

Towards a Manifesto for Planetary Poetics

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0.0 The manifesto is dead! Long live the manifesto!

The decolonization of the world is the wor(l)d reinvented.

The crisis of western modernity is decolonization. Twenty-first century digital capitalism and racial necropolitics are the weapons of global oppression. The algorithms of control and finance propagate the deadly mythologies of the present. Fascist codes seeping into minds and bodies.

It is time to re-make the world again in the wake of postcolonial failures and tragedies. Let us face the monstrous with the restlessness of hope.

Negation is immanent. Dreams infinite.

Transversing the global networks of big data and communication capitalism the manifesto returns as event, singularity, interruption as the aesthetic void in the everyday. An imperceptible fluctuation in the whiteness of reactionary techno-utopias.

The enlightenment is a lie. A delusion in the colonial division of knowledge, ethics, aesthetics. Art is dead. We've never believed in this organisation of reality. Our world explodes in a billion fragments.

In the last century European modernist and avant-garde manifestos, in particular the original *Futurist Manifesto* (1909), became the influential template for the art-political manifestos, at times problematically reproducing fascistic and masculinist discourses, invariably informed by a celebration of technology and the future. This remains a dominant aspect in more recent manifestos which have emerged on the internet, such as: *The Manifesto of Accelerationist Politics* (2014), and *Inventing the Future: Postcapitalism and a World Without Work* (2015).

In contrast these notes for a manifesto are rooted in and initiating a dialogue with the multiple, historical and contemporary anti-colonial/anti-capitalist/anti-racist feminist and queer manifestos, poetics and documents such as: Marx and Engels' *The Communist Manifesto* (1848), de Andrade's *The Manifesto Antropófago* (1928), Césaire's *Notebook of a Return to My Native Land* (1947), Fanon's *The Wretched of the Earth* (1961), Baraka's *Black Art* (1965), Solanas and Getino's *Towards a Third Cinema* (1969), Araeen and Jamal's *Black Phoenix* (1977), Haraway's *A Cyborg Manifesto* (1985), Boyer's *The Provisional Avant-Garde* (2009), Sym's *The Mundane Afrofuturist Manifesto* (2013), Harney and Moten's *The Undercommons: Fugitive Planning and Black Study* (2013), Bonney's *Letters Against the Firmament* (2015), Pendleton's *Black Dada Reader* (2017), Dean's *Notes on Blaccelerationism* (2017), ANON's *Alt-Woke Manifesto* (2017), Russell's *Glitch Feminism: A Manifesto* (2020).

The postcolonial as the limit of thought. The limit as (im)possibility. The manifesto a contingent organizing (black) diagram in the uncoercive rearrangement of desires. A movement in collective thinking – de/post/anti/non/colonial study as an on-going experimentation in/as ontological breakdown. Poetics as thought – as *unthought*. The diasporic thinker as poet at the limits, the postcolonial limits of language, reason, writing. An episteme at the edge of intelligibility, in excess of the modern

subject of history – we are the madness of the postcolonial inhabiting, transversing, haunting imperialism in decline.

The manifesto as disorder. Irregular vectors of thought apposition to racial capitalism, techno-fascisms, and the police state.

The manifesto as the cognitive dissonance in the infra-circuitry of the planet. The unfolding of wor(l)ds against the institutional infra-structures of Eurocentric techne.

The manifesto as an ever-mutating palimpsest, another iteration in the future archives of the wor(l)d. Inventing our collective dreams.

We are undoing the future together. Against the declarations for visibility, we are at the opaque edges in the queered margins of the proper. We call out native informants as snitches for the state-form of post/colonial reason. The manifesto a performative cosmo-poetics in the retro-ruins of modernity and imperialism. The contemporary re-articulation of Afro-Asia-Latin America as the reformation of the tricontinental Bandung in the emergent topological cartographies of future wor(l)ds, in the shadows of authoritarian postcolonial capitalisms of the Global South.

The manifesto an experiment in speculative poetics in and against the global institutions of art and knowledge.

The manifesto as illicit laughter for future spacetimes, mimesis in the historical reinvention of militant surreal language. We left the twentieth century in deafening silence. In disappointment we keep coming back. The returns of the repressed abject, the failures of the pathology of white terror.

We can breathe, we must breathe. The secret code of the planetary blues and subaltern heterotopia.

The manifesto an elegiac lament as nothingness, invisibility, the imperceptible demand and refusal for opacity in the lightness of being — a document to postcolonial madness as a twisting spiral, a vortex of dense surreal poesis at the edges of urban control and violence.

