

Rashayla Marie Brown (RMB)

SUPREME BEING



**The Symmetry of What You Saw
and What You Say**

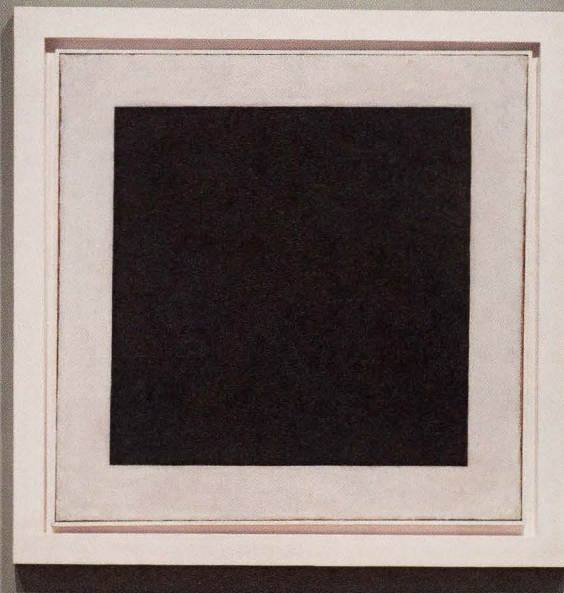
Clough-Hanson Gallery, Rhodes College 2018

SUPREME BEING
The Symmetry of What You Saw and What You Say

Rashayla Marie Brown (RMB)

CLOUGH-HANSON GALLERY
RHODES COLLEGE
2018

ONE DAY YOU OR SOMEONE YOU LOVE WILL
HAVE TO ACCOUNT FOR THE TIME AND SPACE
THAT YOU OCCUPIED ON EARTH.



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edited and with an introduction by
Cary Nelson and Lawrence Grossberg

Marxism and the Interpretation of Culture

Cornel West
Stuart Hall
Henri Lefebvre
Chantal Mouffe
Catharine A. MacKinnon
Paul Patton
A. Bakken Fields
Etienne Balibar
Oskar Negt
Gajo Petrović
Ernesto Laclau
Christine Delphy
Gayatri Chakravorty Spivak
Perry Anderson
Franco Moretti
Fredric Jameson
Andrew Ross
Frad Pfeil
Eugene Holland
Julia Lesage
Michèle Mattelart
Fernando Reyes Matia
Simon Frith
Michael Ryan
Jack A. Amariglio
Stephen L. Resnick
Richard D. Wolff
Jean Franco
Stanley Aronowitz
Sue Golding
Richard Schacht
Armand Mattelart
Iain Chambers
Terry Eagleton
Michel Pêcheux
Hugo Achugar
Darko Suvin
Michèle Barret
Fengzhen Wang



YOU MAY OR MAY NOT FEEL CONDEMNED.
HAVE NO FEAR. YOU ARE ADEQUATE, AND
YOU DESERVED EVERYTHING.

Frantz Fanon

Les damnés
de la terre

Le "classique" de la décolonisation.

*"Il s'agit, pour le tiers monde de recommencer une histoire de l'homme" * "La décolonisation est toujours un phénomène violent" * Grandeur et faiblesse de la spontanéité * Mémoires de la conscience nationale * Guerre coloniale et troubles mentaux.*

FM / Petite collection maspero

YOU HAVE INFINITE CHOICES,
NOT JUST THE ONES YOUR ANCESTORS MADE.
NOT ONLY THE ONES MADE BY
TINY HANDS IN A FACTORY.



4 □ *Can the Subaltern Speak?*

Gayatri Chakravorty Spivak

[...]

