

## THE SPECTRAL ETHICS OF SYNTAX AND EXCESS

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**ABSTRACT:** In the following paper, we would like to expand on certain issues latent in Shajara Bensusan's recent *Memory Assemblages*, and in particular to the feedbacking circuits at work in the text which evidence the rich enmeshment of aesthetics, racial politics and ethics. By using the framework at hand in the aforementioned work, we present a response that builds upon the pragmatical and theoretical consequences of what could be called a "spectral ethics" by applying two concepts we find could be usefully disseminated as a form of political stratagem in the form of a double-bind: syntax and excess. In regards to the first concept, we propose a politico-ontological reading of syntax as congenial to what Bensusan has named as "minor existents", and which we put at use in the context of how racialized bodies have been instrumentalized and subjugated by capitalism by specifically observing its embedding in production and value-use which is also indissociable to certain developments in the production of aesthetics and culture at large. For the second concept we bring forth the idea of subverting or overcoming the subjugation and instrumentalization of "minor existents" by way of excess as an erasure and transgression to the inner limits of capitalism.

**KEYWORDS:** Bensusan; Derrida; Syntax; Ethics; Excess; Value-use

### I. SPECTRAL REMAINS AS VALUE/USE OF PRODUCTION

To begin, we would like to summon a series of spectral remains or addends -put in use here as a potentially subversive element, while also calling to mind the  $n+i$  formula that Bensusan uses at the end of his book<sup>1</sup> and which in turn recapitulates

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<sup>1</sup> "When the expression  $n+i$  points to this operation,  $n$  is not an indication of a multiplicity but rather a variable that is on the verge of addition. The spectral character of the operation lies in how addition makes memory fade and return—when it returns, in a different circumstance, it is a point in the space of specters where the various ingredients of recognition are to be found". Bensusan, S, *Memory Assemblages* (Edinburgh: Edinburgh University Press, 2025), p. 176.

and inverts a known formula given use by Deleuze and Guattari in *A Thousand Plateaus*<sup>2</sup> - within the scale of production and the value-use of production in capitalism through the lenses of the cultural realm which would allow us to portray the crucial role racial subjects have played within the aforementioned dynamics by way of exploitation. In 1890, Black artist George W. Johnson becomes the first Black voice to be commercially inscribed/registered with the phonographic single *The Coon Song*, which also became the first musical success at the dawn of the recording industry in the West<sup>3</sup>. We highlight the event of this inscription/recording event as we consider it exemplifies the way in which value-use is embedded within the role assigned to determinate racial subjects, since the lyrics of this particular artifact are built upon George Johnson implicitly inhabiting his role as an alienated object of production that in turn reproduces the dominant racial ideology of its time in which black complexion functions as an index of *the barred subject as property*, denoted through a series of charged racial slurs that Johnson uses against himself as a way to make himself recognizable as an Other under the abstraction of what could be termed a *generic blackness*<sup>4</sup> put in place by the corresponding bodies of power in charge of demarcating the value of racial subjects.

The line of thought outlined above can also be put to work using two elements of analysis that are present in the active dialogue between Ferreira da Silva and Bensusan, the first being the threefold demarcation of separability, determinacy and sequentiality that are considered to be the pillars of post-enlightenment onto-

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<sup>2</sup> In Deleuze and Guattari we find that the formula corresponds to *n-1* as that which produces the multiple by way of subtraction, not addends or additions: "The multiple *must be made*, not by always adding a higher dimension, but rather in the simplest of ways, by dint of sobriety, with the number of dimensions one already has available always *n-1* (the only way the one belongs to the multiple: always subtracted). Subtract the unique from the multiplicity to be constituted; write at *n-1* dimensions". Deleuze, G. Guattari F, *A Thousand Plateaus*, trans. Brian Massumi (Minnesota: The University of Minnesota Press 1987), p. 6.

