

FROM DIKEMBE MARCEL AND THE METAPARADOX FROM INDEXICAL OF ISM ?

aha

ABSTRACT: From Dikembe Marcel and the metaparadox from indexical of ism ? offers a response With rather than To Bensusan's Indexicalism. A response that takes readers through a process of creating a narrative of a character called Dikembe Marcel. A character who's language fails it's own Indexicality - and therefore has to change. A change that creates a totally new character with a different narrative and an Indexical to share.

KEYWORDS: Paradox; Metaparadox; Art; Kant; Indexicalism; Sport; Language

The following notes address a book text - *Indexicality* - as an invite into its own indexicalistic-language-discovery.

Through a series of calls, as in frictions, sensations, that whisper to thinking processes: "can you talk with us"? - 2.5 kinds of indexicalisms come to life.

An indexicalism of Power and possibly Brutality.

An indexicalism of Thought and possibility of Violences.

An indexicalism of condition - that which will come manifested here in a language development.

There's another way to read these notes; as a narrative of calls that attempt to develop a language which fail, Through failing to engage properly with the very calls requiring to be addressed - the language changes.

There's a narrative that comes and requires a bit of patience. A story as a language of Dikembe Marcel that will be forced nonviolently to change, die, or live in denial.

An indexical that isn't just contemporary - e.g. de-colonialisation, but goes

beyond. Beyond into a language rather than an ultimate totality, a language from using unwanted turns to alter - even change - directions?

What do you think?

A CALL INTO SOMETHING ELSE:

Intervallic spaces might come like a silent concentration before an act, a deep breath prior to leaping into cold water, the silence that allows an orchestra to start playing, and indeed - the possibly itching question-sensation:

“WTF this aha is on about?!?” that may ring in your mind.

The claim here is that spaces of intervals offer backgrounds that, in turn, allow for multiple beginnings with differences between one another. These kind of intervals offer scopes of intensities in a manner that spoken languages do, and fail. A spoken language, like the one used in these lines, might point, allude and keep missing the meanings words attempt to convey. We got used to that and claim stuff like poetry, verses of allusion, are authentic precisely because reality itself withdraws.

Is it an illusive, or an alludic withdrawal?

Which is how mathematics can seem a language of the cosmos - maths after all come abstract, meaningless, and seemingly universal. Maths comes full of intelligence and wonder that's poesis without being poetic, precisely because the character of elements like a number, give a life full of ongoing narratives. Number, like 2, is not just a couple - 2 things - but an even number, an arguable prime number, an element in a language that through its very abstract indexicality - is full of life. This life may seem like withdrawing, however that thought assumes there are elements that do not allude, withdraw and remain illusive.

I will suggest here that these appearances of real as withdrawing, come since elements live abstractly in languages - they escape. They can not be pinned down. A language, like a living body, is complex and made so that it escapes a singular identity. A number 2 is a couple that escapes being an even number that escapes being a prime - and so on.

This text, with its conflicting intensities, may fail to lend itself for an easy

reading. Afterall, reading others' thoughts comes with implicit demands for coherency. Such demands offer a different kind of ignorance. An ignorance via an agreed background we all share to the extent of it's implicitly understood meanings.

This idea might confuse ideology with ignorance. Some humans may claim that all such communal implicit understandings are indeed ignorant¹.

A tongue-out call:

<If {(into) ^ } ?>

Our language, has a name and with it conditions too. Conditions allow intensities to have a go at attempting to live. Afterall, what are the conditions like on Pluto?

A Name?

Please meet Dikembe Marcel.

<If {(into) ^ (DMNess) } ?>

<If {(into) (DMNess) } ^?>

<If {(into) (DMNess)HelloNess } ^?>

<If {(into) (DMHelloNess) } ^?>

<If {(into) (DMHelloIshIty) } ^?>

<If {(into) (DMNess)(HelloNessly)Ish } ^?>

<If {(into) (DMNessIumIty/HelloNessly)Ish } ^?>

A POSITIVE CALL:

The text here will translate, attempting to add stuff from Indexicalism. Sometimes it may seem like a misreading, or even a pointing at utter disconnections. Yes, in part, this is an attempt to translate - go through a process of translating - that may fail at times. However, if we consider imitation a fab way of flattery, perhaps translation is a meta way of appreciation since imitating is translating instantiated.

<If {(into) ^ (into) } ?>

<If {(EnCounterNess) } ?>

<If {(ECN) } ?>

<If {(ENC) (DMHelloIshIty) } ^?>

A SUNSET CALL

Philosophy is infused by Love - therefore paradoxicalistic. The philosophical paradox is a question every lover encountered in the cosmos -

How to allow your insesity's loved ones {Philo(---)} remain as fearlessly free as they were when Your love came to your loving life?

Horizons may seem to be in front of a human's vision - however, they fill the back of a human's mind. Horizons as both conditioning and the extent of a given perspective's speculation. (as how one's perspective does Spying - Speculation is a detective narrative.). An indexical may point towards a certain outside - however that very pointing is an indication that what ever seems out, lives inside. The pointing can come as a linking gesture, a connection, a together.

With this kind of a recognition of a friction that may implicate the connection and whoever gets touched by it - we get questions of indexical power relationship. Questions from who gets to implicate "their" another other, through to synchronization, and a capture - conception - of the real and a constant paradox of philosophy (Philo - has to do with Love) when you love, how to allow the loved remaining Free?

<If {Horizontality(ECN)ConditionNess(ECN)WaitingSpectrumIcity(ECN) ^ } ?>

<If {HorizontalConditionNess(ECN)UpFor(ECN) ^ } ?>

<If {Horizontality/ConditionNess(into)UpFor(into) ^ } ?>

<If {Ht/Cn(ECN)UF(ECN) ^ } ?>

<If {Ht/Cn(ECN)UF(ECN) ^ PerspectiveSpyNess } ?>

AN INDIFFERENCE CALL

How come we get Dikembe Marcel? Is it a monstrous proposition? In Michelangelo's "creation of adam", we there's a depiction a pointing of index fingers between a deity and a human. God is afterall an indexical setting the condition for life. A condition that brings and maintains life so that living is always in god's universal context.

Adam's index finger has many readings, one that I think is seldom mentioned comes when comparing with the hands positions in the "creation of eve" segment, with the hands in "creation of adam".