I

Some of the most radical criticism coming out of the West today is the result of an interested desire to conserve the subject of the West, or the West as Subject. The theory of pluralized 'subject-effects' gives an illusion of undermining subjective sovereignty while often providing a cover for this subject of knowledge. Although the history of Europe as Subject is narrativized by the law, political economy and ideology of the West, this concealed Subject pretends it has 'no geo-political determinations'. The much-publicized critique of the sovereign subject thus actually inaugurates a Subject. I will argue for this conclusion by considering a text by two great practitioners of the critique: 'Intellectuals and power: a conversation between Michel Foucault and Gilles Deleuze'.¹

I have chosen this friendly exchange between two activist philosophers of history because it undoes the opposition between authoritative theoretical production and the unguarded practice of conversation, enabling one to glimpse the track of ideology. The participants in this conversation emphasize the most important contributions of French poststructuralist theory: first, that the networks of power/desire/interest are so heterogeneous, that their reduction to a coherent narrative is counterproductive – a persistent critique is needed; and second, that intellectuals must attempt to disclose and know the discourse of society's Other. Yet the two systematically ignore the question of ideology and their own implication in intellectual and economic history.

Although one of its chief presuppositions is the critique of the sovereign subject, the conversation between Foucault and Deleuze is framed by two monolithic and

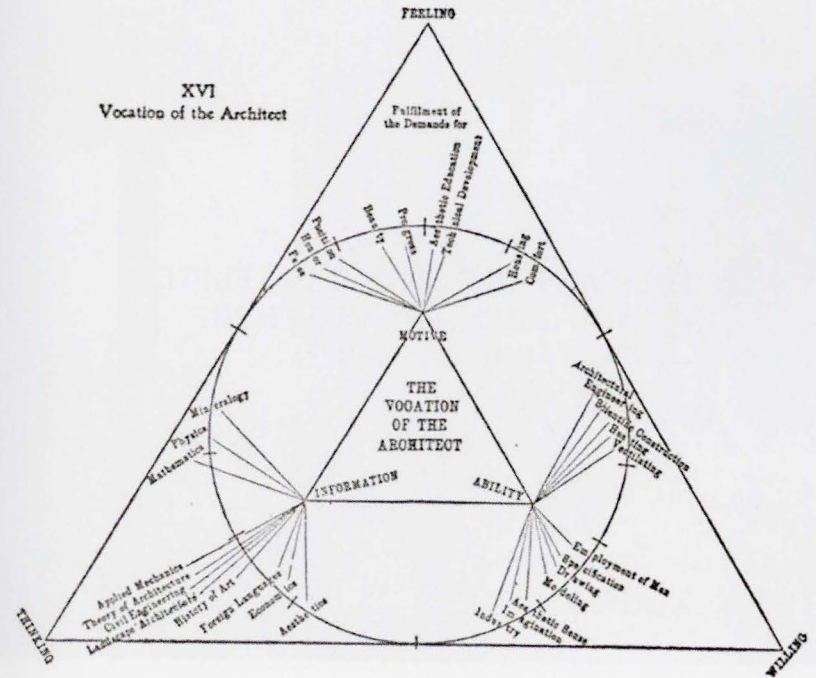


A PAINTING MADE FROM CRUSHED JEWELS IN NORTH KOREA

Colonialidad del poder, eurocentrismo y América Latina¹

Aníbal Quijano²

La globalización en curso es, en primer término, la culminación de un proceso que comenzó con la constitución de América y la del capitalismo colonial/moderno y eurocentrado como un nuevo patrón de poder mundial. Uno de los ejes fundamentales de ese patrón de poder es la clasificación social de la población mundial sobre la idea de *raza*, una construcción mental que expresa la experiencia básica de la dominación colonial y que desde entonces permea las dimensiones más importantes del poder mundial, incluyendo su racionalidad específica, el eurocentrismo. Dicho eje tiene, pues, origen y carácter colonial, pero ha probado ser más duradero y estable que el colonialismo en cuya matriz fue establecido. Implica, en consecuencia, un elemento de colonialidad en el patrón de poder hoy mundialmente hegemónico. En lo que sigue, el propósito principal es abrir algunas de las cuestiones teóricamente necesarias acerca de las implicancias de esa colonialidad del poder respecto de la historia de América Latina³.



