

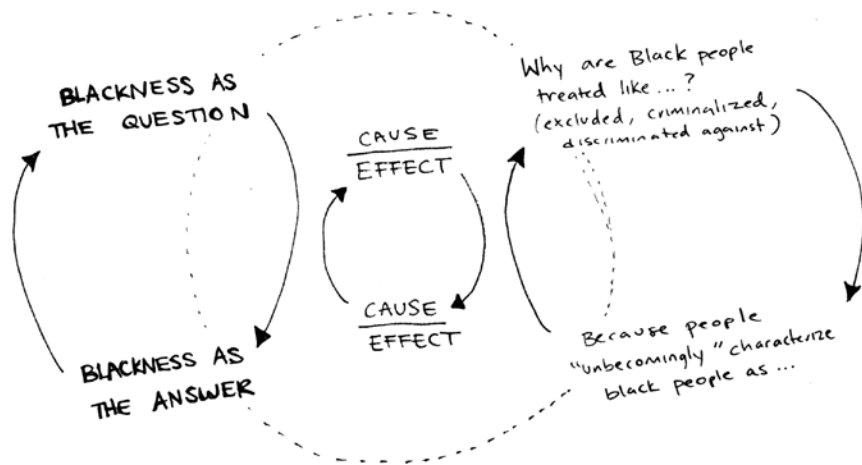


**Here lies  
G. W. F. Hegel  
R.I.P.  
He deserves it**

"Notes on dialectics," C.L.R. James (p.66)

\* DENISE FERREIRA DA SILVA on the "RACIAL DIALECTIC" as a closed circuit and pathologizing

"Unpayable Debt"  
Denise Ferreira da Silva



# UNDER-CONSTRUCTION-PRESENT

Black Jamaicans invented "The Cort Process," a metalworking technique previously attributed to Henry Cort from Britain. The cort process allowed for wrought-iron to be mass produced from scrap iron.

...  
The cort process was created by 76 Black Jamaican metallurgist at an ironworks near Morant Bay. They replaced the smooth rollers with the grooved rollers used in Jamaican sugar mills.

...  
Cort learned of this Jamaican ironworks from his cousin, a shipmaster in the West Indies who transported equipment/cargo seized through military action to England. Months later, the British closed this ironworks in Jamaica for fear that it could be used by rebels to create weapons & overthrow the colonial government. Cort then shipped the machinery to the UK and patented it.

\* research authored by Dr. Jenny Bulstrode \*



\* ASK SOMEONE IF I CAN THROW HOT ASH IN THE GLASS BEFORE CLOSED

WHILE HOT  
INVISIBLE OPENING



VERSION 1



VERSION 2

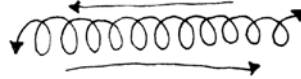


VERSION 3



## Colonization In Reverse (1966)

Miss Lou



Wat a joyful news, miss Mattie,  
I feel like me heart gwine burs  
Jamaica people colonizin  
Englan in reverse.

By de hundred, by de tousan  
From country and from town,  
By de ship-load, by de plane-load  
Jamaica is Englan boun.

Dem a pour out a Jamaica  
Everybody future plan  
Is fe get a big-time job  
An settle in de mother lan.

What a islan! What a people!  
Man an woman, old an young  
Jus a pack dem bag an baggage  
An tun history upside dung!

Some people doan like travel,  
But fe show dem loyalty  
Dem all a open up cheap-fare-  
To-Englan agency.

An week by week dem shippin off  
Dem countryman like fire,  
Fe immigrate an populate  
De seat a de Empire.

Oonoo see how life is funny,  
Oonoo see de tunabout?  
Jamaica live fe box bread  
Out a English people mout'.

For wen dem ketch a Englan,  
An start play dem different role,  
Some will settle down to work  
An some will settle fe de dole.

Jane say de dole is not too bad  
Because dey payin she  
Two pounds a week fe seek a job  
Dat suit her dignity.

Me say Jane will never fine work  
At de rate how she dah look,  
For all day she stay pon Aunt Fan couch  
An read love-story book.

Wat a devilment a Englan!  
Dem face war an brave de worse,  
But me wonderin how dem gwine stan  
Colonizin in reverse.

ENTERPRISE ZONE → VINCENT BROWN'S MORNING POLICES  
AKA "GET RICH OR DIE TRYING"

CARELESS OF FUTURITY  
VIOLENCE IS A STRUCTURAL PHENOMENON  
PALIMPSESTIC TIME  
= (LAYERS)  
Jacqui + Alexander

EVERYONE HAS ALL THESE TRANSNATIONAL ANXIETIES! (PUSHING DISLOCATION + NONBELONGING)  
MY GOD! WE STRUGGLE WITH BINARIES LEGIBILITY ESSENTIALIZATION DESIRING HOMOGENEITY  
ARCHIVES OF VIOLENCE

"VIOLENCE SERVES AS A LIMIT POINT HERE." - DEBORAH THOMAS  
"THE EMERGENT ARCHIVES OF VIOLENCE ... BRING INTO RELIEF THE LIMITS OF THE ANTI- AND IMMEDIATELY POST-COLONIAL FOCUS ON THE NATION-STATE AS THE PRIMARY LOCUS OF VINDICATION AND ENCOURAGE US TO RETURN TO OUR VISION MORE POINTEDLY TO THE TRANSNATIONAL GEOGRAPHICAL SPHERES THAT CONSTITUTED THE FRAME OF REFERENCE FOR EARLIER INTERNATIONALIST AND PAN-AFRICANIST AND THAT INFUSE THE SOCIAL AND POLITICAL WORLDS OF CONTEMPORARY CARIBBEAN PEOPLE."

DEBORAH THOMAS

MY INTEREST IN ARCHITECTURE, CIVILITY, GUNMAN TUNES, AND MUSIC VIDEOS COMES FROM [MY ENJOYMENT] + THEIR EXISTANCE AS [POTENTIALLY]

ARCHIVES OF VIOLENCE ★★★

core + structuring question { "WOULD A COMPREHENSIVE ARCHIVE OF VIOLENCE PREVENT US FROM REPRODUCING THE SORTS OF IMPERIALIST AND NATIONALIST MYOPIA THAT LED SCHOLARS TO EXCLUDE PARTICULAR POPULATIONS FROM BOTH CULTURAL AND POLITICAL CITIZENSHIP DURING AND BEYOND THE NATIONALIST PERIOD?"