Eve's hands seem to utter a thankfulness, to a detitie's hands suggesting allowance mixed with a commanding acknowledgement that could utter: Yes child, it's OK - i just brought you into life. With indexicalism in mind, I think the differences between the sexes it's hard to read adam's index finger as an attempt to touch god anymore, indeed, we can consider adam's finger as Has already been touched by god. Instead of reaching out, the hand withdraws, indicating that adam will be indexical - just like god - with the deity's permission. The Deity's omnipotency based point of reference is passed on by permission to adam, a restfully positioned figure that, unlike eve - has no inkling nor need to thank.

Here, a euro-centric image connected with an art world that use the Index finger as a universal indexical. While the use of index fingers is common for visually pointing at one thing or another, that does not mean something like an Indexical as "The condition for a certain set of things".

At a similar period of Michelangelo's sistine chapel paintings, Durrer's selfie style self portrait as jesus - a god - has an index finger as an indexical as well. Unlike Michelangelo's god pointing at a man - Durrer's self portrait has god as the man as the god. The european mind that has Jesus as a god, also has Man, rather than human, as the indexical of all.

When Dikembe Mutumbo used his index finger after blocking shots in basketball games, he was indicating that the blocked player's game is indeed conditioned by him, Dickembe.

That's why when players managed to overcome Dikembe's attempt to block - they used their own index finger. Who is the indexical of whom?

While Eve's depiction in the sistine chapel can be read as a "Thanks god, how nice of you to have an after-thought of me" - we can also read the gesture as a truth that can not be hidden. Eve is conditioned by Thought and Thanks. Indeed, no thanks without thought?

A Thinking-Thanks as an indexicalist condition of Eve to bestow on all women?

<If {(OtherNessTotality) ^ (AdmDeity^DeityAdam)Ness } ?>

<If {(SituatingOtherNessTotality) ^ (AdmDeity^DeityAdam)NessItly } ?>

<If {(OtherSituatingNess) ^ (AdmDeity^DeityAdam)TotalityNess } ?>

<If {(OtherArbitraryShip) ^ (AdmDeity^DeityAdam)TotalityTrippyNess } ?>

<If {(OtherArbitrariTy) ^ (AdmDeity^DeityAdam)TotalityArbitraryAjustedNess

Ship } ?>

<If {(OtherNessInfiniteTotalityNess) (EveDeity^Eve)thinkTankNess } ^ ?>

<If {(ThoughtBetweenedOtherNessInfinity) (EveDeity^Eve)NessIt } ^ ?>

<If {(ThoughtJustifiedOtherNess) (EveDeity^Eve)InfinityNess } ^ ?>

<If {(TinkinghoughtJustifiedOtherNess) (EveDeity^Eve)ThankNessInfinity} ^ ?>

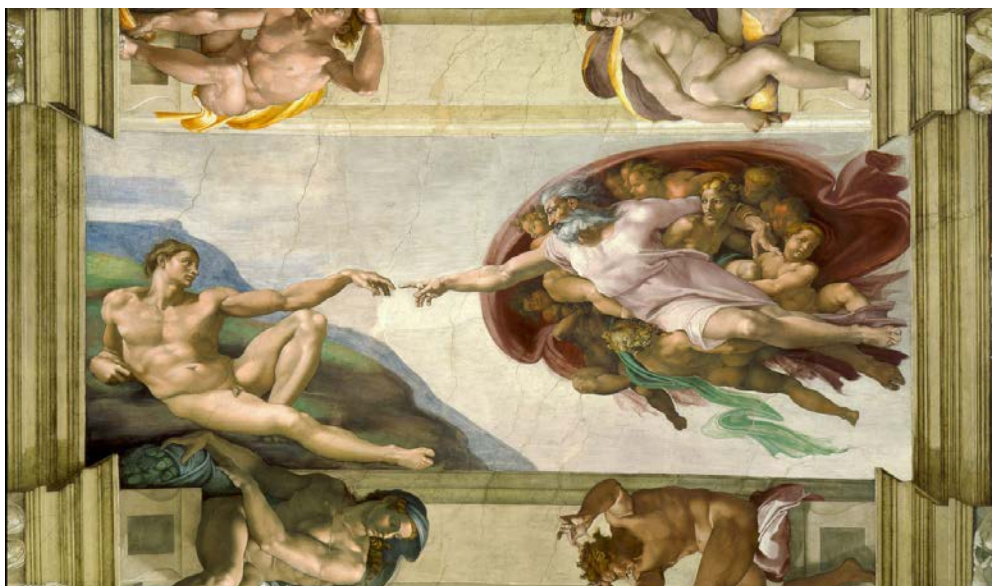
Could we replace deity with an empty arbitrary?

<If {(OtherNessInfinity) (Eve(^?)^Eve)Ness } ^ ?>

The Eve section:



..And the Adam section:



A POWER CALL:

Power relation, who gets to set that which you will point to?

Crucially - will you be able to address that very indexicalisation process?

Here's an example from a jungle.

<https://www.youtube.com/watch?v=GaMylwohL14>

The mirror is what these animals perceive. However, the camera and indeed the act of introducing the mirrors comes out of their range of comprehension.

I think this illustrates what humans fear an AI will treat them like. A life devoured of any possible way for a human to engage the fact the very indexicalising conditions - are optional, contingent.

They are not necessarily so. They are indexicalistically up for grabs..

<If {PowerRelationality_Indexicality ^ } ?>

<If {PRt_Inty ^ } ?>

<If {PowerRelationNess_IndexicalNess ^ } ?>

<If {PRNess_INess ^ } ?>

<If {PRNess_INess ^ PRt_Inty ^ } ?>

<If {PRNess_INessPRt_Inty ^ } ?>

<If {PRNess_INessPRt_Inty/Ht/Cn(ECN)UF(ECN) ^ } ?>

A SHORTY LONG CALL:

Time always runs out one way.

Rushing to surf a time wave?

The following text comes as an attempt to prove that saying:

"Dikembe Marcel and the metaparadox from indexical of ism" can not make sense when attempting to explain since, the "Great Outdoors" - in this case, a description attempting sentence -

Needs to be ripe for speculations that exit it's own descriptive intentionality..