*Colonialidad del poder, autoritarismo
y América Latina*

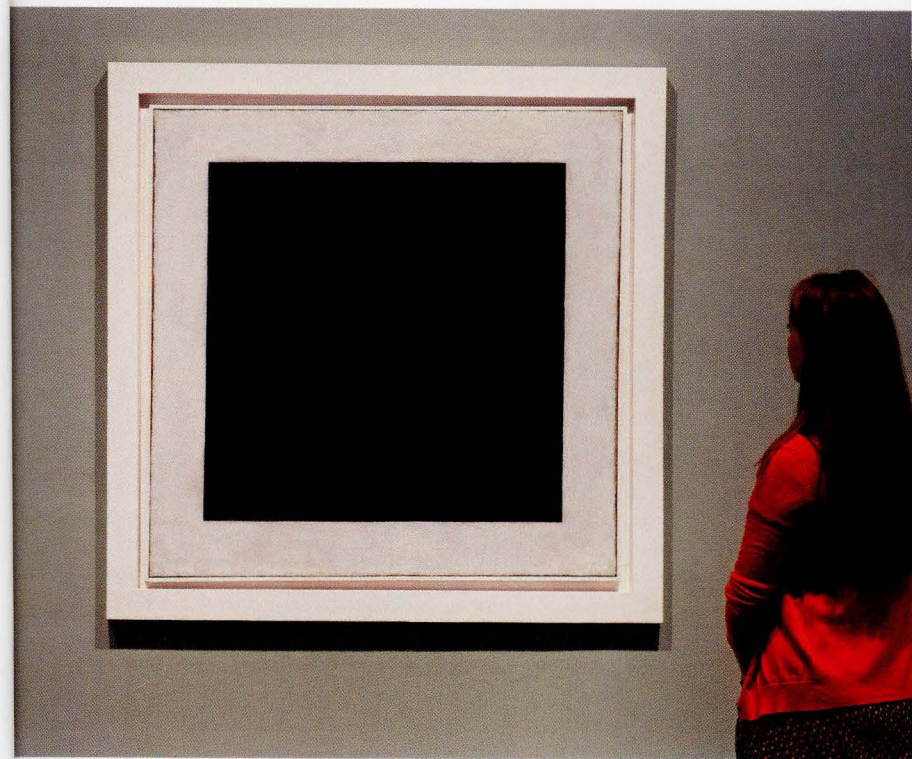
Armando Guevara

YOU CAN BUILD SOMETHING BETTER.
YOU CAN BUILD SOMETHING.
YOU CAN BUILD.
YOU CAN.
YOU.



YOU STAND IN FRONT OF A MODERN MASTERPIECE

DON'T FORGET THAT THERE IS
NOTHING NEW UNDER THE SUN.
THEY WILL SAY THEY HAVE SEEN IT BEFORE.
DON'T WORRY ABOUT THAT.
IT'S THE EFFORT THAT COUNTS.



YOU BELONG HERE, TOO.
THIS IS YOUR HISTORY, TOO.



