



New ritual instructions:

Find a place of significance, and conjure a dream, or dream space, to imbue a drawing or object or thing or gesture or words with.

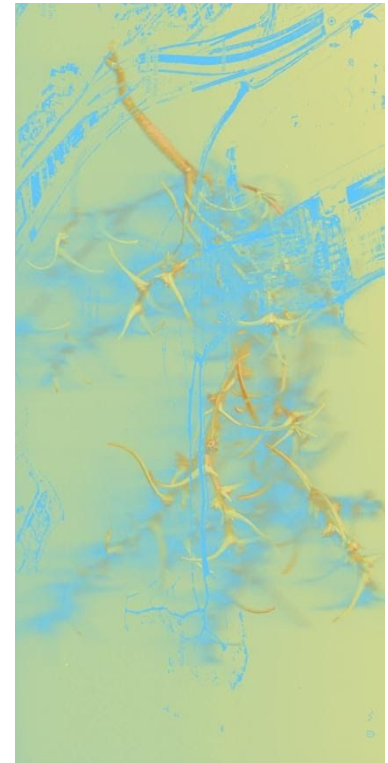
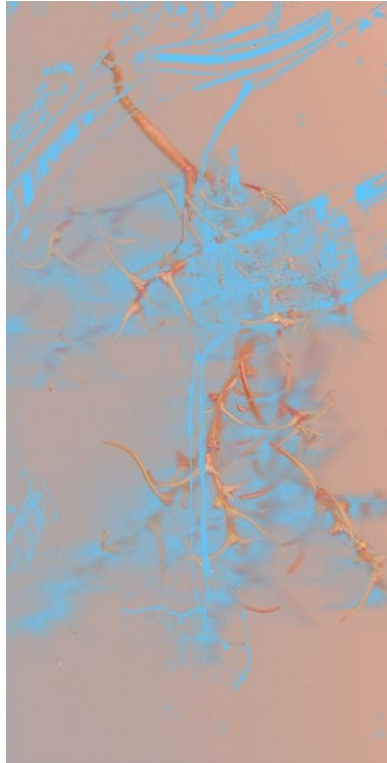
Give yourself the time to rest with this making.

Let it measure some form of metric for you.

*Perhaps drawing on some of the examples given during the workshop or your own ideas of a metric
For example: the healing of a wound, the regenerative process of soil and dirt, the significance of a song which creates a memory...*

Let this be a space to generatively meditate on how we can dismantle White Supremacy.

And make....



The images collaged are of the Glasswort, which I scanned at home, and a still of google earth where I pulled up the distance from the tip of the Albany Bulb to our home. I blended them with Photoshop, aligning the curving stem of the plant with the straight stem of the peninsula. When I cut through the train tracks, my path is more or less straight all the way to the bulb. I played with color to influence the dimension, and flipped it 90 degrees because then it felt like the plant was walking through the map, which started to look like a time warp, or a windstorm.

Greater experience of Deceleration Ritual: Having arrived to the East Bay in the midst of the fires, we had to stay inside for the first few weeks and weren't able to explore the new landscape so much. We live in close proximity to the Albany Bulb, a landfill peninsula, gritty and full of patches of different flora, much of which is entirely new to me. Since the air has started clearing, I've been running out to the Bulb and the beach for exercise, Baguazhang practice and exploration. I accidentally purchased an annually renewing plant identification app a year ago that I didn't feel as compelled to use in Brooklyn, and which I thankfully forgot to cancel as I've been using it A LOT here. This has been one synchronization of technology and the natural world that I've really loved and enjoyed although there are aspects of it that I question. For instance, the plant captured in this image is called Opposite leaf Russian Thistle, aka Saltwort, Glasswort (my favorite), Fleshy Russian Thistle, Salsola Soda and Barilla Plant. The app has a section called 'Symbolism' and for Glasswort it says 'Strength, Protection, Hex Breaking' but does not contextualize where or from whom this knowledge comes from. As someone who felt for a time they could use a Hex-breaker, this intrigued me and I have been trying to see if I can gain more insight into this supposed symbolism of this plant native to the Mediterranean Basin (app) and/or North Africa and Eurasia (Wikipedia).