Therefore the paradoxes encountered in trying to capture, aka comprehend, are within the very language of Exits which fizz away the In and Out. Exits have neither Inside, nor Outside.

Once an encounter happened, who ever is involved becomes part of one another, mutually implicated and indexicalised.

In this sense, languagisation is a Meta-Paradoxilisation. An Exit from a paradox that doesn't refute a paradoxicality.

<If {(ECN) DM (ECN)^ mpIDXism^NessAllity ^ } ?>
 <If {(ECN) DMmpIDXismAlity ^ } ?>
 <If {(ECN) DMmpIDXismNess ^ } ?>
 <If {(ECN) DMmpIDXismNessAllity ^ } ?>
 <If {(ECN) DMmpIDXism (ECN)^ NessAllity ^ } ?>
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 <If {^ DMmpIDXism (ECN)^ NessAllity ^ GreatOutDoorsismisation (ECN) } ?>
 <If {^ GODISNDMmpIDXism (ECN)^ NessAllity ^ GreatOutDoorsismisation (ECN) } ?>

A TIME CALL:

Time runs one way.

An absolute time? Literally - Out of Detachment-ability.

Kant, in Nick Lands² mind, is a time absolutist. Therefore the machinic time stamping of blockchain activities - is hailed as a return to Kant. An "After Post Kantian" period, when post kantian time comes marked by the theory of general relativity.

Paradoxically somehow, the indexicalisation by time, requires exiting the machinic absolute. The machinations of blockchain networks themselves, keep having to allow relative time to pop into the network - something which both disturbs and defines the blockchain mechanics. Therefore blockchain production time, and production's timing is crucial in defining each such network's qualities.

Time as an indexical that comes both as infinite - therefore relative - and a totalising absolute via an artificialisation?

<If {(out)^(ECN)TimeCollapseNessiTyVity ^ } ?>
 <If {(out)^(ECN)TCNTVy ^ } ?>
 <If {TCNTVy(out)^(ECN)TCNTVy ^ } ?>

<If
 {TimeIndexicalityInfiniteNess(ECN)TimeTotalOutofDetachmentAbility^Artific

ialisationality ^ } ?>
 <If {TIIN^(ECN)TTODA^AionTy ^ } ?>

AN INTRO CALL:

Unless you happen to have found yourself reading headlines from UK oriented dailies, the following might be news: a few weeks ago a judge in Birmingham ordered a neo-nazi convicted terrorist to read a few books. Texts by the likes of Austen and Dickens, instead of spending time behind Her Majesty's bars.

A new kind of Dickensian prison?

The furory that followed the ruling apart, it seems curious that evidently, the judge considers digging a book's meanings, as some kind of an a priori universal experience that offers a singular aspect as a possible outcome. An idea that if we all read, for example, a single text like Einstein's Theory of General Relativity - a beautifully written book IMHO - we'd all come out relativists.

I hope that these sessions with Indexicalism, will prove once again that humans fail miserably having a singular aspect reading of a book.

Indeed, I suspect AI, general or otherwise, will fail miserably in that singularisation production too -

though possibly in their own particular intelligence manner.

However, what I think reading a text does for readers minds is to open up a language. Sets of tangents that can be shared among readers - without imposing a perspective nor a particular aspect.

Therefore we can have people beleiving in Jesus thinking slavery, mysogeny and wars are rather cool; others may conclude the opposite - and all of them speak Christianity. Refer to the same metaphors, terms, mythologies, and logic.

This call could, for example, be written in quasi programming language such as:

```
function an-intro-call {
  var judgement = "birmingham nazi to read instead of spend time in
prison"
  var reading = "texts make different meanings in different making minds"
  var language = "a set of indexicals, their connecting operators and shared
histories."
```

```

while (judgement = reading) {
  transmit: hard to avoid a conflict;
  else if (language )
  go to the next call
}

```

```

<If
{(languageJustifyTextuality)^(ECN)(TextLanguageJustifyCallTextness)(ENC)(Judgementality)(ENC)(ProgramismUity(ENC)NaziLogicality)(ENC) ^ } ?>
<If
(IJT)^(ECN)(TLJCTNss)(ENC)(Jtility)(ENC)(PrgsmUity(ENC)NZLGCity)(ENC)
^ } ?>

```

AN INTRO CALL:

It's a concerning yet heart warming pleasure to have been invited to contribute an add-on to Idexicalism. The book comes full of life, a love of life and a love-making with thinking - a pleasure to become a part of, via reading, and offering a feedbacking translation.

Yet, perhaps unlike the judge from the Intro call, and more in some concurrence with a translation of Derrida's thoughts of justice mixed with an Heideggerian thinking of thoughts as self-Justifying - hopefully the following text, a small sacrifice to the deity of Indexicalism, will justify it's thinking and at the same time do justice to the text this one points at; as well as the efforts and attentions of it's indexicalisng others - such as networks, readers and listeners.

With the above protocols of justification in mind, what will unfold is an attempt at a language. An attempted sharing, a set of pushings and pullings, a possible life rather than a life full blown in all it's glory. Apologies in case this may disappoint minds that fancy things to come fully formed - even if just in appearance, like a house of cards.

What's on offer is a study that hopes to invite you, who and how ever You come, to a language you can form and make your own.

The language is not just for humans, possibly for any intelligence making life.

```

<If {(ENC)(ENCismNess) ^ } ?>

```

AN INTRO CALL CALL:

A language?

Yes. In a manner that each book, each text, each writer, has their own kind of a language. Here, the text will be explicit about such language.

Sounds confusing?

Like indexicalism may come through with a language of Great Outdoors, Others with Otherness, a knowledge Paradox at the heart of Metaphysics as a grammar, as well as exterior and interior grammatical architectures of insides that are defined by outsides that come only when there are insides - to name a few of our books' own shared narratives.

A language..

Not english?

Yes. english. The language of a certain narrative in english.

A language of a narrative?

Dikembe Marcel's narrative as a language.

Nothing to do with Indexicalism..?

It's doubtful Dikembe Marcel could have come to life without Indexicalism, yet, to continue life - are they bound to a particular indexical?

<If {^(ECN) DMIndexicalismAlity } ?>

A THANKING CALL:

In english, thinking and thanking have a shared etymological history.