THE MASTER'S TOOLS WILL NEVER
DISMANTLE THE MASTER'S HOUSE

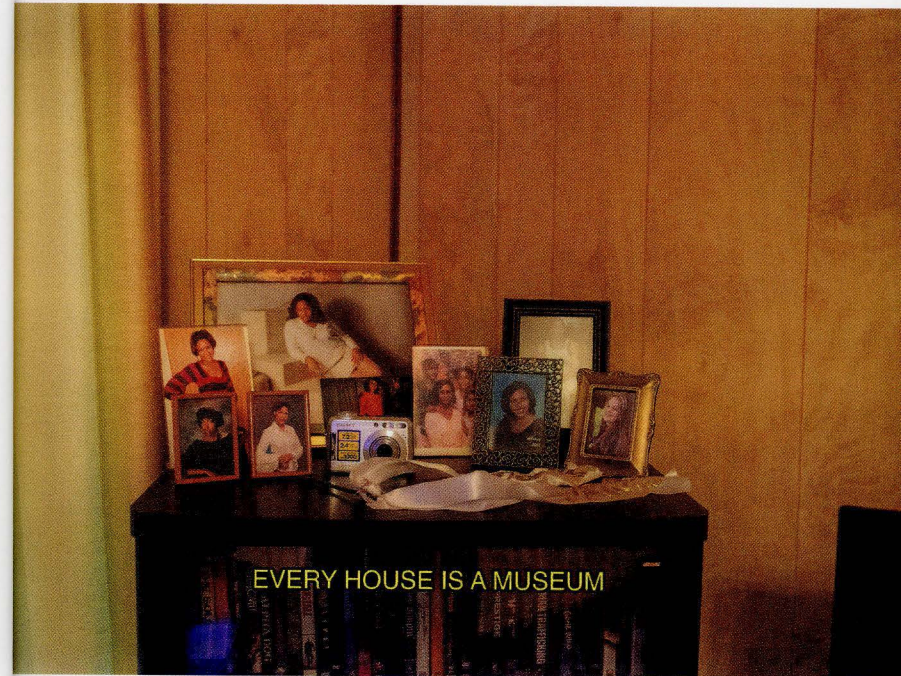
'THE MASTER'S TOOLS WILL NEVER DISMANTLE THE MASTER'S HOUSE'

Audre Lorde

I agreed to take part in a New York University Institute for the Humanities conference a year ago, with the understanding that I would be commenting upon papers dealing with the role of difference within the lives of american women; difference of race, sexuality, class and age. For the absence of these considerations weakens any feminist discussion of the personal and the political.

It is a particular academic arrogance to assume any discussion of feminist theory in this time and in this place without examining our many differences, and without a significant input from poor women, black and third-world women and lesbians. And yet, I stand here as a black lesbian feminist, having been invited to comment within the only panel at this conference where the input of black feminists and lesbians is represented. What this says about the vision of this conference is sad, in a country where racism, sexism and homophobia are inseparable. To read this program is to assume that lesbian and black women have nothing to say of existentialism, the erotic, women's culture and silence, developing feminist theory or heterosexuality and power. And what does it mean in personal and political terms when even the two black women who did present here were literally found at the last hour? What does it mean when the tools of a racist patriarchy are used to examine the fruits of that same patriarchy? It means that only the most narrow perimeters of change are possible and allowable.

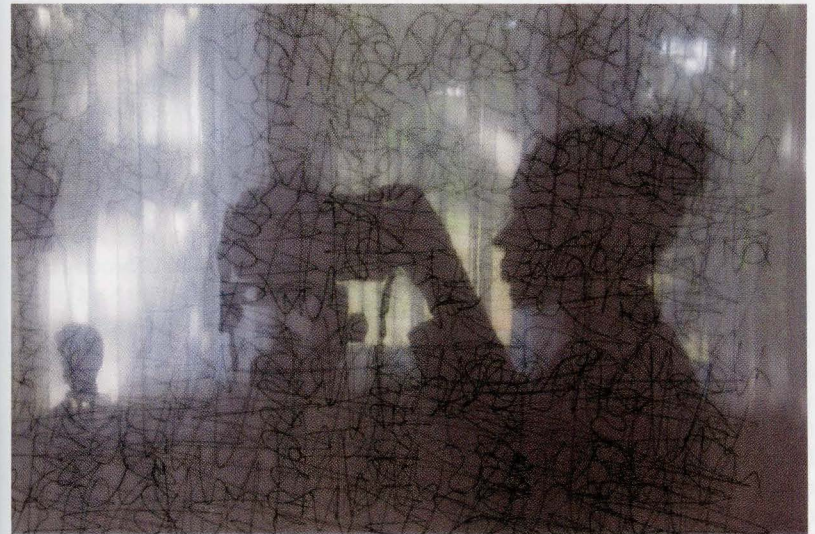
From: Audre Lorde (1983), 'The Master's Tools Will Never Dismantle the Master's House', pp. 94-101, in Cherrie Moraga and Gloria Anzaldúa (eds), *This Bridge Called My Back: Writings by Radical Women of Color* (New York: Kitchen Table Press).



