FOR ART

Systematic bondage and death were necessary for the production of the Universal Declaration of Human Rights. If this is indeed a good in the world, what about when perceived through a lenticular perspective, where one sees either the pile of flesh, ashes or corpses, and the declaration, but never both, not coherently, still a good?

Europe invented a few things, which are gains for humanity, for example...the right for a body not to be tortured, not to be enchained or enslaved, this right has been invented, has been produced, by a philosophy which has been called a philosophy of enlightenment and which birth place was Europe.⁶⁰

⁵⁹ Henry Read McIlwaine, *ed.*, *Minutes of the Council and General Court of Colonial Virginia 1622-1632, 1670-1676, with Notes and Excerpts from Original Council and General Court Records, into 1683, Now Lost* (Richmond: The Colonial Press, Everett Waddey Co, 1924), 33, quoted in Paul C. Palmer, “Servant into slave: The evolution of the legal status of the Negro laborer in Colonial Virginia,” in *The Black Americans: Interpretative Readings*. *eds.* Seth. M. Scheiner and Tilden. G. Edelstein, (Holt, Rinehart and Winston, 1971), 65-78.

⁶⁰ Bernard-Henri Levy, *The Return of Settembrini and Naphta in the 21st Century*, Nexus Symposium, September 21, 2019, Amsterdam, Nexus Instituut. <https://www.youtube.com/watch?v=x70z5QWC9qs>, accessed March 21, 2020.

Bernard Henri-Lévy in his statement does not hesitate to extoll the virtues born in Europe. He does however hesitate in exposing the material conditions of its “pregnancy.” If the birthplace of these “universal human rights” was Europe, as Henri-Lévy states, whose body/mind birthed them, and who was the midwife? One might say the body Europe had intercourse with to birth those rights, was the body of the darker nations and lower classes of the world; yet not until Europe had twice engaged in genocidal intercourse with its cousins, did it gain “recognition of inherent dignity” brought forth through the birth of “its” offspring—human rights—the product of incest. Keeping with human rights, who would deny that the intercourse with other nations that preceded the 1948 UNDR, was non-consensual? Even if, under the terms of this text-work, they were gestures of conservation, which allowed various nations to thrive intellectually, economically, socially and biologically, they were non-consensual. And non-consensual intercourse is of course rape.

To criticize the means is not to discard the ends — they’ve already been reaped. The poet can no more deny the trail of broken hearts that led them to true love, than one can deny the pile of corpses, or the absence of those “carried off by force,” which led to the declaration that humans have rights; this is barbarity’s path, cobblestone road or freeway-cum-highspeed-railway to culture. What these clichés do make clear is the rhetorical question: ‘how many times do you have to rape or murder a person before you choose to obtain “recognition [for them and yourself] of the inherent dignity and of the equal and inalienable rights of all members of the human family...?’”⁶¹ Maybe Samuel George Morton, in his “Catalogue of Skulls, 1849” in “comparing

⁶¹ Universal Declaration of Human Rights, The General Assembly of the United Nations, 1948 (UDHR)

the characters of the cranium in the different races of men [should've measured *thickness* instead of] internal capacity as indicative of the size of the brain.”⁶² The refusal to expose the material conditions of any claim of human rights as a “European conception,” upholds the “nature” of Europe, although one doesn’t say so explicitly, as seen in the Human Rights Charter, its language and conditions of formulation make it out to be the only human nature, and a universal declaration of the rights of that nature divorced from the material which it appropriated to produce its declaration. “Whereas disregard and contempt for human rights have resulted in barbarous acts which have outraged the conscience of mankind...,”⁶³ this conscience is first a European one, and that explicit proper noun omission is a choice.

SLAVES OR PRISONERS OF WAR



Slaves or prisoners of war should also be considered loot but with a caveat. [⁶⁴]

The word slave as a form of loot here should be understood in the context of societies which applied it to a person as a designation or social state change which was not perpetual. In this way the person held captive, described by the term slave is in a

⁶² Samuel George Morton, M.D., *Catalogue of Skulls of Man and the Inferior Animals*, (Philadelphia Merrihew & Thompson, Printers, No.7 Carter’s Alley, 1849), IV.