Hopefully, each call here will contain a ThinkingThanks and a ThankingThought, a gratitude consideration as well as a justified considering gratitude to the Indexicalism book's text.

Hope, as an intention destined to live despite an inevitable fail?

A sub thinking thanks call:

- How an inevitable fall can come confused with pessimistic negativity - one that may be contrasted with an Other of pessimistic positivity, yet could also open up to it's own Great-Outdoors of need-to-fall so one can

rise again differently. A Great-Outdoors that has no need to relate specifically with any kind of pessimistic tonality.

Maybe, when we get later into proximities of Afropessimism via Lewis Gordon perhaps this sub call could be thanked?³

<If { ^CallThanksThinkFall (ECN) } ?>

<If { ^CTTFismIsh (ECN) } ?>

<If { CTTFismIsh^(ECN) } ?>

BETWEEN A CALL AND A CALL:

"I saw you at the gallery last night."

Really?!

"Yes, you were chatting with the cleaner."

Yeha.. I did...

"What kind of a connection would you say we've had? Since you did not call me - can we call it an encounter?"

Shall we call it a Delayed-Encounter?

"How can we? We have an encounter now. It's not an echo, a delay of an encounter we've already had. Shall we call it, a friction-come-encounter?"

Yes, could be.. However now I have developed a new memory of that particular gallery time. You infected me with your friction that I never had. Now I carry your recollection of a friction with me, an event that took a while turning into an encounter.

<If { (ENC)(ENCismNess) ^ } ?>

encounter interval may require another interval here, a proximityVity?

<If { ((ENC)ENCismNess)(ProximityVity) ^ } ?>

<If { (ENCProximityVity) ^ } ?>

<If { (ENCPXty) ^ } ?>

<If { (PXENCty) ^ } ?>

A BIRD AND PAINTING CALL:

According to Gary Hume, a painter, birds are so Other they are foreign. Birds are, in his mind, the foreiness of the other.

A sort of complete unknowns that occupy a different space.

He agrees it seems Ridiculous since birds are so much part of life here on earth.

However, he claims birds are "unknowable but true" - and in this way these winged creatures are analogous to paintings. Objects that are said to be "Foregin and apparent as a bird."

Perhaps there's an echo here, from Bob Dylan, who many years ago - perhaps in a foreign time out of place - claimed rolling stones seemed a complete unknown - when listened away from the origins of his intentions.

Hopefully the paradox here is apparent - how can a rolling stone, a bird, a painting and the likes - have the following:

Complete-unknownness, recognitionality (ie x can be recognised as a bird, y as a painting, and so on), otherness (i have no knowledge of you, yet recognise You as an other), name-ability - obviously there are names for these unknowns.

Sure, alluding to Dylan's take of a wandering Human as a complete unknown has a different resonance than the rolling stone metaphor - however, the attention here is in context of precisely that act of metaphorisation - a slight alteration of context does not change the paradox of regonitionality, name-ability and otherness while maintaining complete-unknownability.

Metaphorisation then can come as based on Pointing something out, the metaphor requires an indexicality.

LIKEness - other can be complete unknown since they are LIKE something else, a rather known Otherwise who is approximated onto the complete unknown. A recognition of other through another that fails to be connected through it's own volition - but through our own will.

That kind of approximation might be a dangerous act. If I tell you - a dear other - that i can perceive you only through something that's already familiar to my mind, that very perception, that very perspective may violate some of your own sensitivities. Sensations I have already claimed no contact with.

However, that approximationism, in this perception, is a mutual condition. The way we sense and have friction with one another is the language, is the tangents, the feelers, the perceptors, the interceptors, the tensities, intensities and intentions that become You, Them and Yours truly.

Put this shortly, this is not a correlationistic approach. There is a me, there are an outside and an Other too, and what we can share are languages - ways to have bits and pieces together

This attempt to make a language as an approximating interface - a sort of a cafe-like 3rd space in which both a Me, a You, an Other, and the Else, can meet and have frictions as dignified equals - whatever these approximating frictions may be.

Perhaps this kind of a language is an interpretation of Harraway-kind of fabulation, of trying something since it's interesting?

The Dikembe Marcel language comes as a mix of 2 first names of 2 humans that acknowledge no prior contact nor knowledge of one another.

This could have been called Mutubo Duchamp, true. However, I suspect the language will come with certain residues that may prejudice it's ability to exit preconditions.

While this will bring Marcel Duchamp and Dikembe Mutumbo into some kind of a union - the condition is to move from the 2 humans into something else, rather than be conditioned by the two.

<If {(PXENCty) ^ (BirdPaintingHoboness)(ENCPX)(DMnessIsm)} ^ ?>

A COMPLETE UNKNOWN CALL:

The differences between othernesses within shared totalities, completenesses, ultimates, infinities, ultras and abstracts.

<If { (PXENCty) ^ (ENC) ^ (OtherNessTotalityDifferencesUltimatenesalityUltraNessBetweenuityAbtractIn finitiNess } ?>

<If {(PXENCty) ^ (ENC) ^ (OnTtDUltyUnsBuityAbInfns } ^ ?>

<If {(PXENCty) ^ (ENC^OnTtDUltyUnsBuityAbInfns } ^ ?>

#treat the othernesses in the list as kinds of friction conditioners, like encounterness? This way we can bring Elements and Intensities from Indexicalism Book - Into an Encounter with DM's language #

<If {(OtherNess) ^ } ^ ?>
 <If {(AbtractInfinitiNess) ^ } ^ ?>
 <If {(Betweenuity) ^ } ^ ?>
 <If {(UltraNess) ^ } ^ ?>
 <If {(Ultimatenesality) ^ } ^ ?>
 <If {(Totality) ^ } ^ ?>
 <If {(OtherNessTotality) ^ } ^ ?>
 <If {(OtherNessInfinity) ^ } ^ ?>
 <If {(ONss) ^ } ^ ?>
 <If {(AbInfNess) ^ } ^ ?>
 <If {(Btwnty) ^ } ^ ?>
 <If {(Uns) ^ } ^ ?>
 <If {(Ulty) ^ } ^ ?>
 <If {(Tty) ^ } ^ ?>
 <If {(ONTity) ^ } ^ ?>
 <If {(ONTyshipNess) ^ } ^ ?>

A MZUNGU CALL:

When europeans appeared in east africa, they attracted the name Mzungu. The reason was that Mzungu, as far as I seem to get a clue for, refers to what might be called a hobo. A person who aimlessly wanders about, this way and another.