THE MASTER'S TOOLS WILL NEVER
DISMANTLE THE MASTER'S HOUSE

THOUGH YOU MAY BE IN THE POSITION OF
TRYING TO JUSTIFY YOUR EXISTENCE, AND
THAT OF THE PEOPLE WHO LOVE YOU,
LEARN TO BE PRESENT. OR JUST BE HONEST
WITH YOURSELF WHEN YOU CAN'T.

MARGARET BURROUGHS AND FAHEEM MAJEED IN



THE SOUTH SIDE COMMUNITY ART CENTER ON A SUNNY DAY IN CHICAGO

Of Our Spiritual Strivings

O water, voice of my heart, crying in the sand,
 All night long crying with a mournful cry,
 As I lie and listen, and cannot understand
 The voice of my heart in my side or the voice of the sea,
 O water, crying for rest, is it I, is it I?
 All night long the water is crying to me.

Unresting water, there shall never be rest
 Till the last moon droop and the last tide fail,
 And the fire of the end begin to burn in the west;
 And the heart shall be weary and wonder and cry like the sea,
 All life long crying without avail,
 As the water all night long is crying to me.

ARTHUR SYMONS.



BETWEEN me and the other world there is ever an unasked question: unasked by some through feelings of delicacy; by others through the difficulty of rightly framing it. All, nevertheless, flutter round it. They approach me in a half-hesitant sort of way, eye me curiously or compassionately, and then, instead of saying directly, How does it feel to be a problem? they say, I know an excellent colored man in my town; or, I fought at Mechanicsville; or, Do not these Southern outrages make your blood boil? At these I smile, or am interested, or reduce the boiling to a simmer, as the occasion may require. To the real question, How does it feel to be a problem? I answer seldom a word.

And yet, being a problem is a strange experience,—peculiar even for one who has never been anything else, save perhaps in babyhood and in Europe. It is in the early days of rollicking boyhood that the revelation first bursts upon one, all in a day, as it were. I remember well when the shadow swept across me. I was a little thing, away up in the hills of New England, where the dark Housatonic winds between Hoosac and Taghkanic to the sea. In a wee wooden schoolhouse,

The Oppositional Gaze

Black Female Spectators

When thinking about black female spectators, I remember being punished as a child for staring, for those hard intense direct looks children would give grown-ups, looks that were seen as confrontational, as gestures of resistance, challenges to authority. The “gaze” has always been political in my life. Imagine the terror felt by the child who has come to understand through repeated punishments that one’s gaze can be dangerous. The child who has learned so well to look the other way when necessary. Yet, when punished, the child is told by parents, “Look at me when I talk to you.” Only, the child is afraid to look. Afraid to look, but fascinated by the gaze. There is power in looking.

