

"The infrastructures of justice and legality are a focal concern that recurs throughout the project's evolving chapters, alongside terms such as immunity, hygiene, sanitation, resistance, exodus, infection, contagion, militant and militarized forms of theatre, spectacle, the testimonial, witnessing, property, gravity and validity." Dearest love, there are so many places in this document that are haunted by this kind of speciousness -- terms that I'm not sure how are linked, but more, important and they are "linked" for whom? A random art search -- stealing mission, mine. Gravity is right, particularly in dealing with the actual gravity of the work that she, in my opinion, has lifted directly from you. Outerspace is your work -- hers: Property/Gravity/Validity -- maybe we can start here -- I just feel like this is what's frustrating for me, because I know it's attempting to bring together a kind of "logic," to which there never will be in the ways that the work demands, as your ZONG! leads us through the spirit for us, to save us, alerting us to the fact that these and we are human beings, needing to be with one another, somehow? In prayer, In loss. In absence. Here. What is so odd, both in Omar's request, and the presentation is how ready this work is: book/libretto/sonic field, all in neat conversation to those she mentions: Moten, Ronell, Spike Lee, but not you? Where is the there there in these sign posts but not the conversation, at least beyond more lifted phrases. Where her work would not be answerable (or in the tension of the thing that is hard to gather) would be in an actual conversation. With you. The healthiest -- to me -- parts of the conversation had to do with the possibility of collaboration. But this is after all a home invasion from

the person floating in, hence no footprint. Ill, as you know, because this wasn't followed up, and, directly, because of your sister. We talked about this. Callous. And I wish she would have said something to honor where you were/are in the work, and to at least acknowledge that you took the time to field her question via Omar's urging. Friend/Family/In and then?

"What constitutes a "project," for me, is the labor involved in breaching—betraying—the very epistemological grounds from which my theoretical/aesthetic concerns stem. And what constitutes a "new" project is the shift from one epistemological plane to another—even while still working with the same set of concerns. This new plane starts a new journey of what I'd like to call "epistemological treachery." This is the most precise summary of the way I work—or at least, the way I desire to think of my work. The new-ness that *The Ten Murders of Josephine* claims for itself is both in the continuation of *Alien Encounters* and in the launch of a new theoretical and formal ground..."

Hmmmmm. And emboldened.

Ronaldo Wilson