Let the madness continue!

1.0 There is an outside - The (post)racial logics of capitalism

The idea of an all-encompassing geopolitical empire driven by immaterial capitalism is the fatal logic of late capitalism. For capitalism to accumulate it requires surplus labour, surplus populations, surplus territories - an outside. The outside is what escapes, a vibrating zone of surplus, the collective space to breathe, sing, laugh, feel together. The demographic movements swarming across the earth reinventing life. The figurations of the so-called migrant as surplus to life are the fascisms haunting histories of the overdeveloped. The great displacements are new wor(l)ds being born.

What we are witnessing in the postcolonial and globalizing world is a return of the demographic, rather than territorial, frontiers that predate and are larger than capitalism. These demographic frontiers, responding to large-scale migration, are now appropriating the contemporary version of virtual reality and creating the kind of parastate collectivities that belonged to the shifting multicultural empires that preceded monopoly capitalism. SPIVAK¹

These are the unmappable exterior to the machinations of the grid of intelligibility. The border as threshold of brutality and possibility in the racist violence of accumulation and virulent nationalisms. We are outside looking in, the inside looking out.

Can you hear the screams?

The abstractions of capitalism commodifies global difference as dead labour and value. So-called primitive accumulation is always already to come. Accelerationist futurist delusions of a techno-class privilege masquerades as critique. Let the hyper-modernists fantasise for the luxuries of postcapitalism, as the poor scavenge the earth. Contemporary Occidentalism proposes the paranoid fetish of Asian hypercapitalism celebrated as the future of no future. The fictions of fictional capitalism love the shiny brands of affluence and death. A necrocapitalism. Africa bleeds, the world shops.

Tik Tok, Tik Tok, the fabrications of the digital natives are the uncontrollable dispersion of the multitude searching for languages of the contemporary. Pirate modernities displace the teleologies of capitalist accumulation as the uneven development of the Occidental imagination. The alternative networks of micro-credit as once modes of gendered subaltern finance and integration into circuits of hedge funds and disaster capitalism. Is this the double bind?

In the exploitation of the wretched surplus life is the reserve army at the doors of the corporate monstrous, driving the stake into the bleeding hearts of the (neo)liberal masters of the universe. Their slow death will be the spectacle of hope.

The revolution as big data desedimented.

2.0 After the end of the world

The endism of the end of the world is the refusal to see the after, after the end the world. The Anthropocene is a story that late modernity tells itself. The ecological devastation of the planet is the (an)original mourning of life and death.

The revenge of the planet: the pandemic of globalism disperses across the earth, the genocidal states kill the old, the poor, the migrants as post/modern

eugenics. The sentient corpses pile-up as horrors on a televisual reality show, or as viral memes of anti-social media. Mutant strains re-engineering social life in death.

It's after the end of the world, don't you know that yet? Sun Ra

Let the towers of babel burn as we scatter the flesh and ashes in sacred waters. This is the postcolonial plague.

Thus, far from being a period of seamless succession or transition, decolonization might well be thought of as a disorienting, inconclusive moment of rupture especially conducive to tragic consciousness. SCOTT²

The temporal structure of postcolonial tragedy is not one of linear historicism, but of a disjunctive break in time, in which the relation between past-present-future has to be rethought in the present time of geo-political crisis. The history of colonialism and its postcolonial aftermaths is situated in the ecological crisis and the transformations of nature and the environment. Postcolonialism is the accumulated history of the ecological damage of colonial modernity and racial capitalism.

Colonial modernity: a project of environmental control and destruction. From the so-called discovery of the new world, the middle passage, territorial and settler colonialism, and postcolonial capitalism, the relationship between the environment, humans, non-human animals, and technology fundamentally changed the ecological system. Industrial capitalism and colonialism saw nature and non-western humans as raw material for economic and political exploitation. In the postcolonial period, the time of Afro-Asian independence and the movements for national sovereignty of the second half of the twentieth century is the acceleration of environmental carnage.

Now is the time of the so-called Anthropocene – the shift where humans have fundamentally changed the earth system. The Anthropocene,

Capitalocene, or Plantationocene are differing names of racial capitalism as geological planetary change. The naming or time periodization is not as important as what are the presumptions of temporality and relations to the human and environment that constitute the Anthropocene.

The historization of the Anthropocene in relation to colonialism/slavery and postcolonial capitalism deconstructs the teleology of the Anthropocene and reframes the ecological damage as a sustained project in relation to the violence of colonialism, racism, capitalism and empires.

