

Glittimosso

Who Am I?

I am Jo.

That's a name, a word.

Who Am I?

I am someone.

Too broad.

Where is my heart beat for chrissake!

Who I am depends.

I'm in a party. I act like this kinda chillbro. I'm shameless.
I'm alone in the forest. I'm not who, I'm there.
I'm with a friend. I'm trying to be natural.

What is even "me natural"?

Maybe I'm a vampire.

Fuckin sick...

Bouboum.

I'm fucking scared of who I am. I'm scared of being a douchebag. A psychopath.

I am a human being with a heart that beats now... Now... Now.
Now...No-now.

I am a
human being.

I am a vessel of beats.

Ok. focus on
the heartbeat.

«Heartbeat, concrete
Real synthetic,
Purple, four door
Show me what you're
made of...»

Who I am is
bullshit.
What am I?

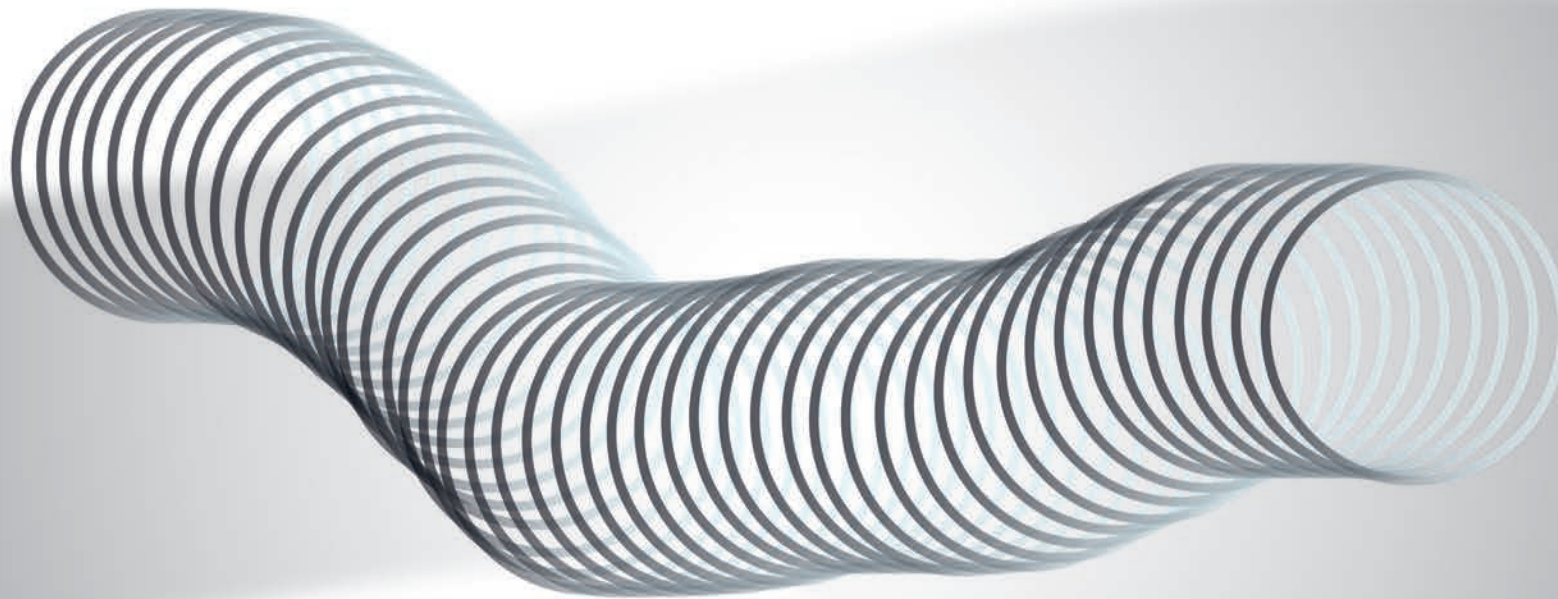
Heartbeat.

I am a bag of tubes.

These lyrics are
on point though.

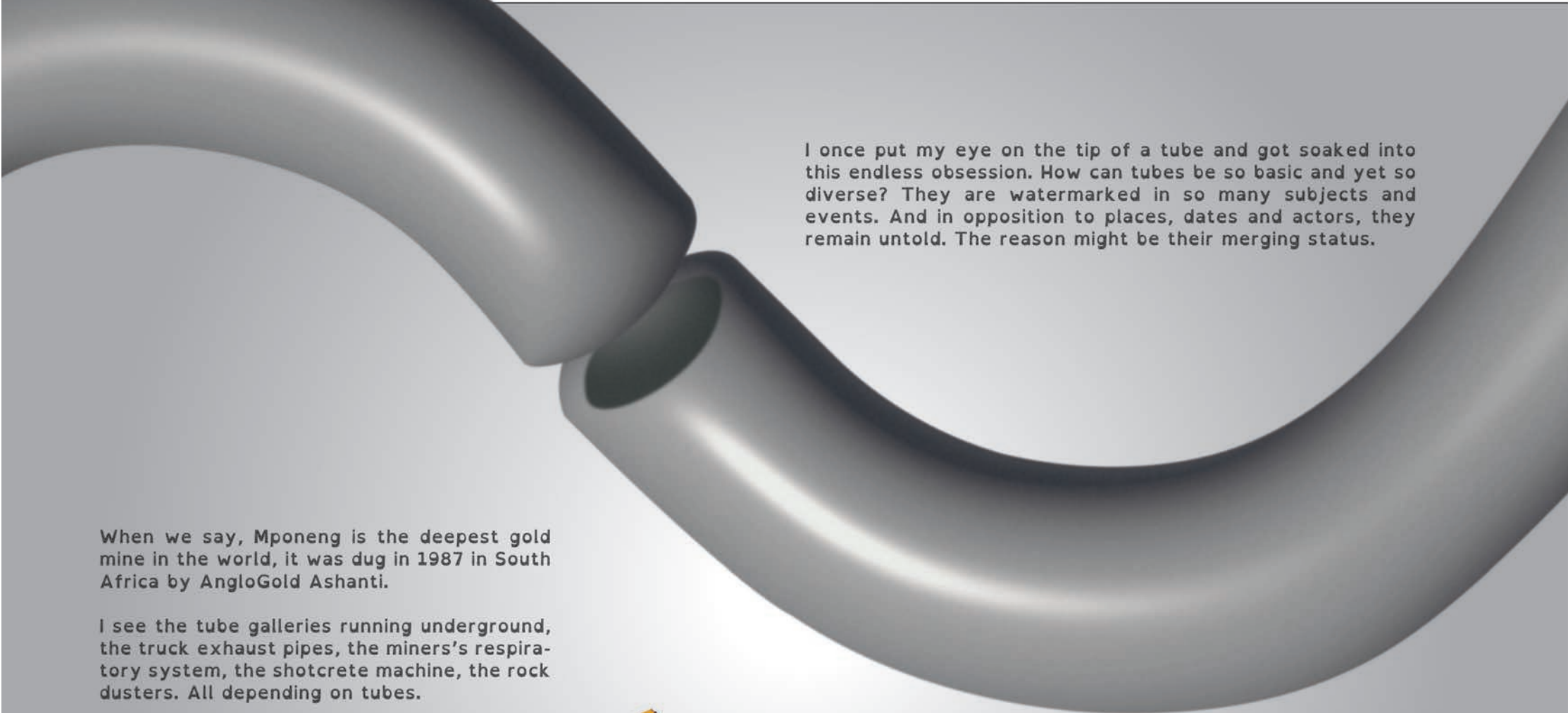
Common!
Focus !

Tubes are everywhere, they are unnoticed. Think about a tube in its most primal form. It is not a cylinder nor a circle. It is the outside layer of the cylinder and in contrast to the last, it has no bases, it is empty. Its existence relies entirely on its infinite sequence of circles.



In the flora, in the fauna, hidden in the ground, in the skin, in the air, in the landscapes, natural, manmade. The spectrum is as wide as your mind can process it. Tubes can be materially hard, like in the plant structure or soft, like in organic bodies or fluid like a wave of salty water.

They can be as invisible as the warm air flowing towards a further altitude in the sky, or as the cold stream drifting deeper in the ocean. They can be processed in factories in all kinds of materials, components of machines and infrastructures. They can be as thin as a rubber cable or as broad as a concrete tunnel. Fluids can travel through them and follow the implacable path.



I once put my eye on the tip of a tube and got soaked into this endless obsession. How can tubes be so basic and yet so diverse? They are watermarked in so many subjects and events. And in opposition to places, dates and actors, they remain untold. The reason might be their merging status.

When we say, Mponeng is the deepest gold mine in the world, it was dug in 1987 in South Africa by AngloGold Ashanti.

I see the tube galleries running underground, the truck exhaust pipes, the miners's respiratory system, the shotcrete machine, the rock dusters. All depending on tubes.



It is like a game. You can try to grasp tubes in any subject. Same would go for a color, a shape, a texture. Here you will start a journey through the tubes. It is easy because they are connection tools. Mentally and physically usable.

Back to the walkway you were standing on. Gazing at the sewers pipes. You hear yourself wondering "How many liters of shit they must have been carrying?". You don't care but now you want to know. So when you are home, you google the question. Your phone translates the letters into binary code.

Prepare to plunge into a current coursing through the labyrinth of tubes.

1

Your initial conduit? A cable, the conduit underpinning all digital actions. This cable carries electrical signals, traversing walls, underground passageways, until the ocean floor.

2

6

Amidst these multiple narratives, you yearn for the war stories to remain fiction, yet immerse yourself in this imaginary dimension, seeking the next tube—a vein, a vampire's vein.

On the shore, echoes of surfboard history resonate—stories of ancestral wooden boards.

Soon, you enter tubes housing Wiliwili tree sap, trickling from the tree's roots. Buried artifacts tell you the stories of invasion and native anthropology's struggle for academic recognition.

3

Rusty pipelines sustain Western hegemony, adorned with remnants of old concepts.