Perhaps an example of something between a mutual complete-refusal-to-encounter - a sort of mutually willful avoidance of recognising an Other via means different to own self reflecting references?

(Aka mutual ignorance.)

Afterall the Mzungu may have seemed clueless about their movements for some, however for themselves as we now know, their activities were full of purposes. Similarly, the some european minds' refusal to acknowledge the people who called them mzungu, as humans, contains it's own special and ignorance?

This seems a curious case of ignorance and indexialisation.

One group ignores the fact another may appear to move aimlessly - at a heavy loss.

One group ignores the fact another is a group of humans too - at a heavy loss.

Both groups can ignore one another however the more brutal group can impose their ignorance as the indexical for them both.

As it happened, once it became clear the Mzungu were anything but some wondering hobos, resistance came about. A shedding of local east african ignorance. However, as we know, the brutal imposition of one's own conditioning index, allowed europeans to continue ignoring.

<If {(AbInfNess) } ^ ?>

<If {(Btwnty) } ^ ?>

<If {(Btwnty)(MzunguNessIty)(AbInfNess)^(MzunguHoboNess) } ^ ?>

<If {(AbInfNessBtwnty)(MzunguNessIty)^(MzunguHoboNess) } ^ ?>

A MESSAGE BETWEEN UNFAMILIAR PEOPLE, 2.5 CALLS IN 1:

When 2 or more people - not just human ones - that are clueless about each other, utter some stuff with a similar kind of sentiment, it often seems that the unfamiliar's difference offers an insight into a truth. Though, we need to be careful with truths since they may honestly point away from themselves.

Therefore, when, for example, Lewis Gordon talks of Western Philosophy's inability to contain, to bind the great outdoors into it's own will - since Gordon thinks whatever is "out there" can only come through a relationship. The Other will always escape a containment, brings to mind other reflective thinking-lovers who pointed to elusiveness, allusion, fragmentality and indeed, lack of totality. Otherness requires from it's different elses.

The 2nd call here has to do with relationship and containment. To contain perhaps we engulf that which we aim towards. That's how the bios turned into biology, how nature can turn into ecology - attempts at approximating through logic. Logic that wants contain while avoiding the fact it has its own measuring language. A bit like the "Mzungu" in Africa, when someone feels they are in a grasping position within the given relationship, some brutality is inevitable.

Brutalities always come at a loss far exceeding the sum of its parts. ie Macluhan called that the death of nature and the birth of ecology came from out of space, from when humans made an image of the earth from space - hence the relationship , in some human minds, could have changed from living with spontaneous, non-human, and not human dependent intensities - to a life that attempts to catch, contain, possibly constrain and strain-to-breaking-point the very same intensities through the study of ecology. Simply put, in a flash of an image, the great out there could come to be thought of as having a logic - and a human one at that!

Yet.... Something is missing? ;)

<If {(Tty)MissingNess(Ulty) } ^ ?>

A HUMAN OUTA HUMAN NO NON HUMAN CHAINED CALL:

Nick Land, in a text valorising bitcoin and it's blockchain - points to the following:

A claim that Einstein was Post Kantian by having a relative conception of time. Einstein's Time is not fixed, time comes in a relationship with other factors that may alter it's speed, pulse and duration.

Since blockchain networks offer open ledgers of unique immutable numbers that can be attached to times of events executions, it may seem, as NL claims, that relativity in blockchained networks is immaterial.

Every event, eg an execution of code such as: Pay N value to such and such number, comes as an immutable time that is universally the same within that blockchain network.

NL, therefore, declares blockchains such as Bitcoin to bring us back to Kant. Blockchains are a "kantianism after Post-Kant". Yet, Land notes that these are Artificial means to get time, in Land's terms, "correctly" - since time has no relationality.

Perhaps I am missing something in that perception, however, the artificiality of blockchained time - does not in fact escape relative time. For example, Bitcoin's own transactions are perceived as very slow - circa 10 minutes, and require a fair bit of energy to execute. More over, within Bitcoin's blockchain, the very relativity of time can be used as a way to attack the network. ie, a slightly faster block creation can be made to maliciously convince all subsequent blocks of it's validity.

Hard, but has been done, and therefore a fact that requires blockchain addons and reconfigurations. Indeed, in blockchained networks, time - as in speed of execution - is very much relative to each network kind. ie how one blockchain network differs from another is precisely via it's treatment of time.

While this may seem too technical a focus, I'd like to point that it seems like an illustration of what some of us humans consider to be a permanent difference between kinds of artificialities and laws of nature in the great outdoors.

There is an appearance of the great outdoors as a great other-to-human. A seeming difference that may compel Land to claim an Artificial "solution" of time. However, what if the nature of the great other is indeed technological? (aka nature as a set of artificial Else - as in other additions yet to come - all the way through, fractal style.)

<If {(PXENCty) ^ (CosmoAfterPostKantianIsmIty) } ^ ?>

AN ART GALLERY BLOCKCHAINED BASKETBALL CALL:

We may consider art galleries, basketball games and blockchains as artificial. Creations that are Internal to humans and that will not come about without the human agency. I wonder though, how do we get so confident that various kinds of networks, art sharing and ball playing manners, are not "out there", like spaces and places in distant galaxies slowly come to be discovered?

The discovery of a life - rather than a human - oriented art gallery in a basketball court networked blockchain style?

<If {(ENC) ^ (OutthereNessCollapsivity) } ^ ?>

<If {(ENC) ^ (OutthereNessCatastrophalityNess) } ^ ?>

ANOTHER GALLERY CALLED CALL:

There's a lovely story in euro-centric art orientations. It's an old one, over 100 years old. You probably heard it all before: a human scribbling "1917 R. Mutt" on a urinal they just bought, they sent the urinal renamed "fountain" to a New York art gallery on account they asked for any kind of art - and a promise to exhibit objects so long as a 6usd fee was paid.

There is another narrative. A story some of the humans involved have never

completely confirmed nor denied.