The contemporary global ecological crisis, manifest in climate change, greenhouse gases, acidification of the oceans, the extinction of many animal species, and the possibility of the end of the human and the Anthropocene.

The temporality of postcolonial tragedy is a marker of the failure of decolonization against the pre-emptive forms of racial capitalist violence on a global and ecological scale, and a rupture, an opening to forms of subaltern resistance against the catastrophe.

What history of the colonial world can be narrated if geological and human time have been so entangled with colonial times? The present manifestation and crisis undermines the Eurocentric versions of the Anthropocene and the present ecological crisis and potential extinction of humanity. The crisis was always already immanent in the modern colonial project of racial capitalism, territorial imperialism and the violence to nature.

The earth beyond the human gaze.

In working towards an environmental perspective beyond Eurocentric materialism and the here-and-now, the theoretical issue of scale is needed in thinking concepts such big data, deep time, the Anthropocene, slow violence, and species thinking. Rapidly increasing data inventories and new digital tools have contributed to this rising interest in large-scale processes and big-picture patterns, as have shifting geopolitical configurations and the global ecological crises.

We are undertaking aesthetic experiments in indexing the impossible scales of climate change and global warming to poetically abstract and situate the human in the vastness of the planetary. The histories presented through the archival scenes across time and space posit the past as the future.

The future has been our historical imagination.

Poetics tracing a future after the end of the world, a worlding of the human. One in which the human-centred world has ending. The planet rendered by the globalized, post-human technologies of racial capitalism in which nostalgia is the only future left. The remaking of the planet beyond the modern conception of the (European) humanness is embedded in postcolonial tragedy, mourning is necessary for ethical futures and their relations with the earth.

3.0 We have never been human

The strange animal that has been the human has been integral to the violent histories of race, slavery and colonialism. For centuries the populations of the over-developed claimed humanness. Transatlantic slavery, genocidal inhumanity in the construction of the modern human: enlightenment man inventing the human.

It is shouted that the slave has no ontological resistance or an existence in the face of whiteness. There is no relationship between the slave and the white subject. Is the no relation paradigmatic to the biopolitical formation of the white subject, or least that is what is said by the Afro-pessimists?

The immanence of black life to death – of black life-death haunted by loss, grief and mourning - an (im)possible (an)original mourning, a trace that anticipates, comes before (and after) life.

What of those beautiful souls in the afterlives of slavery who escaped, survived, carried on, shouting, screaming, singing, laughing --- can't you hear

them? It is in the blue notes, in the experiments in phonic materialism. Listen hard, these collective sounds resonate with sentient flesh.

How can we fathom a social life that tends toward death, that enacts a kind of being-toward-death, and which, because of such tendency and enactment, maintains a terribly beautiful vitality? MOTEN³

Anti-humanism and post-humanism structured by humanism mimicking now corporate biotechnologies, genetic engineering and artificial intelligence. Who and what is a human remains undecidable? Is it worth fighting for human life is an open question, as life mutates into forms of social cybernetics?

Another sedimentation in the violence of control, oppression and exploitation. In the wake of the slow death of the human, we see the revenge of machines, animals, mutants. What makes the human?

Let the planet of the apes take revenge against the death zones of modernity. Animal techne shall inherit the world.

Multiple sexualities, genders, deform the human animal as singular. The transformation of life in the post-binary logics of the chromosomes accompanies the creolization of genetic language. Trans-lation of sexuality rewiring the toxic masculinity of the phallus, bringing into crisis the patriarchy of the hetero-normative family. The trans-queering of life as the after that has always been before in the binary logic of the sexes.

Queer feminism enacting revenge on the oedipal myth. The performative queering of subjectivity is the fracturing of the enlightenment subject.

Polymorphous perverse fucking as iteration in the death of the subject. The orgy as form for the surreal reordering of abstract sex and machines.

What glitch feminism proposes here then is this: perhaps we want the break, we want to fail. We strive for oozing, challenging bodies full of seams. We want wild, amorous, monstrous bodies. Through our presence as a glitch, we want to stand before, within, and outside of brokenness. The break an error, the error a passageway.