~~\_\_\_\_\_~~  
~~\_\_\_\_\_~~  
A WOMAN GONE MAD  
~~\_\_\_\_\_~~  
INVASIVE SPECIES  
~~\_\_\_\_\_~~ → ~~\_\_\_\_\_~~  
~~\_\_\_\_\_~~  
SHAPESHIFTING

PRODUCTION OF MORAL ALIENATION

universal  
general  
impartial  
vs  
impersonal

alienated from self

alienated from others

I don't think I like \_\_\_\_\_ in the same way that I don't like \_\_\_\_\_

These two things are not as relational as I just made them seem, they might be... right now, for me, they are

DEONTOLOGY

MORAL PHILOSOPHY  
→ the normative ethical theory that the morality of an action should be based on whether that action itself is right or wrong under a series of principles, rather than based on the consequences of the action.  
→ Right is Right & Wrong is Wrong regardless of the consequence  
→ VOID = context & social construction  
→ Okay Kant.

GLOBALIZATION!



WE LIVE IN A CULTURE OF DENIAL  
THE DEAD DON'T STOP COMING BACK (xoxo)  
AVOIDANT ASS BITCHES

# EMPIRES ARE NEVER WORRIED ABOUT ~~NEVER~~ CONTRADICTION

## RUINATION [RUIN-NATION]

MICHELLE CLIFF

RECLAMATION OF LAND, THE DISRUPTION OF CULTIVATION, CIVILIZATION BY THE UNCONTROLLED, UNCONTROLLABLE FOREST...

THE ORDER OF EMPIRE IS REPLACED BY THE CHAOTIC FOREST. A LANDSCAPE IN RUINATION MEANS ONE IN WHICH THE IMPOSED NATION IS OVERCOME BY THE NATURALNESS OF RUIN.



Blackness as a STRUCTURAL position

"BLACKNESS IS ALWAYS ALREADY ACCELERATIONIST"

→ "blackness destabilizes western philosophical concepts" but its condition also preceeds its theorization when its application becomes uncontained (less contained)

BLACCELERATION (ISM) - Arin Dean

proposes that accelerationism always already exist in the territory of blackness

BLACK RADICAL THOUGHT  
ACCELERATION

Black Marxism?

- uprooting
- alienating
- decoding
- abstracting tendencies of capitalism

## PURE EXPENDITURE

RUINATION [via Michelle Cliff continued]

"When a landscape becomes ruinate, carefully designed aisles of cane are envined, strangled, the order of empire is replaced by the chaotic forest."

THINKING OF MY FAMILY LAND IN CAVE, where my great-grandparents are buried & the state of ruination

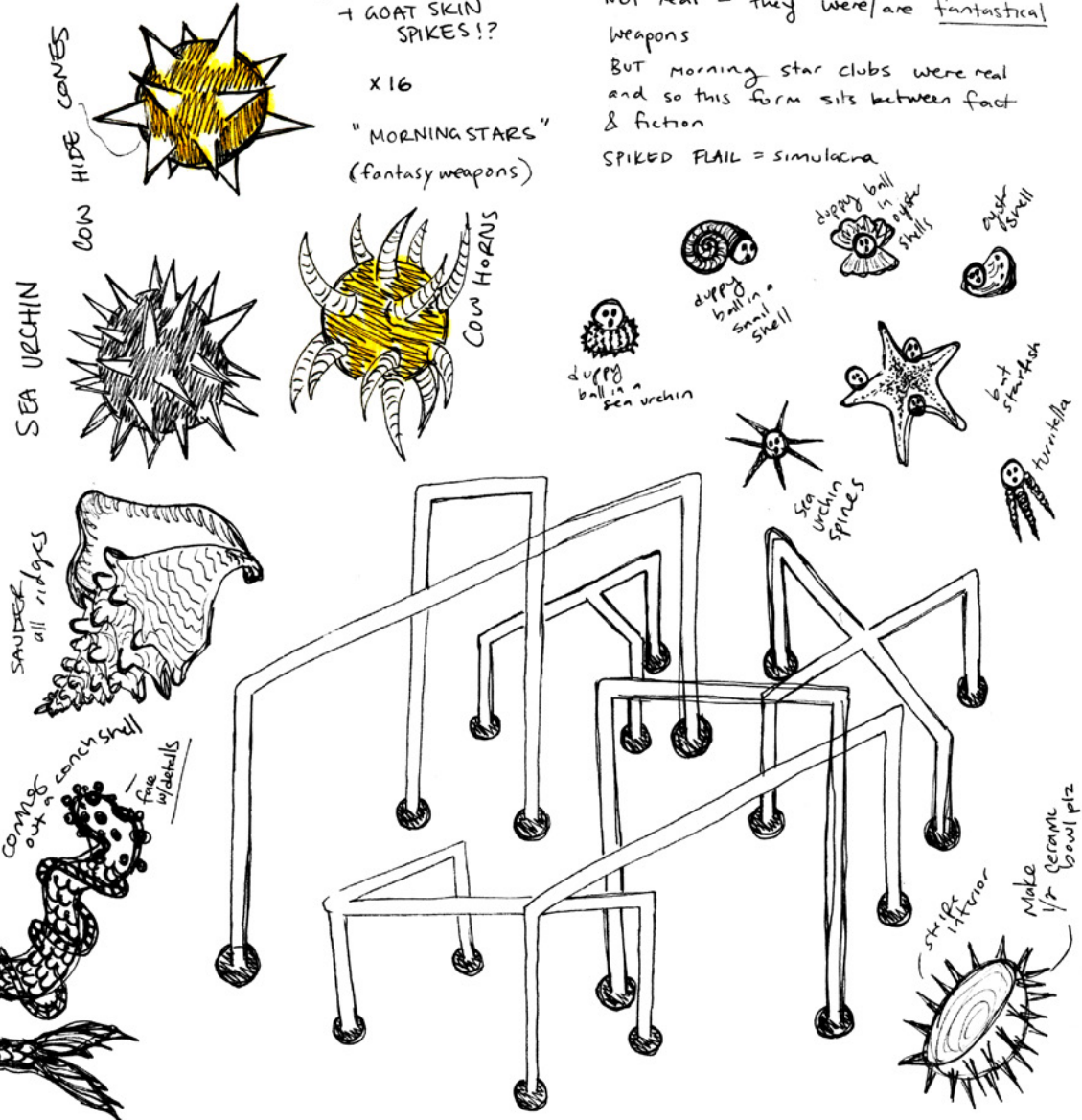
"We, the colonized, are also subject to ruination, to the self-reverting to the wildness of the forest."

## "DEAD CAPITAL"

+ David Marriot "On Bling" (reflex) on rappers and their non-investment, their decadence w/o return + think about "financial suicide" and bring the hand that Cuts you aka burning cane fields in protest (in 2024 those cane fields North of San-Ja-Mar no longer exist...)

George Bushille = REVOLUTION AS PURE EXPENDITURE!

+ Death-Drive as PURE EXPENDITURE



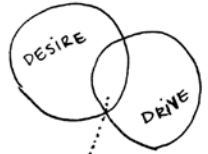
# WHAT IS THE RELATIONSHIP BETWEEN BEING HAUNTED AND PATHOLOGIZING? BETWEEN HAUNTING AND OCD?