⁶³ (UDHR)

⁶⁴ [A distinction must be made between looted objects and people who are taken as the result of war, economic or social policy, because in spite of how they may be perceived or end up, the nominative description of *slave* or *POW* does not deny them humanity in the way the non-nominative *loot* may; nevertheless, the designation of Africans and Indians as slaves between specifically 15th century till the mid-19th century did just that. From *encomienda*—the Spanish labor system that rewarded conquerors with the forced labor of particular groups of subject people, to John Punch—the first legal sanctioning of lifelong slavery, and the first legal distinction between Europeans and Africans to be made by U.S. Virginia courts, it denied the presence of humanity in their being, and equally molested the Europeans. With that distinction, and differentiation from Africans, they could not be slaves, and as molestation is a conservative act of humans, it was enacted by Virginian lawmakers for the conservation of white lives, away from the homeless Black ones.]

temporary diminished social position, such as an indentured servant, distinct from American chattel slavery which was slavery in perpetuity; inversely, the felled tree made into a “deity” experiences a *temporary* life of veneration. And although this loot may have wall space or climate-controlled storage space, because it is not surrounded by family and friends, and functioning according to the social codes that dictated its facture, it too is experiencing homelessness in perpetuity.

When a foreigner comes into the homeland, and makes demands on that nature, be it social or material, they are indeed molesting it; nonetheless, that molestation in all its perversity is conservative, according to the ontology of the foreigner. For example, 们神 (mén shén) taken and placed in museums are molested thrice. First in preventing the expression of their nature, secondly, in preventing their deterioration and thirdly, by celebrating that molestation publicly. Although this molestation may conserve the material life of a work of art or artefact, it makes the work homeless, insofar as it is taken out of the abode of its community where it would have a natural life span, death and protection according to the art of conservation practiced by the community. The molestation of the foreigner is so pervasive that arguments exist in support of it, such as, “returning works of art paradoxically risks denying Britain's history as a former imperial power and colonizer.”⁶⁵ This statement is specious at best; it presupposes “Britain’s history is as a former imperial power and colonizer,” which is only a small part of its history, the few centuries of which it could make that claim without question. More interestingly the earlier

⁶⁵ Patrick Sawyer, *Returning museum objects to former colonies risks ‘denying Britain’s history,’* The Telegraph, November 22nd <https://www.telegraph.co.uk/news/2019/11/22/returning-museum-objects-former-colonies-risks-denying-britains/>, Accessed February 2020

statement described as “paradoxical” is a merging of the cultural nationalist position with the cultural internationalist position.

The term cultural national-internationalist, is an amalgam of John Henry Merryman’s two terms from his 1986 article, “Two Ways of Thinking About Cultural Property.” The term “Cultural internationalist” comes from an interpretation of the *Final Act of the Intergovernmental Conference on the Protection of Cultural Property in the Event of Armed Conflict—The Hague, May 14, 1954*. The term “Cultural nationalist” comes from an interpretation of the *Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property—UNESCO, Paris, 14 November 1970*. Merryman provides a discussion relevant to understanding what is cultural internationalist and what is cultural nationalist:

One way of thinking about cultural property—i.e., objects of artistic, archaeological, ethnological or historical interest—is as *components of a common human culture*, whatever their places of origin or present location, independent of property rights or national jurisdiction. That is the attitude embodied in the Convention for the Protection of Cultural Property in the Event of Armed Conflict of May 14, 1954..., which culminates a development in the international law of war that began in the mid-19th century.

Another way of thinking about cultural property is as part of a *national cultural heritage*. This gives nations a special interest, implies the attribution of national character to objects, independently of their location or ownership, and legitimizes national export controls and demands for the “repatriation” of cultural property.⁶⁶

⁶⁶ John Henry Merryman, “Two Ways of Thinking About Cultural Property,” *The American Journal of International Law*, Vol. 80, No. 4., Oct., 1986, 831-853. (Hereinafter cited as J.H.M. Two Ways of Thinking)