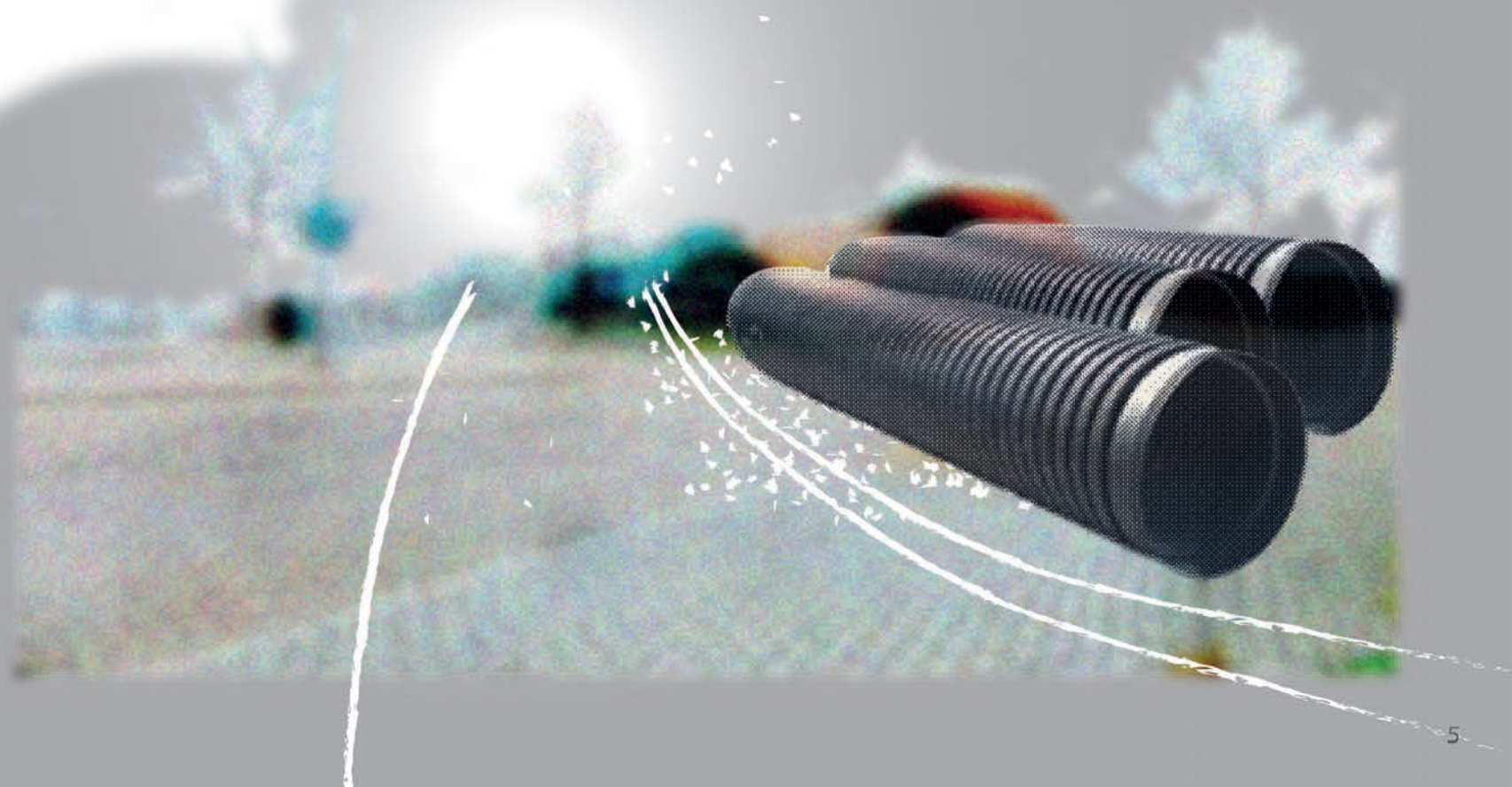
4

Your journey leads to a fire hydrant, adjacent to a gun shop, unveiling archives recounting the history of guns—a tale where the economy of metal tubes perpetuates invasions.

5

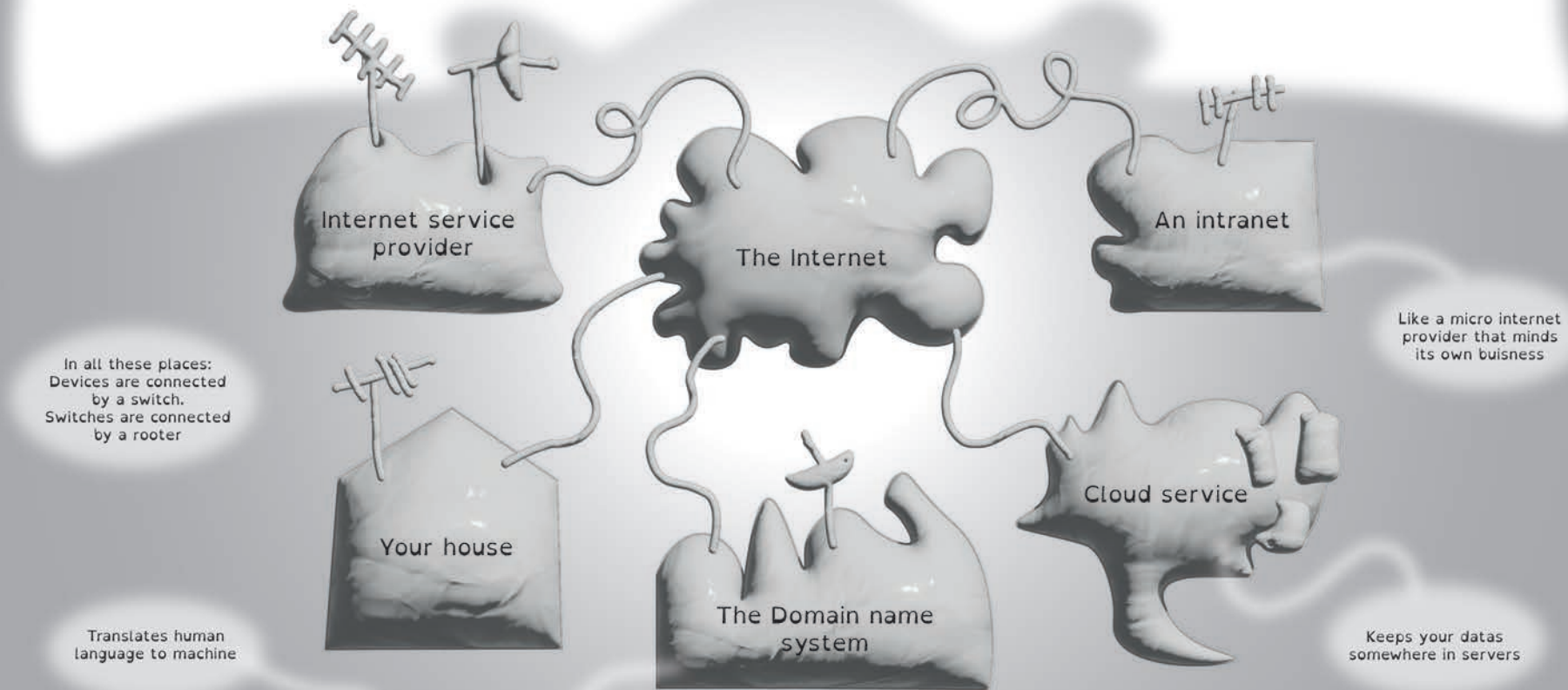
Returning to the walkway where you stood, observing sewer pipes, you find yourself wondering "How many liters of shit they must have been carrying?". You don't care but now you want to know.

"How much excrement have they carried?" It hadn't mattered until now, yet you're compelled to know. Upon arriving home, you Google the question, and your phone translates the query into binary code.



Internet network Tubes of light

The internet, a network of wired and wireless signals, utilizes radio waves through Wi-Fi to transmit information between devices and routers via frequencies. Higher frequencies equate to faster data transmission rates. Researching information involves sending requests to access data stored worldwide, accessible via a research browser due to this network.



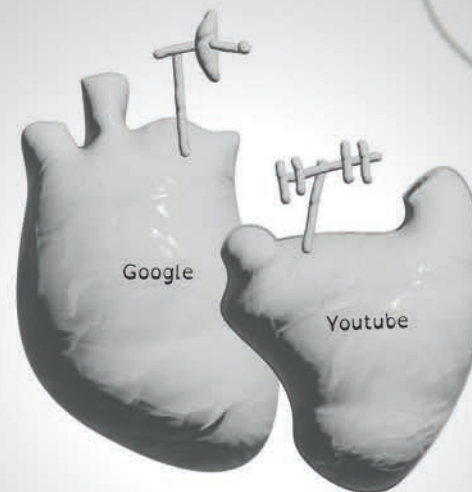
The more data you want to send, the more radio-wave frequencies you will need. (between 2.4 gigahertz and 5 gigahertz).

Hertz is a measurement of frequency. For example, when you breathe. If you measured the number of breaths in a given time, you'd be measuring the frequency of the breath. One hertz is a frequency of one respiration per second. One gigahertz is one billion respirations per second. No human can do that, but machines can. Because they don't breathe.

Google was launched in 1997. The idea was to create a web page that leads to other given pages, basically a library employee's work but not only for books.

The founders: Larry Page, Sergey Brin and a third guy that left the project after coding most of it: Scott Hassan.

Two short haired dudes wearing casual shirts in California and their lego standing computer.



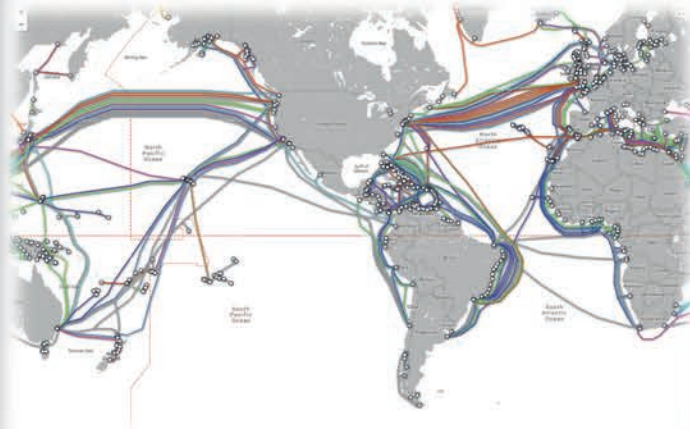
Youtube was launched in 2005 by Chad Hurley, Steve Chen, and Jawed Karim. Initial name idea was "Tune in, hooked up". It was to be an online dating service, but it failed. That same year Justin Timberlake and Janet Jackson performed. On the show, Justin accidentally revealed Janet's boob in a dance move. The video was not available on the internet. The three geniuses are going to solve this major issue turning their website into the streaming platform we all know now.

Three oafish short haired dudes wearing casual shirts in California launch the most accessible uploading and streaming platform.

The telecommunication backbone serves as the central hub of a high-speed network, interconnecting via fiber-optic connections and advanced routers. Optical fibers, as thin as a human hair, transmit signals in the form of light. Undersea optical cables are shielded by multiple layers of tubing and powered by a copper core.

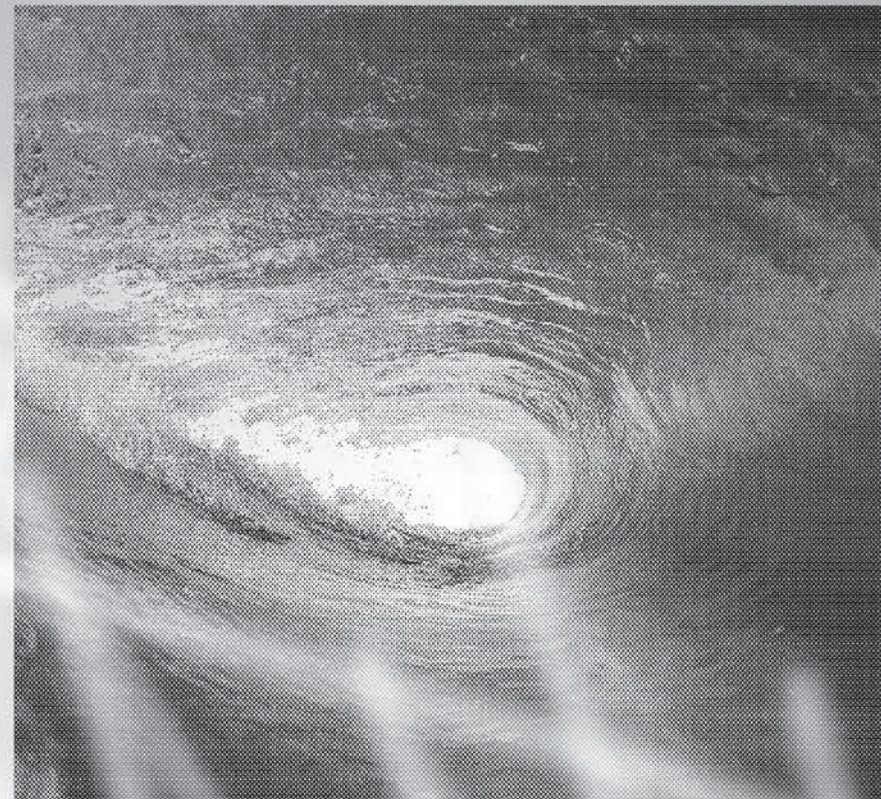
The internet connection is partly insured by satellites, but for the majority of the case and especially to send and receive heavy files it is faster with hardwares and fiber-optic cables.