A plot to do with a urinal by bought by Elsa von Freytag-Loringhoven. Elsa used a persona they called: Richard Mutt, circa 1917 in New York. This narrative continues with telling of a urinal that was then given by Elsa as a present to Marcel. The same Marcel that decided to send the urinal to the said exhibition.

Another version has to do with Elsa Freytag-Loringhoven sending the urinal to the exhibition all by themselves.

While the urinal sender's identity may alter possible range of intentionalities and through that various speculations about the whole gesture - I think what's curious in this narrative is the meetings of indexicals.

The art gallery as a readymade Art indexical. Objects, no matter which and how they came, can turn into art-objects by being placed in a condition of art - an art gallery.

Elsa made the Urinal their Own - and Marcel made Elsa's Urinal their Own. 2 ownership indexicals that alter the Urinal. One into a Fountain, another into a statement about war and men.

Audiences may make the Urinal their Own via personal Translations (aka interpretations) Therefore, Making X One's OwnNess, exited a collective Indexical of the urinal itself. An exit between a collective and an Indexical of Contextual and conceptual language. A language of art which, for humans who speak it, turned a urinal into a totemised icon of metaphoricalisations.

<If {(ENC) ^ (ME) } ^ ?>

<If {(ONss) (Btwnty) ^ (OnershipNess) } ^ ?>

<If {(Btwnty^OshpNs)(ONTyshipNess) } ^ ?>

A SHORT CALL TO KANT:

In case someone reads this text chronologicalistically:

<If {(ENC)(KNTess) } ^ ?>

A REFLECTIVE CALL:

Its hard to produce a paradox without translating reflections; without reflections that change, translate, through the very self process of reflectivity.

The line above sounds paradoxical at best and awkwardly so - at worst. This

is because of an attempt to question the role of logic and approximation within reflections.

It could have said: Paradoxes are always self reflective. Simple. However that simplicity, while possibly convey a concise meaning, misses the intents and with it the possible speculations to follow.

Intents?

As this call continues to reflect from the initial line, there is a movement that translates through reflections, reflects through translations, and therefore requires attentiveness to intentions, possibilities, contingencies and plausibilities.

A paradox requires reflections since the outcome of the reflection seems to defy a logic of intents, seeming possibilities, emerging contingencies and a plausible spectrum.

An example from Bateson, since it contains a paradox as well a solution that could come useful here.

Bateson noted with some jest that thermostats are paradoxical. When a mechanical thermostat's function is to turn a process off, the thermostat is ON, and when the function has to switch a process ON, the thermostat is off. (Like saying: I need you when I don't, and don't need you when I do!)

However, Bateson notes that from the thermostat's own perspective there's no paradox, since instead of logic - there are oscillations.

(Perhaps can come similar to the example in the brackets above, theres' no logic but love.)

Since Bateson refers to Cybernetics and these are to do with Complexity, we get a sensation that some paradoxes may reveal limitations when complex questions come along - more than anything about the indexical pointed to. We also get a suggestion that a perspective may lack a logic but come as the more useful one to take..#

<If {(Betweenunity) ^ (CataLogicComplexNess) } ^ ?>

<If {(Ultimatenesality) ^ (CataLogicComplexNess) } ^ ?>

<If {(BetweenUltimatenesalityShip) ^ (CataLogicComplexNess)(Perspectivity) } ^ ?>

<If {(BetweenUltimatenesalityShip) ^ (Perspectivity)(CataLogicComplexNess)} ^ ?>

A WHIPLASHING CALLS REFLECTIVE:

We are mixing here some elements which might not seem to mix very well.

Philosophy, Sport and Art?

Suppose you suggested Doing philosophy as Drumming. Ie Not the drumming of Philosophy, nor the Philosophy of Drumming, but instead of verbal conversation - do drumming.⁵ Would this be received well AS a philosophy? Will such drumming enter the a philosophy conference as part of the knowledge love sessions - or entertainment?

I think this offers an insight into certain extents, certain folds beyond which Philosophy Doing may not yet go. That's why philosophy - at least the euro-kind - can be thought of as a discipline or a field - it both disciplines it's contributors and has visible edges. However, from time to time, something from outside these edges helps to alter the inside. Some say Levinas was such a thinker who came and translated western philosophy, and offers a radical move from a search for absolutes and ultimates to a thinking of infinities.

Dikembe, by his own words, claims that he is in NBA hall of fame because of an Index finger wag. Something that, while not against the rules of basketball - isn't part of the game. This wagging is not in any rules of the game, it's outside - but not forbidden.

Drumming for example, is not part of any sports rule-book - however, it's part of some sports' reflective cultures. How that sport fans reflectively take part.

Drumming can be easily taken as some art or another. Even a lack of drumming can be taken as an artistic contribution:

We can have a person standing by a drums set and sense the silence before the beat - the lackness of drumming.

This lackness can work in art linked circumstances since Art comes as a reflective Practice.

Philosophy too is a reflective practice - when we consider it as Made By Reflections and their connections. Yet, that may differ from sports and economics since reflections come there as part of the ArtOf, or PhilosophyOf such as such activity. (ArtOfSport, PhilosophyOfEconomics, etc. are when we get to reflect on reflecting in Economics, Sports, and so on..)

This is a perspective question rather than that of a category because it has to

do with practice rather than disembodied thinking.

A perspective practice resolves the notion of duality in the process - since we get thinking processes and practices as a body itself.

Art therefore can not be categorised since to think, like to eat, to Art and Philosophise -

you get a body of that particular kind of perspective? Are we thinking here away from Kant and Duchamp who relied so much on art being thought of as a category??

<If {(ONTity)(ReflectiveNess) } ^ ?>

A DIFFERENCE CALL:

An Other may contain a luckier fate than an ignored. Ignorance can be talked about in terms of prejudice - a decision about something or someone that disregards any other evidence or thought. Claiming the book Indexicalism is really about art and sport will come ignorant since saying something like that could disregard any evidence to the contrary. For example the fact art and sport are not even mentioned by name in the book. Icons are not mentioned either.

In other words, an ignorant statement would be of someone claiming they know something while, in fact, be clueless about that very something.

