



# TAnZregrefß

zine for a **queer rave gathering**  
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**vol. I**

**TEXTS:** TAnZregreß (unless stated otherwise)  
**COVER & LAYOUT:** Elias Karniaris

# A MOURNING DANCE

“The immense tragedy for Europeans, and most acutely for the northern **PROTESTANTS** among them, was that the same social forces that disposed them to depression also swept away a traditional cure. They could congratulate themselves for brilliant achievements in the areas of science, exploration and industry, and even convince themselves that they had not, like Faust, had to sell their souls to the devil in exchange for these accomplishments. But with the **SUPPRESSION OF FESTIVITIES** that accompanied modern European “progress”, they had done something perhaps far more damaging: they had completed the demonisation of Dionysus begun by Christians centuries ago, and thereby rejected one of the most ancient sources of help - the mind-preserving, life-saving techniques of ecstasy. I know of no attempts in our own time to use festive behaviour as treatment for **DEPRESSION**, if such an experiment is even thinkable in a modern clinical setting. There is, however, an abundance of evidence that communal pleasures have served, in a variety of cultures, as a way of alleviating and even curing depression. The 19th-century historian JFC Hecker reports an example from 19th-century Abyssinia, or what is now Ethiopia. An individual, usually a woman, would fall into a kind of wasting illness, until her relatives agreed to “hire, for a certain sum of money, a band of trumpeters, drummers, and fifers, and buy a quantity of liquor; then all the young men and women of the place assemble at the patient’s house,” where they dance and generally party for days, invariably effecting a cure. Similarly, in 20th-century Somalia, a married woman afflicted by what we would call depression would call for a female shaman, who might diagnose possession by a “sar” spirit. Musicians would be hired, other women

summoned, and the sufferer cured through a long bout of ecstatic dancing with the all-female group. We cannot be absolutely sure in any of these cases—from 17th-century England to 20th-century Somalia—that festivities and danced rituals actually cured the disease we know as depression. But there are reasons to think that they might have. First, because such rituals serve to break down the sufferer's sense of isolation and **RECONNECT** him or her with the human community. Second, because they encourage the experience of **SELF-LOSS**—that is, a release, however temporary, from the prison of the self, or at least from the anxious business of evaluating how one stands in the group or in the eyes of an ever-critical God. Friedrich Nietzsche, as lonely and tormented an individual as the 19th century produced, understood **THE THERAPEUTICS OF ECSTASY** perhaps better than anyone else. At a time of almost universal celebration of the "self", he alone dared speak of the "horror of individual existence", and glimpsed relief in the ancient Dionysian rituals that he knew of only from reading classics - rituals in which, he imagined, "each individual becomes not only reconciled to his fellow but actually at one with him".

From Barbara Ehrenreich,  
***Dancing in the Streets,***  
***A History of Collective Joy***

“Speed Limits..... **REASON IS TEMPORAL**: it takes time and has duration. It is a line rather than a point...Age of reason. Age of Stimulants. A reasonable universe replacing a rational cosmos. Exotic. Global. Globe, a spherical surface, latitude and the quest for longitude: the chronometer. Space curved and closed, and time changed forever. From forever. A new idea, essentially: time in passage, **THE QUANTIFICATION OF DURATION**. Stimulants eclipsed the Age of Exploration. Speed and destination instead of the meandering looking about of a scout in an unmapped territory. A closing of periphery. Mercantilism. The trading ship: nothing to see on the voyage, nothing but straight ahead. Destination. Goal oriented. The meeting of the continents: Africa, Asia, the “New World”, all tied to Europe by vectors of commerce. Speed. Spice. The Great Stimulus. Tobacco led the advance – coffee, tea, chocolate and coca followed. Coffee from Arabia, tea from China. Chocolate from Mexico. Coca from Peru. Coffee, tea, and cocoa all arrived in London the same year. The poisons followed the **HOUR**. They followed the clocks and shared quarters with hours and minutes. The hour had made a few sporadic appearances before the 17th century, but generally the hour was a variable – day and night were each 12 hours, regardless of duration. People moved by bells and chimes. The clock was the triumph of abstract reason. Of rationality. The aristocracy was both the first to own clocks and the first to drink coffee. The burgher class followed, between 1650 and 1700, taking to both with enthusiasm. Coffeeshops abounded. By the 18th century, prices had dropped enough to allow time and its stimulating servants to be accessible to everyone. There were a few dissenters. John Wesley preached against indulgence in the new stimulants, and coffee was prohibited for a while in Germany. But by and large coffee, tea, and the clock were embraced by the Calvinist Protestants and the emerging bourgeoisie. Marx

called the clock the first automatic machine applied to practical purposes. Lewis Mumford said that the clock, not the steam engine, was the driving force of the industrial revolution. The essence of clock-time is discretion – the triumph of the natural number system. Metronome strobing event. Even in the Andes, the stimulant had a punctuating function. The quid itself is a measure of time, distances measured by the number of chews required to traverse the terrain. Surplus time. Alienated **TIME**. Hourly wage instead of days of work. And the ally promised more: an extra hour, extra focus, extra endurance. Work into the night. Speed is the essence of modernity. It is our principal and ruling poison. Stimulants were the perfect drugs for capitalism. They substituted food. They were the mill to squeeze time out of the body, and the clocks were the scales on which to weigh it.”