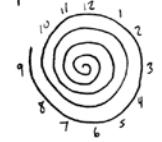
I'M THINKING ABOUT MEDIEVAL ART (ALWAYS) + DESIRE  
 ♥ → "Desire in this culture functions as a libidinal force"  
 ♡ Provoked and fed by imagery, which recirculated through religious bodily and philosophical concepts."  
 Jo Livingstone on "Spectrum of Desire" @ the MET Cloisters

## DESIRE IS ALWAYS A LIBIDINAL FORCE

"The Black haunts the human's past, present, future"  
 - KARA KEELING  
 ↑ human being white / being relational to time, linear time  
 ↑ BLACK BEING INTERNAL TO TIME  
 "European subjectivity arrives at Black subjectivity under the pressure of the post-structuralism"  
 - KARA KEELING



"secret third thing" why does it always feel like = blackness complication = blackness  
 BLACKNESS AS... A PROBLEM FOR THOUGHT



## HAUNTING



REPPRESSED OR UNRESOLVED SOCIAL VIOLENCE MAKING ITSELF KNOWN!

## HAUNT ME

THEN

"We, Africans, firmly believe that the dead continue living by our sides, we are a society of dead and living"

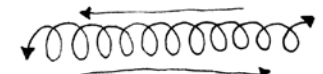
I'm quoting Wuthering Heights

AMILCAR CABRAL - "The Cancer of Betrayal"

Avery Gordon via Deborah Thomas

I DON'T LIKE BEING DISMISSED BECAUSE I AM **FRESH** BECAUSE MY HEALING : ANGRY : IS NOT ORIENTED TOWARDS THE LIGHT

in the **FORWARD** **BOLD** **IMPUDENT** way



IMPERIAL CORE  
 IN THE COLONIAL FACTORY MAKING ...

THE COLONIZERS

THE COLONIZED



SPIRAL SPRING BOOMERANG

## COLONIZATION IN REVERSE (OCCURED + OCCURING)

## THE IMPERIAL BOOMERANG

+ DOES IT FEEL LIKE POST-STRUCTURALISM WAS/IS APPROPRIATING THEORIES OF OTHERNESS?

UN FORMIDABLE CHOIX EN RETOUR

COLONIALISM & IMPERIALISM ARE BROUGHT HOME TO THE WEST

→ THE POSTMODERN CONDITION?

TO THE SUBALTERN WITHIN

"The human unfolds in time while the Black is internal to time - the Black haunts the human's past, present, and future."

"SIMILAR EXPERIENCES TO THOSE OF BLACK PEOPLE PRIOR TO POSTMODERNISM BUT WITHOUT BEING INFORMED BY SHARED CIRCUMSTANCES."

"Black subjectivity is non-chronological time, a description of black subjectivity which is consistent with the formulation of contemporary subjectivity advanced by post-structuralist

"Black subjectivity is there before European subjectivity arrives at black subjectivity under the pressure of post-structuralism."

BE HERE!  
↓  
•  
OUTSIDE

## MAN'S GEOGRAPHIES

REPEAT

UNDERMINE

I WANT TO BE WITH  
YOU FOR ALL MY LIFE - I'M  
SO GLAD YOU'RE A FREAK ...

# DIS - ORDER

- disorder
- confusion
- illness or condition that disrupts the normal functions
- disrupt the systematic functioning or neat arrangement of (VEEB)

NOON

# THINGIFICATION

AIMÉ CÉSaire

Stripped of subjectivity, dehumanized, objectified and commodified

... LIKE ME!

OBJECT Δ  
ORIENTED  
ONTOLOGY??

LATIN

- "apart"
- "asunder" ←
- "in a different direction"
- "NOT"

LOGIC OF  
BIOCENTRIC  
MODELS  
NORMAL  
FAMILIAR

## ★ THE BODY TERRITORIALIZED

THIS IS A BLACK HORIZON

THIS IS A BLACK HORIZON

☆ THE PERIPHERY ☆

IS A SOCIAL SPATIAL +  
INTELLECTUAL STRUGGLE that cannot  
be understood outside of military conquest  
and eurocentric geographic  
determinism

THE  
VICTORIAN  
ETHOS NEVER DIES  
NO MATTER HOW I  
WAR WITH IT'S MORALITY

encounter  
geographic unknowns  
(the new world)

⇓

make them  
biocentrically  
knowable

MAN has to encounter the unimaginable & unrepresentable to come into being

exist with geographic processes + socio spatial ruptures

THE INVENTION OF MAN

The making of man is a process -  
connected to broad & violent  
classificatory systems

2024

15 made and remade.

THE APPARATUS

"TRUTH"

THE  
SUBALTERN

ONLY UNDER CAPITALISM IS  
HAUNTING POSSIBLE [CHARLES M.  
TRAPPED IN

[CHARLES MUDEDE]

TRAPPED IN LIFE  
&  
TRAPPED IN DEATH

POST-NEW WORLD  
GHOSTS !!!  
POST-RACIAL CAPITALISM  
GHOSTS !!!

### ASSISTED LOOPHOLES / EXITS (NO GUARANTEE)

AKA FUNERARY + GRAVE RITUALS TO PREVENT DUPPY

MUST FINISH BUSINESS / UNFINISHED BUSINESS = DUPPY

THERE IS NO END  
TO WHAT A LIVING  
WORLD WILL DEMAND  
OF YOU → OCTAVIA  
RUTLER

SPECTRO  
POLITICS

DEATH CULT

THE RHETORIC OF  
EMPIRE ALWAYS  
JUSTIFIES ITSELF  
- FREE OF CONCERN  
FOR CONTRADICTIONS

★ WITH ON THE PERIPHERIES OF EMPIRE ★  
ENSURE PEACE IN ITS CORE !!! violence is always gratuitous

"I have always maintained an anti-ethical perspective, preferring an emphasis on politics that doesn't leave any space for ethics."

- MARIO TRONTO

OCD  
OCD  
OCD  
OCD  
OCD  
OCD  
OCD  
OCD  
OCD  
OCD  
OCD  
OCD

# DESTINY OF POWER

BE SPONTANEOUS - IN TRUTH, IM ALREADY TIRED

Chekhov's Duppy  
Shani Strand in conversation with Ryan C. Clarke



*On May 14, 2026, multidisciplinary artist Shani Strand and tonal geologist and editor Ryan C. Clarke sat down for a candid conversation that moved between histories of extraction, embodied labor knowledge, graveyards, and the aesthetic afterlives of Caribbean industrial systems.*

Ryan: Your current project is wrapped up in the recent discovery of how seventy-six Jamaican metallurgists created a “formal reshaping and functional repurposing” of scrap metal to iron bar through the use of grooved rollers, now known as “remanufacturing,” and that this is also a story of colonial theft. It was this innovation that allowed Europeans to expand their iron infrastructure greatly, resulting in the Industrial Revolution. There’s also your consideration of the notion of “unpayable debt,” borrowing from Denise Ferreira da Silva. Maybe you can break down for me this history and its relations as you imagine it.