The combination of these terms creates a superposition: the cultural nationalist-internationalist. This is a brand of molestation, a “superimposition” which I would describe as the attitude of a nationalist whose cultural artifacts are composed of the looted cultural artifacts of other nations, imposing a retroactive ownership of the looted objects. These nationalists masquerade as cultural internationalists, in support of the right of art and artifact to exist because they belong to “all of humanity,” while they themselves have the monopoly on the cultural and economic capital with which to maintain themselves as repository of every art object they have collectively looted over the centuries. Problematizing the designation of their cultural work as cultural theft, spokespersons for the British Museum said: “We believe the strength of the collection is its breadth and depth which allows millions of visitors an understanding of the cultures of the world and how they interconnect—whether through trade, migration, conquest, or peaceful exchange.”⁶⁷ These molesters are haunted by a spectral nationalism with a criminal disposition wearing the robes of barristers. When defending their loot, they announce:

Recognizing that cultural property has suffered grave damage during recent armed conflicts and that, by reason of the developments in the technique of warfare, it is in increasing danger of destruction;

Being convinced that damage to cultural property belonging to any people whatsoever means damage to the cultural heritage of all mankind, since each people makes its contribution to the culture of the world;

Considering that the preservation of the cultural heritage is of great importance for all peoples of the world and that it is important that this heritage should receive international protection.⁶⁸

⁶⁷ Ibid

⁶⁸ *Final Act of the Intergovernmental Conference on the Protection of Cultural Property in the Event of Armed Conflict*, The Hague, May 14, 1954.

Taking both the internationalist and the nationalist positions together, the rights of the art to be kept in perpetuity beyond its natural lifespan for the sake of culture (which “belongs to all of humanity”) is given priority over its right to be determined according to its natural lifespan, as determined by the principles of conservation particular to the nation that produced it. Subject to the rights of that nation, a being or artefact can be molested for the conservation of society. Under the internationalist principles it cannot, yet an artefact is permitted to be molested away from its home for its own material conservation, even if that conservation goes against its nature, because under international rights it belongs to the international community, and those rights supersede those of the nation, or the rights of the work to expire naturally. Dear stone, mute as a being, as a work of art you have been granted human rights before you were granted national rights. As a being or work of art, you did not possess rights worth respecting until they were granted, first as human rights with the *Universal Declaration of Human Rights* in 1948, then with the *Final Act of the Intergovernmental Conference on the Protection of Cultural Property in the Event of Armed Conflict*, in 1954. Then sixteen years later, with the *Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property*, in 1970 you gained national rights. Because the “damage to cultural property belonging to any people whatsoever means damage to the cultural heritage of all mankind,” it inadvertently leaves the cultural property vulnerable to theft as goods without an owner, or multiple parties can dispute the ownership. With all humankind laying claim to being as something to be inherited as nascent property, insofar as they can enforce that claim, the rights of the

internationalist-claimant supersede the rights of the nationalist-claimant concerning the conservation of works of art, and the execution of the determination of the work of art. Like nature and other humans, as a work of art, you are not special, you too can be molested for the sake of “humanity.” I understand that this argument may be retroactively applied to legitimize barbarity; however the allowance of molestation is something worthy of thought, and although I am not advocating that order of molestation per se, it is through exploring the determination of molestation, that its imposition in all aspects of life can have at least some scarcity of presence to the organs of perception.

Thinking about works of art through a “cultural national-internationalist” argument, necessitates the violent past for the existence of the present. This nullifies remuneration, reparations, or the repatriation of the molested because it would negate the future identity of the molester — an identity like all others, composed, of course, of past conquests. This retroactive return to the Roman right of *commercium* followed by the US constitution’s 14th amendment would grant the stolen citizen rights, because these rights are now granted to all beings regardless of their status as property, as value with vested interest in its conservation and reproduction. These rights are “universally declared,” becoming a perverse illumination of the denial of the right of foreigners (or works of art) to die a natural death.

Although these objects and works of art may still be extant, they suffer a kind of social death, insofar as their connection to life has been molested. The work of their alien conservators is like that of the *huaquero*, “a person who clandestinely excavates at archaeological sites for the purpose of obtaining marketable antiquities,”⁶⁹ who molest Mayan sites in Mexico and Central

⁶⁹ Donna Yates, *Huaquero*. <https://traffickingculture.org/encyclopedia/terminology/huaquero-2/>, Aug 17, 2012, (accessed March 1, 2020.)