<sup>3</sup> Salem, J, *African American Songwriters and Performers in the Coon Song Era: Black Innovation and American Popular Music*, The Columbia Journal of American Studies (Online). p. 4. Retrieved from: <https://www.columbia.edu/cu/cjas/salem4.html>

<sup>4</sup> In reference to but not strictly following the terminology used both by Simone AbdouMaliq and Aria Dean describing certain phenomena associated with urban and aesthetic performativity within the black diaspora under what they each consider as *generic blackness/ the black generic* as a form of generative abstraction useful as a place of enunciation and representation. AbdouMaliq, S. *Urbanity and Generic Blackness*, Theory, Culture and Society, vol. 1 no. 21, 2016, pp. 1-18 and Dean, A. *On the Black Generic*. NGV Triennial Voices (Online). Retrieved from: [https://www.ngv.vic.gov.au/exhibition\\_post/on-the-black-generic/](https://www.ngv.vic.gov.au/exhibition_post/on-the-black-generic/)

epistemology and which are put in place as follows:

“The first is that what is known is internally and externally distinguishable from everything else—space points at a separation that produces, among other things, individual existents. The second is that knowing consists mainly in identifying the (interior and exterior) causes of the observable effect and subsuming phenomena into concepts or categories—each of them determined once and for all. The third is that what exists is separable temporally in a sequence that is portrayed as an ascending line, a sequence that provides a historicity to the course of events”<sup>5</sup>

Nevertheless, the aforementioned threefold demarcation which apparently serves to uniformly define and categorize autonomous cognizant subjects from those who are non-autonomous and non-cognizant is in itself insufficient when dealing with the ontological realm corresponding to the captive bodies that constitute the barred subjects of *generic blackness*. According to Ferreira da Silva, by following this demarcation to its ultimate consequences, the captive and subjugated racial barred subject is actively denied any status as a fully constituted and autonomous subject and rather appears to disclose the phenomenon where “...the captive body cannot entertain any form of transparent I, that is, of sovereignty based on some scope where there is an unabated authority of the first person”<sup>6</sup>. While taking this in mind, we now put forward the problem of the archive and its relation to format implied in the opening historical example of George Johnson and the spectral inscription<sup>7</sup> and attritive retrieval and playback of his song, where we could see that any inscription whatsoever performed by the barred subject implies a constant immersion in its own negation implied in the

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<sup>5</sup> Bensusan, *Memory Assemblages*, p. 92.

<sup>6</sup> Bensusan, *Memory Assemblages*, p. 95.

<sup>7</sup> In relation to this statement, we would like to recall the spectral and gothic qualities ascribed by Fisher to the unstable retrieval of the archive associated with early delta blues music along other musical expressions of the black diaspora: “Whether or not Robert Johnson really did strike a Faustian bargain, the Gothic dimension of the recording process could not have escaped the imagination of the man who wrote 'Phonograph Blues' and 'Hellhound on my Trail'. What cinema had commented upon and instantiated in films like *The Student of Prague* - the uncanny presence of the double - Johnson confronted in the encounter with his recorded voice: the part (object) of him which would achieve immortality, returning, buried beneath crackle and hiss, as a phono-doppelganger. Modernity was built upon 'technologies that made us all ghosts', and postmodernity could be defined as the succumbing of historical time to the spectral time of recording devices”. Fisher, M., *Phonograph Blues*, k-punk (2006). Retrieved from: <http://k-punk.abstractdynamics.org/archives/008535.html>

use of unstable inner mechanisms of the archive<sup>8</sup> where, following Bensusan's remarks, we see an acting-out of the second element of analysis we had mentioned previously and that we can now define as that in which the "...black skin is a signifier that retains a past of having been a property"<sup>9</sup>.

In other words, by making explicit the relationship between the racial politics and the dynamics of production and consumption of aesthetics and culture we are able to uncover the underground current that corresponds to the non-transparency of the black barred subject and the circuitous attempts to recover the inscription that ultimately serves as an index to this non-transparency -which following Bensusan corresponds to an erasure or annulment prior to the constitution of any given subjectivity without it being directly an origin<sup>10</sup>-. With this in mind, we can then consider that any subsequent addition, sum or inscription done on the basis of this non-transparency is inevitably entrenched in the practices of production in capitalism and in particular with the recording industry both mirroring and expanding the dynamics of pre-Fordist commodification<sup>11</sup>. In turn, when grounding these dynamics in the material outcomes of production, which in this case would be the musical record as a commodity, we see that they implicitly set in stone the example of the archive as an unstable entity that leads to its own drive of dissolution -phonographic cylinders that disintegrate with repeated use and that modulate the voice of the black performer into a muddled phantasmagoria instead of a veritable presence-.