Shani: In regard to the research on the seventy-six metallurgists and the sugarcane rollers, that information came out of research I was doing for *Sucking Salt*.<sup>1</sup> Thinking about that in tandem with reading *Unpayable Debt* (2022) by Denise Ferreira da Silva, and then alongside something I had previously wanted to explore centered on how my grandfather worked at the Frome Sugar Factory in Westmoreland, Jamaica, for more than twenty years—things began to come together. When you’re driving to Sav from Montego Bay, you pass through these large cane fields in Petersfield, and they may be burning. Burning cane is part of the harvesting process, because it makes it easier to process the sugar, but communities in Westmoreland had also been burning cane as a form of protest. Burning it too early makes the cane produce less sugar. This is something that’s tied to their livelihood, but it’s also obviously upsetting Big Sugar and it’s being reported on as a form of economic suicide. I wanted to think about that in relation to histories of labor and badness, and being ungovernable. Loving anything that’s a duality in that way, and thinking about that in relation to how the metallurgists arrived at making wrought iron by replacing the smooth rollers with the grooved rollers from sugar mills—it felt like obviously they would have that knowledge, that intimacy with these tools and industries, as enslaved Black people and laborers. And then you get further into their exploitation.

Ryan: Burning cane as a sign of protest is a moment to recognize other values. From the outside looking in, it could be seen as self-sabotage, but it's all perspective. Thinking of the tool as a weapon. As someone who's interested in refusing reconciliation of the past (as the past is constantly inside the present), and given that we have to deal with the kind of haunting of this post-world of now after we were stripped of our agency during the colonial encounter, where do you think subjecthood lies in this schema? In the past world? The present world? The spirit world? Are we the analogous vessels of reference for what's really happening in the spirit world? Who's the duppy?

Shani: My use of the duppy is tied up in a lot of things. I got a tattoo on my inner thigh—it's just a gravestone, and it says "Duppy." It's this fungibility, associated also with, Afro-pessimistically influenced, the fungibility of Blackness. The duppy becomes a universalizing signifier.

Ryan: For the abject?

Shani: Obviously it means ghost or spirit, but I was thinking more specifically about why I put it on a headstone. I think a lot about graveyards, and funerary aesthetics and passages and rites. Then I was thinking about that in relation to fungibility, and why I'm so obsessed with ski masks. It's not necessarily the anonymity per se; it's what anonymity lends to communal identification or how wearing this stock feature, the scary balaclava, makes people exchangeable. The question about where the subject is located is a little hard, because I want things to be located everywhere—in the social, in life and death. I'm trying to create an overloading system. You know the theory of the floating signifier and the signifying monkey? In my critical-theory brain, I got really into the floating signifier and Henry Louis Gates's signifying monkey, this trickster position. It functions similarly to the way people talk about remixing, revising, mocking, responding to, manipulating things that already exist into signifying this thing instead.

Ryan: Signifying to project the trickster on you as an act of care brings me to the communication documented among twentieth-century jazz players. Many saw the stage as cooperative competition, Afro-American

capoeira. Signifyin', the dozens—all of that might be trying to inject a sort of fungibility of badness? Being bad means gaining certain skills to negotiate the world, such that you have the foliage of Black badness to slip into whenever you need it. A kind of camouflage. The ski mask as a Black metonym generator. A three-card monte.

Shani: I'm interested in negotiation and play. A lot of my practice is rooted in my love of language and its slipperiness. Like jazz musicians' playful competition, pushing one another, that improvisational buildup that is fundamental to good jazz.

Ryan: Through shit talking.

Shani: Shit talking! You're just taking things and stretching them, exaggerating them, dragging them, fucking them up. This is a form of production that brings new things into being. When I talk about duppies or whatever, it goes back to the graveyard thing. I think so much about the world as a graveyard from which we're reproducing life. I'm interested in fuckery as a method of reproducing life.

Ryan: Through the graveyard, the past inside the present.<sup>2</sup>

Shani: It's also helpful to think about architecture, in the sense that when you think about architectural styles there is so much, again, negotiation with the past. Architecture is another great way to think about the collapsing of time, as certain past styles and ideologies are brought into the present.

Ryan: It feels as if we live in a 3D representation of a colonialist's dream. You look at this through your practice with Sucking Salt, but we have to materialize our own realities in a very mundane way. Many people's realities 90 percent of the time are the rooms that they sit in. We live in a space of contestation.

I want to talk about the apotropaic—the talisman that can ward off evil spirits—and the weapon. Your work seems to me to carry a spiritual assumption or function in protection or attack. How warding off evil

spirits behaves in your films. For example, the “colonization in reverse” animation in the film seemed to spread a certain shielding.

Shani: In terms of the apotropaic, I have some works or materials that would be explicitly used to ward off or cleanse. I’m interested in transforming vernacular materials into sculptures because they become carriers of their material histories, or carriers of social-cultural histories, and that inherently feels adjacent to offering mystic protection—to be able to carry that relation, that sociality. It ends up being a lot of death work, elegy work, and funerary work for people and histories.

Regarding weapons, certain sculptures in this show are bricks wrapped in cowrie-shell nets. The bricks come from JJJ brickworks in New York, which was founded by a Cuban immigrant who made his money in the sugar trade. I’m thinking of bricks as building blocks and as weapons, but also wrapping them as an act of talismanic care.

Faith, manifesting, threats—those all feel like parallels. A threat is this thing that hasn’t been enacted, but there’s still fear and anxiety, but also maybe in naming it, you’re bringing it into existence. I know you’ve written about “hyperstition” and the fear of being threatened, the fear of violence, which to me feels pretty adjacent to manifesting it.

Ryan: In quantum theory, it’s understood that focused attention changes outcomes. An extension of the observer effect. I love this idea of threat being another manifestation. Threat as a certain faith structure.

Shani: One of my parents was a minister and studied theology, and she was really into the idea of a third observer in quantum physics, how a third observer seems like it has an adjacency to concepts of faith and religion in terms of an omnipresent observer: God.

So, basically, the ironworks in Jamaica got shut down due to fear that it could be used to produce weapons against the colonial government. There’s this quote by Jared Sexton: “You should concern yourself with white people’s fantasies, because tomorrow there’ll be legislation.” I’m thinking about that in adjacency to faith and threat and manifestation. Blackness is obviously a by-product of a lot of projections, in the ways in which it is ontologically and phenomenologically treated.

Ryan: On fantasies and obsessions within whiteness, extra paranoia around home invasion seems to be the clearest recoil effect of colonialism, precisely because that’s what *they* did to the world. Boomerang psychosis, thinking that now the world is invading you, from the Ring camera to the West Bank. Chekhov’s gun—have you heard of this literary trope?