America, doing “unnecessary damage both to what they take and to what they leave. Their activities, being surreptitious, are not documented; consequently, the objects they remove become anonymous, deprived by the act of removal of much of their value as cultural records.”⁷⁰ They acquire another nature through molestation, these objects become homeless in a way that is similar to the homelessness of people, both for the sake of “culture.” Egyptian Ka figures are molested. Mummies and burial caskets are molested. Many African, Pre-Columbian and Oceanic artworks, which were meant to be buried in the earth, slowly returning them to unmolested nature, when seen on pedestals, behind glass or in vitrines, they are molested. Thus, aesthetic objects are stolen from their homes, placed on display and celebrated with such pomp that may rival the molestation undertaken by pedophiles were they perceived from the vantage of an exceeding usage of the term “molestation.” These pieces of “hard candy” are not hidden away, partaken of in dingy rooms at the periphery, accessed through clandestine entrances or discreet bedroom compartments. From the position of this molestation, art districts and museums where these bodies are on display become red light districts and bordellos with some of the most coveted real estate in the city. To experience this form of molestation, a further form of molestation must be endured when already uprooted from their homes and homelands. The deracinated are forced to watch their mothers, daughters, aunts and wives, sons, brothers, uncles and fathers molested. The molestation binds them so that they cannot intervene murderously on behalf of unmolested nature. It celebrates its own act of molestation while proclaiming its offspring and the molestation of others illegitimate, yet simultaneously declaring the molestation of the conservator an art.

⁷⁰ J.H.M. *Two Ways of Thinking*, 884-849.

This type of molestation is described by Delores Williams, as “defilement,” which “manifests itself in human attacks upon *creation* so as to ravish, violate, and destroy *creation*: to exploit and control the *production* and *reproduction* capacities of nature, to destroy the *unity* in nature’s placements, to obliterate the *spirit* of the created.”⁷¹ Not only are beings (now considered art) molested, but also the very unity of the society itself is molested, its nature and spirit are perverted. This molesting excavation and the concomitant attempt to conserve by one culture actually interferes with the conservative art of another. It interferes with the latter’s ontological reproduction, by thwarting biological, intellectual, economic and social production and reproduction. When societies can no longer satisfy these forms of production and reproduction by engaging in self-molestation, they disappear like the Jawaites, or the ancient Egyptians. How they decide to die and or resurrect themselves through works of art is effaced by a conservation whose molestation extracts the aesthetic object from its native relationship with unmolested nature and places it within an alternative relationship where its intimate image is seen for a fee, handled and traded for the pleasure of owners for an even higher fee. And although this alternative relationship is one of conservation, (of the being and of the cultural institution housing that being) it takes place, outside of the home, and is executed according to the ontology of the guest⁷², a proto cultural-internationalist.

⁷¹ Delores Williams, “Sin Nature and Black Women’s Bodies.” in *Ecofeminism and the Sacred*, ed. Carol J. Adams, (Continuum Publishing Company, 1993), 25.

⁷² The guest is often at one time or another a guest in the nation of origin of the works of art, prior to them being looted. For example, Admiral Sir Harry Rawson had to visit Benin on January 12, 1897, under the “Benin Punitive” response to the “ambush” of a previous British-led party under Acting Consul General James Phillips leave with the Benin bronzes. Rawson’s acts as a “guest” enabled him to extract the bronzes against the will of the Benin people, so that Rawson’s home nation may host their perpetual, homelessness, molestation and the subsequent molestation in the British Museum and throughout Europe.



To undertake this there must first be an imposition of the fascist will of the foreigner/guest. With no filial claim to the land their hospitality-exceeding requests become demands, whether for the reorientation of even a thing as simple as the placement of eating utensils, or their absence, or the modes of courtship and coupling which reproduce the collective body of the people, or maybe the wooden, stone or metal figure buried in the ground. In this way the guest usurps the rights of the people of the land. What they do, how they decide to express their nature as representatives of the land to molest it as they please, how they please and when they please.

CONCLUSION

TOWARDS...

