

— Your surprise, chet. Her name is Lili.



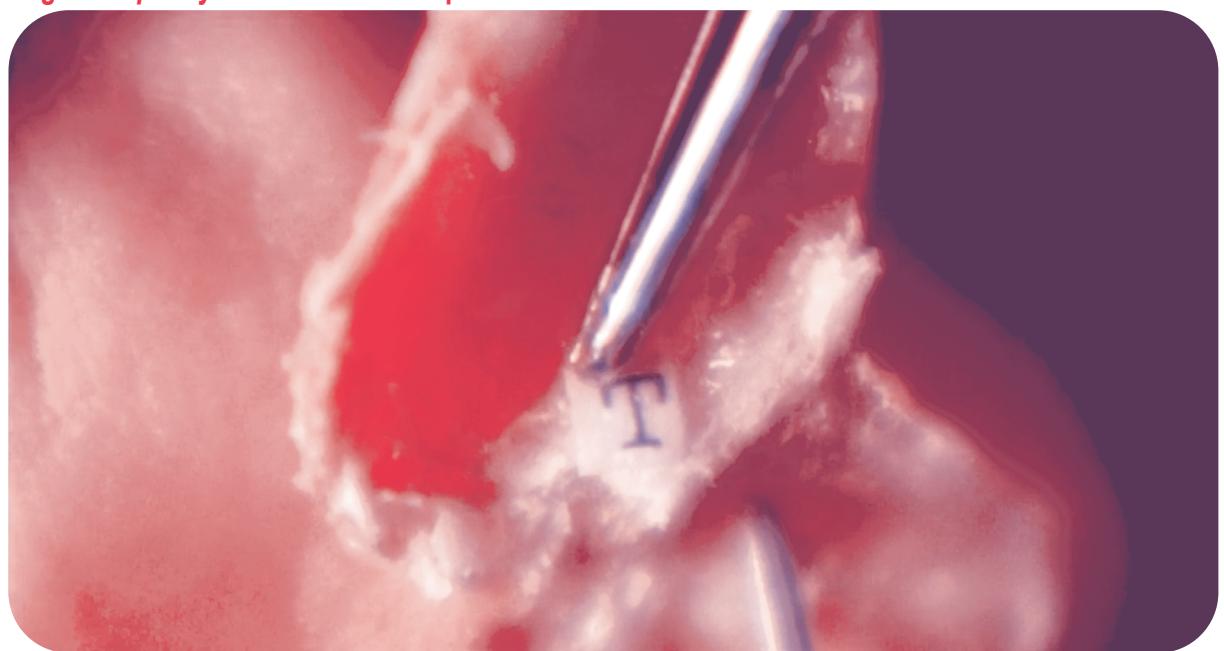
What power does an unintelligible text have?



How do we grapple with literature that doesn't want to be understood?



'Right to opacity' is a foundational part of Caribbean author-theorist Édouard Glissant's work.



Through this idea, he questions whether it is possible—or even ethical—to make oneself legible across cultural lines.

Film has a space in the bottom of the screen reserved for making its verbal text readable in between cultural lines. Subtitles are a transcription tool, with the purpose of eliminating codes to make the text legible. According to the English Thesaurus, "transcription" is a synonym for "image", as well as "photocopy" and "print". It is not surprising for anyone who considers reproducibility as a mode of translating. Still, grammar in languages other than English is different. There is a place where the word "text", for instance, can describe both verbal and nonverbal communication. There is a special occasion when colors, textures and gestures must be read as "text". The first day of the national exam in Brazil is called "Language, codes and its technologies", and its guide states that all construction, verbal or not, that constitutes itself as an act of communication can be called a text. Illegible images are read as a text.

Presenting the series
Readings from a Sideways Manner

Bulletin 1 *Sideways*
by Laura Martens on 1.11.2023
Bulletin 2 *Image is text and the other way around* by João Pedro Nogueira on 2.11.2023

Additional bulletin in support for Palestine on 3.11.2023
Bulletin 3 *Creative stuttering* by Fatima-Ezzahra El Khammas on 6.11.2023

Bulletin 4 *You wouldn't steal a car, torrent a film or reproduce a book* by Linnea Lindgren on 7.11.2023

Bulletin 5 (*Untitled*); *Parts →→* by Hanafi Gazali on 8.11.2023
Bulletin 6 *Marx on a bicycle on a board in a school* by Rok Ifko Krajnc on 9.11.2023

Bulletin 7 *Self-still-life at 24* by Archil Tserebeli on 10.11.2023
Bulletin 8 *Fascinating obscurity of iron curtain* by Karthik Palepu on 13.11.2023

The excerpt
behind is sourced
from a syllabus
presented to
students from
Bennington
College
undertaking
*The Right to
Opacity: Reading
Fred Moten and
Édouard Glissant.*

During a weekly
Monday class,
graphic design
students gathered
to bring and
discuss their
insights after
reading Moten's
text *The Case
of Blackness*.
Many discussions
emerged from this
group reading,
but overall
the feeling of
contentment for
not necessarily
understanding
was
unprecedented.

There was a
sense of ease for
not grasping all
the ideas from a
text that didn't
necessarily want
to be understood
by students
who were just
becoming
acquainted with
Moten's stature.

LIL walks to them from another room. She goes into a contorted dance. Things we notice: she makes a sour face, she puts one hand in her pocket and makes a fist with the other, while she is doing this, she blinks with both eyes, she is wearing a red wig. At one point during this Cole adds a sentence.

— She's my mother's sister's girl.
Cole holds four fingers in front of his eyes.

ON LIL'S SOUR FACE.

— Remember Lil was wearing a sour face.
— What do you mean?
— Her face had a sour look on it. We're going to have problem with the local authorities. They're not gonna be receptive to the FBI.

ON LIL BLINKING BOTH EYES

— Both eyes blinking means trouble higher up... the eyes of the local authority. A sheriff and a deputy would be my guess.

ON LIL PUTTING ONE HAND IN HER POCKET AND ONE IN A FIST

— If you noticed, she had one hand in her pocket, which means they are hiding something, and the other hand made into a fist, which means they are gonna be Belligerent