So far I haven't been able to find anything. But I found a limb of this plant on Saturday while walking out to the Bulb to ponder your prompt. Pulling it up on the app and walking home, where I cross underneath a highway and cut through two holes in fences on each side of Amtrak and cargo train tracks just outside of our duplex, I was thinking about how Albany separated from old Berkley, how the violence of humans dumping their industrial waste years later, through nature's ability to claim this waste and transform it, created infinite opportunities for humans around here by these mudflats to enjoy other plants and nature jutting out into the ocean...you can still see the chunks of concrete and old metal rods and such in its foundation. Thinking further back still, the fluctuating speeds of settler colonization, the indigenous Chochenyo Ohlone people and their reality before white people came, the world-without-us, how the Bulb landform only speaks so far back, but the plants upon it, like the Glasswort, speak much further. Meditating on the question of how to dismantle white supremacy, I think about how information is spread through social media, news media and propoganda, forming so much of our contemporary consciousness. I want to look to the plants that surround me here to help form a pedagogy towards learning more about the full scope of California's East Bay, its people, flora and fauna and let this random or not so random act of encountering plants, collecting this data, to guide my learning and understanding...natural fractals that will intersect with the fractals and funnels of internet searches, allow it to be a hybrid, but vigilant, process!

By Eryka Dellenbach (workshop participant)

If you left before the end of the session, we closed by asking: **What does your object dream?**



**deceleration ritual:
re-imagining new
metrics**

is a workshop led by artists and collaborators Ánima Correa and Sahar Sepahdari-Dalai. They invite us to join a mediated discussion surrounding alternatives to capitalist notions of time and economy. We aim to tap into the process of making while reconnecting to the natural world as a technological space in line with what we will introduce as *dream logic* as a guiding praxis. We are inviting participants to gather materials from around their home and environment that they can use in the process of creating a personalized time keeping device, or embodied, imbued object or gesture. With a focus on resisting extractive machines, participants will make time keeping metrics in the process of holding this conversation.

Workshop guidelines:

These are some questions we may ask along the way:

- How is time intimacy?*
- How can an economy be ritualistic?*
- How does fear remove us from the historical equation through cultural amnesia?*
- How can we tap into deep time to access intergenerational and ancestral memory as a tool to resist extraction?*
- How can we use this as a tool for cultural preservation and to fight white supremacist terrorism?*

Concepts to consider:

Dream logic: A culturally informed practice in abstraction and communication which centers the body politic. It reimagines Surrealism within the context of time-based digital methodologies, through an anti-colonial lens in which the non-linear is the framework for a logical criticality. Dream logic uses our intuition and dreamworld alongside our knowledge base to bring us back to an earth without borders, at the end of extraction, and within our place in nature and history alongside our ancestors.

Submerged perspectives: Are transitional and intangible spaces as geographies that cannot be fully contained by the ethno-centricism of

speciesism, scientific objectification, or by extractive technocracies. *The things that cannot be seen, what is obscured, and can't be bound by colonial frameworks. (Term developed by Macarena Gomez-Barris, [The Extractive Zone: Social Ecologies and Decolonial Perspectives](#))

Extractivism: The removal, transmutation, purification, and commodification of organic material. In a contemporary context by corporate interests and neoliberal governments. Extending to labor and identity, it is the foundation for current exploitative right-wing oligarchical ideologies. Specific to the colonial framework and the roots of slavery, which is at the core of capitalism, the extraction of Black and Indigenous labor fueled the rise of white supremacy, and white supremacy was created to enforce continued extraction.

//// The next 6 pages are poetry derived from a decelerated arrangement of the zoom conversation from our workshop. Followed by poetry made of that conversation through the coding language Python... //////////////

14:16:11 [REDACTED],
could
you
please
raise
your
voice
a
bit?