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<sup>8</sup> We would like to take into account Derrida's remarks about the immanent contingency to the very functioning and conservation of the archive that inevitably leads up to a drive of self-annulment under what he has called *mal d'archive*. "There would indeed be no archive desire without the radical finitude, without the possibility of a forgetfulness which does not limit itself to repression. Above all, and this is the most serious, beyond or within this simple limit called finiteness or finitude, there is no archive fever without the threat of this death drive, this aggression and destruction drive. This threat is in-finite, it sweeps away the logic of finitude and the simple factual limits, the transcendental aesthetics, one might say, the spatio-temporal conditions of conservation. Let us rather say that it abuses them" Derrida, J., *Archive Fever*, trans. Eric Prenowitz (Chicago: The University of Chicago Press, 1996), p. 19.

<sup>9</sup> Bensusan, *Memory Assemblages*, p. 93.

<sup>10</sup> See Bensusan's discussion regarding recurrence and indexicality. Bensusan, *Memory Assemblages*, pp. 86-91.

<sup>11</sup> In regards to this, we mention in passing the symmetries that can be made between industrial forces of production and the manufacturing, circulation and consumption of popular music as a commodity. In particular, we would like to highlight the example of Motown Records in Detroit during mid-20<sup>th</sup> century and its mirroring of the Fordist line of assembly in the motor vehicle industry. For a historical although uncritical overview of this symmetry, see: Quispel, C., *Detroit, City of Cars, City of Music*, Built Environment, vol. 31, no. 3, 2005, pp 226-236.

With the above in mind, we would then like to propose that the instability of this particular instantiation of the archive ties itself up to the logic of slavery as an undercurrent that anchors the very origins of capitalism and which goes, quoting Bensusan again by way of Ferreira da Silva, to show that "...slave labor—and ultimately also the non-human labor of the commodities—produced significant value and therefore is a salient ingredient of the composition of capital"<sup>12</sup>.

While the thesis above intends to demonstrate that forced labor, neocolonialism and the exploitation of the black barred subject are cornerstones of capitalism -and that have been put forward as a critique of certain ethnocentric disregard of certain predominant strands of Marxism during the 20<sup>th</sup> century<sup>13</sup>-, we also have to take into account that this has been previously and extensively developed by figures like Guyanese Marxist Walter Rodney, who observes how monopoly capitalism and therefore also the monocultures that were established in East Africa in the late 19th Century by British companies such as Unilever extracting palm oil for their products and Cadbury demanding the vast production of cocoa for export were implemented as a crucial part of the systematic plundering and underdevelopment of Africa, exercising a slaveholding continuum through the industrialist exploitation that during centuries had as its disposition dispossessed, black labor:

"Throughout the seventeenth and eighteenth centuries, and for most of the nineteenth century, the exploitation of Africa and African labor continued to be a source for the accumulation of capital to be reinvested in Western Europe. The African contribution to European capitalist growth extended over such vital sectors as shipping, insurance, the formation of companies, capitalist agriculture, technology, and the manufacture of machinery"<sup>14</sup>

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<sup>12</sup> Bensusan, *Memory Assemblages*, p. 95

<sup>13</sup> Regarding this subject, we point to Walter Rodney's pressing remarks seemingly hinting at an ethnocentrism that has lost from view the role of colonialism in the historical development of capitalism: "...few scholars have treated capitalism and imperialism as an integral system involving the transfer of surplus and other benefits from colonies to metropolises. And, where there is an awareness of the unity of the system, no detailed analysis necessarily follows. In effect, one is faced with the limitations of a metropolitan viewpoint. Thus, European or white American Marxists who expose the rapacious nature of modern capitalism within their own countries have not generally integrated this with the exploitation of Africa, Asia, and Latin America--except for the very recent neo-colonial period". Rodney, W., *How Europe Underdeveloped Africa* (Washington D.C: Howard University Press, 1981), p. 201.