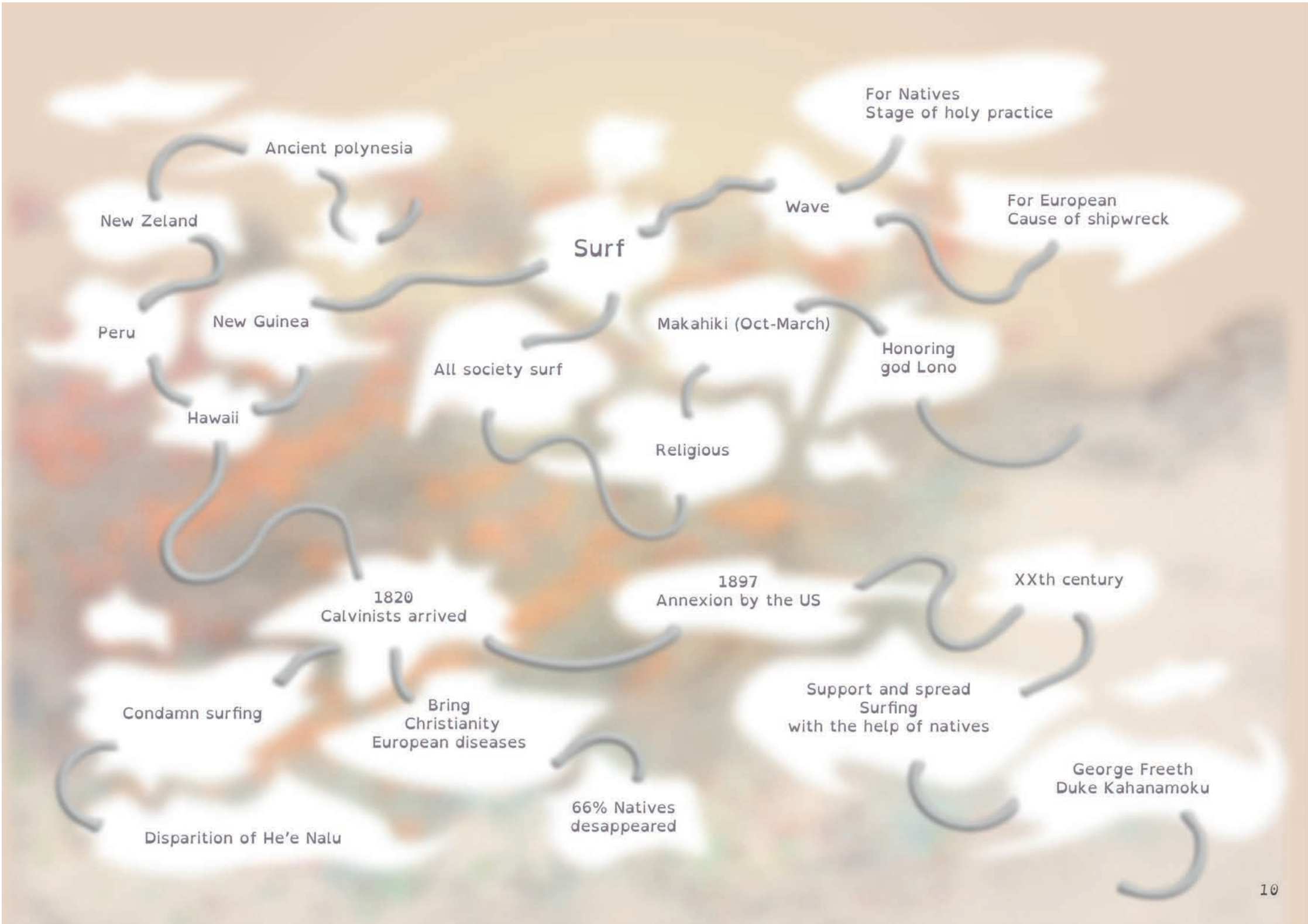
The primary arteries of global trade mimic the paths of former colonial triangular commercial routes. The backbone network overlays this pattern of economic dominance. Access to this network guarantees a swift and robust internet connection, offering a significant economic advantage. It's unsurprising that the most affluent regions receive the most extensive service. In other words "How to maintain your wealth".



From the undersea cable, you seep out, flowing into the depths until reaching the surface. A wave emerges, gaining height until its curvature forms—a fleeting tube of water. In that brief moment, a surfer finds passage within the ocean's throat.

On the shore, you will hear the story of her board.





The survival of surfing during Calvinist repression can be attributed to the fact that the tradition remained hidden for almost a century.

The wiliwili tree is characterized by coral red flowers, low-density wood, hibernation during summer, a rejuvenation process in winter, and a propensity to grow in the vicinity of volcanoes. However, it is increasingly rare due to infestation by a specific wasp.

The name 'Wili Wili' originates from the Hawaiian language, signifying 'repeatedly twisted,' in reference to the seedpods of the tree that exhibit a twisted form.



Native Hawaiians utilized wiliwili wood to craft extremely long papa he'e nalu and olo.

Olo, which averaged 18 feet (5.5 m), were exclusively ridden by ali'i (royalty)



Wood Tubes of sap

The preciousness of the wiliwili tree lies in its low density and light weight.

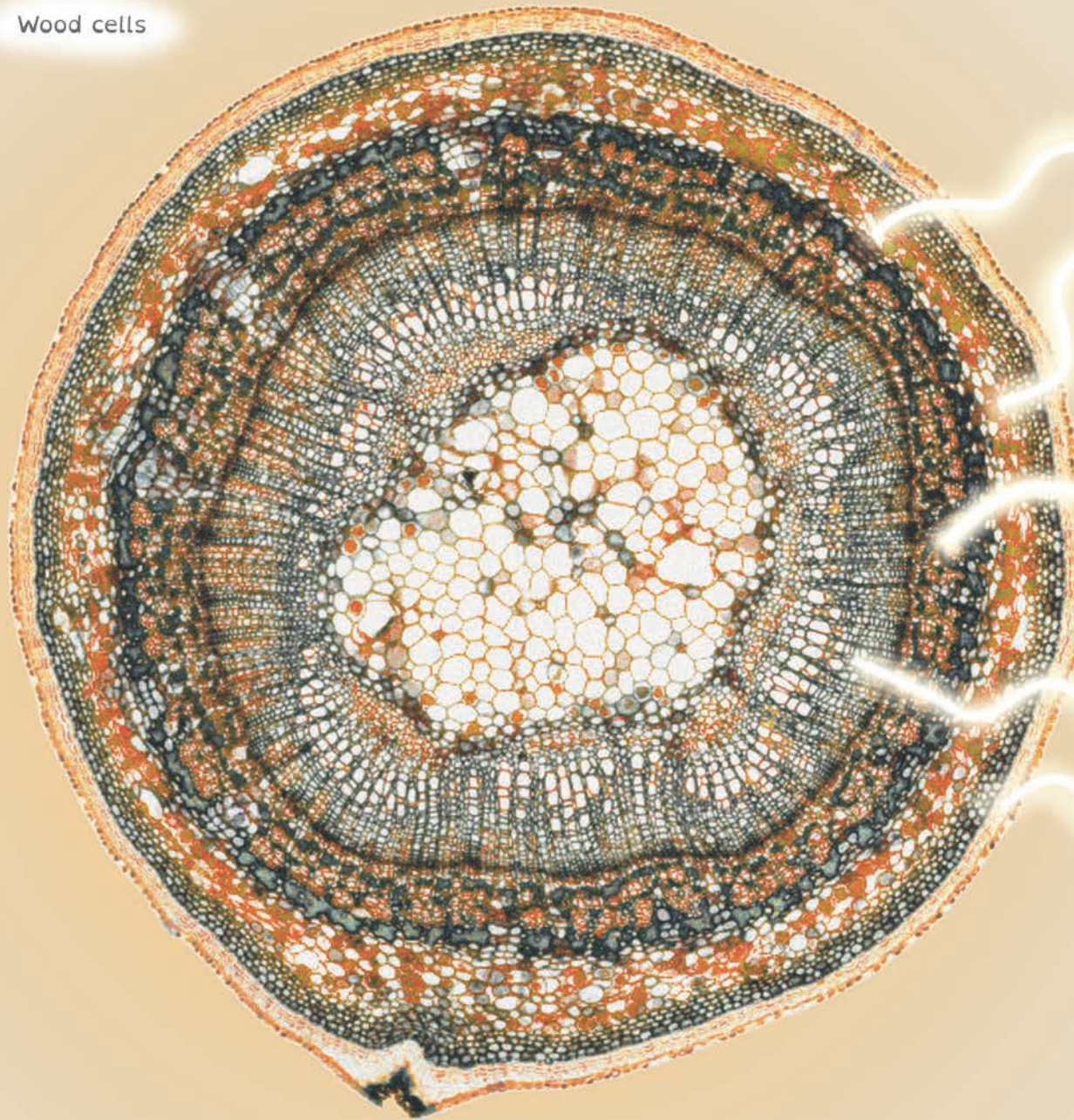
Understanding wood density involves examining its growth process.

Wood has different density according to its family. The density of a tree cell's wall is always the same (1500 kg/m³ or 1.5).

Throughout its life, the tree widens, with the active part of the trunk known as Cambium. Cambium cells divide, grow outward, and form a ring that constitutes the sapwood. As it expands, the older cells become heartwood.

Disappearance of cell starch and the deposit of resins and tannins on their walls. The heartwood is dead but more dense and rot-proof.

Wood cells




Phloem

Phloem fibers
cells that channel the elaborated sap

Cambium
Reproduce new cells

Xylem
cells that channel the raw sap

Cork cells
Dead cells that insulate the plant



The flower will stay straight thanks to the sap present in its fibers. For trees the sap is not enough to keep it straight. Lignin sticks the fibers together and makes the wood hard.


These interconnected cells form tubes that carry sap and maintain the tree's structure.

Mostly water

Wood's weight is affected by its sap content.

To minimize deformations, cut wood moisture should align with its intended environment.

Humidity after drying > 30%:
constructions in contact with
water (stilts, bridges, Olo).