14:18:38 footsteps/
impressions
in
soil /
dirt /
sand /
grass /
movable
surface

14:20:18 she/they
are
my
pronouns

14:21:05 happy
to
listen,
we
have
missed
everything
that
happened
so
far

14:23:42 OMG
so
relatable.
Reminds
me
of
me
waiting
for

my
bones
to
heal

14:25:04 What
were
the
terms
just
mention
in
regards
to
relation
with
external
Time
/internal
Time?

14:26:00 endogenous
exogenous?

14:26:13 Yup!
And
chronobiology

14:30:24 Time
could
also
be
relational/
interpersonal.

A
song
reminds
you
of
person
you
haven't
spoken
to
in
awhile.

You
are
imposing
the
meaning
and
significance
of
its
value
and
thus
its
time
based
value,
but
its
a
form
of
times
sliding
nature.
Conversely
the
ritual
nature
of
song
as
form
of
memory,
passing
memory,
which
has
been
arguably
transposed
into
our
era
via
popular

music
inherent
from
the
last
generation
etc

14:31:45 I
had
another
one
as
well,
a
wound,
the
way
it's
timeline
of
healing
is
sensitive
to
so
Much...
it
can
be
reopened,
different
balances
or
imbalances
of
nutrition
can
effect
its
ultimate
form,
color,
shape...

14:33:07 I

love
that
██████,
memory
of
others
as
a
sense
of
time

14:34:06 This
reminds
me
of
the
time
for
a
traumatic
memory
to
resurface

14:34:41 is
amnesia
a
time
capsule?

14:34:43 I
am
thinking
about
food
and
body
interacting
as
a
dance
in
time,
including
the

decomposition
of
compost/
growth
of
gardens
and
more
food,
etc.

14:36:56 I
slowed
down
just
listening
to
██████
:))

14:37:05 ' a
way
to
reconnect
to
a
form
we
might
forget '

14:37:28 that's
lovely

14:45:30 heart
heart
heart

14:46:06 so
lovely
██████,
I
visualized
everything.
And
so

strong		the	16:01:13	I
15:08:41	can	idea		think
we		of		it
just		rhizomatic		is
be		structure		important
alive,		(narrative?)		to
together				decommodify
		15:46:21	Is	labor
		it		while
15:09:22	"CAN	in		at
WE		opposition		the
JUST		to		same
BE		linearity		time
ALIVE?"-		?		accounting
██████████				for
♥		15:54:33	Connecting	and
		economy		acting
15:26:48	dismantled?	to		on
		meeting		the
15:29:01	Universal	embodied		need
basic		needs		for
income /		?		repairs
healthcare -		Food,		
decoupling		housing,		16:28:05
productivity		community		It
from		care,		is
basic		generative		also
survival		education		important
				to
				not
15:42:55	I	15:54:44	Instead	fall
agree		of		into
with		producing		capitalist
you		items		centering
██████████,		for		of
it's		consumption		American
this				narrative
tricky		15:54:52	reminds	and
balance		me		perspective
between		of		in
empowering		the		transnational
and		dish		space.
controlling		with		this
		one		is
15:46:09	can	spoon		specifically
you		agreement		important
repeat				when

talking
about
race,
allyship
and
capital
which
inevitably
erases

16:28:13 plurality
of
experiences

*How is this poem in line w
dream logic?*

It is a broken line.

The entropy of the
subconscious as visible in
the imagistic order of this
time//text.

Glitch as a sub//bloom or a
sub//loom, the subliminal
digital sphere as the glitch,
as exile.

The glitch is the loopholes.
A space to survive the
carceral system of race
and gender and class.

Weavings that we are
thinking through when
treating this text as a way
to gaze back at the
voyeuristic systems
embedded in Zoom. A
platform which surveilles
the subjects of the
conversations it houses.

A way to amplify the
subaltern of everyday
speech. Speaking to one
another through the love
that is inherent to the
poetic spirit and at the core
of liberation work. A
strategy for centering care
and the decolonization of
Time.

We honor the detritus of
the workshop as its
documentation. In an
attempt to break the
patterns of hierarchy
inherent to the web today.

-Sahar S.