<sup>14</sup> Rodney, *How Europe Underdeveloped Africa*, p. 84

As a brief commentary to this, we can see how the forced devaluation of the existence of black barred subjects does not necessarily entail an exit from the cycle of capitalist production but that it is rather its crucial ingredient. Following Alan Diaz's recent remarks on the bonds between real abstraction and the subject of race and technologies of domination in the digital age, we can postulate that *generic blackness* posited as an abjection by way of abstraction serves to demarcate that which doesn't follow separability, determinacy and sequentiality to be then later exploited in order to generate value since it precisely depends: "...not on the absolute exclusion of racialized populations but on their limited inclusion and participation in the form-endowing networks of value"<sup>15</sup>.

Considering the outcomes of this continuum and the reverberations of the barred black subject -expressing itself through an archive that is in constant process of decay- allowing for surrogate additions and inscriptions through the circuits and dynamics of production in capitalism, we can point out to the permanence of such dynamics in our current sphere of cultural commodification in which we can list contemporary musical expressions such as *bruxaria funk*, *plugg*, *jerk* and *rage* among others that are colonized by a white hegemonic performer who then becomes the visible representative and ambassador of a racialized cultural expression while the black barred subject becomes relegated to mnemonic concealment within the range of the unstable archive that paradoxically anchors the construction, circulation and consumption of the specular image<sup>16</sup> that

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<sup>15</sup> Diaz Alva, A., *Abjection and Formlessness: Value, Digitality, and the Differential Allocation of Form*, *Qui Parle*, vol. 34, no. 1, 2025, p. 224.

<sup>16</sup> We find that the use of specular image in line with Lacanian terminology serves to underline how the construction of a transparent *I*, as a given presence to itself, relies in the negation of the other or of considering the other as an empty set which constantly circuits back onto the affirmation of a supposedly transparent *I*, which in this case serves to make visible the severe relation of lordship and devaluation in the context of popular music. For this, we take the following cue from Irigaray: "...the structure that constitutes the relationship between my gaze, my image and the other's <body>, can function in the alternating commutation of the three terms. The gaze of the other - <(you)> - is thus the divided and necessary witness of my specular identification. The other's appropriation as mine - <for me> - remains ambiguous. For our respective gazes - <(I)> and <(you)> - our respective images are objects alternatively. In order for them to take on value as duplication of reality, our <bodies> will have to be, in their own turn, excluded, and our juxtaposed images become the common object of our exchange as possible subjects of our utterances. It is only as a final step that <(you)> itself will be constituted as an empty set, leaving as the only terms of the structure my gaze — <(I)> — my image, and the o/one". Irigaray, L., *To Speak Is Never Neutral*, trans. Gail Schwabb (New York: Routledge, 2002), p. 17.

corresponds to the white performer who constantly disguises his role as a colonizer and pillager<sup>17</sup>. We would like to end this first section with a quote taken from the lyrics of the song *A Carne*, interpreted by the black musician Elza Soares and setting it forth as an embodied example of the continuum we have drafted until now: “A carne mais barata do mercado é a carne negra (...) E esse país vai deixando todo mundo preto/e o pelo esticado/mas mesmo assim/ainda guardo o direito de algum antepassado de cor”<sup>18</sup>.

## II. SYNTAX AND JUSTICE

By taking into account the close relationship that lies between the spectral as an effective vehicle for the forces of capitalist production as we have outlined in the first section, we can now begin to speculate on a response or rupture from this relationship by exploring the subversive element found in the barred subject as a principle of addition and iteration that can go beyond the constant attunement to slavery, lordship and sovereignty and which we would like to connect with the idea of syntax as devised by Bensusan in his book. For Bensusan, mnemonic concealment as absence, as non-full presence, becomes disseminated in traces and iterations that potentially can put relations of sovereignty into jeopardy while allowing for an indeterminate process of retention and retrieval. Here we quote:

“Possibly then, there is a syntax, perhaps an excess of it, to each archive, to anything consigned to retention. While the Davidsonian line would assume there must be content to what is retained in a belief, the Derridian line would rather