From Dale Pendell,  
*Pharmako Dynamis*

**LEISURE TIME—TIME OFF—  
TOURISM—FITNESS—SPECIALIZED  
STORES—CHURCH FESTIVITIES—  
STATE FESTIVITIES—THE  
SPECTACULARIZATION OF SPORTS—  
Hard to imagine a collective sense  
of free time as time not OFF of some  
other more valuable time. IN THE  
“MODERN CONSTITUTION” TIME IS  
UNIVERSAL.**

“Temporality refers to the abstract general magnitude called time. In contrast, **CONTINUITY** has an evaluative component to it. It implies not just the passage of time regardless of the actions of humans, non-humans and other-than-humans, but an achievement: the achievement of the continuation of a livable world made collectively, non-anthropocentrically. The livable world must be constantly rewoven for its fabric gets frayed or even unraveled in the very process of the rhythmic actions of the collectivities; because of this, rituals must be constantly reiterated. This unraveling I call **REGENERATION**. the collectivity of beings was quite successfully eradicated in Europe along with the so-called witches, though in the southern regions of the globe this collectivity has exhibited a much greater capacity to endure. The homo economicus emerged with the enclosure movement in 14th 15th and 16th century Europe. From its inception, this individual, acting to secure his own advantage as it was then phrased, necessitated the de-legitimizing of the collective of beings that shared the commons and the enclosing of those commons.”

From Frédérique Apffel Marglin,  
***Subversive Spiritualities:  
How Rituals Enact the World***

**SUPPRESSED JOYFULNESS, a slow domestication called progress, a taming of instincts, a restriction of behaviours, a silencing of singing. this is our european legacy, of killing, of domesticating, of utilitarian logic only, of fear of joyfulness. Rather control it than understand how to use it well!**

**REWRITE. OVERCOME. RECLAIM.**

**WHAT IF FESTIVE BEHAVIOUR IS  
NOT SEEN AND PRACTICED AS  
TRANSGRESSION?**

**The festival & the rave & the altered  
states of consciousness & the prayers  
& the exchange of gifts & the masking  
& the coloring & the jerky moves & the  
incessant music, negate the rational  
positivity of moralism and utilitarianism,  
out of control gatherings resist  
psycopolitical power.**

**“TECHNO + SHAMANISM** is an articulation which tries to consider this historical trauma, these lost yet not annihilated leftovers, and to recover (and reinvent) points of connection between technology and wasted ontologies, which in our case we call shamanism since it represents something preceding the construction of the monotheisms and because it is more connected to the processes of planet Earth, “when neither nature, nor time/space, nor “Man” are given, but rather are made, nurtured, and woven in intra-actions”. Fundamentally, we find ourselves in a state of constant war, a fierce dispute between different visions of the future, between social and political ontologies and between nature and technology. In this sense, technoshamanism manifests itself as yet another contemporary network which tries to analyze, position itself with respect to and intervene in this context. It is configured as a **UTOPIAN** network because it harbors visionary germs of liberty, autonomy, equality of gender, ethnicity, class and people

and of balance between the environment and society that have hitherto characterized revolutionary movements. It is **DYSTOPIAN** because at the same time it includes a nihilistic and depressive vision which sees no way out of capitalism, is disillusioned by neoliberalism and feels itself trapped by the project of total, global control launched by the world's owners. It sees a nebulous future without freedom, with all of nature destroyed, more competition and poverty, privation and social oppression. And it is **ENTROPIC** because it inhabits this paradoxical set of forces and maintains an improbable noise – its perpetual noiseocracy, its state of disorganization and insecurity is continuous and is constantly recombining itself. Its improbability is its dynamism. It is within this regime of utopia, dystopia and entropy that it promotes its ideas and practices, which are sometimes convergent and sometimes divergent. In practice, this manifests itself in individual and collective projects, be they virtual or face-to-face and in the tendencies that are generated from these. Nobody /is/ a network, people are in it from time to time according to necessities, desires, possibilities, etc. It's important to think that when we use the word TECHNO it is about conceptualizing, problematizing and reinventing technology. It's not only about access and digital inclusion. Here's where shamanism comes in as a reference word for all these wasted ontologies. What science could we have had if all the projects of futures made long time ago were not so violently slaughtered by inquisitions, monotheisms, rationalism, capitalism, neoliberalism, right and left-wing fascists? This alliance between technology and shamanism is political. And it brings the future of technology itself to the center of the debate. It's not enough to solely make the connection between words. It's the means of production of science and technology and its uses that are in question."