That is different to claiming a belief regardless of evidence - since the believer acknowledges the lack of evidence. In that sense, such an evidence barren belief is the Other of both evident facts, and Ignorance. Yet another other of Otherness luckier than Ignorance, and an Evidence Barren Belief, is an Evidence Ignorant Belief. That's a belief that fails to acknowledge any evidence to contrary and therefore, often ends up relying on brutality for establishing itself*.

Some strands of Afro-Pessimism maintain that the Afro-American experience is that of being ignored. The slave and their descendants, in the USA, are forever prejudiced by on going historical conditioning that disregard any evidence of Otherness. A condition that ignores Otherness for the right to impose its own will - and ignore others'. Disregard any possibility of accepting another as different not just to one's own, but to the conception of what that difference is.

Some feminists claim a similar notion. That the difference is both acknowledged and ignored by the very preconceptions of certain male-female

shared otherness.

))

In such manners the Other is luckier than the ignored, as they might not suffer the brutalisation.

The typical claim that one can not be a sexist racist homophobe precisely because their bestest friend happens to be one of these people.

))

A violence?

For ignorance to persist, a power is required to commit brutal acts. Saying that a book is about art and sport despite the fact these terms are not mentioned in the text, can be met with violently ignoring activities that disregard such a statement and its elaborations, by people who actually read the said writings.

Conversely, a person can impose a particular attention upon readers and listeners by using brutal powers of their own, to counter a possible majoritarian violence.

Suppose it was claimed the book *Indexicalism* is really about art and sport and, if anyone ignores this (ie fails to offer a mindful consideration to the claim) - there's a detecting app embedded in the text, which will syphon all your secret passwords away before wiping your device's memory clean.

Would that allow the said text getting an attention the Other receives - despite coercion?

Coercion artificial might be thought of as artificialisation.

Power is used to make something into one thing it would not be otherwise.

Some coercions are seen as Just. Other coercions may Become Just - like when people in Al Salvador get normalised to use bitcoin.

A coercion is taken as Just when it's a category - is nature a category? Is art? Basketball? Slavery? Sexuality?

The fountain, as a readymade, rested on notions of category. The category of art and, in many ways - it's flip on kantian aesthetic judgement.

DeDuve, in *Kant After Duchamp*, notes that contemporary art has become the very question of judgement - Do I, the viewer, think of this as Art? If yes, it is

art. Else - it is not.

However, in this logic, we get the Artist's gesture that contains the Judgement and justifies it into art. The readymade, afterall - as Suhail Malik maintains after DeDuve - tells us that it, the object itself Is Not Art, however, it was decided it is Art because the object itself Is not art and Art is a Judicial decision. Therefore, by calling it NoArt - it is Art (you agree with the artist), and by calling it Art it is Art like we said - because it was the artist who decided it was art..

This is a certain collapse of difference through an Artist who is the DifferenceMaker. Here we get Marcel comes to Dikembe as the Indexical claiming and Dikembe as an Artist - The Indexical maker.

Dikembe Marcel comes to life as an indexicalised indexical indexicalist. They collapse the Iconical and the metaphorical into an Indexicalisationary process.

<If {(Btwnty) ^ DMnessity } ?>
 <If {(Uns)DMnessityNess } ^ ?>
 <If {(Uity)DMnessShip } ^ ?>
 <If {(Tty)DMness } ?>
 <If {(ONTity)DMnessIshNess } ^ ?>

AN INDIFFERENCE CALL

How come we get Dikembe Marcel, is it a monstrous proposition? In Michelangelo's "creation of adam", we there's a depiction a pointing of index fingers between a deity and a human. God is afterall an indexical setting the condition for life, a life in god's universal context. Adam's index finger has many readings, one that I think is less mentioned comes to life when comparing with the hands positions in the "creation of eve" segment. Eve's hands seem to utter a thankfulness, to a detitie's hands allowance mixed with an acknowledgement*style male*. The difference between the sexes makes many things here evident, one of them is that it's hard to read adam's index finger as an attempt to touch god anymore, indeed, we can consider adam's finger as Has already been touched by god. Instead of reaching out, the hand withdraws, indicating that adam will be indexical - just like god - with the deity's permission.

Here we get a euro-centric image connected with an art world that use the Index finger as a universal indexical. While the use of index fingers is common

for visually pointing at one thing or another, not all such finger pointing mean something like an Indexical as The condition for a certain set of things.

When Dikembe Mutumbo used his index finger after blocking shots in basketball games, he was indicating that the blocked player's game is indeed conditioned by him, Dickembe. That's why when players managed to overcome Dikembe's attempt to block- they used their own index finger. Who is the indexical of whome? Indeed, when sport stars are some kind of dieties - the indexical question is that that came from a god to their male creation.

Male?

Yes, afterall, while the Eve's depiction can be read as a Thanks god, how nice of you to have an after-thought of me - we could also read it as a truth that can not be hidden. Eve is that of Thought rather than a mere Thanks. Indeed, no thanks without thought? A Thinking-Thanking indexicalist condition?

<If {(OtherNessTotality) ^ (AdmDeity^DeityAdam)Ness } ?>
 <If {(OtherNessInfinity) (EveDeity^Eve)Ness } ^ ?>

(Hopefully it's clear that while it may seem brutally arbitrary of me to make a Dikembe Marcel narrative based on different people from seemingly very different interests, has a certain not so brutal possibility.)

** call callism*

Indexicalism as a spontaneous activity, a cosmic phenomena. In metabolism. elements of the Citric

A cosmic notion of indexicality offers another aspect on the question of the Cosmicity of Art and Sport.

The readymade paradox, the one that goes: by saying a readymade is not art - you have to agree it is art, rests on assuming art is not cosmic in and of itself. For the paradox to work, art has to be a category that offers that over arching quality to art. Claiming an X readymade is not art situates the very claim in a game of categories which relies on violent power. As the duchampian experience with Fountain illustrates, the gallery that initially refused to exhibit, demonstrated it's violence to enforce it's decision. A decision that was pitted against another

group of people who pointed that when the gallery refused - it has, implicitly accepted Fountain as an art work, if not an object in itself.

When we consider cosmic indexicalism as a category, the paradoxicality is obvious. We require other to call address, announce and encounter.

It seems that a calling simply announce a judgement that X is indexical - hence seems like a category.