Shani: No, but I was a shitty English major, because I was very much like, this is what I want to read, and this is what I don’t.

Ryan: It’s a Russian literary technique, or a trope that’s become a literary technique. The defining example is that if you reference a gun in a story, it should at some point go off. And this question is proposed in the space of the gallery, which some might believe is a space in the West to resolve (or land) ideas. Do weapons question their surroundings? Does placing a weapon in this space reactivate the object’s consciousness?

Shani: I mean, the video’s called *R.I.P. He Deserves It*, and it’s one long fantasy, one long threat. The beginning is this funerary performance. It starts with the funeral, which feels like a threat because you’re not performing the funeral after the violence has been committed; you’re performing the funeral in advance. In terms of putting things that feel charged in gallery spaces, I’m not one for orthodoxy in thinking that things have a place. I’m interested in things that can permeate space, and I’m interested in things maybe being in spaces they’re not supposed to be in, and that don’t necessarily benefit them. Many of us are in spaces that do not benefit us, but that doesn’t stop people from navigating those spaces. Gallery spaces feel like stages in some way. Maybe that has a lot to do with why I think of dance as an apotropaic thing, a trance thing. I am interested in performance, the sites of performance, rituals, and altars. I’m okay with the temporality, the obtuseness of the placement of altars, because I’m okay with differing levels of legibility in spaces. I really want to throw things into the world.

Ryan: Sounds like graffiti, overgrowth, abundance.

Shani: I love overgrowth.

Ryan: We can make like weeds, you know? Being in Detroit, I see so much overgrowth. And at my grandfather's home in Mississippi, there's kudzu growing everywhere, it's this kind of American bamboo. People say you can hear kudzu growing at night. Black culture and its abundances have a self-similar graffiti protocol geometry at its core. Overgrowth at its core. And alternative moralities. Who is calling the plant invasive? Who is calling the Negro a savage?

Shani: That process of naming something with the desire to make it fixed. I like a lot of heavy topics, and a tactic can be how I propose them, but offer no explicit solutions. I have desires that may lend themselves to solutions, but I can't predict outcomes. I can't dictate the speed or direction of the overgrowth.

Ryan: I want to go back to scale and a psycho-geology of the Caribbean. The idea of an island, a place that understands its limits at a physical level. What could it mean, not just for you, but for a culture that can only desire scale so it shows up in other ways? How does the geology of the Caribbean enable its inhabitants to better refuse scalability?

Shani: Obviously, I am a Jamaican in diaspora. There's this phrase, *wi likkle but wi tallawah*, which means "we're little, but we're strong." Maybe the sentence reflects this fun slipperiness with scale. There is, I think, something about being restricted in size and scale, being trapped on an island and yet having such a large influence and diaspora that carries so much pride. As in, there is no Jamaican who is not proud to be Jamaican. And all of the weapons I make in the show are handheld. They're intimate weapons. I'm not thinking about bombs; I'm thinking about violence in a more intimate way, and yet structural ways.

Ryan: It's arithmetic. Not calculus. Thinking about antecedent geologies. Which are the conditions of possibility for the world that we see now above the water. There's so much in the Caribbean basin that had to happen for the land that we see now to exist. Geology is also a certain chronology of cemeteries palimpsest-ing on top of one another. We also seem to be gestures of a protocol that the Earth was up to well before

our arrival: We deposit and circulate and fracture and rupture and cool. I was thinking about the idea of an island, where physical manifest destiny is denied. Where does that energy go if it can't go toward the libido of settlement?

Shani: The Caribbean via thoughts of Sylvia Wynter, and so many others, can be imagined as an experimental pool for modernity, for slavery and colonialism. It's a very under-thought scene of mass violence. It had one of the largest (especially considering the size of the islands in the Caribbean) numbers of enslaved people brought over. It's unfathomable. So much of that has to do with the geography of the Caribbean, in terms of it being islands, in terms of the tropical climate, relating to the lifespans of both the enslaved and the colonists. But also, as opposed to South America and North America, where slavery and colonialism were settler-oriented, the Caribbean was a plantocracy. I think that same relationship to the plantocracy is, in essence, an adjacent relationship to the death drive. It's been written about by people like Vincent Brown and Deborah Thomas. For so many people who came to the Caribbean as colonists, it was almost like gambling. Less regulated, this live-fast, get-rich, bring-death, die-young mentality. The goal was never to settle and build a society on that. The colonists were always the minority. Vincent Brown calls plantocracy Jamaica an "enterprise zone."

Ryan: Get-rich-quick scheme. First come, first served.

Shani: Extreme disposability of life. The average rate at which slaves were brought over, as opposed to being born and bred. Compared to mainland Americas, it probably also reflects how the geography of the Caribbean lent itself to the development of plantocracy.

Ryan: With the trade winds, I think about the inevitability of the Caribbean. There was going to be activity there simply due to the design of the continental plates. I think of the Caribbean as a particle accelerator. Like you said, there's so many people in such a small place, there's enough entropy that something's gonna happen.

Shani: I think we're still learning to recognize entropy outside of our dominant windows into things and outside of our immediate sense of time and place. We are affected by the entropy of events happening thousands of miles away, hundreds of years away. I'm so happy you brought up geology, because it is also a conversation that speaks about places without having to rely on the borders of nation-states. I am adamantly for this because it emphasizes the fluidity between places. These places build on one another historically and contemporarily, and it's so hard to talk about that when all the names you have for things rely on borders and nationalism, without consideration of geological connection and impact.

Ryan: Borders are so nascent. It begins to feel comedic when you recognize that it's a very young story given five hundred million years of geological demarcation between land and sea. One of my favorite words is "wetland," because it feels like a paradox, and yet it exists. How does certain people's understanding of what land is upend how one might consider the limits of experience? How does something that is wet, or associated primarily with water, allow an entire people to live in that space? Can you build in that place? Can you thrive in that place? Yes! The Caribbean is a wetland, both physically and ontologically. It behooves us to listen to it as much as we can, because whatever's next has already come out of the Caribbean.

Shani: The wetlands are fertile grounds, the slipperiness in demarcations is the fertile ground, the paradoxical naming, the contradictions we get to live with and respond to.

Even in terms of alternative moralities, I think that's part of why I am so anti-respectability. Jamaicans can have a very intense respectability politics; alternatively, they can also have a very intense emphasis on freedom. Once I was asked why I'm so fixated on conversations around violence and death—I actually think that in regard to the Caribbean, Black death and the things structuring it are *under*-thought. I would like more discourse, but also, who am I to avoid talking about something that is part of the history of how I came into existence, how so many of us came into existence? We are products of historical violence. Respectfully, deal with it!

Ryan: Stare the thing in the face. Look at the void until your eyes dilate to see its depth. Continue the tradition of being a lookout—looking out for the next tactic or trick of industrializing our death.