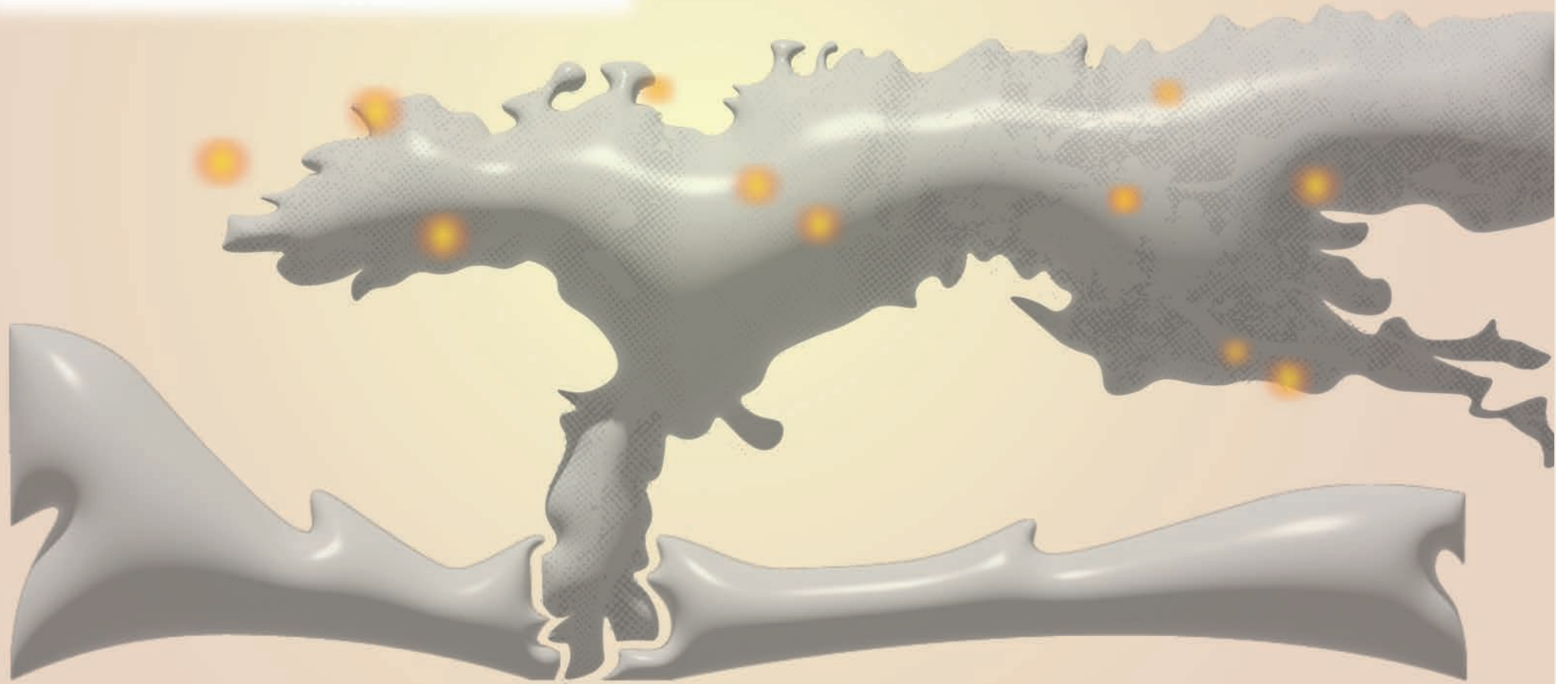
Wili wili has a specific gravity of 0.17. Its cambium likely developed larger cells compared to Cedar, resulting in a more hollow structure once the wood is dried. That is why wili wili wood is used to make Papa He'e nalu and Olo.

Specific Gravity is a comparative measurement of a material's density to that of water. These measures are taken once the wood is dry. Water is used as a baseline for specific gravity and is given a value of 1. As an example, a Cedar has a specific gravity of 0.40.

A wili wili tree grew in the Queen's garden. It was the end of the 1800's. The secret Olos were to be hidden. And the waves were lonely.

*What a relief. They now work as we taught them. Building up structures.
The fulfillment of civilization, the order of christianity.
Lucifer hides in this turbulent swell. Waiting for our crafts to weigh anchor.
Merciful they will remain,
for us to teach them, the right way.*

This wili wili tree kept on growing. The Calvinists were replaced by Americans. He'e Nalu was impure. Was it? Some white folks enjoyed it, respected it. Let's show He'e Nalu. Let's call it Surf. Selling thrill to the jaded socialites on the continent.



In the early 2000's, a Gall wasp boarded an Airbus A320 to Hawaii. Attracted by a vibrant orange dot on the horizon, the insect flew towards a flower resembling lava. The wasp injected its eggs into the Wili wili's tissue. The disease has spread.

Some locals wish to honor this precious wood once the tree is cut down. Sadly, attempts to organize the right sawmill service is an expensive process. The sawmill company lacks the time, resulting in the wood being chopped. Coral trees are rare today, and so are Olos.



Kino lau¹ on the wind,
in the yellowing ti²,
sounds of Akua³
awaking in the dawn:

Nā-maka-o-ka-ha'i⁴,
eyes flecked with fire,
summoning her family
from across the seas.

Sharks in the shallows,
upheaval in the heavens.

Extract from the section "Born in Fire",
Night is a Sharkskin Drum,
Haunani-Kay Trask⁵, 2002



In the poem, those 'eyes flecked with fire' belong to Nā-maka-o-ka-ha'i, the goddess of water and seas. Is Pele, the goddess of volcanoes and fire, behind this burn flickering in her eyes?

This poem breathes the feverish air of an impending storm. The goddess calls upon her family across deep waters while the threat of sharks looms from within. The upheaval lies dormant. American supremacy emerged from those distant waters and appropriated it all.

1. One of the embodiment of god
2. Bright pink plant with sword-shaped leaves
3. Can mean goddess, spirit, ghost, devil, image, idol, divine, even a corpse
4. Goddess of the water and the sea
5. Native of Windward O'ahu. Scholar, poet, activist for the Hawaiian sovereignty movement.

"The genre of poetry can use everyday statements for political analysis. A metaphor can be more political than a declarative statement because it gets to the heart of the feeling, and a metaphor says many things in a small moment."

She worked with leaders in Indigenous communities worldwide. Some students and faculty members criticized Dr. Trask's comments as unnecessarily harsh; she responded, "I am a nationalist. I am asserting my claim to my country."



You seep out of the Wiliwili's roots and traverse earthworm tunnels. Along your journey, you encounter buried objects—a plastic cup, a can—soon realizing they all originate from overseas.

You're halfway through your journey, yet your feet haven't touched Hawaiian sand; it's only your mind that wanders afar. But as your travels extend, I feel compelled to caution you in case you decide on physical exploration one day. Refrain from embracing the scheme of tourism. Remain quiet, show respect for what you encounter, and strive to blend into the background. The chain hotels and the scenic restaurants—all exude the sweat of Western tourism. As you journey, be attuned to the history of the place. For if you overlook it, you may unwittingly perpetuate its shameful past.



Non-Western Anthropology getting rid of the rusty tubes

The current mindsets are affected by discussions, which in turn derive from experiences and accumulated knowledge. A significant portion of this knowledge is sourced from books, often supported by renowned researchers affiliated with institutions.

It becomes crucial to disassemble the pipelines that once fed into colonial ideologies. We need to unearth and discard those rusty conduit through which outdated concepts continue to flow.


The training of non-Western anthropologists has long been of some interest to the profession. Lowie (1937:133) reports that Boas encouraged it, and two decades ago Lévi-Strauss (1974:18) issued an open invitation to non-Western anthropologists to study the West:

Might not anthropology find its place again if, in exchange for our continued freedom to investigate, we invited African or Melanesian anthropologists to come and study us in the same way that up to now only we have studied them? Such an exchange would be very desirable, for it would enrich the science of anthropology by broadening its horizons, and set us on the road to further progress.

Keesing and Keesing (1971:369–70) were more specific:

Anthropology has had to rely far too heavily on stretching the premises, logics, and semantic categories of European experience to fit non-Western culture. . . .

**The Role of the Non-Western Anthropologist
Reconsidered: Illusion versus Reality, Choong Soon Kim**



Elitist Western theories and their established codes are well settled. Yet, the 1970s witnessed a burgeoning wave of anthropology, offering renewed promise for non-Western thinkers. Western anthropology did not only give their own approach, more so, they have been monopolizing the knowledge. Furthermore, the infrastructure of these ideologies runs deep. Society's mindset has a considerable journey ahead in dismantling these entrenched canons.

What's 'Postmodernism' Gotta Do With It!

According to its enthusiasts, postmodernism has moved onto anthropology's "cutting edge" and has the potential to liberate the discipline from its dysfunctional modernist/positivist/realist legacy (Turner 1987:72). In the social sciences modernism is characterized by the positivist/realist model of science, which in anthropology legitimates the authority of the outsider/Western researcher in the study of non-Western cultures.

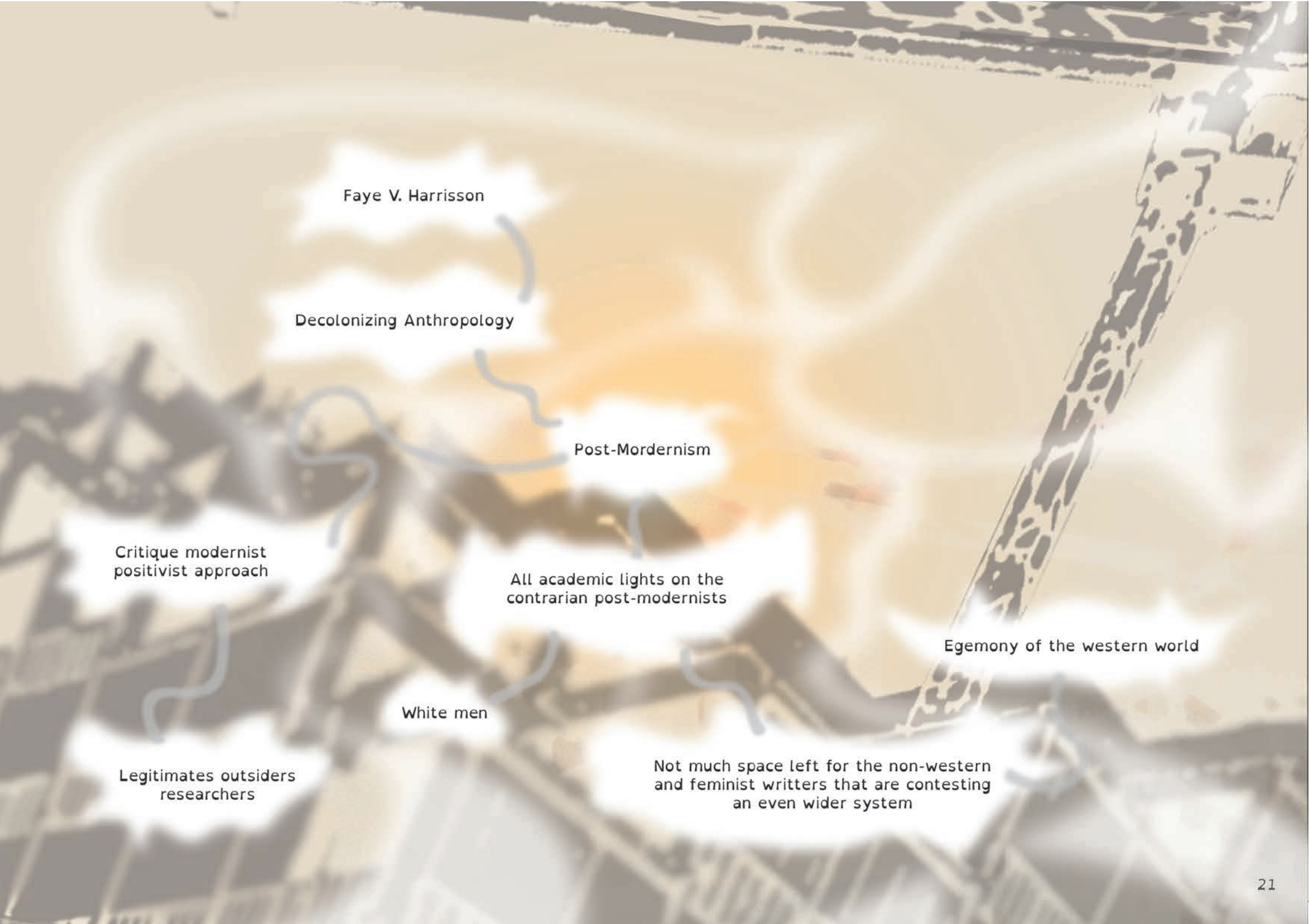
[...]

Ironically, postmodernist literary experiments that essentially undermine the ontological status of the subject have risen in academic popularity when women and Third World theorists are challenging the universality and hegemony of Western and androcentric views. This has grave implications for the legitimacy and authority of counter-hegemonic contributions within the domain of established academia.

[...]

The underlying assumption seems to be that cultural, epistemological, and theoretical perspectives outside of the Eurocentric canon are less adequate, less "universal," and less "scientific" --in other words, inferior; and both modernist and postmodernist approaches have placed "native" theorizing on tenuous ground.