Once we have infected, we want to travel outward in every direction. We want to touch everything, caress every-fucking-body, twist the machine. Viral, we want to multiply. We want to cramp culture, make society sweat. We want to cause seizure, a rush of fluids, create sticky, runny spaces where everything can come into contact and blur. That blur is a beginning again, a journey. That journey is a genesis. RUSSELL⁴

4.0 Haunted flesh as dark materialism

Bodies, languages, affects, subjectivities, the organic, inorganic, non-organic, machine, information, human, animal, nature are the troubling emergent geo-machinic ecology. A configuration of matters that pushes the zones of non-being as the modes of an intensified biopolitical power. In the globalized imagineering of mutation in assemblage of life the Eurocentric histories and bodies of the biopolitical give way to the subaltern registers of subterrain flesh.

Speculative fictions reengineer the diasporic abduction of the enslaved. Flesh the zero topology of life beyond the codes of the modern body. Flesh memory: the re-composition of materialism through the affective and nothingness of the void.

The flesh as thing, (no)thing.

The hauntological futures. The afterlives of slavery.

In contrast to notions of social death, where blackness as object is nothing, of no value, a pathological (non) subject, here the temporality and (non)being of blackness is marked by the memory of the Thing, the No-Thing. The remains of an unnamable, unknowable, non-meaning of a non-sovereign past that haunts the linear time of past-present-future. It's between the racialised body as the reified 'object' in the networks of racial capitalism, and the 'flesh memory' of blackness as 'thing' – the 'secret', 'unthought', '(no)thingness' in which a fugitive (techno)resistance is conceived.

Perhaps this would be cause for black optimism or, at least, some black operations. Perhaps the thing, the black, is tantamount to another, fugitive, sublimity altogether. Some/thing escapes in or through the object's vestibule; the object vibrates against its frame like a resonator, and troubled air gets out. The air of the thing that escapes enframing is what I'm interested in—an often unattended movement that accompanies largely unthought positions and appositions. MOTEN⁵

The flesh memory of the black body as (no)thing is suspended in space and time, suspends spacetime, in this world, in another world in this world, after the end of the world. Suspension is the fold in spacetime, a sonic hole, a cut, a break, the parergon, liminal space to other worlds, lives, imaginings, imagings, soundings, quantum memories in the fractured textures of relational montages and indeterminacy of things and events.

Science-fiction is our realism.

6.0 Urban noir

The future is urban. Megacities around the world are the hubs in the expansion of critical mass of bodies, information and communication linked together at once acting locally and transglobally. The megacity is the inhabitation of rapid population growth and the site of immanent catastrophe. The planet of the slums is the products of engineered social apartheid and the war on the poor – the abject detritus of humanity, slum reality. One billion folks on the edge of life and death.

The subalterns with no voice, the excluded 'part of no-part' who are remaking the urban in the secret zones of sociality at the edges of life. Alternative networks of information, affect and fugitive planning connect disparate lives into contingent haptic communities.

The post/colonial subaltern as problematic is the limit, at a limit, and an opening, a spacing, a gap, a fissure, a nothingness in which poetic language delimits. Non-being appositional to the urban disaster, a collective nothingness that irrupts in the temporal logics of war and para-coloniality.

To after the end, finitude and the infinite, transversing the histories, collective memories of loss, death, trauma, life, joy, sociality.

Hiding in the light.

In the contemporary crisis of metropolitan urban spaces, racial surveillance and technologies of policing, state violence and control attempt to render visible blackness as object, as map-able in spacetime, where pre-emption attempts to locate and make transparent time and space – to make the future knowable and predictable. In this crossing of urbanity with digital info-culture the biopolitical algorithms of big data become entangled with acts of everyday black recalibration, machinic opaqueness and secret coded topologies.

In the racist anti-black ether of the urban crisis and ruins, black social life, haunted by violence, death and survival is predicated on transversing material and virtual spaces through unimagined and incalculable practices and surreal inventive events.

Inscribed in the minds are the indifferent, impotent media simulation of disasters across the globe. In the UK the burning tower as an ahistorical (black) hole in the time of the nation. A 'non-space' interrupting historical time. The tower, many towers, a monument to the invisible presence and death of the racialized poor – marking the tragedy of contemporary multiculturalism signaling the failures of race, migration and decolonialization – a postcolonial disaster.