## On “Hacking the Unconscious”:

“We can give some sci-fi movies as examples: In the Matrix series, society is monitored by computer programs, the reality is virtual and desire is completely connected with algorithms. To wake up from this is a painful process, and in Neo’s case, the navigators of the spaceship Nebuchadnezzar, inhabitants of Zion, had to hack his unconscious, so that’s why his saga begins through his dreams and signs. In the Black Mirror series, in the episode “Playtest”, when the traveller accepts a job to play within a virtual reality show from his own unconscious and ends up developing a technoschizophrenia that leads to his death, the hacking was performed solely by the game, there was no hacker war to free his unconscious. Or in the Japanese animation film Paprika, where a dissident investigator hacks people’s minds with criminal intents and ends up creating a parallel world of nightmare and madness. That is, sci-fi has already been talking about that for a long time. In the society of control, the collective unconscious is a disputed territory. All communication media, including internet robots, make use of these tactics of appropriation of the unconscious to promote their ideal worlds. In this dispute of which world we want, the collective unconscious is one of the most elementary battle fields, since it’s where desires, values, ethics, ideological projects and conversions in every level are formed. In this case, technoshamanism with its theories, construction of networks, transcultural projects and immersions tends to fortify a network of free collective unconscious, as well as to promote mental health. It’s worth to remember that we work with the schizoanalytic idea of a machinic unconscious, where the unconscious is seen as a factory for the production of worldly desires, and this factory is also made by external forces, that direct these unconsciousness according





to the intensity of their interferences (control algorithms in social media, memes, association between business and political struggles, etc). So that the building of unconscious communities produces a strength that is capable of resisting against noxious demands and resize the standard of collective desire, thus intervening in the sociopolitical realm; it's the resistance itself against the zombifying promoted by capitalism. This communities of unconsciousness are built from collective experiences, which include work with immersions, dreams, experience of enhancing perception states, which we could call the clinical part of technoshamanism (social clinics for the future)."

From <https://tecnoxamanismo.wordpress.com/2017/06/14/technoshamanism-and-wasted-ontologies/>  
<https://tecnoxamanismo.files.wordpress.com/2018/06/questionnaire-about-technoshamanism.pdf>

## INFINITE

We make too much history.  
With or without us  
there will be the silence  
and the rocks and the far shining.  
But what we need to be  
is, oh, the small talk of swallows  
in the evening over  
dull water under willows.

To be we need to know the river  
holds the salmon and the ocean  
holds the whales lightly  
as the body holds the soul  
in the present tense, in the present tense.

Ursula K. Le Guin, *Finding My Elegy*

**How might ritual intervene in the co-creation of worlds to come? Can we open ritual to mess and multiplicity, knowing in full the ethico-political implications of religious performance?**

## **CYBORG RITUALS**

**MUST** attend to difference and absence, **MUST** mourn and contest the stillborn bodies and worlds precluded in practices performed as universal. Such rituals **MUST** take root in places real, remembered, or imagined, in relationships with humans and non-humans alike.

Cyborg rituals **MUST**, as Haraway challenges, "become answerable for what we learn how to see."

**TO RITUALIZE IS TO SEE**, to see is to participate in the interweaving of what is, what becomes. As strange climates beat down and shorelines are swallowed up, rituals must be taken up as unnervingly ethically and politically ensnared, radically creative, and as generative modes of expressing difference and responsibility.

From Matthew Arthur, *Cyborg Rituals*  
<http://www.mathewarthur.com/game/?level=1>

**Back in time—the horse manure housing magic mushrooms in McKenna STONED APE THEORY—the soma may have turned hunter gatherers into better hunters first and into farmers later and into agile words/concepts maker then—the mushroom ‘speaks’—the brain evolved its frontal lobe—whichever**

**theory of evolution, both dancing and drug use, intoxication and an accelerated heart beat entrained by music, came along a long time ago. sometimes used to form and consolidate communities sometimes to escape social commitment sometimes as counterpart or resistance to the established social order—Often ecstatic behaviours and the following cultural productions survived because of THE MARGINS—the heretics the oppressed the enslaved the dispossessed the queers the poor the mad - - - - -**