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<sup>17</sup> We follow Canada Choate’s remarks on recent historical examples in the appropriation of the cutting-edge of black musical expressions as the basis for PC Music and latter hyperpop, which in turn continue a practice that was conspicuously pioneered by white musicians like Green Gartside who decided to instrumentalize and make a commentary on black music as the basis for his own project of meta- or self-referential pop taken to its own formal excess in *Cupid & Psyche 85*. We might even suggest a deeper genealogy of this colonizing practice as a catalyst for the north American and British folk and blues revival of the fifties which was crucial to the development of white R&B music, the British Invasion and the Psychedelic movement as told first-hand by producer and label executive James Boyd. For further see: Choate, C., *Pop Is Pop*, Artforum (2018). Retrieved from: <https://www.artforum.com/columns/canada-choate-on-charli-xcx-and-scritti-politti-238337/> and Boyd, J., *White Bicycles* (London: Serpent’s Tail, 2006).

<sup>18</sup> “Black meat is the cheapest meat in the market (...) And this country leaves everyone that’s black behind/and with their hair straightened out/but even so/I still hold on to the rights of some ancestor of color” (Note: Author’s own Translation). Elza Soares (2002). *A Carne* [Song]. On *Do Cócix Até O Pescoço*. Maianga Discos.

envisage there a syntax of traces. Content itself is stored only with respect to a specific retrieval operation—this is part of the orphanhood of memory”<sup>19</sup>.

With this in mind, it could be thought then that the recovery of that which is retained through subterranean traces to certain narratives of production is what could allow -from a practice previous to the indexical adjudication that allows for the enunciation of a type of belief- a model of ethics that would permit for us to tentatively implement a broad conception of justice. Such a broad conception of justice would be *anastrophic*<sup>20</sup> in the sense that it does not yet allow itself to be present, nor does it aspire to be fully transparent to itself, but nevertheless triggers its own construction through a non-linear time series that clashes with the lineal progression found in the threefold demarcation of separability, determinacy and sequentiality we had previously highlighted above. We quote Bensusan again here: “Both truth and justice respond to what is retained, and both are beholden to the events and demands that will prompt the inquiries and the assemblages to come.”<sup>21</sup>

While we’d like to follow the speculative ethical vein espoused by Bensusan that dwells in the exorcism of any type of Davidsonian causal mediation wherein an expression is inscribed at a level of intelligibility determined as a robust belief that in turn implies a fully disclosed presence that disregards the already discussed factors surrounding the mnemonic concealment of the racial barred subject, one might also think that the logic underlying the assemblages of memory at play proposed by Bensusan and their corresponding ethics are not antagonistic to logics or reasons that allow for traceability. Rather, one might think there is a traceability that corresponds to an evanescent logic that doesn’t restrict itself to establishing a jurisdictional dependence on a fully disclosed presence, whether we are aware of it or not, following here the lingering specters of Aristotle and Wittgenstein insofar as memory assemblages allow for a set of practices of retrieval that are previous to a causal enunciation of belief without these being devoid of concepts or mediations at some level or other.

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<sup>19</sup> Bensusan, *Memory Assemblages*, p. 35

<sup>20</sup> We make use of the concept *anastrophic* as that which corresponds to the future coming together, following the infamous dictum put forward by Sadie Plant and Nick Land: “Catastrophe is the past coming apart. Anastrophe is the future coming together”. Land, N., Plant, S., *Cyberpositive*, in Avenessian, A, MacKay R. (eds.), *#Accelerate: The Accelerationist Reader* (United Kingdom: Urbanomic, 2014), p. 305.

<sup>21</sup> Bensusan, *Memory Assemblages*, p. 97.

We propose then that such memory assemblages can be traced and given account for through pragmatic mediation, which while unfolding under production as excess and the enactment of labor as a transgression without telos<sup>22</sup> does not abdicate itself to the idea of entities such as minor existents<sup>23</sup> which can be summoned through the latency of an index, that is, of an indication that precedes any fully fleshed commitment enunciated by a supposedly fully fleshed subject. Following McDowell here:

“The picture is that ethics involves requirements of reason that are there whether we know it or not, and our eyes are opened to them by the acquisition of "practical wisdom". So "practical wisdom" is the right sort of thing to serve as a model for the understanding, the faculty that enables us to recognize and create the kind of intelligibility that is a matter of placement in the space of reasons”<sup>24</sup>.