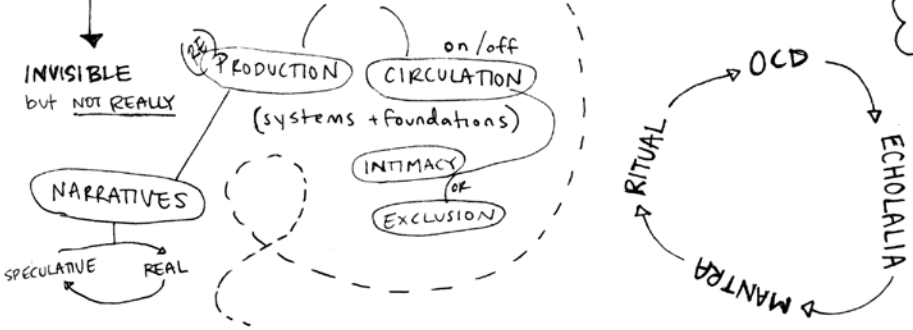
#### Notes

1. Jenni Bulstrode, "Black Metallurgists and the Making of the Industrial Revolution," *History and Technology* 39, no. 1 (2023): 8. Sucking Salt is a project focused on archiving Caribbean architecture and aesthetics for continued research. It is an effort to diversify architectural history to include and consider the Caribbean as a site of material importance and a major site of intersection between cultures and colonial histories.
2. The reference is to The Violinaires' song "The Upper Way."

LEARNING HOW TO READ IS MOSTLY IN BETWEEN LINES, LEARNING HOW TO READ INVOLVES LEARNING THE SYSTEM YOU'RE READING INSIDE OF ★

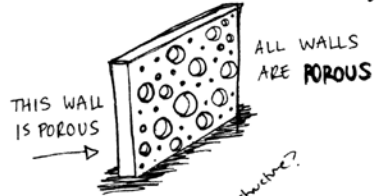
## WHAT IS A MORAL + COLONIAL RECKONING?

## INFRASTRUCTURAL COLLAPSE ?



# COUNTERINFRASTRUCTURE INVERSION (Geoffrey Bowker)

## SOCIALLY ANTAGON



A reorientation of background and foreground, as to locate & diagram the political and ideological work undertaken by various systems of circulation

AT WHAT POINT  
IN ITS CIRCULATION  
DID IT OBTAIN  
VALUE?

STILL IMPORTANT

# GORE CAPITALISM

+ SLAVERY + CAPITALISM  
- Eric Williams

ORLANDO  
PATTERSON  
VINCENT  
BROWN

(THIS IS RATHER THAN  
"THE VIOLENCE OF INFRASTRUCTURE")

↓  
AT or NEAR DEATH?

**PROLEPSIS** = the representation or assumption of a future act or development as if presently existing or accomplished

WHAT IS MY SPECULATIVE VALUE?  
THE ITS IDENTITY?

HORTENSE SPILLERS SAYS

" I DESCRIBE A LOCUS OF CONFOUNDED IDENTITIES, A MEETING GROUND OF INVESTMENTS AND PRIVATIONS IN THE NATIONAL TREASURY OF RHETORICAL WEALTH. MY COUNTRY NEEDS ME, AND IF I WERE NOT HERE, I WOULD HAVE TO BE INVENTED. "

BE INVENTED."

# DOUBTAINS

- FAITH MIGHT BE THE ONLY THING THAT MOTIVES ANYTHING.

THE PERSON OBEYH WORK IS BECAUSE THE PRACITIONER-  
SEQUENCES IN IT. THE PERSON WHY A REVERE WORKS IS  
BECAUSE THE PERSON PRAYING HAS FAITH. NEEDS FAITH.  
I NEED MY MOTHER'S FAITH. I NEED MY GRANDMOTHER'S  
FAITH. THAT SPIRITUAL BATH IS GOING TO WORK BECAUSE  
YOU HAVE FAITH. ANGELES CARRIED BY THOSE ENSAVED  
DURING TACKY'S REVOLT ENPOWERED THE PEOPLE  
TO FUSE MORE THAN THEY MIGHT OTHERWISE,  
THEY KNEW AND BELIEVED IN THEIR PROTECTION  
AND THAT PROTECTION SCARED THE SLAVE MASTERS,  
SCARED THE COLONIST, SCARED THE ILLEGAL THEY  
MUCH SO THAT THEY MADE IT ILLEGED IT AND  
HAD TO MITTIGATE IT, DISCREDIT IT WITH LAW, WITH SPECTACULAR  
PROFUGATE ITS DISREDIT WITH FAITH.  
VIOLENCE, BOIS CAIMAN WAS FAITH.

# FAITH MOVES MOUNTAINS

# AM THE MOST BEAUTIFUL

EVERYTHING  
FEELS  
REPEXITIVE

WHAT IS THE ROLE OF  
A "MAGICIAN" IN  
CAPITALISM'S  
TREADMILL EFFECT?

CHANGE TIME  
TRICK TIME  
WARP TIME

I AM  
OBSESSED  
WITH HAUNTING  
BECAUSE OF  
ITS DISTORTION  
OF TIME AND  
OF SPACE

IT TAKES  
DAYS FOR  
EVIL SPIRITS  
TO LEAVE

PEACE OF MIND  
\* in our forced conditions \*

DOES THIS COUNT AS ACCUMULATION?



TWO VERY DIFFERENT BEINGS  
OCCUPYING THE SAME SPACE

BINARIES ARE  
OPPOSITIONAL and  
DEPENDENT

ENTANGLEMENT  
(QUANTUM PHYSICS)

Two sub-atomic particles  
if initially entangled will go on  
to affect one another even  
when far apart in space and  
time.

CANCEL LINEAR TIME  
REPEATING TIME!

I'M ALWAYS THINKING ABOUT AFRICAN  
COSMOLOGIES AND THEIR POTENTIAL  
TO NO LONGER PRESERVE AN  
ONTOLOGICAL TOTALITY BUT TO  
RECONSTRUCT AN ONTOLOGICAL TOTALITY  
AND ITS AUTONOMY MORE THAN (BUT  
MAYBE ALONGSIDE) INDIVIDUAL  
SOVEREIGNTY.

TRUE  
MI LIKE  
CROSSES

I'VE MOVED PAST  
MY FRAUGHT  
RELATIONSHIP TO  
HAVING A BODY -  
BUT IN REALITY  
THAT IS UNLIKELY  
- BUT I HAVE  
MOVED

FEELING VERY POST-EXOTIC

JEAN BAUDRILLARD FAMOUSLY ASKS "WHAT ARE YOU DOING AFTER THE ORGY?"  
BUT UNFORTUNATELY THERE ARE MORE AND MORE PEOPLE TO FUCK.

