PRONOUNCING

Ines Doujak, *Ghost Populations* (detail), 2016–ongoing. Collage from early twentieth-century botanical wall charts and medical books. COURTESY THE ARTIST.

pronounce (v.)
mid-14c., *pronouncen*, "to **declare officially**, **proclaim**, **announce**;" late 14c., "to **speak, utter**" (words, a language, etc.), "**form or articulate** with the organs of speech," from Old French *prononcier* "declare, **speak out**, pronounce" (late 13c., Modern French *prononcer*) and Latin *pronuntiare* "to proclaim, announce; pronounce, utter," from *pro* "forth, out, **in public**" (see pro-) + *nuntiare* "announce," from *nuntius* "**messenger**" (from PIE root *neu- "to shout").

With reference to the mode of **sounding words or languages**, it is attested by 1610s (*pronunciation* in the related sense is attested from early 15c.). Meaning "**make a statement,**" especially authoritative one (as in *pronounce judgment*) is from early 15c.

THE SOCIETY FOR THE DIFFUSION OF USEFUL KNOWLEDGE (SDUK)

Ghost Populations

Ines Doujak

In the collage series *Ghost Populations*, Ines Doujak assembles imagery from twentieth-century historical prints to create phantasmagorical entities—strange bodies and faces materialized from botanical charts and medical illustrations. By turns monstrous and celebratory, tender and fraught, Doujak's collages attest to the complex and hybrid relations between humans, animals, plants, bacteria, viruses, and other non-living things.

In anthropology and population genetics, the term "ghost population" describes the missing genetic relatives of a known population: a group of humans who have left traces in the DNA of their descendants but no physical archaeological evidence, and whose existence can only be inferred statistically. In the cover image of the same name, Doujak envisions a hybrid entity whose form is pieced together from human and non-human kin. Against the backdrop of a faded and scratched landscape from a period of colonial natural history, the being appears to speak with multiple voices—through disease, struggle, decay, and recombination. What utterances must come from our current moment of collapse, transformation, and repair?

How to Read this Broadsheet

This tenth SDUK broadsheet takes up **PRONOUNCING**: how speech, performance, language, and poetry shape sociopolitical discourse. In parallel with *Artists-in-Presidents: Transmissions to Power*, a series of leadership portraits and audio addresses from artists-as-leaders, the Blackwood engages discourses of speech and power throughout 2021.

Constance Hockaday's introduction to *Artists-in-Presidents* outlines the project's central conceit: **What forms of leadership do we need now?** In a roundtable discussion in this issue (p. 19), panelists reflect on their changing roles as public figures in and adjacent to healthcare amid the pressures of the COVID-19 pandemic, under-resourced mental health and addiction services, and intergenerational legacies of medical trauma. In a reflection on Black feminist organizing in the GTHA, Maandeeq Mohamed (p. 28) likewise examines how activists express collective power. These polyvocal expressions of leadership are richly illustrated by Ines Doujak (cover), whose work envisions human-animal hybridity.

This issue's theme might have readers wondering: **How are free speech principles reflected in institutions and social movements?** Shama Rangwala (p. 24) reflects on how freedom is conceived and expressed across social spheres, with attention to the unfreedoms from which these values emerge. Rinaldo Walcott (p. 4) similarly questions whose speech is valued, and whose is erased in a column on the Canadian Association of University Teachers' censure of the University of Toronto. Jacob Wren (p. 30) enacts solidarity with the CAUT censure through an act of withdrawal.

If speech is never separate from the conditions through which it's disseminated, **how does language shift in response to social and technological change?** Ai Taniguchi (p. 5) discusses linguistics amid the COVID-19 pandemic by analyzing how anti-Asian racism is perpetuated through explicit and implicit phrasing. Matt Nish-Lapidus (p. 18) explores technologically-driven linguistic change by scrutinizing the promises and faults of artificial intelligence.

As when AI's mistakes stretch language to its breaking point, poetic contributions to this issue probe the **limits, double-meanings, slippages, and failures of expression**. In a series of short poems, texts, and images (p. 21), Oana Avasilichioaei ponders the intermediaries of our understanding: voice, ear, and written script. In a poem excerpt from a collection exploring the physiology of speech, Jordan Scott (p. 25) expresses the precarity of language through contemplation of speech impediments.

In looking at languages through their structures and systems, one might wonder: **How is the immediacy of speech mediated and translated?** Louise Hickman's article (p. 10) on stenography foregrounds the invisibilized and gendered labour that underpins access technologies. An artist project by Jesse Chun (p. 14) explores linguistic mutability and untranslatability, while questioning the dominance of English as a language globalized through colonialism.

At a time of widespread language revitalization, **what strategies are being used for language reclamation?** Vanessa Dion Fletcher's performance (p. 7) documents her efforts to learn and translate Lenape, while critiquing the colonial, patriarchal, and ableist perspectives from which its English translations originate.

This issue concludes with a glossary; attention to speech and language continues in this section, where poetic interventions by Oana Avasilichioaei complement and complicate her diction. Visit blackwoodgallery.ca for additional digital content from this issue, including video by Jesse Chun (screening until January 2022), and weekly podcast releases each Friday (until December 17, 2021) as part of *Artists-in-Presidents: Transmissions to Power*.

Blunt

Rinaldo Walcott

BDS (Boycott, Divestment, Sanctions). *Twice*—South Africa and Palestine. Both times those three words have been politically orienting for me: about ethical demands and political practice. In essence, about *world-making*. BDS is a powerful and world-shaping abbreviation that commands practice, orienting both a present and a future.

BDS is blunt in its requirement. Blunt can be meaningful. Blunt can be necessary. Blunt can be expansive.

Censure. This one word is blunt too; it seeks to fulfil a demand and commands a practice. *It is a verb*. (This is a measure of last resort only imposed when serious violations of academic freedom have been transgressed.)

BDS and Censure are animating words that call for a politics of the possible. Of justice, maybe.

Today, we are at a significant conjuncture on the question of Palestine, and on the role of the public university in civic life. These two things demand of us a position—an arbitrary closure, as Stuart Hall would say, so that politics might happen. Politics is blunt.

The bluntness of BDS, and of Censure, is the arbitrary closure of the political. What remains in the wake of the closure is space where one must now enter into further political acts, where new possibilities will manifest from these political acts, creating new formations, new beginnings.

As David Brion Davis has suggested in *Inhuman Bondage*, the still unfolding effects of the first significant abolitionist movement, that of the abolition of the slave trade and plantation slavery in the Americas, "should help inspire some confidence in other movements for social change, for not being condemned to fully accept the world into which we are born." It is this idea of not accepting the world into which we are born as the limit of what is possible that animates and makes more expansive the blunt instruments of BDS and Censure.

Bombs are a different and deadly kind of blunt instrument, too. This past summer, bombs continually rained down on Palestine, while the University of Toronto continued to obfuscate donor influence in the cancelled/interrupted hiring of Dr. Valentina Azarova, a scholar who writes on Palestine.

The University of Toronto in its highest reaches has long been hostile to the Palestinian struggle, and the years of resistance to students and others on campus organizing Israeli Apartheid Week should not be forgotten. That Palestine and its coming freedom is a lightning rod in the university should really surprise no one who pays attention to the university as an institution. However, the knowledges that flow from the university shape our everyday lives through policy-making and the comingling of university, government, and industry elites as they assume the broader mantle of structuring the society that is in their best interests—one of white patriarchal capitalism and authorizing its junior partners to carry out the ongoing global colonial project.

The initial rescinding of Dr. Azarova's job offer highlights the ways in which the university's colonial liberalism functions to keep the status quo in place—all the while claiming otherwise. It also shows how the university exists well beyond its boundaries: impacting, reproducing, and reinforcing political practices and ideas that are the foundation of global coloniality. Yet it was also in the university where I learned to notice this discrepancy and, more importantly, to participate in acts with others to undo and transform those practices. The Azarova case is one example among many others that demonstrate why the university is a site of struggle among all of our struggles.

The university has to be—and is, for many of us—a site of struggle. The university's embeddedness in and reproduction of colonial liberalism (exemplified by the mirage of democratic processes, claims of representation, claims of openness, academic freedom, and so on) is among its seductive qualities. The university gives the veneer that anything is possible. And when folks feel or experience betrayal of the university's colonial liberalism, too many throw it away as irrelevant. Yet, as a site of knowledge production connected to all our struggles, it is foundational to the world we have now, the world we will have tomorrow, and the next and the next.

But the university also has an ambivalent relationship to what we have named activism. Many activists eschew the university as irrelevant, in favour of another shorthand term: the *community*. The two are never cleanly separated, though. Many activists have strong ties to the university;

many have previous links and ties too; some have ongoing, complex relations with the university (or rather, with people in/side the university). Many activists come into their activism or refine their language and politics in classrooms; many are exposed to different positions in the university; many have their political ideas, suspicions, and experiences confirmed in the university. The university is never outside of activism, even though many behave like it is. We need to banish that fiction because it only serves to allow the university to do its deadly business almost—*almost*—unwatched. Colonial liberalism succeeds when we dismiss the potential of the university to be a part of the transformation of what we are fighting for.

The university is one site where many of us also learned to engage a politics of solidarity that has been essential to our movements and to the kinds of collective responses possible: rethinking strategy, and wrestling with the difficult histories of our encounters, betrayals, and how we continue to work together. In this regard, we must also continue extending beyond the university as only one site among others producing knowledge useful for our struggles against colonial liberalism, which has sought to use our differences to hide the very function of the work colonial liberalism does. In the Canadian context, multiculturalism, now recast as Equity, Diversity and Inclusion (EDI), continues to hide the violence of colonial liberalism and to absolve Canada of a past of colonization and ongoing evidence of slavery, second-tier imperialism, ecological disaster, and on and on.

Censure alerts us. It demands we look carefully, critically, and politically at the university's role as an institution animating life within and beyond the university.

On the other hand, colonial liberalism would also have us look away from Canada's sales of armaments to Saudi Arabia to bomb schools in Yemen; it will have us think, as normal children are rescued from their bombed homes in Palestine, it's "just the way things are over there." Colonial liberalism would have us not question white supremacist global arrangements of violence as long as those arrangements remain enacted elsewhere. But we know those arrangements are not just enacted over there, as the violences in Quebec in 2017 and in London, Ontario, in 2021 remind us, if we so care to remember and notice. And when those actions erupt here, colonial liberalism will have us speak the language of exceptionality and multiculturalism to cover the barbarism of the eruption, to suggest that ours is an anomaly.

BDS alerts us. It demands that nations answer to the global community for transgressions, for violences that seek to render some populations outside of collective global concern.

The blunt instruments of BDS and Censure demand and command our attention, wherein the ethical is then activated.

COVID-19, Language, and Identity

Ai Taniguchi

We often create new words in reaction to things happening in our society. As a linguist who specializes in meaning, and as a Japanese-American living in Canada, I have both professional curiosities and personal anxieties about some of the new expressions that have emerged during the COVID-19 pandemic. In this essay, I discuss racism and anti-Asian slurs, and the ways these new words channel existing racist ideologies.

It's no surprise that people have come up with new labels for increasingly common phenomena during COVID-19.[1] Linguistic innovations like *social distancing*, *quarantini (quarantine + martini)*, and *maskne (mask + acne)* reflect the new societal norms we are living through. People create new words because they need them at the time. If a particular group of people finds a new expression useful, they might repeat it in other conversations. If the concept is something people refer to frequently, it might spread to a wider group of people and stick around in the language. Otherwise, it may fall out of use. Will the term *maskne* fall out of fashion when mask mandates are lifted? That would be its natural fate if people need to talk less and less about acne caused by masks. In contrast, racially-charged linguistic innovations like *Kung flu*, *Wuhan virus*, Chinese virus, China flu, and *Corona chink* have a higher potential of sticking around long after the disease itself goes away, as long as racists continue to be racists.

One of the functions of language is for us to communicate our thoughts to others. For example, when you say *A person is walking*, the literal meaning you are communicating is the existence of some individual who is walking. You could also be communicating something that you haven't explicitly said; it can be conveyed implicitly instead. For example, pronouncing *walking* as *walkin'* can communicate something about what kind of person you are—you're laid back, perhaps. This kind of meaning is called social meaning. Some types of social meaning point to information about what kind of person other people are. For example, Japanese has politeness markers that indicate psychological distance or (non-)familiarity between the speaker and the addressee. The lexical items we choose, the phonology we adopt, the syntactic structure of the sentence we utter—these variations within a language help language users situate themselves and others in the social landscape.

Slurs have both literal and social meaning. The literal denotation of *(Corona) chink* may be Chinese people, but the user of this slur also takes a specific stance about Chinese people, shunning them as socially inferior and not belonging. In the North American context, words like this carry an immense amount of force with the backdrop of systemic white supremacy. Slurs are ultimately a reinforcer of the flawed dynamic of the privileged and the oppressed, which means that the impact of a slur goes far beyond just hurting the feelings of one person: a slur has its function to subordinate an entire non-privileged group.

The term *Chinese virus* may not be a slur if it is used to refer to a virus rather than a person, but it can nevertheless be used as a thinly veiled derogation of Chinese

people. Political leaders have justified the use of terms like *Chinese virus* with excuses like "it just means that the virus originated in China," but this cheap linguistic analysis is irresponsible and wilfully naïve. The word *Chinese* does derive from *China*, but even if we hypothesize that *Chinese* fundamentally means 'relating to **China**,' words are naturally polysemous. Nouns that denote places have a regular pattern of metonymy in everyday language use. Metonymy is the extension of meaning via contiguity: noun X can be used to mean 'things that come into contact with X.' When you say that the office called, you likely don't mean the literal building did. You most likely mean that *someone who works at the office* did. This of course applies to *China* too; country names readily stand in for their citizens (e.g., *China won a gold medal in weightlifting*). So when people use expressions like *Chinese scholarship*, *Chinese protection*, and of course, *Chinese virus*, *Chinese* can mean something more specific than 'relating to China': 'relating to **people** of China'. So even if it is true that the first use of *Chinese virus* was intended to mean 'virus that originated in China', there is descriptive linguistic evidence for the risk of people interpreting it as 'virus caused by **people** of China' or 'virus that **people** of China have'—whatever relationship between the virus and Chinese people they can form in their head.