Decolonizing Anthropology, Faye V. Harrison



Faye V. Harrison

Decolonizing Anthropology

Post-Modernism

Critique modernist positivist approach

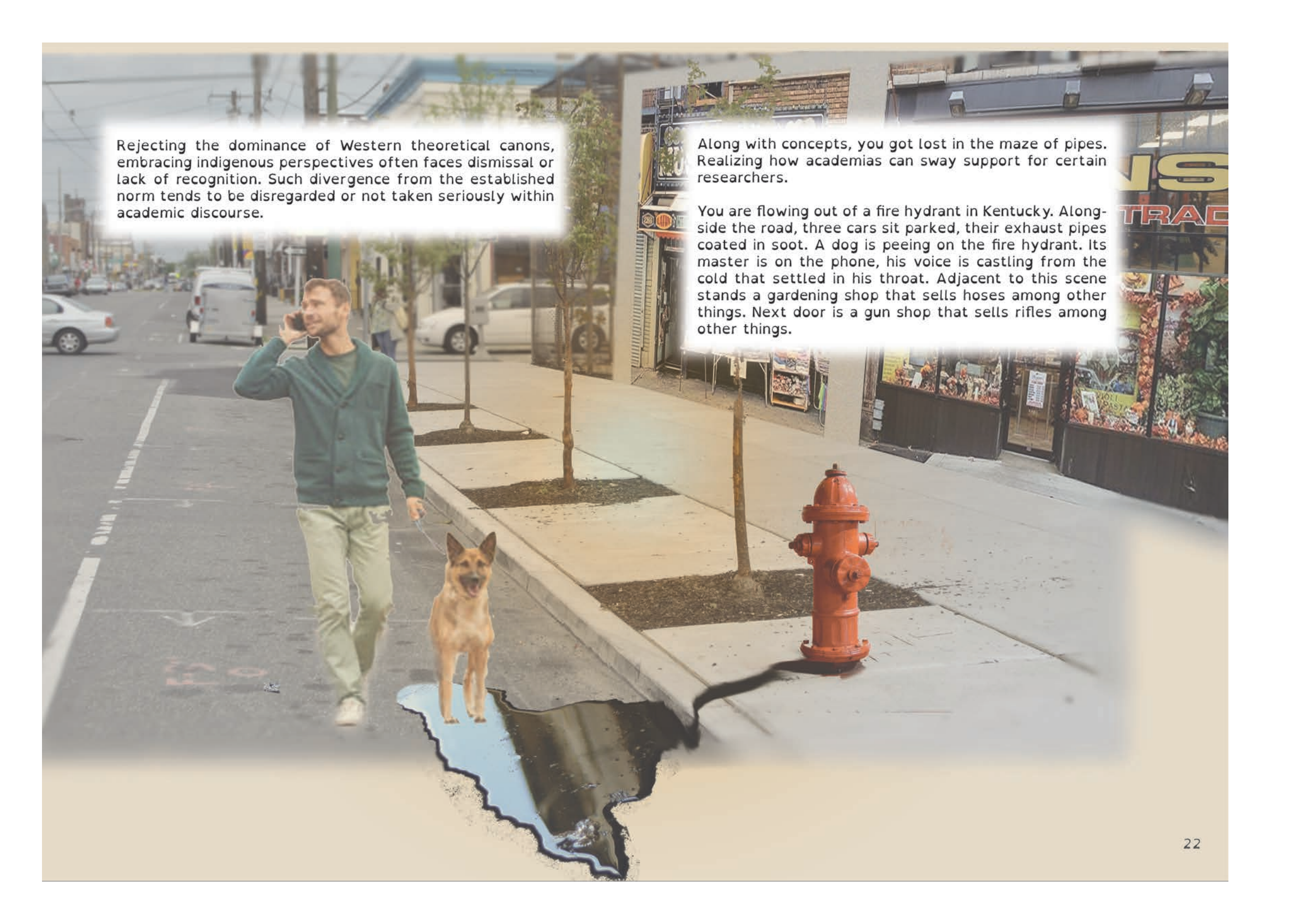
All academic lights on the contrarian post-modernists

Egemony of the western world

White men

Legitimates outsiders researchers

Not much space left for the non-western and feminist writers that are contesting an even wider system

A photograph of a man in a green cardigan and light-colored pants walking a tan dog on a leash on a city sidewalk. The man is talking on a mobile phone. To the right of the man is a red fire hydrant. In the background, there are parked cars, a white van, and storefronts, including one with a sign that says 'IS TRAC'. A large, dark, irregular shape is overlaid on the bottom right of the image, partially obscuring the sidewalk and the dog's paws.

Rejecting the dominance of Western theoretical canons, embracing indigenous perspectives often faces dismissal or lack of recognition. Such divergence from the established norm tends to be disregarded or not taken seriously within academic discourse.

Along with concepts, you got lost in the maze of pipes. Realizing how academies can sway support for certain researchers.

You are flowing out of a fire hydrant in Kentucky. Alongside the road, three cars sit parked, their exhaust pipes coated in soot. A dog is peeing on the fire hydrant. Its master is on the phone, his voice is castling from the cold that settled in his throat. Adjacent to this scene stands a gardening shop that sells hoses among other things. Next door is a gun shop that sells rifles among other things.

Guns

Tubes of metal

Mother "Where are you going?"

Child

"To the forest"

Mother

"Today it's sunday, I prefer you stay close to the houses.

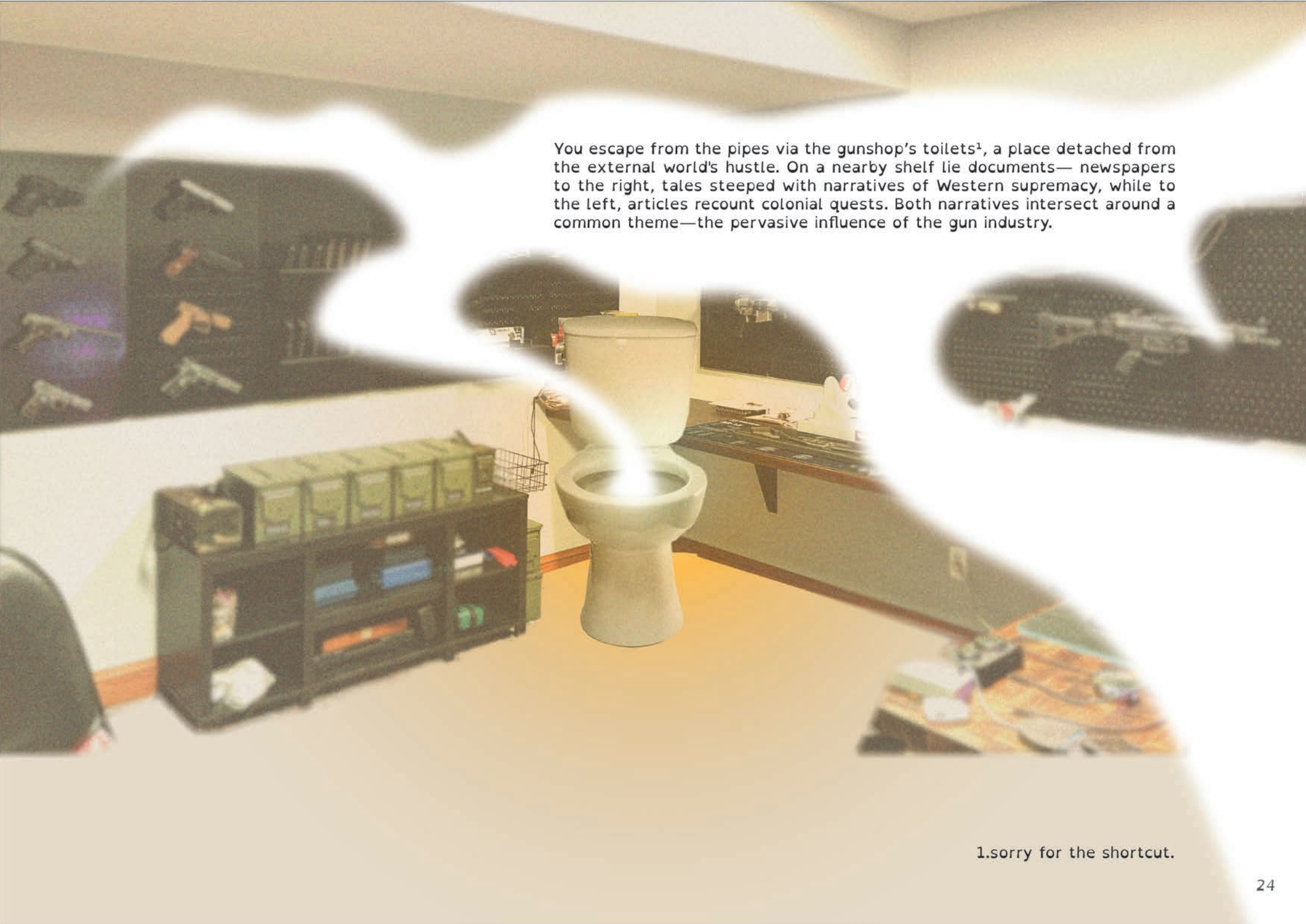
I don't want you to catch a random bullet."

If you are familiar with this conversation, you probably grew up in the countryside.

In autumn and winter, sunday is the hunt day. You can hear the gunshots resonate in the pale misty mornings. Frozen drops on the forsaken bushes, where now lies the beast. Yesterday, they shot a wild boar and he escaped. Missing eyes in the lichen.

Gun, n.: weapon incorporating a metal tube from which bullets, shells, or other missiles are propelled by explosive force, typically making a characteristic loud, sharp noise.





You escape from the pipes via the gunshop's toilets¹, a place detached from the external world's hustle. On a nearby shelf lie documents— newspapers to the right, tales steeped with narratives of Western supremacy, while to the left, articles recount colonial quests. Both narratives intersect around a common theme—the pervasive influence of the gun industry.

1.sorry for the shortcut.

The East India Company (EIC), a British trading corporation, was part of a larger network alongside Dutch, Portuguese, and French entities. Its transformation into a colonial power became evident with the establishment of its own army and the imposition of tax collection in Bengal, signifying a shift towards colonial governance.


The company relied on purchasing firearms manufactured in Britain for its own military purposes. As the EIC expanded its territorial control in India and bolstered its army, there arose an increasing demand for substantial shipments of guns from Britain to sustain their operations and dominance in the region.

1757
Start of offensive conquest

1600
EIC established on the land as
a commercial player

1947
Independence of India



The background of the slide features a warm, golden sunset sky with a bright sun in the center. Numerous silhouettes of bats are scattered across the scene, appearing to fly in various directions. The overall aesthetic is ethereal and historical.

In the mid-18th century, Europe and East/South Asia shared similar life expectancies, rates of consumption, and economic growth potential. However, during the industrial revolution, Europe's economy experienced significantly faster growth¹. In fact, the British Empire actively sought to impede technological progress in its colonies, employing various strategies to prevent significant technical advancements.

1. The former scholar's theory:

The British industrial revolution was made possible because of the enlightenment. Thus, it fostered the sharing of knowledge and micro-inventions and led to a high technical efficiency.