DOESN'T IT FEEL LIKE OUR  
CURRENT METHODS OF  
KNOWLEDGE PRODUCTION ARE  
LEADING TO MORE  
EFFICIENT EXPLOITATION?

BURNING CANE IS CONSIDERED  
A FUNCTIONAL ASPECT OF THE  
HARVESTING PROCESS - IT MAKES  
THE CANE EASIER TO PROCESS.

THE SAME PROCESS

CAN BE AND IS USED AS AN  
ACT OF PROTEST. IT CAN IN  
FACT RUIN THE POTENTIAL  
VALUE OF THE CANE - A LOSS OF  
VALUE.

SAME PROCESS  
DIFFERENT  
ECONOMIC  
OUTCOMES  
DIFFERENT  
DESIRES

DIFFERENT DRIVES



MY GRANDFATHER  
WORKED AT FROME SUGAR  
FACTORY FOR OVER 20  
YEARS. IT WAS ORIGINALLY  
THE WEST INDIES SUGAR  
COMPANY, A SUBSIDIARY  
OF THE BRITISH  
SUGAR REFINING  
COMPANY, TATE & LYLE.  
IT WAS AT ONE POINT THE  
LARGEST SUGAR MILL IN  
JAMAICA.

MY GRANDMOTHER SAID THAT  
WHEN THEY LIVED IN THE  
WORKER PROVIDED HOUSES, HER  
CLOTHES ON THE LINE WOULD  
GET COVERED IN ASH.

THE NEWS CALLS IT "ECONOMIC  
SUICIDE"  
THE NEWS SAYS...  
"SUICIDE IS NOT UNCOMMON IN THIS COUNTRY"

HOW TO BE UNEXTRACTABLE

By subjecting the world to the violence it learned that if vulnerable it too could be subject to such a violence and such an erasure!

**MEDICATIONS OF WHITENESS**

WHITENESS REQUIRES MAINTENANCE as it anticipates that the violence it has contributed to the world must come back to it.

WHITENESS EXPANDING AND CONDITIONALLY CONTRACTING

MAINTENANCE OF WHAT??

OF... WHITENESS!!

ANTICIPATORY VIOLENCE  
 ANTICIPATORY REVENGE  
 ANTICIPATORY LOSS  
 ANTICIPATORY RETRIBUTION  
 ANTICIPATORY DEBT

MAXIMALLY EXTERIORITY

IT NEEDS WHITE BODIES MASKS

DOESN'T NEED

MAINTENANCE OCCURS THROUGH the inflicting of violence/trauma/terror

- denial
- naming something defense
- naming something protective
- appropriation
- allowances - permissions
- legality
- religious justifications
- endless extraction
- cooptation!

STOP ASSIMILATING SO EASILY, SO READILY BE SOMEHOW WHITENESS

MAINTENANCE OCCURS THROUGH FANTASY

AT ONCE CONTROLLED AND

VIOLENCE WITHOUT TRANSGRESSION

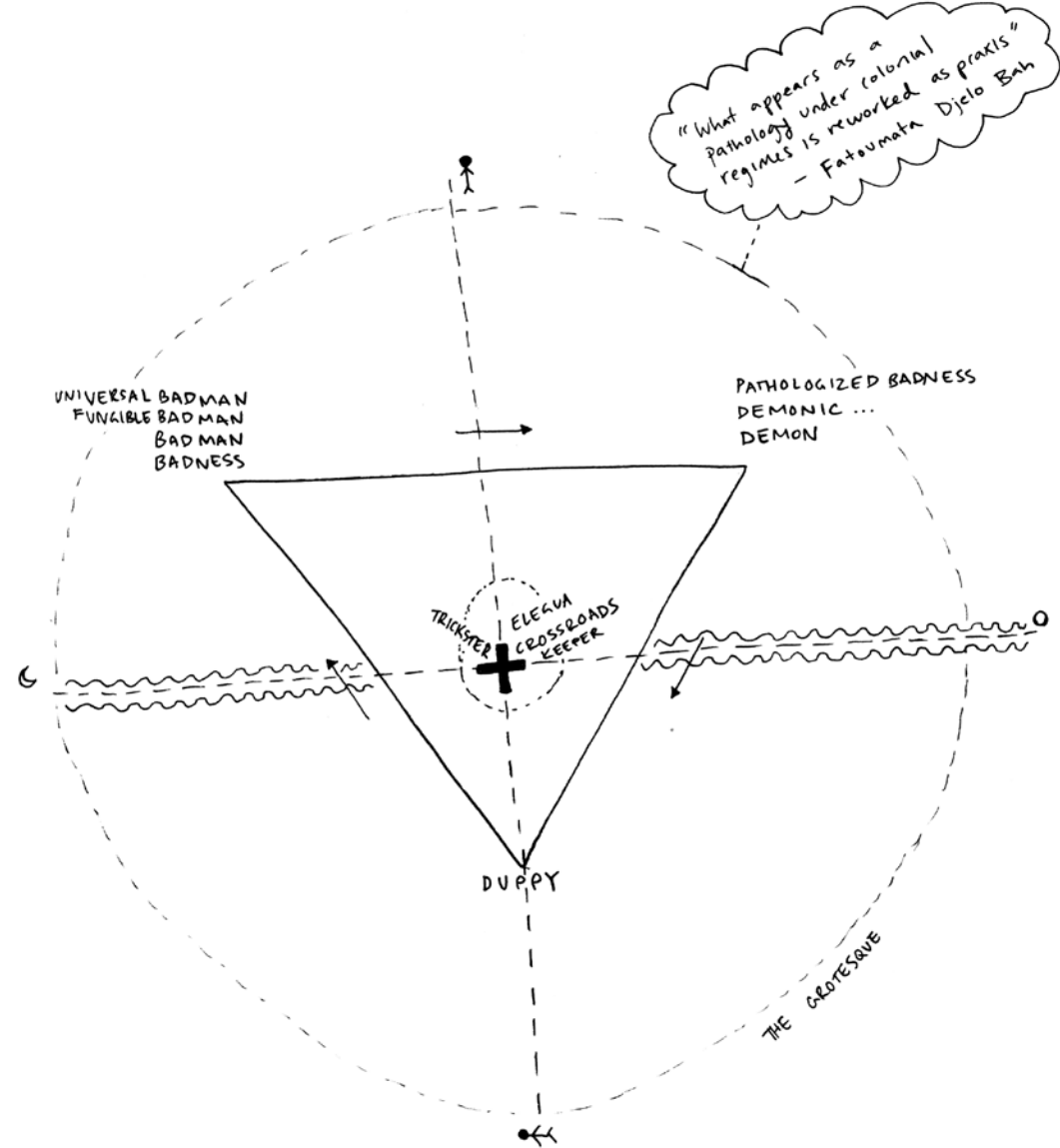
TODAY [MOST DAYS] WAS EMOTIONAL



GRATUITOUS VIOLENCE

"YOU BETTER UNDERSTAND WHITE PEOPLE'S FANTASIES BECAUSE TOMORROW THEY'LL BE LEGISLATION"

- Jared Sexton



FREEDOM WAS **NOT** WRITTEN IN THE HEARTS OF MEN - IT WAS INVENTED. INVENTED AGAINST THE BACKDROP

YOU HAVE TO FORGIVE OF SLAVERY - SLAVERY MADE FREEDOM VALUABLE  
 YOUR PEOPLE (even just a little but maybe a lot) BECAUSE THEY'RE STILL IN IT. WERE STILL IN IT.  
 FREEDOM AS POWER EXPRESSED IN USE OF TOTAL VIOLENCE?