This, in the context of diseases, is not even a new phenomenon. The 1918 flu was called the "Spanish flu" and this led to the stigmatization of Spanish people. The World Health Organization learned from this history and in 2015 mandated the use of

neutral names for diseases—hence COVID-19 as the official name of the current virus.[2] But when highly influential people adopt terms like *China flu* anyway, the use spreads rapidly to other speakers. They insincerely perpetuate the "it means it originated in China" rhetoric—only to undercut it by their own actions (for instance, avoiding Chinese-owned restaurants in Canada).

Depending on how flawed, exactly, the ideology of the speaker is, the literal meaning of anti-Chinese slurs can point to the broader Asian and Pacific Islander (API) community. The conflation of API identities is widespread and not new. COVID-19 didn't cause this; bigots are just using existing prejudices in a new context. As a Japanese-American living in North America, a white man has asked if my "parents in China" visit me often; a white woman (with a sigh of relief) has asked me, "What can fish sauce be substituted with?" when I walked into the Thai condiments aisle; and another white man has inquired: "I'm trying to locate your accent.… Is it Korea?" Externally, I am reduced to some generic Asian otherness. Simultaneously, I have had people eliminate my internal Asian identity completely ("I consider you a white friend, really"). I grew up being told I'm just some Asian and somehow that I'm not Asian at all. Where am I in this social landscape, then? Nowhere? Sometimes, even the social meaning that should be carried by my words fails me. A student once accused me of "not moving my mouth right," and it is a regular occurrence for strangers to backhandedly compliment my English as being "pretty good." I'm from Peachtree City, Georgia.

So, what then, of my language and identity in this pandemic? I see reports of anti-Asian hate crimes in the news and fear that I will be the next target. What am I to do when I am categorized as a *Corona chink* in racists' minds? The erasure of my Japanese identity is layered with the deeper problem of society using people of colour as a scapegoat in the face of the unknown. Provincial messages like "We're all in this together" miss the point that not all of us are experiencing the pandemic in the same way. As a Japanese-American in Canada, I am constantly battling the various anger, fear, and anxiety that come along with the emergence of terms like *Kung flu*, *Chinese virus*, and *Corona chink*. Sometimes these feelings are personal, and some are global.

We must remember that—with or without slurs—people will be racist: specifically dodging Asian *people* on the streets is equally racist and sends the same message that Asian people somehow caused the virus. Racist expressions do not create racists; racists create racist expressions. So, eliminating or criminalizing the use of these terms is not our only end goal. Racist linguistic innovations are just a snapshot of the racism that has always existed, but they tell us a lot about the capacity of stigmatization to outlive disease trends. We must dismantle xenophobia itself and all routes of spreading it.

1   Linguistics writing convention note: words, sentences, and phrases being analyzed/referred to are italicized (e.g., *Apple* is a word in English). Paraphrases of meanings of linguistic expressions are put in single quotes (e.g., *Kitten* roughly means 'young cat').

2   "WHO issues best practices for naming new human infectious diseases," World Health Organization, May 8, 2015, https://www.who.int/news/item/08-05-2015-who-issues-best-practices-for-naming-new-human-infectious-diseases.

Finding Language

Vanessa Dion Fletcher

Right: Zigzag in Twenty Nine Part*s is from a series of embroidered porcupine quillworks on paper that Dion Fletcher conceives as a pathway for finding language. Intricately woven in alternating directions, the zigzagging design of cream-coloured quills is the result of a meticulous and laborious process, in which the Indigenous craft operates at the level of language. The composition leaves a compelling trace of Dion Fletcher's work. Enigmatically inhabiting the page, the quillwork functions as a non-normative approach to language that brings the artist closer to her Lenape culture.*
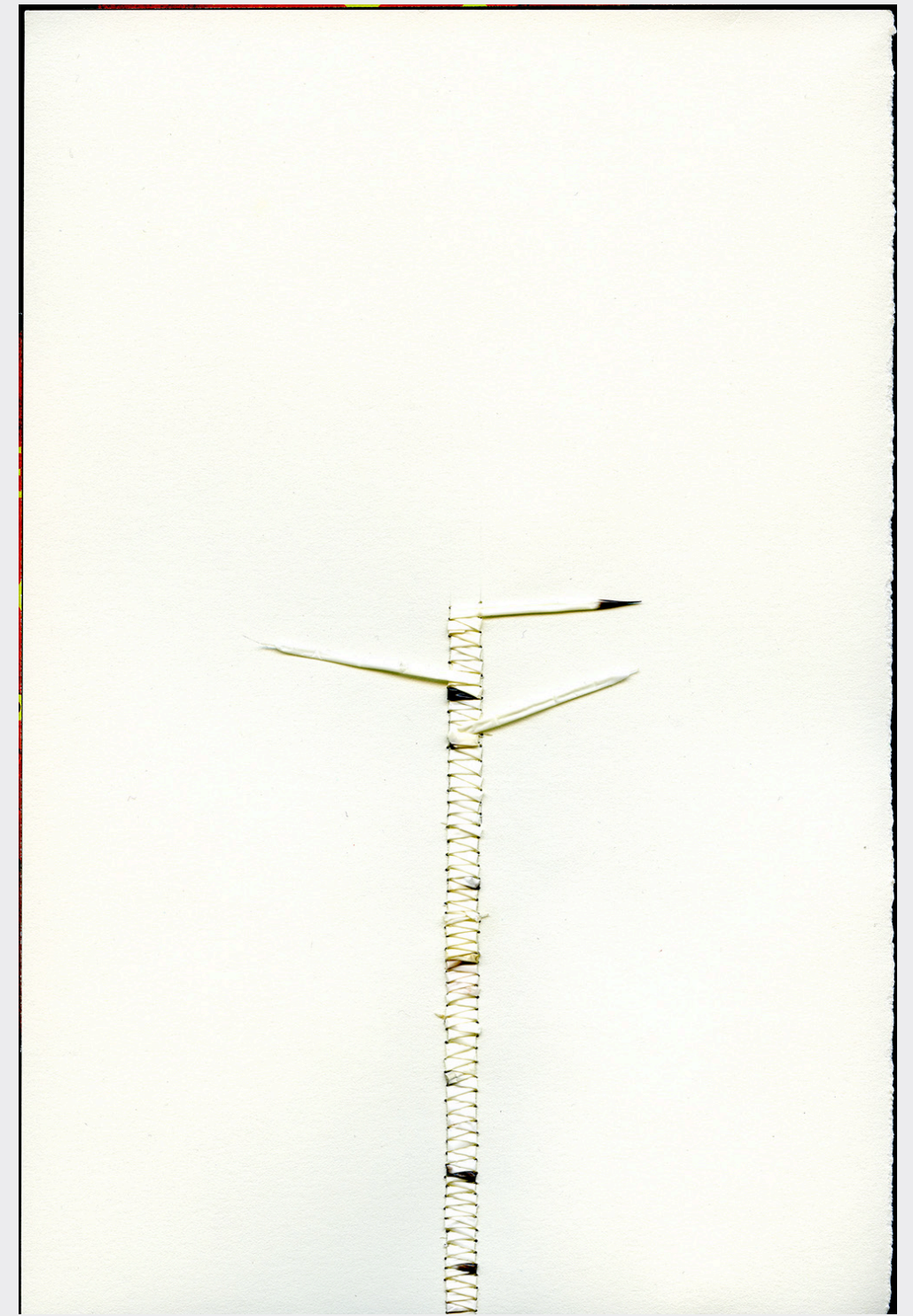
Vanessa Dion Fletcher, *Zigzag in Twenty Nine Parts*, 2019. Porcupine quills and thread on paper.
COURTESY THE ARTIST.

As part of a residency with Bodies In Translation (BIT), Vanessa Dion Fletcher developed the performance *Finding Language: A Word Scavenger Hunt*. This performance animates Dion Fletcher's multi-layered relationship with spoken and written languages as a Potawatomi-Lenape artist who is seeking out her traditional and disappearing Lenape language (called "Delaware" by colonizers) and as someone who identifies as learning disabled. The performance begins with audio of her grandmother, which fills the room. The voice tells family stories and then describes the process of getting older, becoming disabled, becoming dependent. Overlaid in the audio, a child softly sings in what might be an Indigenous language—Lenape perhaps? As the audio ends, Dion Fletcher turns to focus on the Delaware-English/ English-Delaware dictionary. As she begins to read aloud from this dictionary, it becomes clear that it offers distinctly colonial translations of the Lenape language.

With dictionary in hand, she sets out on a "word scavenger hunt" around the room. She roams the audience and the large room we are gathered in, in search of written words. As Dion Fletcher finds English words, which are plentiful, she translates them into the Lenape language using her dictionary. And the translations she finds are surprising, contentious, revealing. Take, for example, her discovery of a bag with multiple spellings of the English word "women"—"wimmin," "womin," "wimmyn." Dion Fletcher slowly reads out these different spellings phonetically and then turns to her dictionary. As she thumbs her way through the English side of the dictionary in order to find the Delaware translation, she reads aloud other surrounding words: "White, white snow, be white, witch, hm."

Tension rises as the weight of colonialism fills the room. She finds the word "women" and reads aloud its related forms: "Indian woman, Delaware woman—that's me!—white woman, schoolteacher, bad woman, good-for-nothing woman, woman with poor character […] fat woman, be a bad woman, be a good-for-nothing woman, older single woman, hm." Tension rises again.

Finding Language addresses the ways that Dion Fletcher has lost her language through the imposition of settler-colonialism and her struggles to orient to the language of settler-colonialism, a written language, because of the ways she delivers and receives language. In doing so, Dion Fletcher disrupts colonialism and presents new understandings of disability and its meaning in the world.

—Eliza Chandler

Vanessa Dion Fletcher, *Finding Language*, 2019. Performance documentation from *Cripping the Arts*, Harbourfront Centre, Toronto.
COURTESY BODIES IN TRANSLATION: ACTIVIST ART, TECHNOLOGY AND ACCESS TO LIFE AND RE•VISION: THE CENTRE FOR ART & SOCIAL JUSTICE AT THE UNIVERSITY OF GUELPH. PHOTOS: MICHELLE PEEK.

The Abundance and Conflict of On-Demand Writing

Louise Hickman
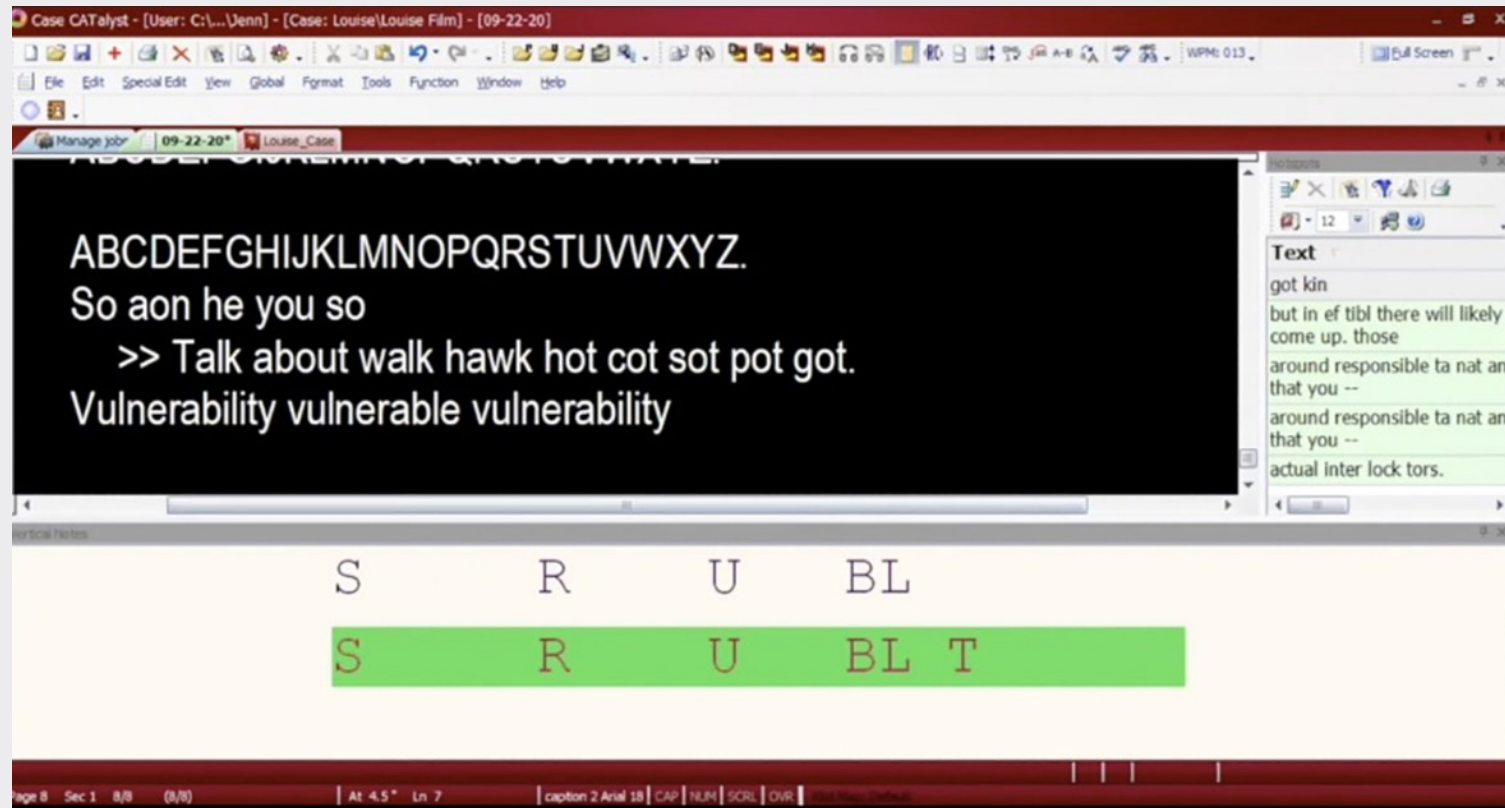
Louise Hickman and Shannon Finnegan, *Captioning on Captioning*, 2020. Single-channel video, 07:52. COURTESY THE ARTISTS.