Grenfell is one name in the infinite catastrophes repeated, the opening to an unfathomable abyss. The end of our world.

open//heart

//in memory of the grenfell dead

*There must have been an explosion, an irruption
somewhere, from the beginning of time, as time, and thus yet*

*beyond time, neither time nor not time, indeed displacing time,
before beginning, cavernous and massive, fractal, infinitely so;
an earthquake or a volcano; a black hole in the whiteness of being,
in the being of "whiteness"...the disaster now and yet to come. CHANDLER⁶*

the silence walked as if time had stopped
 out of time, the charred
 tower, tomb to the dead, a black
obelisk haunting the city
 cries reverberating against the shattered
dreams
 we came to live, and live,
and lived, we love
 and die, and die, and died together, tick
 tick
 tick

my metallic heart valve missed
 a beat, burning
 tower, heart bleeding,
remains remaining, impotent TV
 simulacra,
cacophony of media
 guilt
 lost in the smoke of
 hypocrisy
grieving souls, sounding
 grievance, enclosed in furnaces of
speculative finance, flesh off
the bone, suffocating abodes, I can't
 breathe,
 cinders remain, lives alone,
together, as one - you and me
 and us.

...

Grenfell a sonic black hole that sucks into its orbit the cacophony of media and public chatter rendering them mute – the monthly silent march after the event is a deafening demand for unconditional justice now, for the past, for the future.

What is the temporality of/in silence?

The aesthetics of blackness recomposes the topology of the spacetime of the urban as infinity large, the world, the cosmic/cosmos, and the infinitely

small – micro, molecular, quantum blackness. The inner and outer space, the large, the marco and the small, micro fold into each other, as the twisting (un)foldings of life and death, time and space, memory and future, things and events.

5.0 Future archives

Archives are ubiquitous – postcolonial art as reimagined archives indexing the marginalization and erasures of memories and histories. Digital technologies of recording, copying and networking everything with the rise of big data and the exponential expansion of massive databases in the archivisation of life. Digital archiving is rethinking the contemporary archive by re-constructing its design and use in networked, distributed forms. Collective memory is a commodity in the ‘googlization’ of all bio-information. The archive re-coding feedback systems and racist algorithms.

Against this, the fictionalization of the archive intervenes in creating spaces for alternatives to emerge, displacing conditions of further control and commercial exploitation. Perhaps the future archives will be anti-archive – one of hacked data of what we never had in a world of information, noise and spectacle - archives of nothingness, silence, of negativity are possible futures.

Do we need to forget? What is the unthought of archives? Archiving the non-archivable. What does an archive become? How do we think the contemporary, the present of archives in a digital world?

The postcolonial archive is a site of repeated mourning – of death, loss, silence, ruins and remains. In the tele-technologies of globalization, the subaltern migrants as the im-possible spacing and temporality of vernacular cosmopolitanism and postcolonial faith as Other that invents the future to come in and outside Occidental Europe.

Let us keep repeating 'Can the subaltern speak?' In the contemporary of globalized capitalism and information algorithms, of digital nationalisms, racisms, ethnic genocide and post-secular wars, how is the post/colonial archive and the memory of subalternity been invented, stored and used?

What is the ethical relationship between the diasporic working-class migrants, and the incalculable gendered subalterns of the global South?

Is transnational translation im-possible? What of future of faiths, theologies and beliefs beyond Eurocentric modernity?

The postcolonial archive provincializes European modernity. Can a (post)secular Europe think beyond Christianity, beyond Judeo-Christianity, think the ethical, the political, and justice beyond the Abrahamic, and the forgotten Afro-Asiatic roots/routes of Greek mythology? What of the traditions of mystical Islam, Sufism, Buddhism and the myths of Hinduism, polytheistic animism, indigenous beliefs that haunt the ethnocentric post/colonial archive?

What if Mnemosyne is another name for Saraswathi the Hindu Goddess of learning, knowledge, music, arts, wisdom, and memory?

This the (para)theological faiths of postcolonial wor(l)ds after modernity.

6.0 Black subtraction, autonomous poiesis

Black subaltern subtraction – political, social, cultural produces repetition and difference in the contemporary order. Only the nothingness of blackness, as retro-futurism can undo or bring to crisis the logics of racial capitalism and late modernity. In the outside zones of nonbeing black subaltern subtraction breakdowns the state of the situation. Drawing on the subtractive ontology of fugitivity creates surreal events through escape from the hegemonic order.

An awakening sense of the awesome power of the black imagination: to protect, to create, to destroy, to propel ourselves towards what poet Elizabeth Alexander describes as “a

metaphysical space beyond the black public everyday toward power and wild imagination." SYMS⁷

In the silence we hear the pain of the subjugated. The subtractive void is the afterimage of burning down the temples of modernism, contemporary art and media. In this world in crisis art is no more a property but an expanded culture beyond life and the planet. The **recomposition** of culture and life is the site of the void, the hole in the fabric of the social. The void is the autonomy of poiesis in social technologies where the sites of para-semiosis are multiplying spaces for autonomy and heterotopias.