Thus, in bridging the gap between McDowell and Bensusan we can put forward that practical wisdom is that which is simultaneously exercised (and exorcised) by the minor existents underpinning the ongoing process of construction of an anastrophic justice and ethics as a political horizon and event. It is not mandatory that we subjugate ourselves to the play of presences in order to be heard, seen or read, as minor existents are deployed and disseminated in a vast field -rather than an enclosed space- of reasons, using syntactic patterns in excess looping back onto their own indefinite iteration. To bring together a triad, let us now summon up Derrida who in *Voice and Phenomenon* puts forward the necessity of absence, a necessity that calls into question any antagonism to the possibility of the deployment of iteration within an expanded field of reasons where justice is sought without spousing the given transparency of the indexical but rather through *the indexical as concealment* -and which could be thought here as eventually put to use in favor of a properly post-Sellarsian purchase-:

“...absence is radically required: the total absence of the subject and object of the statement -the death of the writer and/or the disappearance of the objects he has been able to describe-does not prevent a text from ‘meaning’ <vouloir-dire>. On the contrary, this possibility gives birth to meaning <vouloir-dire> as such, hands it over

<sup>22</sup> Here we would like to propose a divergent picture of labor as an ateleological process of retrieval that circuits back onto becoming and back that becomes antagonistic to forced labor.

<sup>23</sup> Bensusan, *Memory Assemblages*, p. 107.

<sup>24</sup> McDowell, J., *Mind and World* (Harvard: Harvard University Press, 1994), p. 79

to be heard and to be read”<sup>25</sup>.

With the above remark in hand, we can follow that with the absence of the subject and the object of a statement as given in a psychologistic sense we are not in any sense compromising meaning. On the contrary, we want to reinforce the aforementioned McDowellian and Wittgenstenian purview of a practical wisdom that takes place by way of syntax, in which statements can be posited -and eventually put to the test through their own iterability- by way of pragmatics and without the necessity of a transparent *I* that would be the anchor piece in order to fully enunciate a belief. We would rather start from the statistical noise that belongs to the realm of contingency *and then* opening the path to necessity, in which we see the processual taking form of meaning as way of navigation through its own borders or limits as a scavenging activity for unlimited and unstable definitions, determinations, expressions that also become barred through their own use, unleashing at its wake labor as an ateological abjection with no head or tail, and with no domineering subjectivity in the singular to fill the empty set bore out of this functional contingency.

#### CONCLUSION: EXCESS, SWERVE, EVENT.

To conclude, we want to make some final remarks on how a general economy<sup>26</sup> of production as excess by way of iteration and labor as a transgression without telos that we find hinted at through Bensusan's account of syntax would ultimately be what could fire up the subversive logic implied in the use of the  $n+1$

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<sup>25</sup> Derrida, J., *Voice and Phenomenon*, trans. Leonard Lawlor (Illinois: Northwestern University Press, 2011), p. 79.

<sup>26</sup> In regards to the use of the term *general economy* we are making an explicit reference to Derrida's commentary on Bataille's transgression of going beyond lordship and sovereignty in Western philosophical discourse by spousing an ur-Hegelian position while going further than Hegel himself, although we would like to mention here that we do not wish to commit our position on the basis of unknowing or what Derrida has termed unknowledge but rather on its very excess and without value in the capitalistic sense of labor. A key passage we would like to highlight and then develop on a later outing and its relationship with a negativity without reservations is the following: “General economy folds these horizons and figures so that they will be related not to a basis, but to the nonbasis of expenditure, not to the telos of meaning, but to the indefinite destruction of value. Bataille's atheology is also an a-teleology and an aneschatology (...) beyond all the rejected predicates, and even ‘beyond being,’ a ‘superessentiality;’ beyond the categories of beings, a supreme being and an indestructible meaning”. Derrida, J., *Writing and Difference*, trans. Alan Bass (Chicago: The University of Chicago Press, 1978), p. 271.