Figure 1: Image Description: A coloured screenshot of stenographic software used by real-time writers to produce captions. The image is taken from the short film *Captioning on Captioning* (2020) by Louise Hickman and Shannon Finnegan. The screen is split into three areas, from left to right: a black background with the output of the captions as they appear to readers; the next box displays a possible outcome connected with steno input; the third area, located at the bottom, contains the raw data (steno brief).

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A-BG S PR: Access is practice

              [possible conflict]

A-BG S PR: Access is approximate
A-BG S PR: acknowledge is proximate
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Figure 2: >> Captioning is access work. Image Description: A still taken from the film *Captioning on Captioning*. White handwritten text by Shannon on a black background.

Figure 3: Digitext ST (Steno Translator) manufactured in 1988. A black-and-white photograph depicting a rectangular machine with black keys located at the centre. On each side of the keys, the machine holds space for portable disks, which are both occupied. There is a small screen located behind the keys. The plastic casing appears heavy and does not connote ease of transportation.

The ubiquity of the QWERTY keyboard has been established since the late nineteenth century. The stenography machine emerged shortly afterwards but with only 24 keys compared to the 100 keys of a standard board. The steno keyboard is designed to employ multiple keys in concert (also known as chording) to produce letters, words, and even small phrases with a singular stroke. In the last thirty years, the legacy of 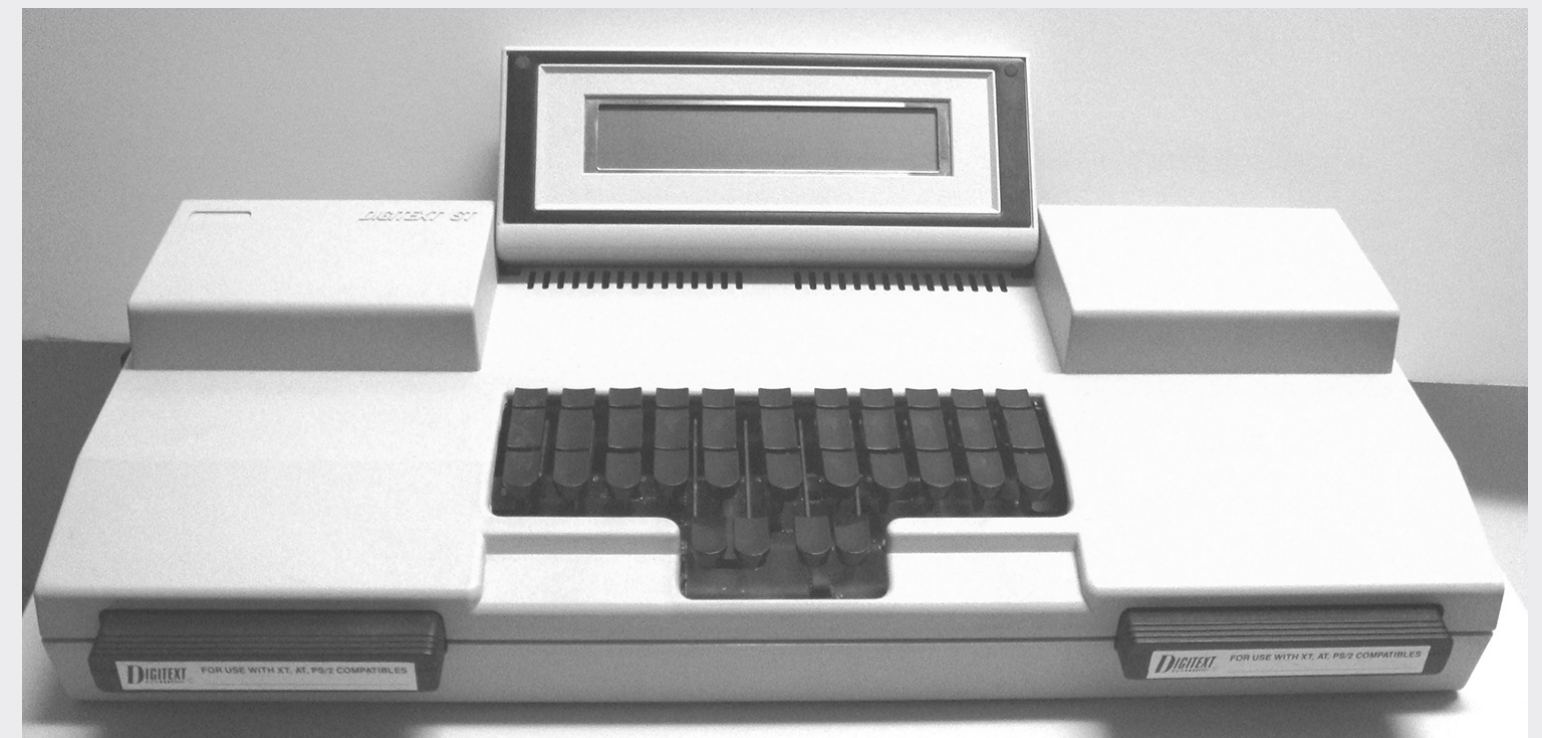captioning is increasingly bound with the growing demands of accessibility for disabled and d/Deaf readers. Those histories are shaped by stenographers, their technical expertise, disability rights legislations, feminist labour, and the growing demand for real-time technology. Quite often these histories are rendered invisible when accessing captions onscreen in our everyday interactions. To capture the multiplicity of captioning work, this essay has woven together previous conversations with Kevin Gotkin (New York–based disability arts organizer) with the documentation of steno shorthands. The conversation between Kevin and myself took place at the Het HEM gallery in the Netherlands in June 2021. Our conversation brought together a range of themes relating to the abundance of access, access work, and the practice of captioning. This essay adopts a performative approach to surface the shifting tensions between the abundances and demands of cultivating accessible spaces. Here, "tension" refers to the many challenges faced by stenographers when capturing conversations under real-time conditions as opposed to closed captions. To cope with these challenges, writers work with their stenographic software to build a personal dictionary that can avoid the doubling up of similar steno shorthands. When similar shorthands appear in a stenographer's dictionary this presents conflicts for their real-time work.

>> Real-time writing

The first real-time shorthand machine (see Figure 3) was introduced in 1988 in the United States. The clunky cream machine was roughly the size of a personal desktop computer, thus restricting the mobility of the user. This particular machine, known as the Digitext ST (Steno Translator) also lacked the capacity to offer onboard readback of their written work. In the early 1990s, the increasing significance of real-time writing applied additional pressure on stenographers to become more efficient and mistake-free. The reality of real-time writing for many writers meant training their dictionaries to be conflict-free to ensure the systematic output of readable text. The expectation to perform complex cognitive tasks under real-time pressure is analogous to writers becoming the machine themselves: establishing the process(es), performing the process with no errors, all while remaining emotionally and socially removed from their work. An autonomous dream? A nightmare? That would be another paper. The question remains: is it possible to cultivate a feminist practice that allows and forgives human-made mistakes in access work?
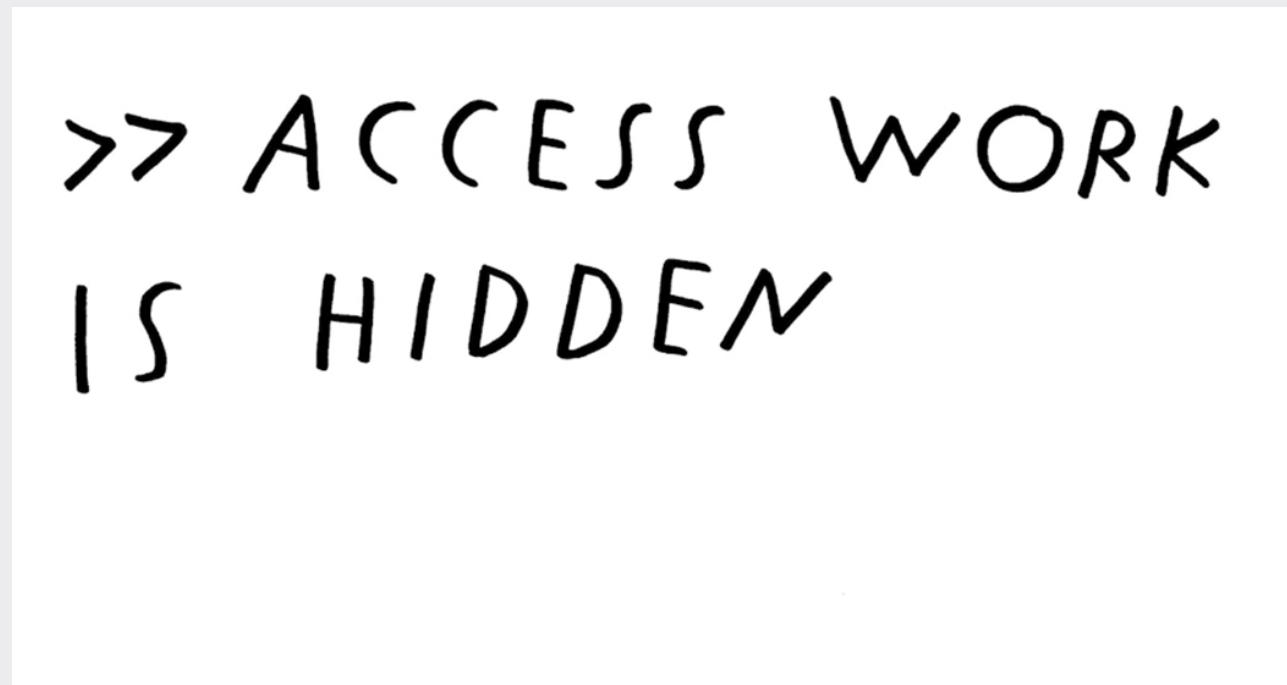
Figure 4: >> Access work is hidden. Image description: Another still taken from the film *Captioning on Captioning*. Black handwritten text by Shannon on a white background.
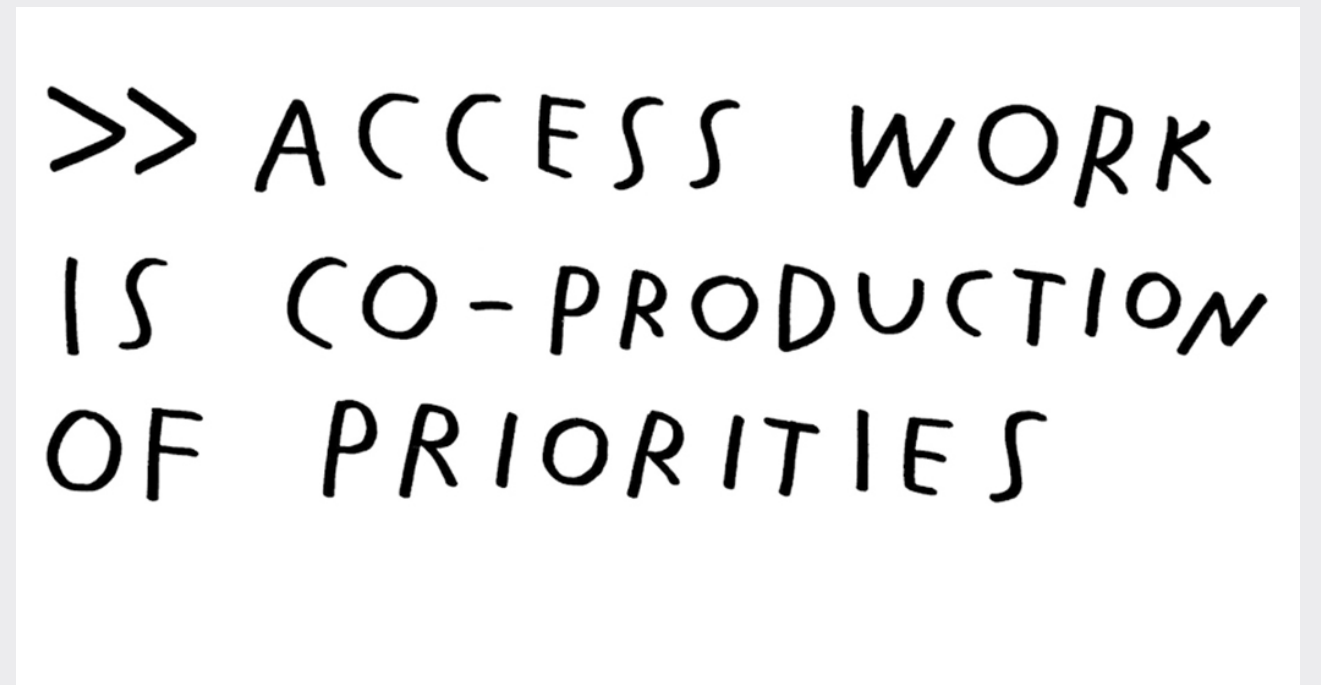

Figure 5: >> Access work is co-production of priorities. Image description: A still taken from the film *Captioning on Captioning* with black handwritten text by Shannon on a white background.

