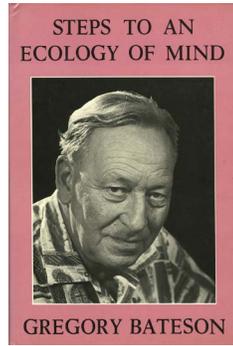


"If I could tell you what it meant, there would be no point in dancing it". (p.89)



isadora duncan
(considered one of the creators of modern dance)



gregory bateson
(anthropologist/social scientist known for his theory of THE DOUBLE BIND)

dilemma in communication, wherein a group or individual receives 2 or more conflicting messages, wherein a successful response to one automatically results in a failed response to the other.

as told to



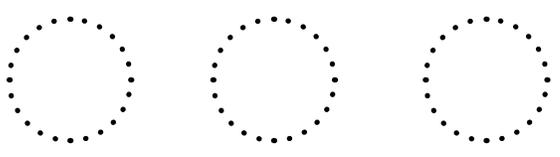
2) what role, if any, does their work play in relation to their presence in Malafouris' chapter?

"Language is a skin: I rub my language against the other. It is as if I had words instead of fingers, or fingers at the tip of my words."

- roland barthes

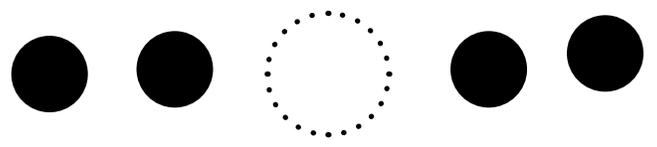
weighty materialism

Is language really immaterial? _____



If so, then why do certain words feel so heavy inside my mouth?

How is speech-making and thought-writing an embodied materialism?



"The map is not the territory, and the name is not the thing named."
-gregory bateson

The arbitrary, the absurd, and the cognate

But are both of these not contingent upon consistent "readings" of both signifier and signified? of social agreements of meaning?

Malafouris disagrees with Saussure's theory that the bond between a signifier and the signified is "arbitrary". Instead, he contends that the means by which a sign is produced and the physical properties it is produced by affect its meaning. (92)

ex:
the
signature
example

(93) reflects an adherence to authenticity as a cardinal social value

2) Do the signs develop the norm or vice versa?

[Are SIGNS and NORMS therefore co-constitutional and ever-evolving?]

5) What would semiotic dyslexia feel like?
(look like? smell like? taste like? sound like?)

"The medium is the message."



3) IF THE MATERIAL AFFECTS THE SIGNIFIER/SIGNIFIED, THEN WHAT PLACE DOES **DECAY** HOLD IN THE MEANING?

This is merely to say that the personal and social consequences of any medium - that is of any extension of ourselves - result from the new scale that is introduced into our affairs by each extension of ourselves, or by any new technology." - Marshall McLuhan

6) WHAT IS

What

scale

THE MESSAGE OF THE 3DPRINTING MEDIUM?

does it introduce? How are we implicated?

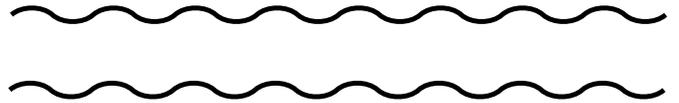


Cognitive Projection /sense-making

1) Can a gesture be a cognitive projection?

from Holly Herndon's thesis, from Katherine Hayle's book:

"Embodiment is codified into a culture through inscribed and incorporating practices. An incorporating practice (is) an action that is encoded into bodily memory by repeated performances until it becomes habitual."



Queer Futurity and the act of Cognitive Projection

LAMBROS MALAFOURIS

"Projection goes beyond what is immediately perceived.... projection is concerned with seeing what is not present but might be."

"a way of seeing something extra in the present"

"A peek into the possible"



"UNTITLED" (PORTRAIT OF ROSS IN L.A.)
FELIX GONZALEZ TORRES

9) what do artifacts, gesture, and agency have to do with it?

JOSE ESTEBAN MUNOZ

"Queerness is a structuring and educated mode of desiring that allows us to see and feel beyond the quagmire of the present."

"(To) cruise the fields of the visual and not so visual in an effort to see in the anticipatory illumination of the utopian."

WHAT
ARE
THE
LINKS

BETWEEN

QUEER THEORY

AND

MATERIAL ENGAGEMENT THEORY?