

(to practice as one experiences) must then be removed from the intentions of the speaker, the writer or the artist. Meaning forms as much in the stutter, the slip of the tongue, the teleological glitch and out-of-sync, as it does in the head. The mindless zombie cannot help but plod, gurgle and feast on living flesh. Its misdeeds constitute the normalcy to which its behaviour must be attributed. Foucault exclaims, “Life – and this is its radical feature – is that which is capable of error.”<sup>10</sup> The zombie cannot intend, but it is its inability to err that signifies it as headless.

The location of ‘the right place’ is of interest. Where exactly on the head does the zombie get bludgeoned? What happens when the zombie is cut off above the mouth or retains the entirety of its throat? When precisely does the touch of the bee pollinate the previously unfertilized bloom? Can we pinpoint the moment when potential flashes into realization? What are the specific coordinates of experience as it perpetrates art?<sup>11</sup>

If language comes before meaning, before self, a timeline is implied. The possibility that experience could usher in knowledge and meaning is born of the two is another version of the same chronology. A chronology that begs the above questions as well as summoning up an inquiry into the process of cataloguing that differentiates between the instant when meaning is produced and everything that surrounds it.

The timing that calibrates the slippery millisecond moment between no-meaning and being-meaning begins to feel like a colossal structure, an object in itself perhaps, within which we are animals of research, zombies, makers of things.

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#### Notes

- 1 Walter Benjamin, “Paris – Hauptstadt des XIX. Jahrhunderts”, in: Kairos, Frankfurt/M. 2007, trans. www.sfu.ca/~andrewf/benjaminparis.pdf, 14.4.2011.
- 2 Ibid., “Aus einer kleinen Rede über Proust”, in: Medienästhetische Schriften, trans. by M. Bratu Hansen, “Benjamin’s Aura”, in: *Critical Inquiry*, Vol. 34, No. 2, 2008, p. 348.
- 3 Susan Sontag, “Notes on Camp”, in: *Against Interpretation*, London: Vintage 1994.
- 4 Walter Benjamin, “On some Motifs in Baudelaire”, in: *Illuminations*, New York 2007, p. 159.
- 5 Ibid., “Surrealism”, in: *One Way street and Other Writings*, London/New York 1992, p. 227.
- 6 Helene Cixous/Jacques Derrida, *Veils*, trans. by Geoffrey Bennington, Chicago/London: Stanford University Press, 2001, p. 30.
- 7 Jean Luc Nancy, *Corpus*, éditions Métailié, 1992, p. 14.
- 8 Giorgio Agamben, “The Idea of Language”, in: D. Heller Roazen (trans/ed.), *Potentialities*, Stanford University Press, 1999, p. 40.
- 9 Michel Foucault, “Life: Experience and Science”, in: J. D. Faubion (ed.), *Michel Foucault: Aesthetics, Method, and Epistemology, The Essential Works*, Vol. 2, 1954–1984, Allen Lane: The Penguin Press, p. 476.
- 10 Ibid.
- 11 “... the written thought was immediately a new life that procured her, beyond a new ego and a new body, a true osmosis with Being. Her sensual, gustatory, sonorous, fragrant, and tactile writing is a thought become flesh: [Colette] constructed an alphabet of the sensory world by embroidering the fabric, by eating the tissue of the French language.” See Julia Kristeva, *Colette*, trans. by Jane Marie Todd, New York: Columbia University Press, 2004, p. 422.