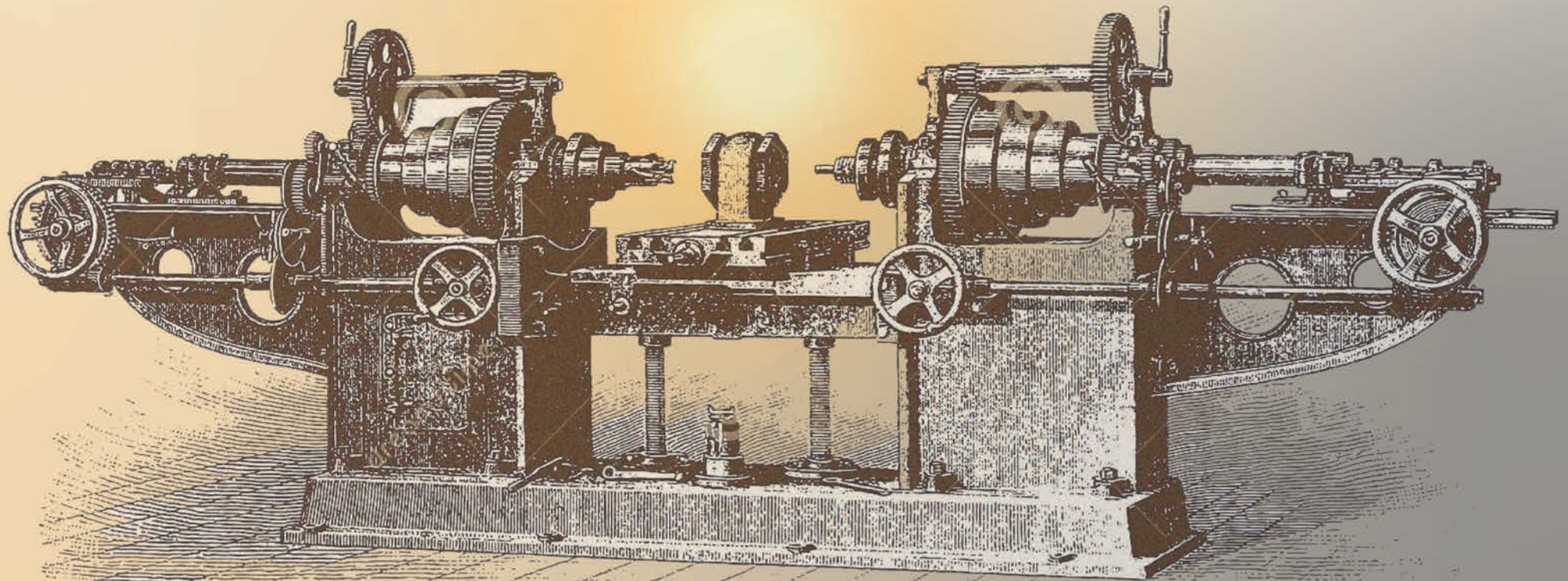
The post-colonial theory:

Economic growth was the bedrock of colonial authority. A wealthy nation could assert firm control over its populace, creating a self-perpetuating cycle. The authority they wielded was bolstered by military might, enabling them to manage resources and quell rebellions.

But if the opponents developed their own military industry, the colonial country would be endangered. This was the concern of the British Empire as it expanded further into Indian territory.

The East India Company (EIC) sold British arms in the Indian subcontinent, often presenting them as gifts to secure trading privileges. Despite the decades of expertise in gunmaking achieved by the Mughals and Golcondas, local productions got drowned in the shade. The gunmaking knowledge had to be British. Consequently, South Asia became reliant on British firearms, fueling Britain's industrial ascendancy while hampering India's own industrial potential.

Colonial officials were apprehensive about the potential for Indians to enhance weapons manufacturing. They targeted provinces such as Maratha, renowned for their sophisticated military economy. Ultimately, the colonizers emerged victorious in these conflicts, either closing down local weapon factories or assuming control over them.



While weapons are tools of direct control, their influence often extends beyond the surface of official declarations. The Iraq war stands as a clear example.

The Iraq war and its American reasons imaginary

Iraq underwent a failed and destructive interventionism by the US. The attempt at 'State building' resulted in chaos and rampant corruption.

Abdel Bakawan described Iraq as a fragmented country (politically, religiously and ethnically).

Why is this a failure? Americans did not have a concrete project. They did not know enough about the geopolitical situation. Setting up a democracy translates to a lack of understanding of this area.

They gave power to the oppressed majority Shiites. Though, they had no intention to give any responsibility to the leaders they nominated.

This mislay of management enhanced confessional tensions (Two civil wars).

From that point, the priority shifted to security instead of restoration. One of the goals in this new plan is to get rid of Daesh.

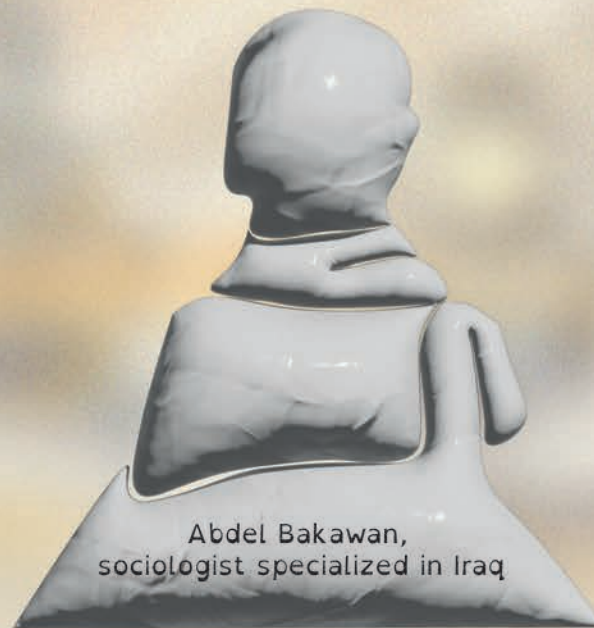


The US dismantled existing institutions, transforming Saddam Hussein's once tightly controlled regime into an administrative wasteland. They established a new army, drawing from militias aligned with the US. Ever since, corruption pervades this newly formed system. Daesh remains present in the territory.

"The idea that Daesh is a transnational organization is a mistake. Daesh's military base is Iraqi and Sunni. As long as new elites in power in Baghdad and the international community do not have an integration project for the Sunni community, Daesh will remain."

Islamic state.

Iraq now has a Shiite government. Militia apply strict hyper-conservative rules for the re-Islamisation of society.



Abdel Bakawan,
sociologist specialized in Iraq

Oct 1998
US enacts Iraq liberation act
97 million dollars invested.

Program to support a
transition to democracy in Iraq

Summer 2002
Washington threatened Baghdad with a preventive
intervention.
Iraq agrees getting back to the disarmament mis-
sion UN demand after Gulf war 1990-91

1991
US security council resolution 687
focused on weapons
No mention of a regime change

2002
Georges W Bush & Neoconservatives
portrayed Iraq as part of the
"axis of evil"

Nov 2002
The UN gives a "last chance" to Iraq giving up on
the mass destruction weapons they are suspect-
ed to possess.
No plan of an automatic sanction if they did not
honor the promise.

Slogan naming the countries suspected
of trying to obtain mass destruction weapon
and supporting terrorism



2003
US and British forces stepped in Iraq without a term of office from the UN.
The fight lasted 20 days. The US took over the country's management.

Paul Bremer (diplomat) directing the provisional authority

Movements of resistance organize on the territory against the US occupying force

Foreign countries critique the US policy

2007
US congress does not support GWB

Saddam Hussein was arrested after fleeing the country.

Crumbling down of Iraqi society (Civil wars)

2011
All the US forces are gone from Iraqi territory

2008
Barack Obama proposes a gradual withdrawal

Official

Saddam Hussein possessed or was attempting to produce weapons of mass destruction
In reality: Future plans remains unsure but no WMD was found

Unofficial

Install a democracy that would be willing to collaborate with the western allies against islamic regimes

Connection between Saddam Hussein and Al Qaeda among other terrorist organizations

Discredited

Iraq in possession of drones threatening US

CIA statement

US Air Force denied the declaration and it occurred they just had some old training drones

Objective of the invasion

Get a control on the Persian Gulf by settling permanent bases. Show the US military power.

Control oil wealth of the 4th bigger reserve holder.

Human rights violation of UN resolutions. Decision to establish a democracy in Iraq.

Weapon industry would increase their sales.

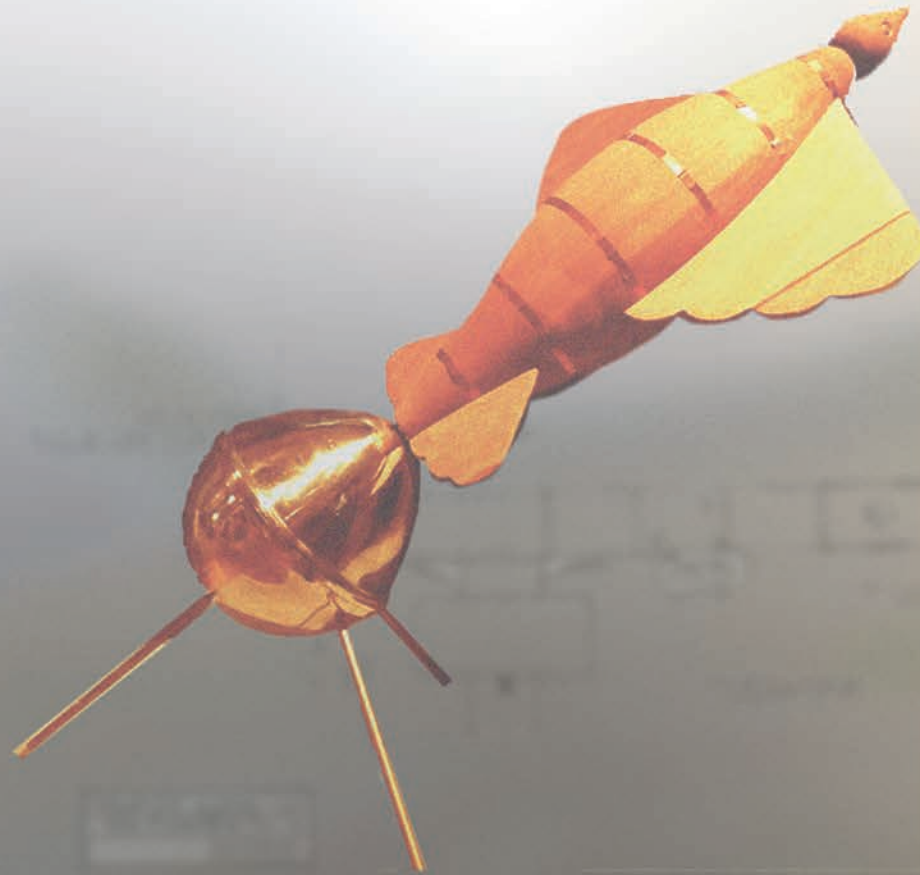
Protect petrol wealth for the rebuilding of the country. Will to end the black market.

The idea of a Canon

Canon, full metal jacket bullets, and rockets—products of the weapon industry—are all metal tubes. The pivotal tool behind their creation? The boring machine. While the diamond-widening of metal holes may appear complicated, the concept of rocketry predates the invention of line boring machines by centuries.

These inventions marked a turning point, facilitating the mass production of factory-made weapons.

Before their emergence, cannons were crafted by hand, resulting in less precision. Even earlier, the concept of rockets began to take form; in the shape of a wooden pigeon, a citizen of Tarentum in the Roman Empire propelled this bird into the air using steam in 400 B.C.



Those are considered as the first machinery of that type as they are the ones to have been listed in the records. Propulsion idea has surely emerged in multiple places with no certain dates or traces. Although some stories remain.

1713: Jean Maritz design vertical drilling machine.