In a thought that attempts to examine molestation and its relationship with nature, through a provocation seeking an embodied understanding of the stakes inherent within the necessity of the molestation of nature, the nuance of morality confounds any demarcation of a universal standard of morality because each universal designation rests upon ontology, of which there are many, and although they often overlap, that intersection, even within *la Convivencia*, the encounter may fluctuate between hospitality humanity and hostility; therefore, no pious application from without — what at first might be a request, becomes an assertion, then a demand — a true version of fascism if it were to transgress the fruitful tension in a desire for synthesis concealed in piety or morality, or whatever — should never be taken as anything other than that which in all probability and scrutiny may reveal itself to be — an intolerance of the land, of nature and how nature composed and composes itself through the people it bears, because those people born of the land intimately know the stakes as they must understand the conservatory gestures of their homeland, how they operate upon them, and what role they serve in that art of conservation; nevertheless, the delivery of the operational terms, a means to make illusive the act of molestation, is its own maieutic work for the sake of the full oppression of criticism, was undertaken (without anesthesia) by a full staff of nurses, supporting residents, both domestic and international, and a lead physician who received the body with its engorged belly from a group of adept EMT's having stabilized that body during stasis within vehicles travelling over precarious dirt roads, waterways and airways, whilst maintaining the understanding that it is

and always was an attribution of its mother, hers before her, and so one and so forth into the murkiest consanguinity.

A CONCLUSION

None from without may make a request or criticism on the grounds of morality, for determining intention is a murky pursuit at best and for the ultimate protection and conservation of the home and the human nature of the local, (what will ultimately be revealed as a slow erosion of the foundations of the home through its critique) must be immediately amputated just below the root of thought, on the contrary, the traitor from within as a critic, (with words of fury and acerbic tone, regarded as demon, that seeks to break the foundation upon which the local rests and recuperates) has an intention which, upon its revelation, appears in line with that destructive element, but only when it follows consecutive destructive acts, even so, the accretion which delivers up the molested state as the desired state of being, erupting from the silent mouth of a side eyed Judas with his ultimate attention to the nuances of delivering the material criticism of an epiphany (necessary to its production), which so many of those (their own participation notwithstanding) would condemn unequivocally, that accretion reveals itself to be that which they desire, insofar as they possess an acute ability to perceive the many diaphanous layers which make up the opaque shroud warming the fleshy thought of the revelation; even with that given, in all its dim glory, eventually there will be nothing left of this shroud, a being in its collectivity, it will be distended layer by layer not through consensus, or even through its composition, but it will be collected, each pulling it their own way for themselves as they tearfully “exit the rectory,” that long walk of shame, a foot dragging ritual it will be the comfort

for, each eventually wrapping that shawl-like, silk-like wispy thing around their head so that at least one layer covers the face, so useful in its simplicity and function.

...AND AWAY

In conversation with unmolested nature, can the collective irruption of language forestall the disastrous affect it produces, despite applications of poetry over the extent of the work, which throws a scrutinizing light upon the pregnancy without a counterpart, from whom did this seminal text-work, which I describe as such, so as to question myself through a gesture which kicks the legs of the chair just after the joinery has been pounded and sanded flush, please may I ask—from whom does this ejaculate erupt (Phife Dawg could tell you) and of what merit is a denial of paternity whilst standing in the waiting room after all the heavy talk of wading through shadows, their definitive progenitors,—all homeless and pestiferous, they cause me to wonder, if the abode is the primary site of molestation does that make the condition of fleeing one of perpetual fugitivity (a question) of the likes I dare not engage here, besides, what has become illusive through intercourse, makes clear, that paternity lies, at least a portion of it, within the abject, within which, there are a cohort of shadows, each with its intense gravity; although, no one cannot remove the vestigial remnant of the numerous transgressions, which through their affect appear to be an invading and occupying force in search of a quisling, whose traitorous impulse might have been interpreted alternatively if the reader weren't privy to its coming into being through coercion, which in this text-work, at times successfully portends the possession of some benevolence, muddled by concepts, some of which, insist they might have willed



themselves into being through calling out to the author like the affective, stickiness of a spider's web calling out to a flying insect through a soft electrostatic whisper; contrary to belief, this completes the spider's electrostatic molestation of the Earth's electrostatic field.