formula we had as a starting point to this paper, and whose consequences are the triggering of events as a frenzied gust that cannot be easily bounded. Following Wittgenstein and Meredith Williams' comments on the former<sup>27</sup>, and in the face of the very recent normalization of now pervasive software and platforms that have as their basis the use of programs structured by way of ostensive semantic prediction in whose interacting participants -which for irony need to be, plainly put, identifiable as fully fleshed subject with a set of fully fleshed beliefs- only respond to a series of causal stimuli that are defined in advance following statistical patterns, which we find in the technological consumption of large language models (LLMs) such as ChatGPT, DeepSeek, Grok, Gemini, etc., we might ask ourselves about and then take action on the following, as mentioned by Meredith Williams:

“Rather we should look to how one becomes a participant within a language-game. It is not that words have meanings but that individuals engage meaningfully with the use of words. So, it is only right that the semantic question, what fixes the meaning of a word (ostensive definition, ordinary definition, causal relations to the world), should be replaced by the genetic question, how does one become a participant in a practice?”<sup>28</sup>

Perhaps the answer to this epistemological question, to a question regarding definitions and acts in relation to meaningfulness that is put in contrast to an obedient rule following as a first instance of the learning and practice of language game, can be mobilized through a salient political path that collapses both the cognitive and pragmatic horizon belonging to the parameters of a restricted economy dependent on use-value and built upon an imperative ideology swamping us in the worst type of logics, which in this case correspond to a communally embodied type of behaviorist ostension. It is up to us as minor existents, from the outline of a route of rupture, to retrieve that which is withheld in the instance of being barred, and to trace the mnemonic concealment that implies a consistent practice of justice from the struggle that converges in the cognitive-pragmatic division of labor between evanescent existents and those who are in

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<sup>27</sup> Williams, M., *Blind Obedience: Paradox and Language Learning in Late Wittgenstein* (New York: Routledge, 2010), p. 77-108

<sup>28</sup> Williams, M., *Blind Obedience: Paradox and Language Learning in Late Wittgenstein*, p. 89.

charge of delimiting fully fledged presences under severely limiting and precarious parameters. Thus, we highlight here, the importance of the addends that follow the suggestions made in late Althusser's aleatory materialism, which Bensusan iterates as follows:

“Addends can come from any direction, and as specters they stir up the past and bring back what is gone with levels of intensity that could not have been anticipated. They are an excess to whatever there is”<sup>29</sup>.

These unanticipated additions deform and twist the apparently endless circuit of exploitation to which we are beholden to, unleashing a calculated syntax<sup>30</sup> that can lead up to a major historical shift<sup>31</sup> that follows the dawn of the event and the encounter, inciting insurrection to explode on the horizon of our own devaluation whilst spurting from the expansion of ateological labor as an unrestricted recovery and indefinite iteration without messianism, without any subject, in the rancid humanist sense, but the communal shards of the barred subjects which haven't been anointed with the slumbering grace of identity. Therefore, we believe that the map delineating the event and the encounter can be stimulated with the array of tools that we have briefly extracted from and with the help of certain aspects of *Memory Assemblages*, paving the way forward to concrete strategies that can help us abolish the laws of value-use condemning us to be subjects forever concealed under of the given norms of capitalist production. It is now our turn to trace the upcoming political-aesthetic outburst in response to the looming threat of autocratic governance that hounds on the tracks of our next move.

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<sup>29</sup> Bensusan, *Memory Assemblages*, p. 129.

<sup>30</sup> And even more so, we would like to hint at the many-valued logics that result from the questioning of the mundane logic of behaviorist ostension being jeopardized through the precision of contemporary mathematics along with materialist syntax and pragmatics. We recapitulate this political task from Badiou: “Precision put into the razor of the Marxist barber, mathematics is that unalterable blade with which one ends up bleeding the pigs to death”. Badiou, A., *Theory of the Subject*, trans. Bruno Bosteels (London: Continuum, 2009), p. 209.

<sup>31</sup> Or in words of Bensusan: “A swerve is a shift in a sketched orbit”. Bensusan, *Memory Assemblages*, p. 77.

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