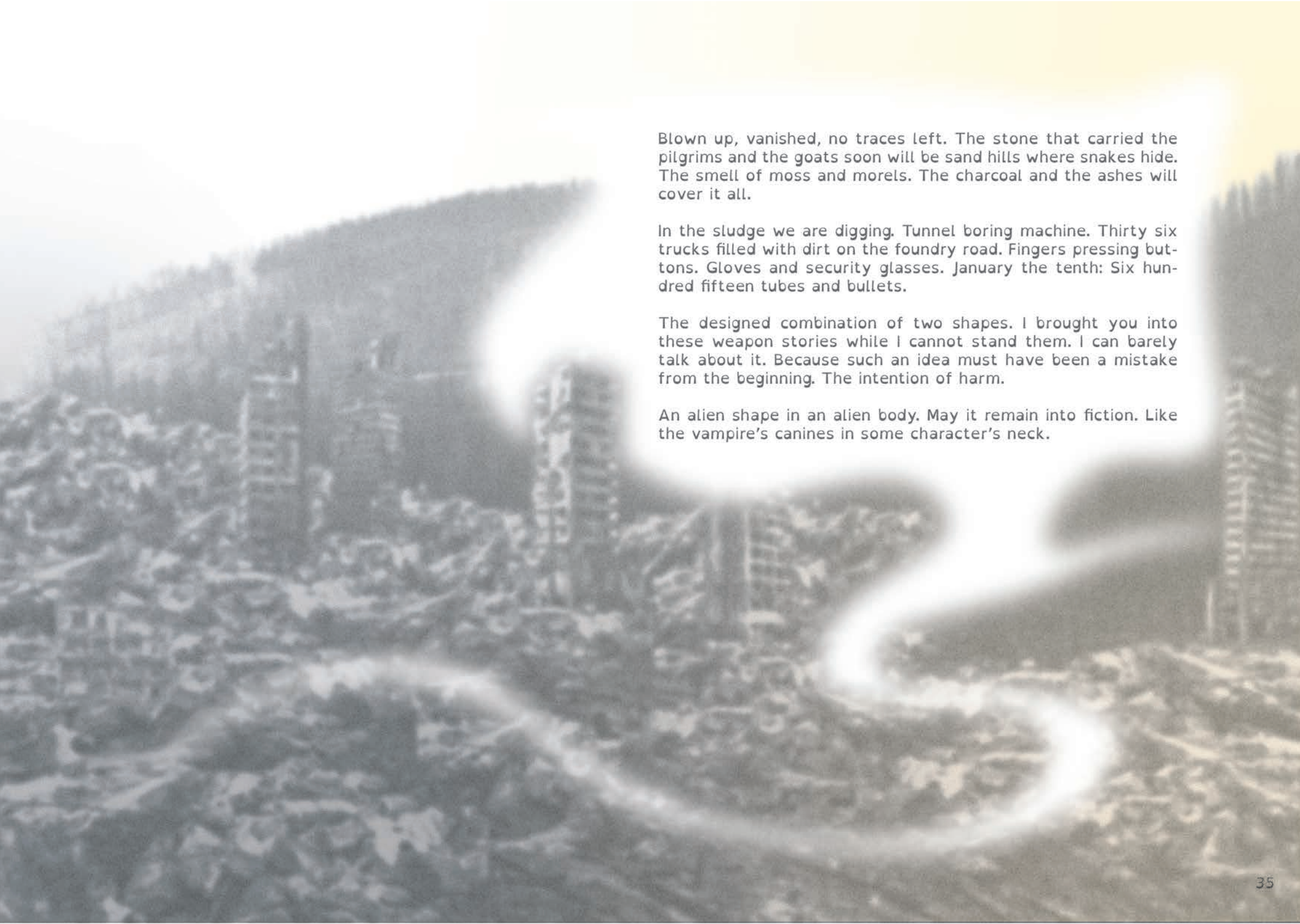
1774: John Wilkinson designs the first line-boring machine powered by steam machine.

Centuries later, experiments with gunpowder in bamboo tubes initiated the development of more specific devices. By 1232, the Chinese army utilized this technique, propelling arrows to defeat the Mongols.

Soon after, the Mongols adopted and disseminated this concept to Europe. A French engineer later refined this method by launching rockets through a metal tube, achieving a higher degree of precision.



Wan-Hu, a Chinese official, tried to launch himself on a rocket propelled chair. The vehicle and its pilot both vanished but the idea followed its journey. Wooden pigeon, missile, flying chair, starship.



Blown up, vanished, no traces left. The stone that carried the pilgrims and the goats soon will be sand hills where snakes hide. The smell of moss and morels. The charcoal and the ashes will cover it all.

In the sludge we are digging. Tunnel boring machine. Thirty six trucks filled with dirt on the foundry road. Fingers pressing buttons. Gloves and security glasses. January the tenth: Six hundred fifteen tubes and bullets.

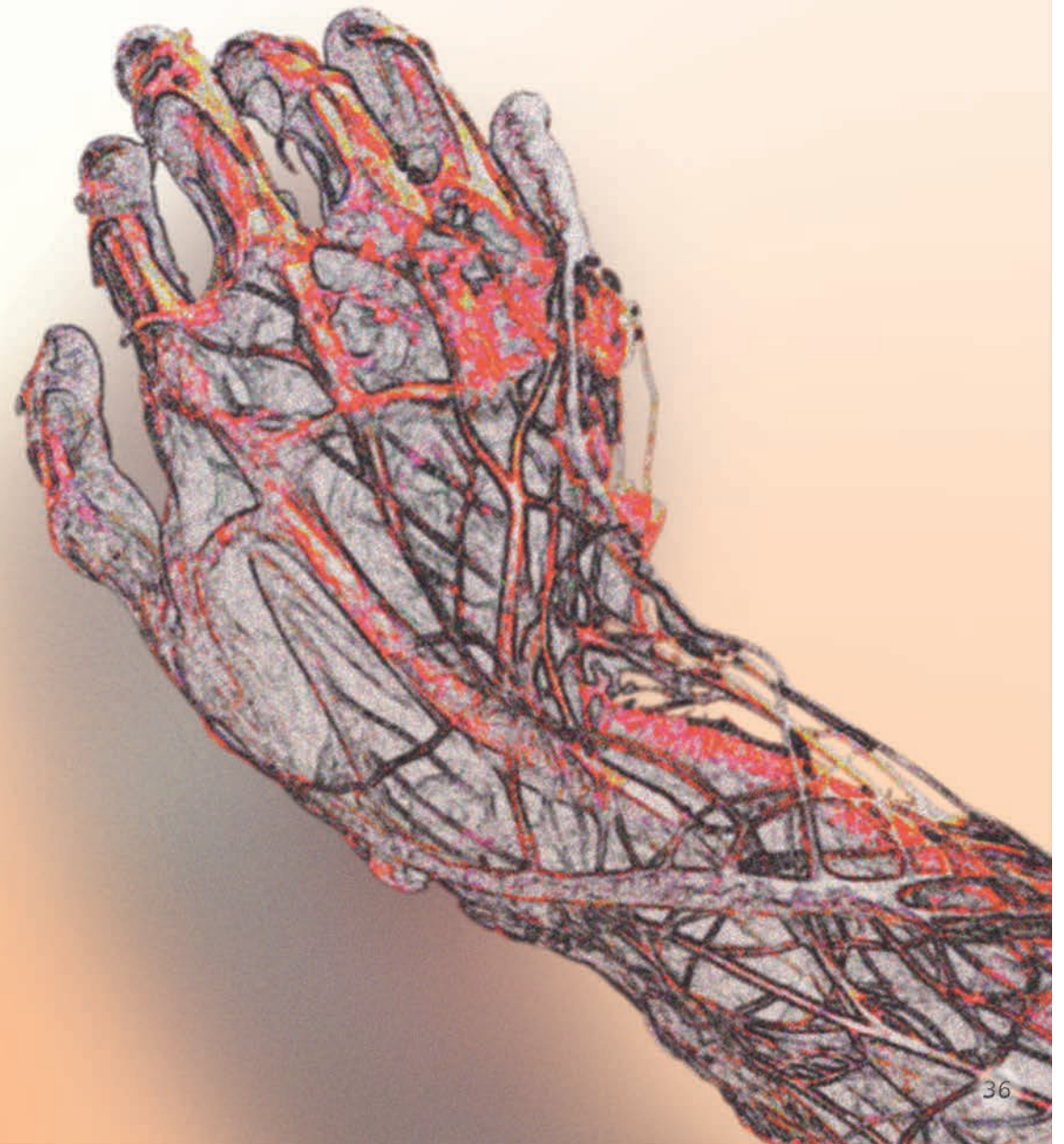
The designed combination of two shapes. I brought you into these weapon stories while I cannot stand them. I can barely talk about it. Because such an idea must have been a mistake from the beginning. The intention of harm.

An alien shape in an alien body. May it remain into fiction. Like the vampire's canines in some character's neck.

Vampires tubes of blood

"Sometimes after an hour of apathy, my strange and beautiful companion would take my hand and hold it with a fond pressure, renewed again and again; blushing softly, gazing in my face with languid and burning eyes, and breathing so fast that her dress rose and fell with the tumultuous respiration. It was like the ardor of a lover; it embarrassed me; it was hateful and yet overpowering; and with gloating eyes she drew me to her, and her hot lips traveled along my cheek in kisses; and she would whisper, almost in sobs, "You are mine, you shall be mine, and you and I are one forever."

Carmilla, Sheridans Le Fanu, Chapter 4



In 1872, Sheridan Le Fanu published 'Carmilla.' The story revolves around Laura, a young aristocrat living with her father, and the arrival of Carmilla at their remote castle. A strong bond forms between the two, but concerns arise gradually as Laura exhibits peculiar marks on her chest, coinciding with the mysterious deaths of girls in the area.

As Carmilla's sinister identity unfolds, Laura's uncle attempts to kill the vampire multiple times. Ultimately, he succeeds in assassinating Carmilla and disperses her ashes in a river.



This early gothic novel portrays Carmilla as a powerful female character, both psychically and physically. She embodies duality, exuding seduction and tenderness by day.

However, with the arrival of nightfall, she transforms into a horrifying and abusive creature. Despite her demise and scattering of ashes in the river, Carmilla's immortality persists in the shape of water, defying death and ensuring her infinite existence.

Although we can feel the concerning will of possession shining through.

The origins of the vampire concept trace back to monstrous leaders in the Middle Ages, while the belief in their existence emerged from local tales in Bosnia and Serbia during the 1730s.

Allegedly, deceased farmers were rumored to have risen, killed, and consumed the blood of surviving relatives, leading to the guilty being left unburied, their bodies appearing red and seemingly filled with blood.

However, it wasn't until the early 19th century that the blood-sucking monster transformed into a fictional figure. John Polidori crafted what is deemed the first modern vampire character in 1819 with Lord Ruthven, an aristocrat characterized by pale skin—an antithesis to earlier tales. Ruthven embodied the essence of evil, setting the groundwork for future vampire attributes.

In 1897, Bram Stoker's 'Dracula' cemented the vampire as an iconic figure proliferating through numerous novels, films, and broader pop culture.





The vampire, born from the gothic movement, shares ties with capitalism. Both emerged in a similar era, embodying contradictions and power, symbolizing a threat to human lives.

For Marx the vampire is in the image of capitalism. As he owns an incredible wealth and can bleed gold.

The monster itself is an economic form in that it condenses various racial and sexual threats to nation, capitalism, and the bourgeoisie in one body.

Jack Halberstam

"British industry...vampire-like, could but live by sucking the blood, and children's blood too".

Karl Marx

The vampire, as a 'gothic monster,' embodies a series of conflicting characteristics. Simultaneously, its seductive and sexual power challenges the established order of the bourgeoisie.

Scholars such as Sue Ellen Case interpret vampires as embodiments of lesbian, queer, and outlawed bodies. Additionally, various analyses associate Dracula with themes of homoeroticism or hetero exogamy.

Contrarily, Jack Halberstan's viewpoint diverges; he sees vampires as neither exclusively fitting into those categories nor excluding any of them. Instead, he posits that vampires embody the production of sexuality itself.



The vampire reproduces its image by seducing victims and catalyzing new, sexually active behaviors within societies where such expression is constrained. However, this characteristic sometimes reaches a horrifying extreme, as evidenced by instances where female vampires attack children. This extreme portrayal serves as a stark illustration of historical mentalities and their distorted conceptions of sexual liberation.