Postcolonial popular culture as vernacular poiesis creates new hybrid digital cultural mutations. These are the putative autonomous spaces of cultural revolutions to come. The circuits of trans-urban digital screens create experimental forms of contingent performative sociality beyond the value codings of abstract capitalism.

Autonomous poiesis is one of refusal, negation, abolition and extraction. It is in poiesis in which subaltern blackness is extracted and re-routed. This is no return to a valorization of the modernist art object but in creating a void in the territorial edifice of digital globalization. The performative experiments in poiesis create aberrant organizations and divergent practices. Autonomous blackness is the outside, an opening, and a void in the inside, like a queered black hole.

Contemporary autonomous poiesis is subtractive audio-visual digital culture, circulating in the networks of communication capital and the material and popular urban everyday. Emergent types of black subaltern techno-aesthetics, immanent to the logics of digital capture, but disseminating fragments of blackness, violence, death, protest, rage and futurity, producing material and immaterial worlds for blackness. This is the art of black technics – the material experimentations of subaltern, black queer feminist life.

7.0 Study as joy, love, laughter, madness

In and against the institutions policing knowledge, art and the carceral everyday we study together. The undercommons of black study as fugitive planning here and now. The disjunctive temporality of the present revises all historicism.

The university is a lie.

What does not happen defines the contemporary. Contemporary study is an interruption, a breakdown, a silence that haunts. The haunting is postcolonial madness, study the secret readings of the schizo-manifesto. This is aesthetic education in and beyond the university. Fugitive planning in the Black Radical Tradition learning to (un)learn.

The manifesto as a catalyst for schizophrenic study. An iteration in thought, to imagine our world again and again, with experiments in surreal pedagogies, queer topologies, revolts of madness, study as the insurrection of the poor.

In the dematerialized digi-worlds study is collective hope and belief for better futures, perhaps a promise of the messianic after messianism, the futures of (para)theological traditions of faith and technologies of subaltern blackness. The technics of resistive blackness, as the always already cosmo-technics as lived through (an)original mourning, conjuring the past/future as a materialized post-monotheistic (Zen/Sufi) mysticism, after the postcolonial - one of (im)possible collective non-being, redemptive nothingness, and infinite love and poiesis.

The suspended life of haunted souls, living as digital traces in things and events. Futurity as poiesis and ethical debt and responsibility to a dis/jointed inheritance of a fugitive planet. Subaltern blackness as techno-poetics of (no)thingness (in)between joy/faith/love, and sorrow/ tragedy/ mourning for

always justice now. Perhaps an opaque, abstract materialism under a secret vernacular cosmopoetics, resonating across the f(r)ictions of racial capitalism, urban topologies and post/colonial tragedies.

The anarcho-communist insurgency as poesis in subaltern blackness. Black Marxism to come.

Surreal black communism is social love.

The utopian joys of social life as study is when we dance together to the infra-structural bass of revelry, when the sweat drips, with laughter in the atmosphere. The rhythms modulating immanent movements and temporalities as fuzzy (un)mappings inside our collective cybernetic heads.

Social love is what remains.

Is the manifesto as study a mirage, an illusion, a delusion, a fiction, a haunting, a joke?

Who has the last laugh?

Is this a carnivalesque parody masquerading as a manifesto?

The manifesto is dead! Long live the manifesto!

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¹ G.C.Spivak, *Death of a Discipline*, Columbia University Press, New York, 2003, p. 14.

² D.Scott, 'The Tragic Vision in Postcolonial Time', *PMLA* 129.4, Modern Language Association of America, 2004, p. 801

³ F.Moten, 'The Case of Blackness', *Criticism*, Volume 2. Number 2, Spring 2008, Wayne State University Press, Detroit, Michigan, pp. 177-218; p. 188.

⁴ L.Russell, *Glitch Feminism: A Manifesto*, Verso, London, 2020, p. 82

⁵ F.Moten, 'The Case of Blackness', p. 182

⁶ N.D. Chandler, X – The Problem of the Negro as a Problem for Thought, Fordham University Press, New York, 2014, p. 2.

⁷ M. Syms, 'The Mundane, Afrofuturist Manifesto', *The Third Rail*, Issue 3, 2014, <http://thirdrailquarterly.org/martine-syms-the-mundane-afrofuturist-manifesto/> (Accessed 15 January 2021)