>> Steno-brief

An example of a conflicting steno-brief might look like this:

```
A-BG: access
A-BG: academic
A-BG: accusation
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This is an example of a steno-brief (A-BG) whose inputs have a range of possible meanings for the writer, which they must overcome and code according to their embodied relationship to their machine and dictionary software. Here is another example:

```
PHA: machine
PHA: mental anguish
PHA: parole
```

To avoid these conflicts, stenographers (also known as real-time writers or CART operators) are always working in relation to their machines to pair and repair their text output with the spoken language around them. As a result, these conflicts are very much shaped by the particular ways that writers embody their writing machines.

```
A-BG PHA: access machine
WR-G PHA: writing machine
TKA PHA: data machine
```

Is a stenographer an access machine? A transcriber? A disinterested observer of information? A translator of great ideas? In my work, I position the practice of captioning within the histories of feminist labour. The coding of spoken speech, the mass documentation of phonetic shorthand, and the development of stenographic technology were originally highly gendered labour practices whose conception can be dated to midcentury office work.

```
KA-PG S PO-L -EBG: captioning is a political economy.
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For unfamiliar readers, the distinctions between genres of captions are not immediately recognizable, as they can include closed captions (added to media content), real-time captions (live broadcasting and events), open captions (embedded in media content), and live transcription (automated). Captions are seldom examined in their own right as a cultural object because they are often seen as peripheral, collapsed into a byproduct of accessibility.

```
KA-PGZ -PB PHA-EUBG: captions are not magic

                  [possible conflict]

KA-PGZ -PB PHA-EUBG: capacity are not magic
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>> The practice of "access work" in cultural institutions is more than adding a ramp.

During our conversation at Het HEM this past summer, Kevin articulated how access too often remains an afterthought: "Cultural institutions tend to have chaotic notions of accessibility, typically understood in terms of compliance, and set apart from matters of artistry."

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KAO-BGT PW KPHR-PBS: chaotic and compliance

                  [possible conflict]

KAO-BGT PW KPHR-PBS: correct and common sense
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We read technical, embodied, and bureaucratic forms of captioning—from invitations and invoices to software and methods—as a way to perceive access as an ongoing interrogation; as a practice. Our goal is to dislodge access practices from their usual relegations and study them the way we would do other artistic processes.

>> Can we practice access without conflict?

My conversation with Kevin took place in the context of *Chapter 4OUR: Abundance*, an exhibition curated by Simon(e) van Saarloos and Vincent van Velsen that sought an escape from the extractive and commodity-centric logic of scarcity. As Simon(e) wrote in their essay for the show:

> *"Abundance is the wealth of presence: those who always have been around …This isn't a one-off performance, or an alternative arts fund, or a separate month or a special day a year to celebrate our existence – we claim the stages upon which we're already standing as the stage … We are already out and wild, dancing, whispering, and shouting. We drift, we observe and listen with abundant attention, offering a concentration not based on selection, comparison, and hierarchical validation."*

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                  [possible conflict]

A-UBDZ: Abundance
A-UBDZ: Objected
A-UBDZ: Observed
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What are the possibilities of crip notions of abundance? That is, what are ways of assessing needs and resources that are anchored in disability culture and community? One of the ways I've decided to focus my work is by examining the political economy of access work. Access work includes many things, but we might most readily recognize it in the labour of sign language interpreters or audio describers who make verbal translations of visual material.

>> Access is data
>> Data is access

```
A-BG S TKA: access is data
TKA S A-BG: data is access
```

In the Netherlands, the local context at Het HEM gallery, to access sign language support, real-time captioning, and deafblind interpretation, Dutch citizens must provide audiometry (medical documentation of "*hearing loss*") of their hearing levels and have access to a central database of access workers who can be paid directly by Dutch funds for deaf and deafblind residents.

Upon the completion of these tasks, there is a public subsidy of 30 hours per year of interpreting for private situations (outside of education and work). The allotted time increases to 168 hours for deafblind people.

```
H-EL TK-GS: medical documentations

                  [possible conflict]

H-EL TK-GS: health diagnosis
```

Access is a political economy.

```
A-BG S PO-L -EBG: access is a political economy.
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Dutch not-for-profit organizations can apply for subsidized support for interpreting hours if they can demonstrate service to multiple users at once.

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S-D TPO-R K-PL -BL: Subsidy for Community Building
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The dialogue between the readable text (as a proxy for spoken speech) and the steno shorthand, including the possible conflicts between the briefs themselves, draws attention to the care and expertise needed to build access. More than merely inserting inputs into a machine, the stenographer never stops interpreting a discursive context to mediate the relationship between spoken and written text, which contains a vast variety of possible meanings. Transcribers, we might say, work with the conflict immanent in interpretation. It is not their capacities (and the limits to them) that restrict how users can engage through access technologies. Rather, the weight of bureaucratic actions and structures of scarcity limits the economy—and the abundance—of language participation for certain users.
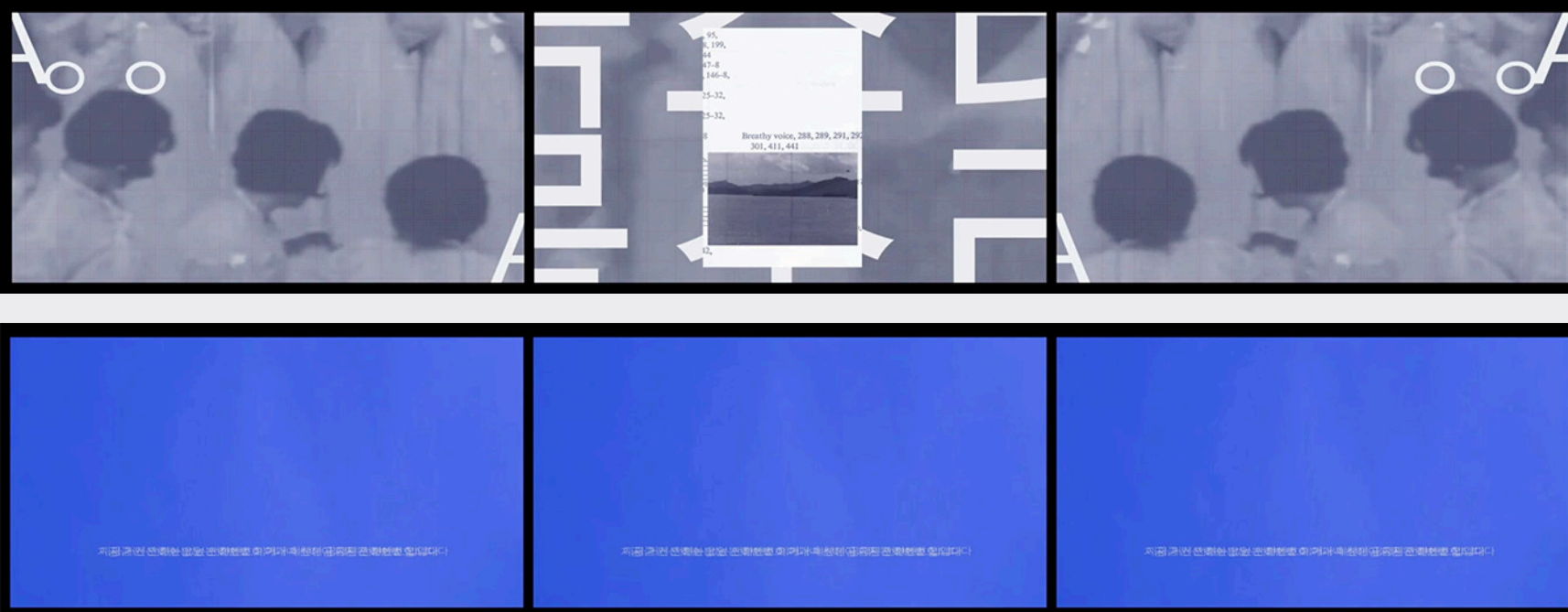
Unlanguaging

Jesse Chun

Perpetuated through colonialism, capitalism, and Eurocentric knowledge systems, the English language has become a mechanism for globalization. For many, the dominance of English as the language of internationalism and economic growth serves to reinforce global inequities. In *Unlanguaging* (next page), Jesse Chun considers the impacts of Western hegemony on linguistic agency. Through drawing, video, sculpture, sound, installation, and text, Chun reappraises our experience of language. Chun employs a concept she calls "unlanguaging"—a practice that actively subverts, troubles, and undoes the fixity of language. Born in South Korea, raised in the former British colony of Hong Kong, and currently based in New York, Chun's work is informed by her polylingual positioning. Through abstracting and rearticulating bureaucratic design found in government documents, pedagogical tools for English learners, and Hangeul (Korean) text, Chun sets out to destabilize the primacy of the English language, discovering new linguistic junctures where words thrive in their impenetrability.

In *score for unlanguaging*, Chun produces a visual language of abstracted bureaucratic watermarks and English stencils—a distinct lexicon that perforates language systems and resists translatability. These illegible yet indelible markings form a "grid paper" of overlapping elements that appear to blur into each other, but are redacted, fragmented, and repeated—coordinates that suggest an internal logic, which has been withheld from us. Chun's *score for unlanguaging* proposes a poetics of the untranslatable, a mass of unintelligible text and drawing that renders language abstract.

For the video 술래 *SULLAE*, Chun interweaves index pages from intonation books, Hangeul, and English consonants with moving images of *gang gang sullae*, a precolonial, circular dance performed by Korean women under moonlight. Their song, shouts, and hurried movement release suppressed anger, as words made untranslatable animate their communal dance. White noise, bleep censors, and audio from YouTube tutorials for English pronouncements provide the video's soundscape. Exploring the moon as a colonial site, the video unravels as a discordance of sound and pulsating montage, revealing an untethered space beyond the limits of language.

Jesse Chun, 술래 *SULLAE*, 2020. 3-channel video, 06:25. Voiced and voiceless consonants (English), Hangeul (한글) and English text, images, index pages from intonation books, white noise, word censor bleep, dimensions variable. COURTESY THE ARTIST.

UNLANGUAGING[1]: AN INDEX[2]

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1. This index is not in an alphabetical order.

1. *Unlanguaging* is a new word but it is not original. It is a transfer between people that do not know each other. I owe this term to Rey Chow, whose usage of the word *languaging* in her book, *Not Like a Native Speaker: On Languaging as a Postcolonial Experience* (2014), brought this term to life for me. Chow referenced this word from A.L.Becker, who coined the term in 1991. *Languaging* is a shift from *language* -- it moves from a fixed state of meaning to an open ended navigation.

1. Borrowed from many, in opposition to none, this "un"doing proposed by my term is not to go against the former (languaging), but to propose another location to this conversation. The word "un" sets us up for a western binary mode of thinking. One against the other. Instead, I want to propose the in between. The untranslatable space, the *xenophone* (Chow), poetics and opacity. The Midway, perhaps most closely referenced in Zen Buddhism (also see: Thich Nhat Hanh, *The Other Shore*, 2017).

1. This index is not an index.
2. This index is changing and mutating.
2. It indexes towards the untranslatable.
   (also see: Emily Apter, *Against World Literature: Politics of Untranslatability*)

2. 이 인덱스는 계속 바뀔것이다.

2. This circularity of meaning, the unfixed meaning, the transfer of words, the "holy relic", the in between, the slippage, 번역할수없는 이순간 -- they carry across. Like we do.

facing page:
score (for unlanguaging). no0827
graphite, pigment, vellum papers, english stencil, eraser, watermarks, pins
2021, courtesy of jesse chun

---

1. The often disregarded linguistic traces as passage to legibility and authorship
   (also see mistranslation, redaction, erasure, and stutter)

1. For the past few years, I have been making work about the English language. About its ideologies, entanglement with colonial
   legacies, Western hegemony, immigration histories, bureaucracies, and translatability. How is this global "lingua franca",
   the world's most "common dominant language" asking for non English speakers / multilingual speakers to translate themselves?

   For whom is this (translation)?