Striving closer towards
abolition, the lazy eye of
surveillance widens its
scope. In the search for
connection, we are folded
into our internal worlds, a
process of forced
deceleration at odds with
the heartbeat of capitalism.

Understanding the trillions
of transactions, reactions,
and abuses that led us to
these moments,
recognizing the patterns
playing out alongside and
through each other, our
clocks fade into different
rhythms. The glitch
becomes a portal into
finding each other again. A
secret code carved
marking the points where
we end and begin
throughout history, our
handshakes for survival.

Shedding the boundaries
of the hourglass, each
scale becomes a minute,
decimal, knot, wound.
Time stamp vertebrae, rib
cage orchestrating syntax.
Invoking the poetic
capacities of Python, a
digital
ouroboros is created in the
production of a new time
keeping device, a shape
shifting document, evading
surveillance through
encoded repetition and
subverting algorithmic
logic to circumvent
extraction.

The afterlife of encryption.
Stay slippy xx

-Ánima C.

14:30:24	Time NATURE VALUE SPOKEN	14:16:11	blank, MOVABLE SURFACE
14:30:24	Time VALUE SPOKEN AND	14:18:38	footsteps/SHE/THEY
14:30:24	Time SPOKEN ARE PASSING	14:21:05	happy RELATABLE
14:30:24	Time NATURE AWHILE TIME	14:23:42	OMGVOICE
14:30:24	Time LAST	14:16:11	blank, BONES
14:31:45	I had HEALING	14:18:38	footsteps/IMPRESSIONS
14:31:45	I had MEANING	14:21:05	happy LISTEN
14:31:45	I had WOUND	14:23:42	OMG ME
14:30:24	Time MUSIC	14:16:11	blank, EVERYTHING
14:31:45	I had GENERATION	14:18:38	footsteps/IMPRESSIONS
14:31:45	I had REOPENED	14:21:05	happy HAPPY TO LISTEN
14:31:45	I had WOUND	14:23:42	OMG IMPRESSIONS
14:31:45	I had LAST	14:16:11	blank, SAND
14:33:07	I love HEALING	14:18:38	footsteps/IMPRESSIONS
14:34:06	This reminds OTHERS	14:21:05	happy A BIT
14:34:41	is amnesia TRAUMATIC MEMORY	14:23:42	OMG MISSED EVERYTHING THAT HAPPENED SO FAR
14:31:45	I had AMNESIA	14:16:11	blank, DIRT
14:33:07	I love HEALING	14:18:38	footsteps/RAISE YOUR VOICE
14:34:06	This reminds SENSE	14:21:05	happy HAPPY TO LISTEN
14:34:41	is amnesia EFFECT	14:23:42	OMG FOOTSTEPS
14:31:45	I had FORM	14:30:24	reminds, RELATION
14:33:07	I love MEMORY	14:25:04	mention CHRONOBIOLOGY
14:34:06	This reminds A TIME CAPSULE	14:26:13	yup! COULD ALSO BE
14:34:41	is WOUND	14:30:24	haven't PERSON
14:31:45	I had FORM	14:30:24	song BONES
14:33:07	I love MEMORY	14:25:04	time CHRONOBIOLOGY
14:34:06	This reminds A TIME CAPSULE	14:26:13	yup! ENDOGENOUS EXOGENOUS?
14:34:41	is EFFECT	14:30:24	mention A SONG REMINDS YOU
14:34:43	I am FORM	14:30:24	waiting WAITING
14:36:56	I slowed down JUST LISTENING	14:25:04	time CHRONOBIOLOGY
14:37:05	a way to OTHERS	14:26:13	heal COULD ALSO BE
14:37:28	that's lovely COMPOST/GROWTH	14:30:24	mention PERSON
14:34:43	I am DECOMPOSITION	14:30:24	waiting HEAL
14:36:56	I slowed down GARDENS	14:25:04	time RELATIONAL/INTERPERSONAL
14:37:05	a way to OTHERS	14:26:13	heal COULD ALSO BE
14:37:28	that's lovely DANCE IN TIME	14:30:24	mention WITH EXTERNAL TIME/INTERNAL TIME?
14:34:43	I am FOOD ETC	14:30:24	spoken INTERNAL
14:36:56	I slowed down FORGET	14:25:04	time THE RITUAL NATURE OF MEMORY PASSING
14:37:05	a way to WE MIGHT	14:26:13	imposing OF SONG AS FORM
14:37:28	that's lovely RECONNECT	14:30:24	mention PERSON
14:16:11	blank, PRONOUNS	14:30:24	spoken BONES
14:18:38	footsteps/IMPRESSIONS	14:25:04	time THE RITUAL NATURE OF MEMORY PASSING
14:21:05	happy RELATABLE	14:26:13	imposing COULD ALSO BE
14:23:42	OMG FOOTSTEPS	14:30:24	mention WITH EXTERNAL TIME/INTERNAL TIME?