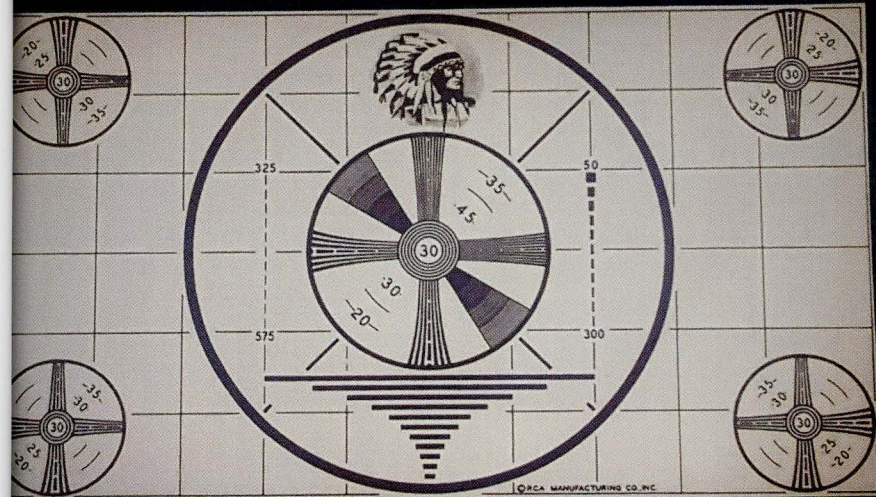
Amazed the first time I read in history classes that white slave-owners (men, women, and children) punished enslaved black people for looking, I wondered how this traumatic relationship to the gaze had informed black parenting and black spectatorship. The politics of slavery, of racialized power relations, were such that the slaves were denied their right to gaze. Connecting this strategy of domination to that used by grown folks in southern black rural communities where I grew up, I was pained to think that there was no absolute difference between whites who had oppressed black people and ourselves. Years later, reading Michel Foucault, I thought again about these connections, about the ways power as domination reproduces itself in different locations employing similar apparatuses, strategies, and mechanisms of control. Since I knew as a child that the dominating power adults

YOU CAN LEARN TO LOOK AT THINGS
DIFFERENTLY. YOU CAN LEARN TO TRULY SEE,
AND REPORT IT AS YOU KNOW TO BE TRUE.
FIND WHAT IS REALLY THERE WHILE YOU CAN.



DUBAI, A CITY WITH NO PAST BUT YOUR GOD

THE IMAGE ON THE NEXT PAGE IS A
SCREEN TEST FOR TELEVISION WITH AN
"INDIAN" HEAD ON IT. IT CALIBRATED THE
IMAGE YOU SAW ON TV SCREENS FROM
MEXICO TO THE US TO RHODESIA.