However, if we shed the kantian clothing and put on Michelangelo's Eve - or Elsa's - Indexicalism's cosmic qualities are different - they are that which calls for a reflective responsive re-calling rather than these which are being categorised - designated - as callers.

An aesthetic process of compositioned thoughts. Thinking that, to be thought, HAS to consider itself in compositional connections with that which it calls and that which is it's calling.

Indexicalism, as art, may seem a like a calling of categories. Arbitrarily, based on contingency, indexing an X rather than Y can be primed for enforcement. However - the very enforcement ability of such judgements unveils a nature that exits categorisation. This way, I think, Indexicalism points at an exit from a Kantian thinking about categories and contingencies. While categories are contingent, the chosen indexes themselves have their own volitions. Their own ways that cannot rely upon violent power to continue since such a reliance violates their own justification to come as arbitrarily emerging indexicals. Violent dependancy on power, denies an indexical's own justification to live..

Going back to art perceived as a category requires a categorisation. This process of making an index requires an arbitrariness which makes it seem like a judgement bendable to whims of power. However, since it's a compositioned arbitrary process that relies on a paradox for a continued fascination; since since requires a reflecting meta-reflections of self justification, a reliance on gratifying a self on one choice rather than another - the wagging index finger of readymade's contextual language points at it's own process.⁶

This view might be slightly controversial since what's on offer is a thinking of Indexicalism as both Meta-contextual, and setting a context at the same time. The making of a condition for making conditions.

<If {(OtherNess)(NessOtherItyDMism) ^ } ^ ?>

<If

{(AbtractInfinitiNess)DMismNess(JustCategoryNessIty)(OtherNessNessOtherIty)IshNessDMism) ^ } ^ ?>

<If

{(AbtractInfinitiNess)DMismNess(JustCategoryNessIty)(OtherNessNessOtherIty)ItyNessDMCosmicity ^ } ^ ?>

<If

{(AbtractInfinitiNess)DMismNess(JustCategoryNessIty)(OtherNessNessOtherIty)ItyNessDMCosmicity ^ } ^ ?>

A CALL FROM A QUESTION: IS THE IGNORED THE OTHER OF OTHER?

A language that's intended to offer openings in and out of indexicalism texts, and may fail the attempt. Like Harraway's fabulation, the intensities here are from questions of possible interests - that such and such element is indeed interesting to consider - rather than a speculation that attempts to chart the horizons of such intensities form a mind fulfilling attempt.

A bit like Elsa and Afropessimists, a bit like that which refuses the synchronising messages from an Indexicalised object or a thing - the Ignored offer another other of its own indexicalisation - it's own meta-conditioning conditions.

Dikembe Marcel, can also be ignored. Dikembe Marcel can be prejudged and pre-labeled, not just as a failed attempt to live, but as that which Dikembe Marcel is not. Dikembe Marcel is not Elsa, nor a poem.

Yet, thanks to Cosmic Indexicalism - we have DM's own intensities that call and have own feedbacking frequencies - silent or otherwise.

<If {(AbInfNess) ^ (DM(Btwnty)Ness)} ^ ?>

Since we began with an arbitrary indexicalism of Dikembe Marcel, the very call that allowed the contingent making to come about can hardly rely on violence to continue. The fact that so many words and so much time and energies were given for the creation of Dikembe Marcel, can not be used to ignore MD's failing.

A call from Elsa and Else:

Elsa as an Indexalism that calls for a Birth of DEM a language life that incorporates the Ignored? Much of the discussion around Elsa's urinal, Marcel's fountain and art, centres around a question of what happened between Marcel and Elsa in the context of an object that was subjected to a gesture which became indexical for much of contemporary art processes.

While the narratives have some fascinating dramas, and a possible tragedy given how Elsa's life ended prematurely. I want to offer a focus on cultural language. Rather than speculate what was, what might have been and what could come, I'd like to offer a suggested coming of a language that's conditioned as an indexical made of a connection between Elsa, Marcel, and now Dikembe as well!⁷

<if {DMness((ENC)ENCismNess)(ProximityNess))Elasness} ^ ? >
 <If {(ElseintoShip) ^ } ?>
 <If {(ElseintoNess) ^ } ?>
 <If {(ElseintoItyNess) ^ } ?>
 <If {(EIS/N/ItN) } ^ ?>
 <If {(EIS/N/ItN) } ^ ?>

(Here we begin to investigate a language from a sensation of Else moving Into. An ElseInto sensation that comes to merge one way or another with a DEM sensation - Dikembe, Elsa, Marcel quality. A quality that comes as a metaparadox indexicality other than the metaparadox DMness attempted - and failed - to be. Hence the proximity sensation - ENCismNess - is dropped in favour of ElseNess orientation.)

<if {(EIS/N/ItN)DEMness} ^ ? >

<if {DEM(ELS/In)ItyNess } ^ ? >

<if {(E/In)DEMItyNess } ^ ? >

REMARKS:

1. An alluding reference to Zizek's presentation of ideologies as stuff we willfully ignore. eg, the joke of a person stating to all that the ideology dictates no critique of Stalin. What's going to happen next..?
2. Based on Nick Lands' bitcoin and philosophy <https://etscrivner.github.io/cryptocurrent/> where he talks of time returning to Kant via the blockchain. Lands' Kantian time is an absolute rather than relative.
3. From <https://brotherwisedispatch.blogspot.com/2018/06/critical-reflections-on-afropessimism.html> and various lectures on YouTube by Lewis Gordon.
4. From <https://www.theartnewspaper.com/2020/03/04/letters-to-the-editor-or-did-duchamp-really-steal-elsas-urinal> and <https://www.theguardian.com/books/2019/mar/29/marcel-duchamp-fountain-women-art-history>
5. Based on Lewis Gordon's thought about African Drumming and Rhythms as ways to share and do - philosophy.
6. Based on Adorno's distinction between art and entertainment - though here the claim such distinction is within artistic intensities rather than an audience or a contextual choice.
7. Indeed, I'd say that Elsa von Freytag-Loringhoven's activities that feel like a contemporary human crossing, defying, and un-defining roles, modes, prejudices and preconceptions - are due to von Freytag-Loringhoven treating their activities as a language rather than particular expressions. An art performance language that requires such and such persona, such and such some other look, this and that activity, and so on - regardless of how a human looking like a man or a woman is expected to perform.