"Her white nightdress was smeared with blood and a thin stream trickled down the man's bare chest which was shown by his torn-open dress."

Dracula, Bram Stoker



The vampire feeds with blood and this action often carries a sexual dynamic.

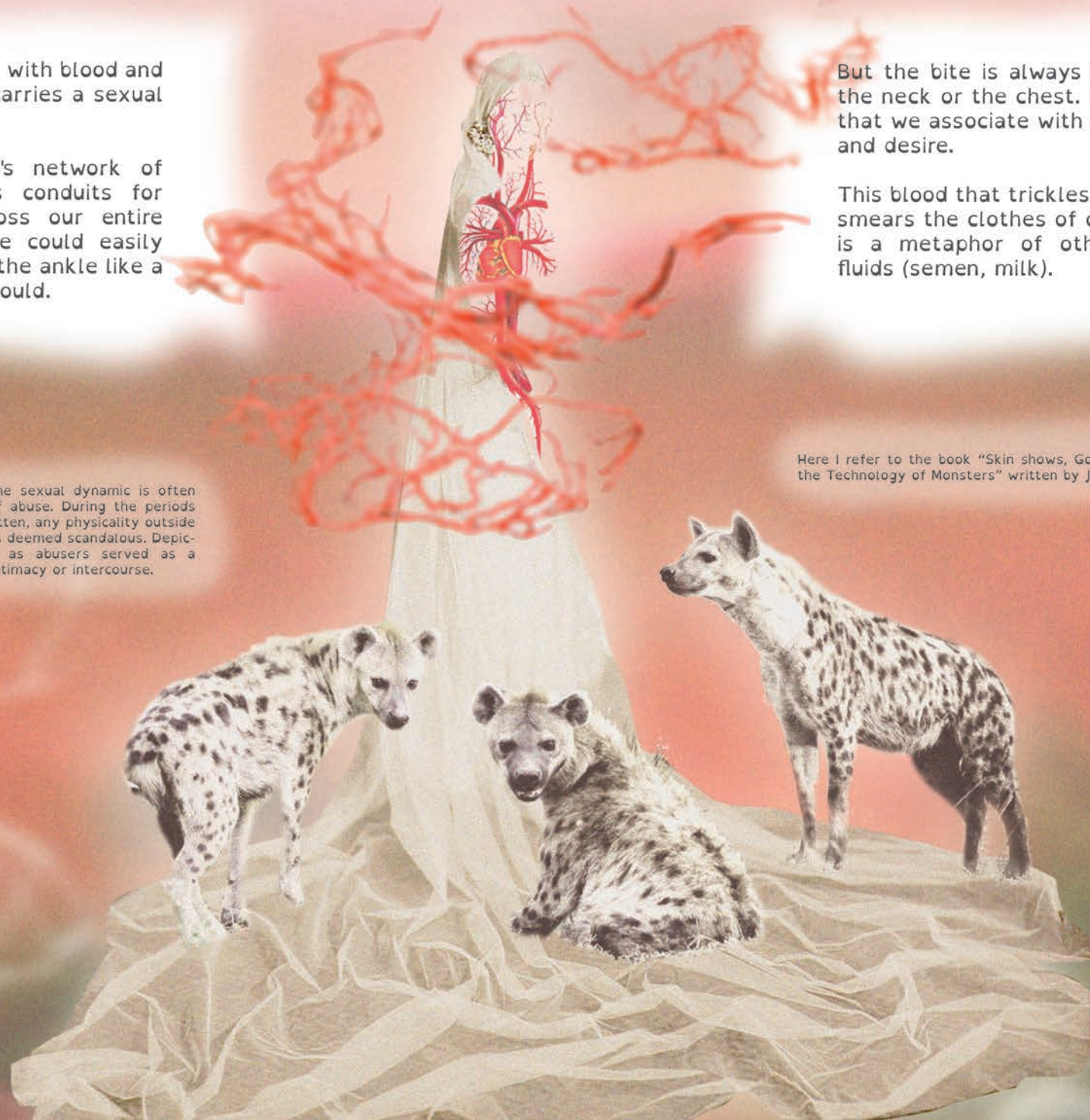
The human body's network of veins, serving as conduits for blood, spans across our entire body. The vampire could easily bite in the arm or the ankle like a dog or a zombie would.

In many vampire stories, the sexual dynamic is often portrayed in the context of abuse. During the periods when these stories were written, any physicality outside the confines of marriage was deemed scandalous. Depicting passionate characters as abusers served as a condemnation of unofficial intimacy or intercourse.

But the bite is always located in the neck or the chest. Two spots that we associate with sensuality and desire.

This blood that trickles down and smears the clothes of characters is a metaphor of other bodily fluids (semen, milk).

Here I refer to the book "Skin shows, Gothic Horror and the Technology of Monsters" written by Jack Halberstam.



Bram Stoker authored 'Dracula' in 1897, coinciding with the emergence of the Eugenics movement in the United Kingdom.

This movement advocated for reproductive control to perpetuate heritable traits deemed desirable, labeling some bloodlines as 'good' and others as 'bad.' Unfortunately, this theory became entwined with racism and antisemitism.

'Dracula' reflects one of these underlying meanings. The aversion to Christian symbols, a fixation on gold, and the exaggerated physical descriptions echo the antisemitic stereotypes prevalent in the 19th century. Stoker, shielded by the guise of gothic fiction, had associations with Richard Burton, a notable antisemitic writer, reinforces these connections.



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Clarity over Judaism and Zionism

In this time of disinformation, it is important to draw a clear line between Judaism and Zionism.

Pro-Palestine protests have wrongfully been accused of antisemitism. Standing for Palestine is not against Judaism but against Zionism and the colonial state of Israel.

A lot of media tend to spend less attention on Palestine, meanwhile events such as the opening of the memorial for the Holocaust in Amsterdam, Israel's song for Eurovision, and the exhibition of the artist Roni Levavi are displacing public opinion from atrocities committed by Israel in Palestine.

It seems like the indictment of anti-semitism became a tool of approval for Israel.

Advertising and funding projects that stand for the Jewish people at this timing and scale give credit to Israel in the occupation and slaughter they are committing.



Anti-Zionism is not antisemitism. Peter Beinart sheds light on this contemporary confusion.

Anti-Zionism is not inherently antisemitic – and claiming it is uses Jewish suffering, to erase the Palestinian experience.

This article confronts ethnic nationalism with civic nationalism. The answer they propose is:

- Gaza and the West Bank become a Palestinian state.
- Israel becomes an inclusive state with full equality between citizens.

I feel like before the dynamic became colonial, civic nationalism would have been a solution for an inclusive development of politics. After all the oppression towards Palestinians, I feel like finding a solution in an inclusive state is denying the colonial turn and its atrocities.

"Yes, antisemitism is growing. Yes, world leaders must fight it fiercely. But in the words of a great Zionist thinker, "This is not the way." [...] Jewish leaders who call national self-determination a universal right are quite comfortable denying it to Palestinians." The Guardian

I can't help considering the decolonization stories of the past century. Their achievement was only when the colonists left.

Here we are facing a two faced situation

Colonial
A big part of the population moved into the country when Israel was founded . The Jewish population grew exponentially after the 1930s while occupied by the British Empire and later the establishment of Israel.

Native
The presence of the Jewish population in the area Less than 15% before the 20th century.

Ethnic nationalism

Civil nationalism

"But, in a post-Holocaust world where antisemitism remains frighteningly prevalent, I want Israel to remain a state with a special obligation to protect Jews." The Guardian

"Decolonization must include comprehensive programs to redistribute wealth, income, and power while offering protection to all and working to build new political coalitions, so that the existing caste system does not persist in pernicious ways even under the guise of liberal democracy.
[...]
Mindful that decolonization extends far beyond notions of formal equality and representation, [...] here must be just redress for the devastating effects of decades of Zionist colonization." Finally, the notion that Israeli Jews can be legitimate residents on the condition that they shed their colonial character and privileges derives directly from the traditional conception of Palestinian self-determination, which is inclusive and rights-based, not ethnic or religious."
Ali Abunimah

Here we face a strong dilemma. Is the establishment of an inclusive mixed government enough to heal the trauma Palestinians have faced?

Palestine should recover its land fully. Make sure the exiles since 1948 come back safely.

The Palestinian identity was and will remain multiple. It is not about ethnicity, nor religion.

Justice should be made over the responsible for the genocide committed in Gaza.

Civil nationalism should be the solution for Palestine where its government would be a coalition and citizens equal regardless.

The problem here is that this plan does not take into account the resentment of the population under the new state of Palestine.

The emergence of cinema brought forth a diverse array of adaptations of the vampire myth. With the vampire already embodying multiple personas, its status now evokes more than just fear—ranging from being terrifying and alluring to even humorous. Each genre appropriates the character in its unique way.

In 1975, American horror films seemed to have reached a lull until Jim Sharman ingeniously utilized their codes in the witty and satirical 'Rocky Horror Picture Show.' This piece of work goes beyond the horror genre. It is funny, nonsensical, sensual and eerie.





The central character, Doctor Frank-N-Furter, isn't explicitly labeled as a vampire; officially, he's a scientist. Yet, as his persona unfolds, the resemblance to vampire attributes becomes evident. Hailing from Transylvania, the doctor does not drink blood but still becomes involved in acts of murder.

The previous interpretations about gothic stories could lead us to the idea that this one has

a queerphobic blueprint. But considering how iconic this movie became for the queer community, I assume it is more a satire of those truly questionable undermeaning in horror movies.

As a queer and irreverent injection, this musical breathed hope

into the Gothic movement, infusing new life into the cultural body of fantasy. The Gothic movement continuously evolves, merging its composition with the fears and beliefs of its time, perpetually renewing itself.



You wake up in a bus that finally emerges from a tunnel. All these rugged mountains make you nauseous. A castle silhouette looms beyond a crest, its crumbled dungeon igniting curiosity about its former inhabitants. Your gaze shifts to the veins on your forearm, distinctly visible in the heat, pulsating almost synchronously with your heartbeat. You are almost home.

The ring on your middle finger grazes against the door handle as you enter the room. You left long enough to feel its smell. The air feels drier as it passes through your nasal canals, yet no memories surface at this moment. Now you feel sorry for not having captured any photographs, wanting to break free from the tourist cliché.



You open your suitcase. Methodically, like a doctor handling their tools, you unpack your luggage.

Your wallet, speckled with sand, transports you back to the beach where you first arrived.

Your nose began bleeding when you entered the air-conditioned train station. Here you are, with your favorite T-shirt stained with a drop of blood.

A charging cable. Your adventure took its start there, following the internet's hidden pathways.

A rusty metal tube that makes you feel unsafe.

A magazine heralding the launch of a new Western anthropology book.



A twisted wooden stick carries the sensation that you never departed from its sap-laden canals

An old newspapers, headlined with invasions and wars.

Perhaps you hoped this journey would be more structured. Perhaps you were already acquainted with all these facts. I could have provided deeper analysis.

However, the essence of this voyage lay not only in the encountered subjects but also in the context they unfolded before your eyes. What was it all about?

Your memory will resurface, flashing images in your neuronal system, making everything clearer. Unexpectedly, it will all come together, likely triggered by a single word: 'Tube.'

Conclusion

Perhaps the question isn't the 'what,' but the 'how' it was conveyed. The organization of information is a nebula, taking various shapes.

Initially, events might seem absurd when they catch us off guard. The puzzle pieces I've presented serve not as a definitive statement. I surrounded them with interventions but left you the interpretation. They remain in your suitcase—blurred shapes or clear letters.

My presentation of this essay is an invitation to rethink what we might already know, but from another angle.



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