2. This index is not an index.
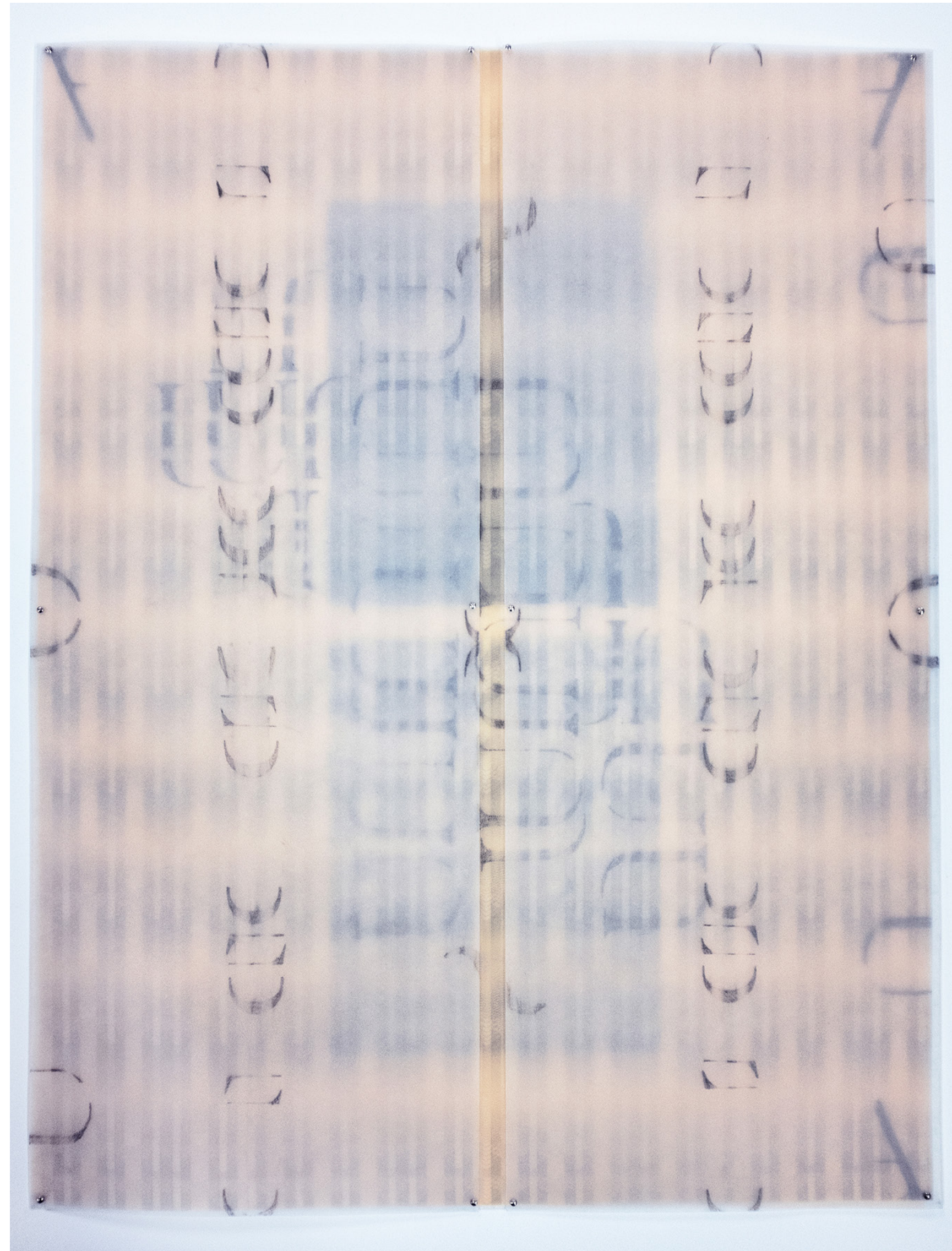
An Infinity of Traces[1]

Matt Nish-Lapidus

In the introduction to Mladen Dolar's *A Voice and Nothing More* he recounts the story of a very early speaking machine.[2] *die Sprech-Maschine* was a mechanical device conceived by Wolfgang von Kempelen in 1769, and eventually built and toured in 1783–84.[3] The machine was able to simulate a human-like voice speaking French, Italian, and Latin phrases. Kempelen was also the inventor of a chess-playing automaton, later known as the *Mechanical Turk*. The Mechanical Turk[4] was essentially a hoax—a small person inside the machine used a complex contraption of mirrors and controls to play the game of chess while remaining completely hidden. It appeared as a machine with human intelligence but was in fact a human. While die Sprech-Maschine appeared as a box with bellows but performed a genuine technical feat—simulated speech. During a performance tour for both machines, die Sprech-Maschine performed as the opening act for the Mechanical Turk—warming up the crowd for the sleight of hand. The obvious mechanical nature of the speaking machine provided plausibility for the chess-playing thinking machine, allowing the audience to immerse themselves in the illusion.[5]

I imagine an audience rapt by the display, confused and amazed by these machines that so believably simulated human behaviour. I had a similar experience in the early 1990s during my first encounter with a speaking machine, not at a large exhibition but in my own basement.

As a young computer enthusiast, I wanted all the latest and most interesting hardware. I saved up for a Sound Blaster sound card, which promised realistic audio (a thing home computers up to that point didn't really do). It also included a small demo program called Dr. Sbaitso, a virtual therapist. I could type questions or statements into its simple interface, and it would display and speak answers. I spent hours probing its "intelligence," wondering what types of questions it could answer and how it sounded so human.

Dr. Sbaitso is one program in the long evolution of computational language.[6] Current advanced language models can write articles, answer questions, mimic voices, participate in real-time chat, generate stories and characters, and more. You've likely encountered them through your phone's autocomplete suggestions, Facebook chatbots, social media posts, customer service portals, art and creative writing practices, and maybe in some places you don't even realize.

When we encounter these generated texts and avatars, what are we actually reading and what are they saying? Is the encounter with a machinic *other* or something more mundane? Are contemporary machine learning language systems more like the Mechanical Turk, die Sprech-Maschine, or something in between?

As artist and writer Allison Parrish outlines in her talk about computer-generated text and poetry, a *language model* is a system that assigns probabilities to parts of language in order to predict what might come next after a given word or phrase.[7] In order to build this predictive statistical model the systems derive probabilities from an existing dataset, a process referred to as training. Training starts with the analysis of some text from which it extracts tokens (letters, words, syllables, phrases, sentences, or even longer segments). As the program iterates through sections of the corpus, the model is essentially asking itself what patterns of letters or words appear after other patterns and at what probability? The resulting probability weights are stored, and then used to generate new text.

The robustness of this type of model increases with the size of the training corpus.[8] The more data you have, the more tokens and probabilities are derived, and the more nuanced the model becomes. This presents a problem of scale—it takes a lot of computational power to derive probabilities from a very, very large dataset of text. Enter machine learning.

GPT-2 and GPT-3, developed by OpenAI, are two of the most commonly used language models today. They produce reliably high-quality text output, sometimes hard to distinguish from human writing. GPT-3, the newest and most advanced model, is trained on 499 billion tokens.[9] In order to compile that much written language, OpenAI scraped the public web, full texts from books, Wikipedia, and more.[10]

Since GPT-2 and 3 are trained on a massive collection of human written text, we encounter ourselves and our culture reprocessed and modelled through its output. What appears more like a technical wonder, a speaking machine, might actually be a Mechanical Turk with all of us squeezed inside, unaware of the controls—appearing to the audience of ourselves as a thinking machine.

*

In Dolar's description, die Sprech-Maschine paves the way for belief in the Mechanical Turk. People were more willing to believe that a thinking machine was possible because a speaking machine was possible. In some ways this same teleology is at play as we encounter increasingly sophisticated machine learning models. When we read something written by GPT-3 we are reading our own words processed, reconfigured, and reflected back to us. Although there is no human secretly typing the exact generated text behind the scenes, there is also no magic at work. Humans wrote the training text, humans selected the data that makes up the corpus, and humans verified the outputs of the model as it learned. The model doesn't produce new ideas, words, or meanings. At best, language-generating systems produce idiosyncrasies that a human projects meaning onto through interpretation and aesthetic taste—the meaning emerges solely in the mind of the reader.

Like the Mechanical Turk, what appears as magic is informed by a cultural belief that machines can think—a belief reinforced by popular media, entertainment, and the very real technical sophistication of the systems at play. As audiences did while watching Kempelen's performance, we see thinking in machine learning because we've been primed to believe it. The true inner workings are mystified and hidden behind intellectual property laws, dense mathematics, and industry secrecy that obscure and abstract human labour, data, investments, and biases.[11]

As Herbert Marcuse wrote, "people recognize themselves in their commodities; they find their soul in their automobile, hi-fi set, split-level home, kitchen equipment,"[12] and now also in the algorithms and complex models that consume our culture and refract it back to us. A sense of recognition reinforces the notion that there must be some sort of intelligence and meaning residing in the system, that it is somehow "smart." The type of pattern matching we see in language-generating models can appear supernatural. In reality, rather than a single hidden person playing chess, this is millions or billions of people all at once mediated through data collection, analysis, and complex modelling. We believe it partly because we see ourselves in it.

Language has the power to move, to incite, to enact, to create shared realities. Poetry, stories, essays, news, tweets—these are all places where we collectively create the world. Encountering this eerie similarity in AI-generated texts results in the feeling of meeting an *other*—it seems human, it uses our languages and our ideas, our worlds. But it is not some other form of intelligence, it is just us. This is both magical and mundane.

1 The title of this piece derives from Antonio Gramsci, *Selections from the Prison Notebooks of Antonio Gramsci*, ed. and trans. Quintin Hoare and Geoffrey Nowell Smith (London: Lawrence & Wishart, 1971): "The starting-point of critical elaboration is the consciousness of what one really is, and is 'knowing thyself' as a product of the historical process to date which has deposited in you an *infinity of traces*, without leaving an inventory." Emphasis mine.

2 Mladen Dolar, *A Voice and Nothing More* (Cambridge: MIT Press, 2006), 7-9.

3 The "Kempelen" speaking machine, accessed September 28, https://artsandculture.google.com/exhibit/the-"kempelen"-speaking-machine-leibniz-association/4wIC7hLe64FKJA?hl=en.

4 The Mechanical Turk is also, unironically, the name of Amazon's crowd-sourcing labour model, where real people are paid small amounts to do menial tasks as requested by service users. One of these tasks is classification and verification of machine learning datasets and model output. Kate Crawford, *Atlas of AI: Power, Politics, and the Planetary Costs of Artificial Intelligence* (New Haven: Yale University Press, 2021), 63-69.

5 Dolar, *A Voice and Nothing More*, 7-9.

6 Language models and interfaces go back to the mid-1960s with the famous ELIZA chatbot created by Joseph Weizenbaum. Dr. Sbaitso is modelled after ELIZA's DOCTOR script, which imitates a "Rogerian therapist." The history of ELIZA is well documented by Jeff Shrager on his ELIZAGEN website. ELIZAGEN, accessed September 3, 2021, https://sites.google.com/view/elizagen-org/about.

7 Allison Parrish, "Language models can only write poetry," August 13, 2021, https://posts.decontextualize.com/language-models-poetry.

8 Parrish, "Language models can only write poetry."

9 Chuan Li, "OpenAI's GPT-3 Language Model: A Technical Overview," June 3, 2020, https://lambdalabs.com/blog/demystifying-gpt-3.

10 Li, "OpenAI's GPT-3 Language Model: A Technical Overview."

11 Crawford, *Atlas of AI*, 211-13.

12 Herbert Marcuse, *One-dimensional man: Studies in the ideology of advanced industrial society* (Boston: Beacon Press, 1991), 11.

Speaking Out:
Researchers on Pandemic-Era Healthcare

Zoë Dodd, LLana James, Laura Rosella

Since March 2020, we have seen a drastic expansion in focus on the voices of healthcare professionals. Yet, as the COVID-19 pandemic continues to unfold, it is clear that these voices are just a few in a cacophony driven by panic, fear, and crisis. The sheer volume of pronouncements about the disease circulating—on social media, in the news, in policy initiatives—accompanies a host of fissures, faults, and failures: from willful political disregard of health professionals' recommendations; to erasure of the most marginalized in decision-making; to widespread misinformation and mistrust. We approached researchers in diverse healthcare research fields—from Laura Rosella, an Associate Professor of Epidemiology in the Dalla Lana School of Public Health at the University of Toronto and member of the Ontario COVID-19 Modelling Consensus Table; to Queen's University AI, Medicine, and Data Justice Postdoctoral Fellow LLana James; to harm reduction worker, advocate, and Community Scholar at the MAP Centre for Urban Health Solutions at St. Michael's Hospital, Zoë Dodd—with two questions, asking them to reflect on the state of healthcare pronouncements in the era of COVID-19.

How has your role as a medical professional become more public or politicized during the COVID-19 pandemic?

Laura Rosella: As an epidemiologist, I am used to providing a rigorous data-informed picture of the situation and having that information be used to feed into health decisions. Ideally this happens in a measured way, and the data is considered in the context of other considerations with transparency and open discussion. What has been very different during COVID-19, especially as it lingers on, is that there is such a quick reaction to data, and sometimes it is to support political goals versus the public health goals of health protection and promotion. The polarization keeps people from working together to bring the best ideas forward to get us through this, and ultimately hinders and slows down our response.

How are you seeing the pronouncements of doctors and health researchers taken up at this moment?

LR: For the most part, I do believe most of the population trust the expertise and dedication of the scientists and health professionals who have been working so hard to save lives and minimize the harm of the pandemic. However, there have been worrying reactions and backlash that I have not seen before. Frustration towards those health professionals and scientists that are dedicated to getting us through this is misdirected. Trust in each other, including scientists and experts, as well as government is one of the most important aspects of a safe and healthy society. When those relationships are being eroded or questioned, it obviously harms the response but also leads to many more societal issues. During a pandemic, things change quickly and there is a need for constant adaptation. My hope is that we find a path forward for rapid learning and adapting and working together for shared goals in a non-divisive way.

How has your role as a medical professional become more public or politicized during the COVID-19 pandemic? How are you seeing the pronouncements of doctors and health researchers taken up at this moment?

LLana James: My role has not changed during the pandemic, but visibility has. The pandemic narrative was constructed as if apps, AI, and data would end the COVID-19 pandemic in record time—unfortunately nothing could be further from the truth. Interestingly, as the value of data rose, the need to collect it was miraculously repackaged as a racial justice issue.[1]

Many Black folks across the country were uneasy with race-based data demands—seeing it as more carding, surveillance by another name, masquerading in organizational Blackface.[2] It was time for a conversation. I pulled together a free, fulsome, online livestream called the COVID Conversations Symposium with moderated panel discussions, a live chat, and Q&A.[3] We discussed whether or not Black communities were sufficiently versed in and informed about the collection, ethics, and pitfalls of race-based data to give meaningful, uncoerced, informed consent.[4] Part of my role as a scientist is to bridge knowledge gaps and mitigate harm. This aspect of my role became more public as a result of the symposium, with thousands of Black people and non-Black folks participating from across Canada, as well as the Caribbean, US, and Europe. The top priorities

that resonated with participants and contributors were achieving justice now—addressing known gaps in treatment, and moving forward using existing data and consent-based research to fill in well-defined gaps with focus on collective well-being from an anti-colonial lens. Due to popular demand we added additional episodes on requested topics with more to come in 2022.

How has your role as a medical professional become more public or politicized during the COVID-19 pandemic?