14:30:24	spoken IN A WHILE AND THUS ITS TIME	16:28:05	It INEVITABLY
14:25:04	time RELATIONAL/INTERPERSONAL	16:28:13	plurality NEED
14:26:13	imposing OF SONG AS FORM	16:28:13	plurality SPECIFICALLY
14:30:24	mention A SONG REMINDS YOU	16:28:13	plurality NARRATIVE
14:30:24	spoken BONES	16:28:05	It TRANSNATIONAL
14:25:04	time THE RITUAL NATURE	16:28:13	plurality RACE
14:26:13	imposing VALUE	16:28:13	plurality CAPITAL
14:30:24	mention OF TIMES SLIDING NATURE	16:28:13	plurality CENTERING
15:42:55	I agree BETWEEN	16:28:05	It CAPITALIST
15:46:09	can you HOUSING	16:28:13	plurality FALL INTO
15:46:21	Is it YOU	16:28:13	plurality ALLYSHIP
15:54:33	Connecting GENERATIVE EDUCATION	16:28:13	plurality AGREEMENT
15:42:55	I agree BETWEEN	16:28:05	It ERASES
15:46:09	can you CONTROLLING	16:28:13	plurality RACE
15:46:21	Is it (NARRATIVE?)	16:28:13	plurality AMERICAN
15:54:33	Connecting RHIZOMATIC	16:28:13	plurality NARRATIVE
15:42:55	I agree IN OPPOSITION	16:28:05	It ERASES
15:46:09	can you IDEA	16:28:13	plurality WHEN TALKING
15:46:21	Is it EMPOWERING	16:28:13	plurality SPECIFICALLY
15:54:33	Connecting ECONOMY	16:28:13	plurality NARRATIVE
15:42:55	I agree COMMUNITY CARE		
15:46:09	can you TRICKY		
15:46:21	Is it EMBODIED NEEDS		
15:54:33	Connecting TOGETHER		
15:54:44	Instead ACCOUNTING		
15:54:52	reminds me ONE		
16:01:13	I DECOMMODIFY		
16:28:05	It is SPOON		
15:54:44	Instead DISH		
15:54:52	reminds me SAME TIME		
16:01:13	I ACTING ON		
16:28:05	It is FOR CONSUMPTION		
15:54:44	Instead REPARATIONS		
15:54:52	reminds me TO		
16:01:13	I ITEMS		
16:28:05	It is LABOR		
15:54:44	Instead PRODUCING		
15:54:52	reminds me NEED		
16:01:13	I DECOMMODIFY		
16:28:05	It is LABOR		
15:54:44	Instead ACCOUNTING		
15:54:52	reminds me NEED		
16:01:13	I DECOMMODIFY		
16:28:05	It is AGREEMENT		