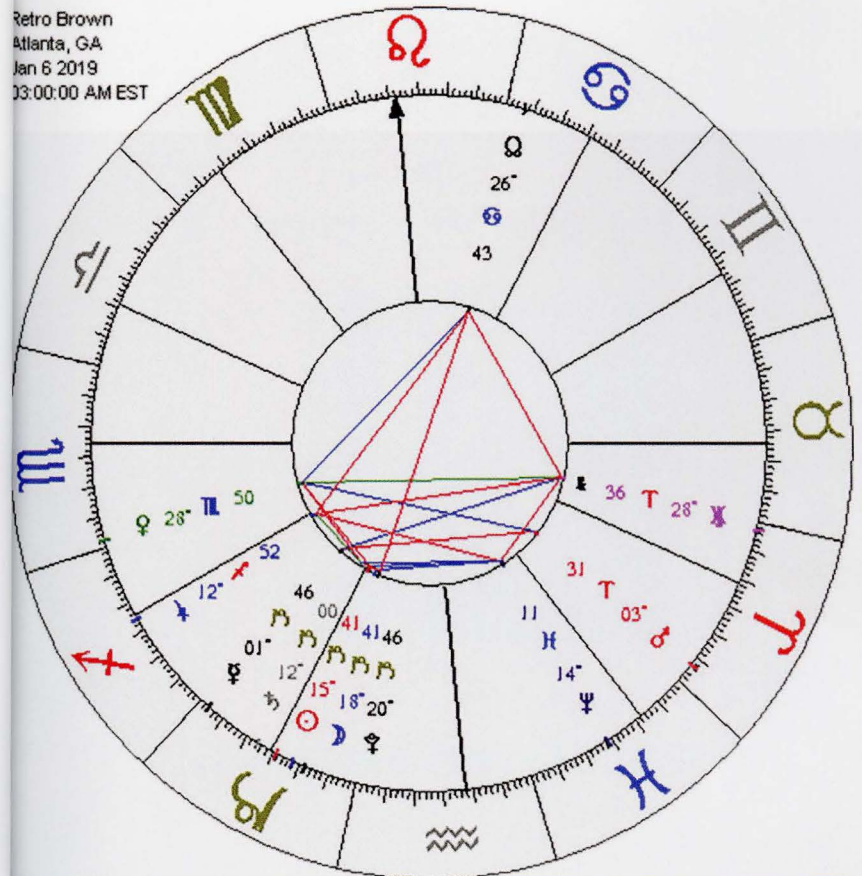


REMEMBER THE DAYS WHEN
TV WAS BLACK AND WHITE?
REMEMBER THE COLD WAR?



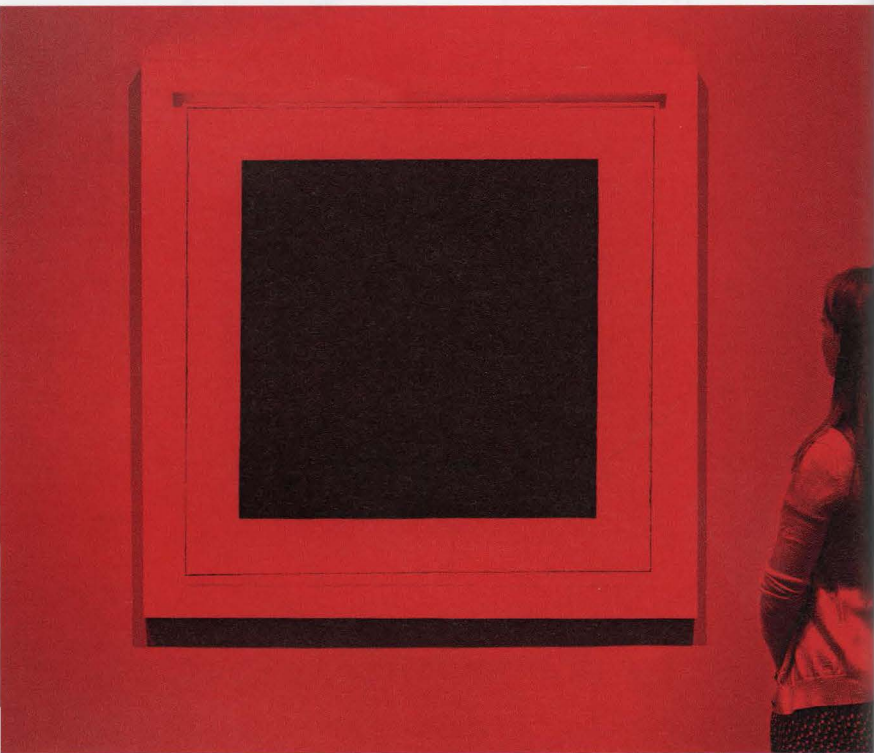
NOBODY TALKS ABOUT BLACK
AND WHITE TV ANYMORE.

Retro Brown
Atlanta, GA
Jan 6 2019
03:00:00 AM EST



Symbols of the Planets and Signs

♁ = Sun	♄ = Saturn	♈ = Aries	♎ = Libra
♁ = Moon	♅ = Uranus	♉ = Taurus	♏ = Scorpio
☿ = Mercury	♆ = Neptune	♊ = Gemini	♐ = Sagittarius
♀ = Venus	♇ = Pluto	♋ = Cancer	♑ = Capricorn
♂ = Mars	♁ = N. Node	♌ = Leo	♒ = Aquarius
♃ = Jupiter	♆ = Retrograde	♍ = Virgo	♓ = Pisces



BUT I SAW IT WITH MY OWN EYES.

I REMEMBER IT, TOO.