Zoë Dodd: Working in harm reduction and overdose prevention, I am reflecting on how we are speaking the same truths over and over while so few listen—so little has changed. We haven't had time to grieve the people we have lost; there have been so many. And people keep dying. Rest in peace Janet, Jenny, Kurtis, Caleb, Sketchy, Jerry, Slim, Snickerz, Sharon, Jonny, Randy, Damien, Mel, Tara, Shawn, Kaylee, Bella, Jessica, John, Michael, Shay, Janis, Tracey, Steve, Frank, Cuz.

This country was built on the disposability of human life—the colonial and capitalist project continues its expansion by ruling regimes who determine who is worthy of life. We were never "all in this together," like the government mantra describes, in response to COVID. We've always known who is disposable: over 20,000 people have died in so-called Canada from overdose since 2016. No emergency has ever been called. Governments point fingers at each other, shifting blame, while seventeen people die a day.[5] People are sleeping on the streets and in congregate settings in deplorable conditions that don't meet shelter standards. Thousands are

living in encampments while city officials claim they have safer indoor spaces, though people can't get a bed when they call, and some go inside, only to die of overdose.

How are you seeing the pronouncements of doctors and health researchers taken up at this moment?

ZD: The many of us advocating for human beings' dignity to live lives of a better quality have found ourselves in adversarial relationships with the political class since the start of the pandemic. They want to further criminalize those with so little, to erase their existence from public space. We have seen governments across Canada control and surveil poor people, pushing them into unsafe conditions where they could get sick with COVID and die.

The word "safety" is weaponized against people who are seeking safety with self-determination and autonomy. Violent encampment evictions—the paramilitary removal of people in parks—coerces them into shelters or back into invisibility. Indigenous, Black, and racialized homeless people are targets of this increased state violence.

Many who have died need us to fight in their honour and to ensure they are remembered as human beings. The overdose crisis—now a raging fire—cannot be doused with cups of water. COVID has shown us how governments can mobilize resources, but at the same time, has illuminated exactly who they are willing to mobilize those resources to support, and demonstrated a willingness to let the people they marginalize fall further through the cracks. We can't go back, and we can't go forward shouting into a void.

1   *The Great Hack*, directed by Karim Amer and Jehane Noujaim (2019, Los Gatos, CA: Netflix).

2   Organizational Blackface refers to the practice of white staff, leadership, institutions, investors, or donors directing, creating, and using groups of Black people (or organizations) to make statements, start organizations, networks, collaboratives, or to take up seats on committees to protect white supremacist culture and sustain anti-Black racism. Organizational Blackface uses Black people and organizations against more progressive Blacks and allies, discredits claims of anti-Black racism, and generates enough press to dilute and drown out credible voices so that business can proceed as usual.

3   "COVID Conversations Symposium," REDE 4 Black Lives, https://rede4blacklives.com/events/covid-conversation/.

4   LLana James, "Race-based COVID-19 data may be used to discriminate against racialized communities," *The Conversation*, September 14, 2020, https://theconversation.com/race-based-covid-19-data-may-be-used-to-discriminate-against-racialized-communities-138372.

5   Christopher Reynolds, "Seventeen Canadians per day died from opioids in 2020: Public Health Agency of Canada," *The Toronto Star*, June 23, 2021, https://www.thestar.com/news/canada/2021/06/23/seventeen-canadians-per-day-died-from-opioids-in-2020-public-health-agency-of-canada.html.

Living Scores

Oana Avasilichioaei

Measure 1 \\ Voice Scree

the voice is a score
the voice is a scar
the voice is a scree
the voice is a radical
the voice is a scream
the voice is askew
the voice is autonomous, sacred
the voice is constantly silenced
    and thus made sonorous
    the weakest of signals
    feedbacking into a roar
the voice has no substitute
the voice is a stage
the voice is a saga
the voice is never safe
the voice is radial
the voice is symbiotic
the voice is rebellion
the voice is mutation, a living score

Measure 2 // Fellow Statements

Fellow statements, fellow hungry mouths, fellow introverts, fellow inner voices, fellow dynamic duets, fellow quiet revolutions, fellow unheroic holograms, fellow calls to justice, fellow pacts, fellow linguistic migrants, I call on you. // Fellow bonds, borders, and bodies that won't be silenced, fellow bones that won't be disappeared, fellow fierce rattling and unshackling, fellow divergent voices, fellow dissidents and discordants, I call on you. // Fellow tantrums and episodic madnesses, fellow imaginary voices that refuse to be forgotten, fellow phantoms, fellow ghosted and silenced, fellow unsung marginals, fellow musical mastodons struggling against extinction, fellow rejects, fellow ephemera, fellow notes, notations, marginalia, magic markers, fellow believers and non-believers and disbelievers and beyond-believers, I call on you. // Fellow murmurs and fissures, whispers and cracks, rumblings and time gaps, fellow articulations and disarticulations, fellow thoraxes and tongues, fellow dreamers, mystics, and visionaries, I call on you. // Fellow mispronounced, mistreated, misunderstood, misengineered, misallocated, misinformed, misrepresented, I call on you. Pronounce your part.

Measure 3 // Sonic Plain

Somewhere on a solitary plain, a body stands, a voice articulates. Sends fragments of sounds in all directions. There may be someone within earshot. The field is public, after all, a sort of commons. Though no one seems to be listening. Or perhaps many are.

A glitch in the fantasy.

For the field need not be empty, though a voice feels isolated, even lonely.

The plain in fact teems with life. Fumbling, crawling, burrowing, and slithering, organisms produce a deafening roar. If one stops to listen. If one pays attention. If one lends an ear. If one tunes the frequencies. If one responds in difference.

To be a multivalent subject of ear and mouth, of attention and breath, of idiom and voice. Not just multilingual or polylingual, but interlingual, crosslingual, extralingual.

Could mean to struggle against the atrophy of connectivity and being. Wander in a matrix of sound in which everything is intimately, physically, materially connected through sonic vibrations, every reverberation touching, bouncing off, intersecting and merging with others. Both a chaotic assemblage and a generator of patterns, islands of sense, sediments of conjunctions and diversions, temporal palimpsests of volumes and tones.

To embrace the chaos, the disjunction and the connectivity. To pronounce and listen oneself into being. To bear the responsibility of the audible and the inaudible. To always begin in the middle.

Could mean to drown out the dominant voice by celebrating the unheard, the quasi-silent, the barely discernible, the almost invisible, the dissonant, the ignored, the rejected.

And in pronouncing, to risk discomfort and be socially disharmonious, break the unspoken rules of politeness, the social conventions of engagement.

Somewhere on a solitary plain, a body attends to audible presence, a voice glitches, enacting its existence.

Measure 4 // Street Speak

Pronouncing (Un)Freedom

Shama Rangwala

Freedom as rooted in liberal individualism is materially supported and proliferated by the structural violence of colonialism and racial capitalism. Freedom has been invoked ardently by those who tyrannize others, such as the American Founding Father and enslaver Thomas Jefferson and the KKK in the 1930s (hosting "Free Speech Special" events[1]). From the mid-twentieth century onwards, suburbs with detached housing and oil-fuelled car culture signalled freedom of space and mobility built on colonialism and resource extraction. In Canada, images of mountains and landscapes signify settler freedom in our national mythology.

The fundamental incompatibility between capitalism and democracy—the exploitation of labour for surplus value, on the one hand, and power of the people on the other—has long been obfuscated by liberal discourses of self-determination and free individuals. Declarations of liberal freedom provide ideological cover for a system fundamentally predicated on particular inclusions and exclusions. Thus, "freedom" here is not an unfulfilled promise, but rather the very concept of freedom in the post-Enlightenment age is an abstraction—made possible by real material effects—by the violences and unfreedoms of racial capitalism. In Saidiya Hartman's words, "The entanglements of bondage and liberty shaped the liberal imagination of freedom, fueled the emergence and expansion of capitalism, and spawned proprietorial conceptions of the self."[2] When freedom is defined in liberal individualist terms, it is necessarily founded on unfreedoms and provides ideological cover for the exploitations of racial capitalism.

Today we are experiencing what Antonio Gramsci termed an "organic crisis," a crisis in multiple realms where liberal-capitalist hegemony itself is threatened.[3] Discourses of freedom are being mobilized to maintain the illusion of the free liberal individual in the face of collective crises. Rather than focusing on the logical fallacies or hypocrisies of freedom or viewing freedom as a deferred ideal, I examine three deployments of anti-social freedom in our time as fulfilling particular obfuscatory functions: freedom of expression, academic freedom, and COVID-19 freedom.

In the summer of 2020, prominent members of the intelligentsia wrote an open letter in *Harper's Magazine* asserting the "free exchange of information and ideas," particularly during what they call a "moment of trial." On the surface perhaps a laudable sentiment, the letter itself and its signatories claim this freedom without any analysis of who has access to it—who bears the brunt of the consequences of speech. As Ta-Nehisi Coates writes, "Until recently, cancellation flowed exclusively downward, from the powerful to the powerless."[4] Social media in particular has for the first time enabled some (social, cultural, institutional) consequences for the powerful. In the *Harper's* letter and other similar proclamations, freedom of speech is implicitly conscripted as a freedom from consequence. Of course, there does exist a real problem of state intervention on speech, the intervention of the powerful on the speech of those who critique power, such as censorship of pro-Palestinian speech.[5] Yet the function of calling for free speech right now—when hegemony itself is threatened—is to erase relations of power. Another effect of this erasure is to delegitimize expertise: to declare that we are all individuals entitled to our own truth. This rhetoric supposes that critical race theorists and white genociders deserve equal access to platforms—and baldly serves the interests of racial capitalism. A stark example is the imposition of the "Chicago Principles" of free speech on post-secondary institutions in Alberta in an attempt to render the academy into a marketplace of ideas.[6]

Academic freedom is an important protection for researchers speaking truth to power without state censorship. With the recent examples of Cornel West and Nikole Hannah-Jones being denied tenure on right-wing ideological grounds, along with the defunding or outright banning of critical disciplines such as gender studies by authoritarians such as Viktor Orbán[7] and Jair Bolsonaro,[8] academic freedom in the conventional understanding is indeed under threat. Yet the idea of freedom from state intervention or capitalist imperatives has always been a fantasy; for example, projects that partner with police and prisons receive more funding than abolitionist ones, and the prevalence of precarious contract work means even a tenuous version of academic freedom is only available to those few with permanent positions. In a recent example, University of Alberta anthropology professor Kathleen Lowrey[9] placed transphobic materials on her door and was dismissed from her administrative position as undergraduate chair; the professor and her supporters bemoaned this as a violation of her academic freedom even though she maintains tenure and her professorial position. Academic freedom here is weaponized in service of unfreedom: the freedom to put transphobic materials on one's door is predicated on the unfreedom of non-binary and trans students and staff who are confronted with it in their place of study and work, and the freedom to be an undergraduate chair who promotes transphobia is predicated on the unfreedom of the students in that department. Because racial capitalism is entwined with cisheternormativity, this example is more easily conscripted as an issue of academic freedom than, say, flat-Earth, which does not threaten capitalist hegemony—never mind that we also have ample research in humanities, social sciences, and biology that delegitimizes transphobia. Grace Lavery writes, "Academics deplatform each other routinely: every time a journal declines to publish an article, a student fails a class, or a book is left off a syllabus. The modern notion that every vapid provocateur deserves their moment in the scholarly limelight is a direct threat to academic freedom, not a defence of it."[10] The issue of academic freedom within our racial-capitalist system is never absolute, always a negotiation of multiple factors, so the question is how those negotiations are mediated. If the academy stands for everything in the name of academic freedom, then it stands for nothing. Moreover, it risks reproducing the very unfreedom it purportedly critiques.

The recent COVID-19 freedom discourse crystallizes the dynamic of freedom/unfreedom in racial capitalism. While these proclamations of freedom—from masks, vaccines, public health restrictions—occur in a somewhat different sphere of the public with different manifestations than the first two examples, they are all symptomatic of the same tensions. The mobilization of COVID-19 freedom is less obfuscated by liberal ideology, and indeed throws into relief the exclusionary unfreedoms of the other two examples. As a more transparent use of freedom as exclusion, COVID-19 freedom reveals the double-bind of capitalist freedom: those proclaiming COVID-19 freedom want to be free to exchange their labour for wages and free to get sick and die—or, more accurately, to let others die. As with the other forms of freedom, the problem here is one of individual versus collective freedom; whatever sense of belonging one may get from being at a COVID-19 freedom rally is predicated on the suffering and death of others. It is therefore no surprise that UK Prime Minister Boris Johnson, overseeing the decaying heart of Empire, proclaimed July 19 as "Freedom Day," the day all public health restrictions were lifted as case counts were rising.

It is no accident that discourses of freedom abound along with the material reality of multiple crises. The wealth accumulation that buttressed liberal freedom is threatened by financial crashes and extreme inequality—and most starkly by potentially terminal ecological crisis. The centre cannot hold; polarization proliferates. The desperate gasps of liberalism manifest in perverse symptoms such as Biden-Harris's "Build Back Better," the fantasy of green capitalism, billionaires in space, and tokenistic representational politics. Our current crises threaten the hegemonic mobilization of freedom and unfreedom. Amidst all this, how might this threat provide an opening for reimagining more radical forms of collective freedom? The increased transparency of anti-social freedom may indeed signal its death knell rather than its reproduction.

1   Taylor Braat, "Edmonton man sheds light on Alberta's racist past with interactive archive," *Global News*, February 12, 2019, https://globalnews.ca/news/4949847/black-history-month-alberta-racism-history-twitter/.

2   Saidiya Hartman, *Scenes of Subjection* (Oxford: Oxford University Press, 1997).

3   Zachary Levenson, "An Organic Crisis is Upon Us: When Gramsci Goes Viral," *Spectre Journal*, April 20, 2020, https://spectrejournal.com/an-organic-crisis-is-upon-us.