EVERYBODY HAVE TO DEAD SOMEDAY

THE UNFREEDOM OF NO MAN IS

**NO MAN IS A SLAVE WHO IS NOT THE FREEDOM TO BELONG TO DIE**

GENOCIDE IS GENOCIDE → ESPECIALLY TO BELONG

THE DEATH DRIVE UTILIZES BLACKNESS BECAUSE BLACKNESS IS THE AUTHORIZATION OF TOTAL VIOLENCE

WHAT DOES IT MEAN TO REPRESENT DANGER AND PROXIMITY TO DEATH? WHAT DOES IT MEAN TO LEAN IN, TO PERFORM THIS REPRESENTATION?

★ APPROPRIATION OF VIOLENCE FREE TO RISK YOUR LIFE ★

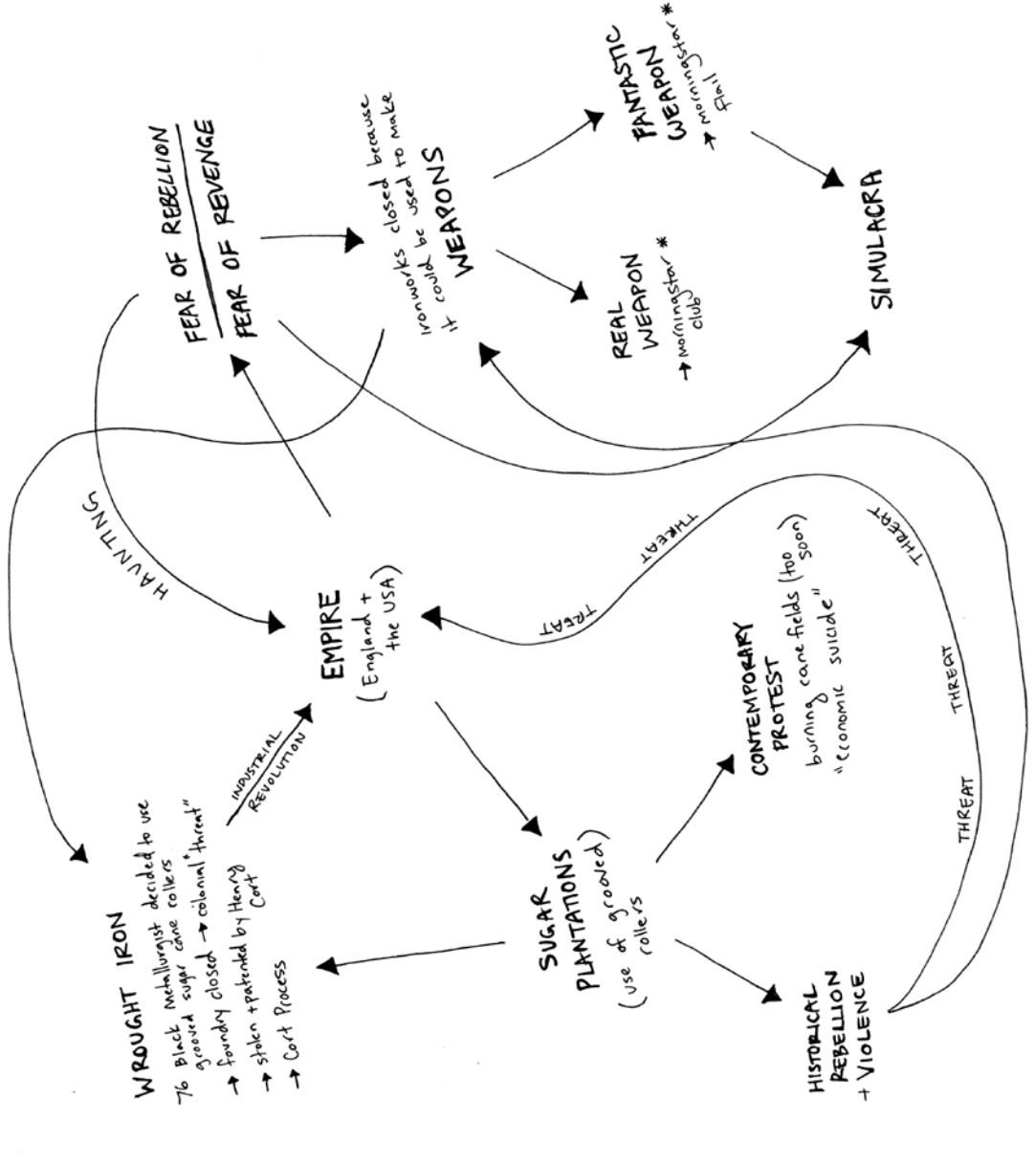
ARE YOU EVEN CONSIDERING YOUR REPRESENTATION OR HAS THE PERFORMANCE ALREADY BEEN NECESSITATED?

ARE YOU EVEN CONSIDERING YOUR REPRESENTATION OR HAS THE PERFORMANCE ALREADY BEEN NECESSITATED?

ARE YOU EVEN CONSIDERING YOUR REPRESENTATION OR HAS THE PERFORMANCE ALREADY BEEN NECESSITATED?

THANK YOU ORLANDO PATTERSON

AN ARCHIVE OF VIOLENCE; AN ACCOUNT OF UNPAYABLE DEBT; NEGATIVE ACCUMULATION;



## Contributors

Ryan C. Clarke is a tonal geologist from the southeastern banks of the Mississippi. His work in the field of expanded earth science is informed by his experience as an oceanographer and ethnomusicologist who proposes counter-architectures of sociality based on the deltaic processes that built the land his home resides on. His writings and lectures have been published by e-flux, Rhizome, Triple Canopy, Terraforma, Harvard University Press, Warp Records, and Dweller Electronics, where he is a coeditor and curator.

Shani Strand is a multidisciplinary artist working across sculpture, video, and installation to consider ungovernability in a postcolonial and globalized world. She is one half of Sucking Salt, a project that archives Caribbean architecture and aesthetics to diversify architectural history and to assert the Caribbean as a site of material importance and a major intersection of various cultures and colonial histories.



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**Everything Must Be Returned**