The screenshot shows a PyCharm IDE window titled 'pythonProject - main.py'. The editor contains the following Python code:

```

14 # See PyCharm help at https://www.jetbrains.com/help/pycharm/
15 import random
16 ephemera = ['TO ', 'ARE ', 'BUT ', 'NATURE ', 'FORM ', 'MEMORY ']
17
18 horizon = ['VALUE ', 'TIME ', 'OF ', 'WHICH HAS ']
19
20 optics = ['SPOKEN ', 'YOU ', 'MEANING ', 'SIGNIFICANCE ', 'AND ', 'BASED ', 'SONG ', 'BEEN ARGUABLY ']
21
22 metrics = ['AWHILE ', 'THUS ', 'SLIDING ', 'VALUE ', 'NATURE ', 'PASSING ', 'TRANPOSED ']
23
24 print('')
25 print('14:30:24     Time ' + random.choice(metrics) + random.choice(horizon) + random.choice(optics))
26 print('14:30:24     Time ' + random.choice(horizon) + random.choice(optics) + random.choice(ephemera))
27 print('14:30:24     Time ' + random.choice(optics) + random.choice(ephemera) + random.choice(metrics))
28 print('14:30:24     Time ' + random.choice(ephemera) + random.choice(metrics) + random.choice(horizon))
29 print('')
30

```

The Run window below shows the output of the script:

```

14:30:24     Time TRANPOSED VALUE SPOKEN
14:30:24     Time OF SIGNIFICANCE MEMORY
14:30:24     Time BASED TO TRANPOSED
14:30:24     Time FORM THUS OF

```

The process finished with exit code 0. The status bar at the bottom indicates the file encoding is UTF-8 and the Python version is 2.7.

The screenshot shows a PyCharm IDE window titled 'pythonProject - main.py'. The editor contains the following Python code:

```

17 # See PyCharm help at https://www.jetbrains.com/help/pycharm/
18 import random
19 ephemera = ['WAITING', 'HEAL', 'TERMS', 'RELATION', 'EXTERNAL', 'INTERNAL', 'BONES', 'IN A WHILE', 'AND THUS ITS TIME', 'WHICH HAS BEEN ARGUABLY']
20
21 horizon = ['CHRONOBIOLOGY', 'RELATIONAL/INTERPERSONAL', 'THE RITUAL NATURE', 'OF MEMORY PASSING']
22
23 optics = ['SPOKEN', 'COULD ALSO BE', 'VALUE', 'BUT ITS A FORM', 'OF SONG AS FORM']
24
25 metrics = ['TIME', 'A SONG REMINDS YOU', 'MENTION', 'EXTERNAL', 'INTERNAL']
26
27 print('')
28 print('14:30:24     bones ' + random.choice(ephemera))
29 print('14:25:04     time '+random.choice (horizon))
30 print('14:26:13     imposing '+ random.choice(optics))
31 print('14:30:24     person '+random.choice(metrics))
32 print('')
33

```

The Run window below shows the output of the script:

```

14:30:24     bones BONES
14:25:04     time OF MEMORY PASSING
14:26:13     imposing SPOKEN
14:30:24     person INTERNAL

```

code appropriated from: Montfort, Nick. *Exploratory Programming For The Arts and Humanities*, Cambridge, MA: The MIT Press, 2016
https://nickm.com/memslam/a_house_of_dust.py

open source program for coding Python: Pycharm (community):
<https://www.jetbrains.com/pycharm/download/#section=mac>



[HEKLER ASSEMBLY](#) | [ANTI FEAR](#)

Hosts: [Ánima Correa](#) & [Sahar Sepahdari-Dalai](#)
IG: [@infiniterelase](#) [@luciddream_puppy](#)

June 2020

ANTI FEAR series are initiated in collaboration with New York-based artist and neurologist Sonja Blum as a wing of HEKLER ASSEMBLY, a transnational space for artists and cultural workers to share, discuss and collectively imagine new ways of instituting based on the principles of self-organizing, community care, critical thinking, political education, distribution of resources, and healing. ANTI FEAR is envisioned as a space into which we bring privately held fears into community with others' fears with the aim of building community trust, reciprocal care, and exploring how our fears are connected to reimagining the commons. We aim to create healing feminist environments that celebrate community care through poetry, movement, and other body work, readings, via guest hosts bringing varying practices that untie repressive knots that make us feel fearful and powerless. Prior to each session participants are asked to think about / try to identify fears that are at the forefront of their mind and body. Sharing fears within the group is optional at the start of each session.



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