

**ambient thought(s):
and every star will blaze to guide their spirits home**

(Graeme Thomson & Silvia Maglioni, 2025)

There is a timbre of voice
that comes from not being heard
and knowing you are not being heard
which is noticed only
by others not being heard
for the same reason.
(Audrie Lorde)

How to narrate, witnessing the ease with which
others can narrate an event that perhaps takes place
around me with a clear beginning, a middle and an
end. While I'm still... I would be still struggling to
find how to narrate that. Of course, this experience
of clarity is something that is not accessible to you
growing in Palestine and then you think what kind
of narration is possible for you sincerely, without
you othering yourself or experiences.
(Adania Shibli)

You don't speak about, you don't speak on behalf
of someone, you don't speak for the people but
you can speak with, you can speak to... like when I
said I speak with my hand you listen with your eyes

and so on... you are speaking to, you can speak
with or the mode that I like best is to speak nearby.
But in order to speak nearby you have to go very
intimate.
(Trinh T Minh-Ha)

Our bodies glitch through
time zones
my eyes bright
you arrive with the sun
and take your first sip of
morning tea.
(Natalie Harkin)

We are in it and of it and attached to it.
Prepositions are very philosophical, don't you find?
(Stephen Muecke)

So it's underneath, in a certain way, the
activities of the State and it's underneath the
activities of capital.
And when I say underneath, I mean that it is
both underground in relation to those realms
but it also operates underneath them insofar
as it is in the shadow of those zones of
activity.

And it is moving in a kind of fugitive way in relation to those activities. It is everything we do, I would say, when we're trying our best to live out from under the oppressive, you know, structures of the State and capital.
(Fred Moten)

We spread the pieces out between us,
you me Dibik Giizis
we dismantle the foundations
burn down the scaffolding
listen for the labor pains of an ancient new
we agree on the rising heat and weight of worry
trepidation and fatigue give way to rehearsals
we practice sitting together and apart
but still be still and still
there are these ones that create everything out
of catastrophe.
(Leanne Betasamosake Simpson)

And I quite see that often for instance when a Palestinian is asked to retell what they experienced, there is always this moment of hesitation, one could call it a stutter, a stutter in narration. Where to start?
(Adania Shibli)

To tell about that search and to
tell about that erasure

and so the way you play this
is to scream as quietly as
possible.
The black shapes are the shape of
a scream, the white shapes are the
shape of a mouth, the shape of a
mouth becomes a mask, the
triangles are reverse screams
taking the scream back into your
body.
(Raven Chacon)

Opacité, je reclame le droit à l'opacité.
Opacité in this sense is really the light
that is coming out of the darkness.
(Edouard Glissant / Manthia Diawara)

In what pitch
will the scream
hang unsung?
(Audrie Lorde)

To survive the borderlands, you must live *sin*
fronteras, be a crossroads.
(Gloria Anzaldua)

And it's in those moments again, when we
exist in flight from and also at the same time in
a fight with, you know, the normal, again,
activities and structures of the State and

capital. But we do those things all the time,
you know, we do those things all the time.
And the question that emerges then is like...
how do we recognize that we are doing those
things, how do we learn to pay attention to
what we're doing, and to honor what it is that
we're doing, and even to study what it is that
we do, and how do we learn to, you know, in
spite of all the reasons why it seems as if we
need always to be paying attention to what
other enemies do, how do we deflect some of
that attention, some of that critical attention
from what our enemies do, so that we can pay
some attention to what we do, and so that we
can pay some attention to it that allows us to
actually figure out a way to defend it... against,
you know, the forces that seek to swallow it
and to consume it and to exploit it and to trade
it and to steal it.
(Fred Moten)

We will collect your tears,
weave every drop back to you
when you can wait no more
we will warm you against this chill
sister, please know this
your every missing child we love
your every precious bone we cradle
your every stolen baby we kiss

and at the darkest phase
of this shrouded night
our fires will burn
and every star will blaze
to guide their spirits home.
(Natalie Harkin)

In this act of holding a word, a thought, a note,
a tone, the grain of the idea or the concept comes to
be revealed through the side-by-sideness of the
translational dialogue.
(Homi Bhabha)

We reach for the stars
I take a handful of soil
grateful for all that grows
and glows to ease
the pain of our truth
It is midnight and I wonder what
you are thinking
I whisper a half-dream
I'm so tired I'm so tired
I wish I was the moon tonight.
(Natalie Harkin)

Cuando vives en la frontera, people walk through you, the wind
steals your voice!
(Gloria Anzaldua)

The flavor of midnight
fruit tongue
calling your body through
dark light
piercing the allure of
safety
ripping the glitter of
silence around you
(Audrie Lorde)

I am thinking:
We are the moon tonight
we are each other
we are all we have
spread across Aki
from Overherero to Palestine
to Narungga to inside my bones
we spread out the pieces between us
sewing one to the next
patching and repairing weaving and braiding
we spread out our thoughts like stars in the sky
I'm thinking
beside inside alongside
we start again and again
in practice of elsewhere
we start over and over
in practice of hope
I am thinking:
We are the moon tonight.
(Leanne Betasamosake Simpson)

Sensation... sensation is like a key word
because it means engaging with all the
sensory organs of the body...
Sensation is very important in listening
but it also means engaging with the
vibrations of all that there is...
Take a walk at night, and walk so
silently that the bottoms of your feet
become ears.
(Pauline Oliveros)

You don't simply rely on the visible
but you always build with the visible the
invisible.
Put the invisible into action when you are
showing something that is visible.
(Trinh T Minh-Ha)