GLOSSARY OF TERMS

abode (bisemic) *noun/verb*, noun: *a location of residence* and the verb: (abide) *act of waiting or sojourn*.

conservation *noun*, an act of molestation that seeks to prevent the consumption/ deterioration of the work of art, society or human beings.

cultural nationalist-internationalistTM see page 51.

exceeding termTM *noun*, A word that exceeds the parameters of its common definition. The meaning of the word is determined by the context it is used in.

homelessnessTM

inverse-valueTM *noun* see essay within QR code on page 24.

molestationTM *noun*, the interruption or annoyance of the trajectory of unmolested-nature, or degrees of unmolested nature described as nature.

natureTM *noun*, the generic term for the natural world exists in flux between two states: molested and unmolested. “Molested-NatureTM” is nature domesticated by humans and used in the service of humanity. “Unmolested-NatureTM” is unmolested-nature, an exceeding term.

real estateTM *noun*, an official position or space from which a person or thing has the right to communicate. See page 11.

subscript or superscript criticismTM *noun*, Superscript or subscript criticism, vs. capital-c Criticism. They are not the same thing. Subscript or superscript is a character that is set slightly below or above the normal line of type. It is normally smaller than the rest of the text. Subscripts appear at or below the baseline. Superscripts appear above the midline. Neither of these scripts fill the space between the cap-line and the baseline. They function as notations and

footnotes for what does exist there, which is, in the context of criticism, orthodoxy. Writing in all caps, or writing in a font which breaks the ascender and descender lines may be analog to criticism, which interrupts orthodoxy. Breaking the lines and margins definitely moves in this direction. Similarly, calligraphic writing, aka graffiti or tagging may have an interesting effect.

the man of stolen letters *noun*, a writer who lifts and or steals concepts from others without quoting them; also a writer who uses terms brought to bear in literature from the colloquialisms of specific cultures, but doesn't credit the person who brought the term into common literary usage. I.e.: “the fire next time,” if one were to use that phrase and not reference James Baldwin's introduction of that phrase into literature.

unmolested nature™ see page 2-4.

Notes

Page 5:

Description of Peb and Nut—

The following quote is from Budge, *The Gods of the Egyptians*: “From the various passages found in religious, mythological, and funereal texts of all periods it is abundantly clear that in primeval times at least the Egyptians believed in the existence of a deep and boundless watery mass out of which had come into being the heavens, and the earth, and everything that is in them.”

Nu and Naunet are two members of the Ogdoad, the eight primordial deities worshiped at Hermopolis. They came in four pairs, each with a male and female counterpart. Thus, the Egyptian primordial Nu (male) and Naunet (female), represented the “primordial deep and boundless watery mass,” and were later associated with the sky goddess Nut from the Ennead, worshipped at Heliopolis, whose consort is Peb (Geb), the Earth.

Page 12:

Federico García Lorca, *In Search of Duende*. (New Directions Books, NY, 2010), 17-18.—“Poems of deep song” *trans.* Federico Garcia Lorca.

Page 23:

The following sentences are attributed to a conversation with my mother: ““Eh, you want that. When do you want it? I have it now. It'll only take a few minutes. She pulls a vibrator out of her purse, turns it on, and tosses it at him.”” C. F. Bryant. (“never ceasing to unintentionally remind me how great she is, when I told her I was going to give her an attribution in my piece, her reply was, “my attribution is you.””)

Page 32:

王充, Wáng Chōng, 论衡 *Measure of Opinion and Theory, Thirty Volumes*. Volumes 26 to 30 (Zhejiang Publications, 1893), 376-397. *trans.* E.A. Bryant III, 吴利华 .

“In the north there is a country of ghosts. In the middle of the azure waters of Bohai sea, there is the legendary mountain Dù shuò. Upon that mountain, there is an enormous peach tree whose branches span 3000 miles. On its northeast side is a place called the “ghost gate,” where all ghosts come and go. Also upon that mountain are two gods, one called Shén Tú and one called Yù Lěi. These gods are responsible for controlling and commanding all of the ghosts and demons, amongst whom are some evil ghosts, which they bind with reed ropes and feed to the tigers. The Yellow Emperor [2711—2598 B.C.] established a formal ritual to protect against ghosts once and for all. [He wrote:] Erect a large statue carved from peach tree wood next to the door. Upon the door draw a vivid image which evokes the two gods, Shén Tú and Yù Lěi, with a tiger. Suspend reed ropes for binding. Do this to defend against ghosts. The wicked demons have form, so seize them, and feed them to the tigers. Their behavior is not always

consistent. There is no difference between them and a dragon's infrequent appearance, sometimes they are hidden, sometimes they appear."

Page 38:

The Last Theologian of Images. (can also be a woman of stolen letters.)

Page 55:

Emphasis added.

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 “...the liturgy is the summit toward which the activity of the church is directed; at the same time it is the fountain from which all its power flows”
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