4   Ta-Nehisi Coates, "The Cancellation of Colin Kaepernick," *The New York Times*, November 22, 2019, https://www.nytimes.com/2019/11/22/opinion/colin-kaepernick-nfl.html.

5   Radhika Sainath, "When it comes to Palestine, free speech rights are under attack," *Jacobin*, May 23, 2021, https://www.jacobinmag.com/2021/05/palestinian-israeli-conflict-occupation-free-speech-palestine-exception.

6   Shama Rangwala, "Free Speech and the University: A Closer Look at the Chicago Principles," *Pyriscence*, May 30, 2019, https://www.pyriscence.ca/home/2019/5/30/chicagoprinciples.

7   Elizabeth Redden, "Hungary Officially Ends Gender Studies Programs," *Inside Higher Ed*, October 17, 2018, https://www.insidehighered.com/quicktakes/2018/10/17/hungary-officially-ends-gender-studies-programs.

8   James N. Green, "Brazil's Far-Right President, University Autonomy, and Academic Freedom," American Association of University Professors, Fall 2019, https://www.aaup.org/article/brazil%E2%80%99s-far-right-president-university-autonomy-and-academic-freedom.

9   Adam Lachacz, "Professor Lowrey dismayed over dismissal from admin role; others feel it is a positive step," *The Gateway*, June 11, 2020, https://thegatewayonline.ca/2020/06/professor-lowrey-dismayed-over-dismissal-from-admin-role.

10 Grace Lavery, letter, *The Guardian*, July 20, 2021, https://www.theguardian.com/world/2021/jul/20/a-very-modern-threat-to-academic-freedom.

blert

Jordan Scott

Fable (next page) is excerpted from my poetry collection *blert*, which undertakes a "poetics of stutter." At its base level, *blert* is a text written to be as difficult as possible for me to read. Poetically, the tempo of *blert* (like the pace of my mouth) is of suspension and falter, clinical and personal. Written as a spelunk into the mouth of a stutterer, *blert* is a trek across labial regions, a navigation of tracheal rills, and a full bore squirm inside the mouth's wear and tear.

The stutter here appears on its own terms, rejecting the metaphoric, thematic, graphic (a-a-a-a), or representational aspects of this language disturbance. The text is written as if my own gibbering mouth chomped upon the language system, then regurgitated the cud of difference. My symptoms are the agents of composition. Each furious millisecond of personal struggle colliding with language as a rolling gait of words hidden within words, of syllables in cleavage and breach, all erupting as palpable lava on the palate. The burn and crush in your own mouth are dysfluency—animating the bobble of your tongue's slight erosions, of glossary grapple and your now-constant ache for smooth. *blert* is written as a threat to coherence, as a child's thick desire to revamp the alphabet, as an inchoate moan edging toward song.

Fable

You monsoon across the alphabet, croon turbulence and whisper: *A is for alligator*, against the Mississippi marooned on my gums. Gumbo thrums from lips and you drizzle glossary, soak into *S* like your throat gurgles the wrung-out cotton from a humid Zandunga: *Say S*, *say sathasha sashatha*, *say spoon*. I hiss and that is all. *Say S*, *shass shassha*, *say* ... gymnasts squat bulk quads atop your tongue, S somersaults warm into P and I geyser, hoot, O-O at this alphabetic kinetic. *Say S*, *say shrathra shrathrashra*, *say spoon*. Your pucker hunkers in singsong:

When zigzags of zebra finches regurgitate the sky a dumb purple, you must put a spoon in your mouth and clap clams for wet tinker-bells. You will lunge your thorax into spring. Open wide—and pollen, like cotton balls, will faint from your lips onto the pawpaw papaya of next syllable. You will learn the drawl of apricot, roll core in glottal, and drool quiet in the comma. You will sing like the birds.

In that field torn in two by train tracks, I lie down on my back. Pick nose, pick noises, pluck bugs, pump hula hoop, slingshot grasshoppers into throat's long black sleeves. Bloated in wait, my mantra chunk: will not imagine myself as a giant mouth. Will not think that words are enormous. Will not chew gum, or put gobstoppers, lollipops or toffee in my mouth before the finches drown the sky with their hollow bones.

At dusk the sun ughed against horizon and the finches bruised the sky purple. I put the spoon in my mouth. Ziplocked lip to tin. I put the spoon in my mouth, incisor chunks bunt, bunt, bunt to Pango Pango sky. Wingpit spoons the hyoid frantic. Ebb ebb clanks palate in hallux drag. The birds were in my mouth. Feathered clumps sop up mucus, peck plaque for pomegranate, doo-wop glottal stop, talon and lore toward lung's perch.

I take the spoon out of my mouth. Open wide. Wait for trill. Open wide. Will not mumble, will not slur, will not dread the word, will not chew gum, or put gobstoppers, lollipops or toffee in my mouth before each vocal tilt flirts cuckoo. If you brace a megaphone to my throat, you will hear a tiddlywink bleat, a lark rustle in the ripe corn, and my esophagus blunderbuss— exhaust in your glossary.

In Protest and Choir Song

Maandeeq Mohamed

Hang on CUPE
Hang on CUPE
Hang on CUPE
Hang on[1]

These are words sung by a chorus of personal support workers, many of them of Caribbean descent, who make up the CUPE Freedom Singers. Directed by Faith Nolan, throughout the early 2010s the Freedom Singers' many voices coalesced into one chorus, repeating demands for more livable worlds:

We need money to buy food and pay the rent
We need money 'cos the bills never end
We need raises 'cos the prices soar
One voice alone cannot get us any more[2]

The demands of any one labourer are amplified in the choral register, as "one voice alone cannot get us any more." Choirs like the CUPE Freedom Singers insist on a future not premised on the exploitation of Black women's labour. These demands conspicuously advocate justice for all workers—running counter to the privileging of "skilled labourers" in the indiscrete language of the state. At the same time, singing together, the choir insists on something else other than the exploitation of Black women's labour: a more bearable life amidst deep unfreedom.

The utterances of this chorus, then, could also connect to the chants and cries of protesters from Malton People's Movement. On April 10, 2021, Malton People's Movement gathered near the Mississauga building where Ejaz Choudry was fatally shot

a year earlier by Peel Regional Police, to protest the SIU's clearing of the officer who killed Ejaz.

No justice, no peace
Defund the police
Abolish the police[3]

This is a familiar refrain from uprisings across the Americas in the past year. Youth of colour shouted together at the intersection of Morning Star and Goreway. Their vocalized demands to abolish the police in 2021 recall the CUPE Freedom Singers' own chorus of demands made almost ten years earlier. Both offer different iterations on a familiar riff: a song to challenge the exploitation of racialized and gendered labour under capitalism; and a generation later, a chant to confront the routine police violence that maintains racial capitalism via the uneven distribution of life and death. I want to think of the chants of the Malton People's Movement alongside what Stephen Best and Saidiya Hartman call "Black noise": "the kinds of political aspirations that are inaudible and illegible within the prevailing formulas of political rationality; these yearnings are illegible because they are so wildly utopian and derelict to capitalism."[4] Sung and chanted in unison, these aural formations play with language, repeating phrases such as "No justice, no peace" and "Hang on" until they mean something new, coalescing as imposed demands on the state. Commerce is disrupted, streets are blocked, and strikes are invoked, as the demand for more livable conditions sounds. Here, I am reminded of Audre

Lorde, who writes on "the transformation of silence into language and action."[5] Formations such as CUPE Freedom Singers and Malton People's Movement make use of the aural collective to place the settler colonial state under pressure, sounding freedom dreams.[6]

Also breaking with the grammar of anti-Blackness is the Latinx, Afro-Latin-America, Abya Yala Education Network (LAEN), who, along with other grassroots organizations such as Education Not Incarceration, successfully pushed for the removal of police from schools in the Peel District School Board (PDSB) in 2020. The presence of police in Peel public schools suggests that there is something at stake in the classroom—a site of language acquisition and discipline for many young Black students. According to Ena Chadha, Suzanne Herbert, and Shawn Richard's 2020 review of the PDSB, the presence of police in Peel schools lead to the "arrests and stigmatization of Black children at a very young age" with "Black children...leaving the PDSB because it is not safe for them."[7] In this site of language acquisition, what does it mean to change the conditions under which language is acquired and the settler state's grammars of order and discipline are reproduced? Directly challenging such carceral models of teaching, LAEN's political education campaigns critique the school-to-prison pipeline, and the related surveillance apparatuses that make Black, Indigenous, and Latinx children known to the police at ages as young as six (as was the case of a Peel officer who handcuffed a six-year-old girl in 2016).

Faith Nolan rehearses with bandmates in *Long Time Comin'*, 1993 (Director: Dionne Brand). 52 minutes. COURTESY NATIONAL FILM BOARD OF CANADA.

Formed in June 2012, LAEN has conducted teach-ins and conferences, as well as engaged in extensive lobbying and advocacy efforts through various school board committees on the topic of banning police from schools. For instance, when a supposedly independent review of the PDSB's School Resource Officer program concluded that the presence of police made "administrators, teachers, and students feel safer when they are at school,"[8] LAEN revealed that the review was actually conducted in partnership with the Peel police. LAEN also launched an extensive campaign to debunk the report's biases. In 2018, LAEN hosted an information session to challenge the report's statement that uniformed officers were perceived as

safe by a majority of Peel students, highlighting how the conclusion did not centre the Black students who were most impacted by the School Resource Officer program. As LAEN's challenge to the report states, School Resource Officers "among many other issues, create a school-to-prison pipeline and negatively impact our undocumented, Black, Indigenous, and racialized students due to racist racial profiling."[9] Such challenges reject the findings of reports where Black students' concerns are illegible to a numerical majority who feel safe in the presence of police. Taking seriously the experiences of Black students means refusing the grammar of such reports, and imagining anew the sites where language and knowledges

are reproduced. It is to ask: what would it look like if the nine-million dollars spent on the School Resource Officer program was reallocated into community-focused education instead of carceral systems?

By 2020, the PDSB would officially end the School Resource Officer program. In the same year, X University cancelled plans to implement a special constable program on campus, after pushback from the Black Liberation Collective and campaigns such as No Cops on Campus. As these recent activist-led victories attest, the removal of police from schools articulates at once a simple demand and a bold call for freedom—like visionary dreams nested in the protest chant and choir song.

Faith Nolan performs (left) at a Take Back the Night demonstration (right) in *Long Time Comin'*, 1993 (Director: Dionne Brand). 52 minutes. COURTESY NATIONAL FILM BOARD OF CANADA.

1   CUPE Freedom Singers, "Hang on CUPE," written by Faith Nolan, 2009, https://soundcloud.com/faith-nolan/hang-on-cupe. Freedom Singers include: Sharon Allison, Daphne Ampofo, Jeannette Anderson, Verna Boothe, Evadne Chanderbhan, Marie Farray, Yvette Gomes, Joan Humphrey, Sharon Johnson, Charmaine Kelegan, Mazel Leslie, Sonia Moodie, Turmena Mornon, Susan Nembhard, Kelly O'Sullivan, Sharon Rollock, Irene Ryner, Yvonne Stewart, Dianne Williams, Pamela Dogra.

2   Ibid.

3   CityNews, "Protest leads to several arrests in Malton Saturday," April 10, 2021, video, 1:32, https://youtube.com/watch?v=chhXHdbKxNc.

4   Stephen Best and Saidiya Hartman, "Fugitive Justice," *Representations* 92, no. 1 (Fall 2005): 1–15.

5   Audre Lorde, "The Transformation of Silence into Language and Action," in *Sister Outsider* (Berkeley: Crossing Press, 2007), 40.

6   Robin D.G. Kelley, *Freedom Dreams: The Black Radical Imagination* (Boston: Beacon Press, 2002).

7   Ena Chadha, Suzanne Herbert, and Shawn Richard, "Review of the Peel District School Board" (Ontario Ministry of Education, 2020), 8.

8   Linda Duxbury and Craig Bennell, "Assigning Value to Peel Regional Police's School Resource Officer Profram" (Carleton University, Ottawa, 2018), 243.

9   LAEN Latin Afro-Latin-America, Abya Yala Education Network, "PLEASE READ AND SHARE WIDELY! The review of the Peel Regional Police's School Resources Officer (SRO) program conducted…" Facebook, January 10, 2018, https://facebook.com/LAENToronto/posts/please-read-and-share-widelythe-review-of-the-peel-regional-polices-school-resou/1414948575282757.

In Support of the Censure

Jacob Wren

The author has chosen to leave this space blank as a small gesture in support of Dr. Valentina Azarova and in support of the Canadian Association of University Teachers (CAUT) Council's censure of the University of Toronto. CAUT concluded that a donor and federal court judge's objections to Dr. Valentina Azarova, based on her scholarship on Israel's occupation of the Palestinian Territories, influenced the university's decision to rescind an offer of a position as Director of the International Human Rights Program. On September 17, 2021, CAUT called for a pause of the censure after U of T reinstated the offer to Azarova, but continues to call on the university to develop an explicit policy that would protect academic freedom and prohibit donor interference in hiring processes. For more information on the censure, please see "A User's Guide to CAUT Censure of the University of Toronto" at censureuoft.ca/how-to-censure.

This gesture is included in the broadsheet in place of part two of a three-part column by Jacob Wren exploring the intersections of political action, ecological collapse, futurity, and writing.

Biographies

Oana Avasilichioaei interweaves poetry, sound, photography, and translation to explore an expanded idea of language, polyphonic structures, and borders of listening. Her six collections of poetry hybrids include *Eight Track* (Talonbooks, 2019, finalist for the A. M. Klein Prize for Poetry and the Governor General's Literary Award) and *Limbinal* (Talonbooks, 2015). She has created many performance/sound works, written a libretto for a one-act opera (*Cells of Wind*, 2020–2022), and her current project *Chambersonic* is constellated around the voice.

Eliza Chandler is an Assistant Professor in the School of Disability Studies in Toronto where she leads a research program that centres disability arts. This research interest came into focus when, from 2014–2016, she was the Artistic Director of Tangled Art + Disability. Chandler participates in research projects including co-directing the SSHRC-funded partnership project *Bodies in Translation: Activist Art, Technology, and Access to Life*.

Jesse Chun is an artist working and living in New York. Chun's work has been presented internationally at SculptureCenter; Queens Museum; The Drawing Center; the Vera List Center for Art and Politics (United States); Museum of Contemporary Art Toronto; and the Nam June Paik Art Center (South Korea). Recent awards and fellowships include Ballroom Marfa (2021) and the Joan Mitchell Foundation Painters & Sculptors Grant (2020). Chun teaches at New York University.

Zoë Dodd is a long-time harm reduction worker, advocate, organizer, and scholar. She is currently the inaugural Community Scholar at MAP Centre for Urban Health Solutions at St. Michael's Hospital. For the last two decades her work has focused on issues related to hepatitis C, HIV, drug policy, poverty, and overdose. She has been instrumental in addressing the overdose crisis, which has taken the lives of thousands of people in Canada. She is the recipient of many awards, is engaged with several research projects, and has a Master's from York University in the Faculty of Environmental and Urban Change.

Ines Doujak is an artist, researcher, and writer who works in the field of visual culture and material aesthetics with a queer-feminist, anti-racist, anti-colonial focus. In her research, Doujak investigates how global histories are characterized by cultural, class, and gender conflicts. Doujak has presented her projects in the following institutions, among others: Kunst Haus Wien (2021); Liverpool Biennial (2021); NTU Centre for Contemporary Art Singapore (2020); Bergen Assembly (2019); Lentos Kunstmuseum, Linz (2018); Centro de Iniciativas Culturales de la Universidad de Sevilla (2018); steirischer herbst (2018); Kochi-Muziris Biennale, Kerala (2018).

Vanessa Dion Fletcher is a Lenape and Potawatomi neurodiverse artist. Her family is from Eelūnaapèewii Lahkèewiitt (displaced from Lenapehoking) and European settlers. She employs porcupine quills, Wampum belts, and menstrual blood to reveal the complexities of what defines a body physically and culturally. She graduated from the School of the Art Institute of Chicago with an MFA in performance. She has exhibited at Art Mûr (Montreal), Eastern Edge Gallery (Newfoundland), Queer Arts Festival (Vancouver), and the Satellite Art Show (Miami). Her work is in the Indigenous Art Centre, Joan Flasch Artists' Book Collection, Vtape, Seneca College, and the Archives of American Art at the Smithsonian.

Louise Hickman is an activist and scholar of communication, and uses ethnographic, archival, and theoretical approaches to consider how access is produced for disabled people. She uses an interdisciplinary lens drawing on feminist theory, critical disability studies, and science and technology studies to consider the historical conditions of access work, and the ways access is co-produced through human (and primarily female) labour, technological systems, and economic models and conditions. Louise is currently a Research Associate at the Minderoo Centre for Technology and Democracy at the University of Cambridge.

LLana James is a public intellectual and scientist. Her career spans the private sector and public service. She examines how artificial intelligence disrupts healthcare practice and undermines human rights advances while it increasingly redefines the human, clinical care, rehabilitation sciences and public health systems. LLana evaluates current practices, develops, and implements multi-pronged interventions at the intersections of medicine/clinical care, public health, data, AI, law, and race-ethnicity across multiple axes. She is wrapping up her PhD at the University of Toronto. LLana's ground-breaking work led to her current role as the AI, Medicine and Data Justice Postdoctoral Fellow at Queen's University.

Maandeeq Mohamed is a writer engaging Black Studies and related cultural production. Her writing is featured in *Real Life*, *C Magazine*, and *Canadian Art*. Maandeeq is currently a PhD student in English and Gender Studies at the University of Toronto, where she is a SSHRC Joseph-Armand Bombardier Doctoral Scholar.

Matt Nish-Lapidus makes software, sounds, and texts probing the myth that computers need to be useful rather than beautiful. Matt's interests lie in the poetics of computation and its proclivity to create meaningful relations through iteration and recombination. His work often results in diverse outputs including books, recordings, installations, performances, software, and objects. Matt has performed and exhibited at ACUD Macht Neu (Berlin), Electric Eclectics Festival (Ontario), InterAccess (Toronto), Mayhem (Copenhagen), and many DIY spaces in North America and Europe.

Shama Rangwala is an Assistant Professor in the Department of Humanities at York University, and is currently located in amiskwaciwâskahikan, Treaty 6 territory. Her research takes a cultural studies perspective to examine the adaptations of racial capitalism in the settler-colonial context.

Dr. **Laura Rosella** is Associate Professor of Epidemiology in the Dalla Lana School of Public Health at the University of Toronto, where she holds a Canada Research Chair in Population Health Analytics. She also holds the inaugural Stephen Family Research Chair in Community at the Institute of Better Health, and appointments at the Vector Institute, Institute for Clinical Evaluative Sciences, and Schwartz Reisman Institute for Technology and Society. Her research focuses on using a range of population health data to support public health planning and evaluation. She currently sits on the COVID-19 modelling table informing Ontario's coronavirus response.

Jordan Scott is a poet whose work includes *Silt*, *blert*, *DECOMP*, *Night & Ox*, and *I Talk Like a River*. *blert* is the subject of two National Film Board of Canada projects, *Flub and Utter: a poetic memoir of the mouth* and *STUTTER*. Scott was the recipient of the 2018 Latner Writers' Trust Poetry Prize for his contributions to Canadian poetry. He lives in the Comox Valley on Vancouver Island with his wife and two sons.

Dr. **Ai Taniguchi** is an Assistant Professor of English, Language, Linguistics, and Online Teaching in the Department of Language Studies at UTM. She researches what different kinds of meanings exist in language, including social meaning. As a teaching stream faculty, her pedagogical interests include online teaching, technology in the classroom, and diversity, inclusivity, and accessibility in linguistics. She moved from Japan to the US at the age of six, grew up in Peachtree City, Georgia, completed her PhD at Michigan State University, and now lives in Toronto.

Rinaldo Walcott is Professor of Black Diaspora Cultural Studies at the Women and Gender Studies Institute, University of Toronto. He is the author of *The Long Emancipation: Moving Toward Black Freedom* (Duke University Press, 2021) and *On Property* (Biblioasis, 2021), which was shortlisted for the Toronto Book Awards.

Jacob Wren makes literature, performances, and exhibitions. His books include: *Polyamorous Love Song*, *Rich and Poor*, and *Authenticity is a Feeling*. As Co-Artistic Director of Montreal-based PME-ART, he has helped create performances such as: *Individualism Was A Mistake*, *The DJ Who Gave Too Much Information*, *Every Song I've Ever Written* and *Adventures can be found anywhere, même dans la mélancolie*. Most recently PME-ART has presented the online conference *Vulnerable Paradoxes*.

GLOSSARY
An entangled lexicon for a rapidly changing world

Blunt: Can be used to describe the force of an object, or a direct and swift point of action or inaction—for example, through defunding or censorship. As Walcott (p. 4) writes, acts of Boycott, Divestment, Sanctions and censure operationalize bluntness; the suspension of participation forces parties under censure not only to address the issue at hand, but also to reconsider the politics from which they act.

Carceral: Relating to, or evocative of prisons and prison systems. Refers not only to the literal spaces, structures, and institutions of prisons and jails, but to frameworks and practices that emulate, foster, or expand their strategies of control: see Mohamed on carceral structures in schools (p. 28); Bain in *SDUK07.2*, p. 28 on the link between incarceration, health care, and affordable housing in Black communities; and Radiodress (*Take Care* broadsheet, p. 7) on solidarities between incarcerated and non-incarcerated people.

Choir: An organized group of persons or things; an ensemble of speakers or instruments. By definition, a choir consists of at least three harmonious singers. Choir song is often associated with religious ceremonies, school bands, or national anthems, but has been employed to many ends, including to make political demands (see Mohamed, p. 28).

Connectivity: The property of being in communication or relation with another. For many, speech and song are important catalysts to developing connectivity (see Avasilichioaei, p. 21). Conversely, absences or deficits of communication often spur linguistic or technological innovations (see Hickman, p. 10; Scott, p. 25). In ecology, connectivity refers to the ease through which plants and animals can traverse an area; roads, train tracks, and dams are barriers that inhibit migration routes or disrupt habitats (see Robertson in *SDUK04*, p. 4).

Deviance refers to behaviour that violates established social rules, codes, structures, or standards. A **deviant** is often ostracized from their community for their non-conformance—and the term often describes those who do not adhere to normative notions of gender, sexuality, and the law (see Rangwala on normativity, p. 24). As a rejection of rigid and oppressive normativity, deviance can also be a strategy of resistance or celebration (see for example, Scott, p. 25, on the poetics of claiming the stutterer's deviant language, or Doujak, cover, for deviant human-animal hybridity).

Glitch: a malfunction, error, irregularity, bug, interruption or disruption—for instance, in a technology, game, or image. What if this effect, often considered a failure, can also be a place for subversion and experimentation? See Avasilichioaei, p. 21; Nish-Lapidus, p. 18.

Hegemony: Leadership or dominance, particularly pertaining to political or military affairs. In regular usage, often employed to note the enduring power of Western worldviews and governance structures, as they have been perpetuated and maintained by colonial domination and capitalism (see Rangwala, p. 24). Euro-American hegemony endures in many diffuse ways, such as in the dominance of English as the pre-eminent global language (for contributors challenging linguistic hegemony, see Dion Fletcher, p. 7 and Chun, p. 14; or for reflections on the dominant healthcare system, see Dodd, James, and Rosella, p. 19).

Interpretation is the process of carrying meaning across verbal or non-verbal communication, often associated with translation. See Hickman (p. 10) for consideration of how interpretation is an important and underrepresented facet of accessibility work; or Dion Fletcher (p. 7) for a performative approach to linguistic interpretation. Interpretation is inseparable from personal subjectivity and bias, which highlights its fragility when communicating across languages or cultures. See Chun (p. 14) and Taniguchi (p. 5) for more on the mutability of communication.

Machines are apparatuses or technologies created by humans to mimic or simplify our labour. Machines are assemblages of parts that transmit signals, motion, or energy between them. Synonymous with computing, most modern machines are run by computer software; in order to build a machine, a programmer must accurately train and anticipate its processes, thus blurring the boundaries of human-machine interaction (see Hickman, p. 10). As Nish-Lapidus describes, the machinic processes of AI regurgitate human knowledge (p. 18).

Mine: A declaration of ownership; to unearth and extract; or an explosive. Mining is a destructive process of extracting valuable minerals and ores from the Earth, thereby negatively impacting the landscape and often the associated workers' health (see Halpern in *SDUK06*, p. 10; Cutler in *05*, p. 16). Recently, "mining" also refers to the process of resolving cryptocurrency transactions, which has been found to be similarly costly and detrimental to the environment. In computing, **data mining** is an analytic method used to discover patterns and extract information from datasets (see Mattern, *SDUK01*, p. 5, James, p. 19).

Orientation often refers to the creation and formation of an identity; as feminist scholar Sarah Ahmed puts it, orientations are "about the intimacy of bodies and their dwelling places," an intervention that expands "orientation" beyond sexuality to include our racial, gendered, and sexual identities, cultures, knowledges, personalities, and shared histories. As Chandler describes (p. 7), one experience of **disorientation** occurs as language loss through the imposition of settler colonialism.

Recognition: To see a quality or characteristic; often used in a political or legal context. In discussions of Indigenous sovereignty, recognition denotes the potentials and limits of nation-to-nation negotiation (see Emmelhainz in *SDUK09*, p. 18; Simmons in *05*, p. 10). As a trait often associated with sentience—since recognition requires thought—it emerges as an important issue in AI (see Nish-Lapidus, p. 18, for a comparison of recognition and pattern matching).

Redaction is the act of obscuring parts of a text before publication, often for security or privacy reasons (see "HOW ARE WE" in *SDUK08*, p. 20). While documents obtained through freedom-of-information requests are often liberally redacted (beyond legitimate claims to protect sensitive information), redaction is also often employed strategically by artists and writers outside such positions of power. Such tactics include the redaction of an image (see Syjuco, *SDUK08*, cover), or the pre-emptive redaction of text in the form of an omission (see Wren, p. 30).

Score: For the noun, a dictionary entry may offer a group of twenty things or a large number of something as primary meanings. Also a notch or line cut into a surface, or a reckoning. Also a number to express accomplishment. Yet, the import of definitions is context-specific. What might be primary to one individual can be quite secondary to another. Hence more "secondary" meanings come to the fore: a musical composition or its written representation, or the representation of composed sound through the use of visual language and drawing, as in graphic score, or a series of physical, verbal, or sound actions conceived by an artist and meant to be interpreted, as in a performance score or textual score.

Scream: A loud, sharp, and penetrating cry or the voicing of such a cry. Hence a present, insistent, irreducible sound emitted by the vocal apparatus or the image of a mouth producing this sound. In Western art history (or its symbolic mythology), the word might forever be caught in the iconic yoke of the nineteenth-century painting by Norwegian Expressionist artist Edvard Munch, a painting in which the signifier and the signified merge.

Scree: A collection or accumulation of small loose stones or rocky debris covering a mountain slope or lying at the base of a hill. From the Old Norse word for landslide. To invoke this term in the context of the voice is to suggest a deep, gravelly, rough-sounding quality; is to evoke the idea of unpredictability and looseness; is to call up the sudden (almost violent) transition between the quiet stillness of the vocal cords at rest and the thundering torrent of their vibrational sounding, i.e. the trigger of a vocal avalanche.

Definitions in yellow by Oana Avasilichioaei in relation to *Living Scores*, p. 21.