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**BANNED!** Dancing was targeted (by the Church) as something **TO DETACH** from religious practice. “Immoderate” or “lascivious” dancing was again listed as a confessable sin in an important summa, or directory of sins, promulgated in 1317. For the most part, though, the Church aimed its condemnations not at dancing in general but at dancing within churches or their immediate physical environs. Despite the volume and duration of official condemnations, church dancing was in fact a long-standing Christian custom. In fact, there is ample evidence that priests themselves joined in or even led medieval church dancing. But if dancing in churches was a venerable Christian tradition, why did so many powerful elements in the Church oppose it, or come to oppose it, in the thirteenth century? A fear of the disorder that could be unleashed if whole congregations were moved to get up and engage in vigorous

motion. And there was good reason for the Church to be fearful of the laity, especially its low-income majority: **CHRISTIAN DOCTRINE UPHELD THE VIRTUES OF POVERTY, BUT THE LATE MEDIEVAL CHURCH HAD ITSELF BECOME A HUGE CONCENTRATION OF WEALTH,** in the form of farmlands, monasteries and convents, as well as the visible luxury enjoyed by ecclesiastical higher-ups. Better, given this inherent paradox in medieval Christianity, for the laity to be kept as immobile as possible, at least in church. If religious dancing became ecstatic dancing—and the stories of dancers being “possessed” by the devil suggest that it sometimes may have—**THEN ORDINARY PEOPLE MIGHT GET THE IDEA THAT THEY COULD APPROACH THE DEITY ON THEIR OWN** (as did, for example, the ancient worshippers of Dionysus) without the mediation of Catholic officialdom. Certainly the Church has a long history of suppressing enthusiasm, in the ancient Greek sense of being filled with, or possessed by, the deity. Consider the Church’s vacillating attitude toward the flagellation fad that swept through the Italian and German lower classes in the thirteenth and fourteenth centuries. At first Church officials encouraged self-flagellation as a form of public penance, but as the movement grew it took on ecstatic—and often anticlerical—overtones. The flagellants moved in large groups from town to town, beating themselves in a rhythm set by religious songs sung, daringly enough, in the vernacular, and perhaps achieving—if only as an escape from the physical pain—altered states of consciousness. The most flamboyant form of what might be called “ecstatic dissent,” however, was the dance manias that rocked parts of northern Europe in the thirteenth and fourteenth centuries and Italy a century later. The first outbreak sounds like another cautionary tale about the perils of dancing: In Utrecht in the summer of 1278, two hundred people started dancing on the bridge over the Mosel and would not stop

until it collapsed, at which point all the dancers drowned. Hence the Church authorities' worry that the "manias" represented a new form of heresy: **NOTHING IS MORE THREATENING TO A HIERARCHICAL RELIGION THAN THE POSSIBILITY OF ORDINARY LAYPEOPLE'S FINDING THEIR OWN WAY INTO THE PRESENCE OF THE GODS.** Catholicism refused to embrace the kinds of ecstatic behavior that were the hallmark of so many ancient and indigenous religions; it could only tolerate them as a kind of sideshow (the carnival)."

From Barbara Ehrenreich,  
*Dancing in the Streets,*  
*A History of Collective Joy*

**.....—tap dancing—street dance—  
carnivals—voguing—capoeira—  
rumba—samba—The Dance of the  
Feather—The Ghost dance—The  
Sun dance—Ikarian panigiri—  
circle dances—The Spiral Dance—  
heretics' manias—calenda and  
chica (charleston and cakewalk)—  
flamenco—polka—tarantella—.....**

## **Revived!**

"(...) Noticing the physiological benefits of exercise, slave owners forced slaves to exercise to maintain their health. Alexander Falconridge, a white surgeon on board one of the slave ships, recalled "Exercise being deemed necessary for the preservation of [the slaves' health], they are sometime obliged to dance, when the weather will permit their coming on deck. If they go

about it reluctantly, they are flogged" (Emery 1972, p. 8). "Dancing the slaves" continued beyond the slave ships, permeating America's Southern plantation culture.

On the plantations, slave owners forced slaves to dance "under the lash," both for economic reasons and for entertainment. Slaves were danced to maintain a healthy appearance, though, given the often-meager conditions in which they lived, they appeared anything but. Emery concludes, "[The African slave] danced not for love, nor for joy, nor religious celebration [as he had done in his native African home]; he danced in answer to the whip. He danced for survival" (1972, p. 12)

The process of "dancing the slaves" demonstrates the way slave owners made negative a practice that, for many African slaves, had been culturally redeeming. But many slaves were able to recast many of these same movements in a positive light simply by using similar movements and gestures to create a common language and use it for the good of community and culture-building. Dance was an integral part of slave plantation culture. Some of the more popular dances involved types of **ANIMAL MIMICRY**. A common form mentioned was the Buzzard Lope. In *Slave Songs of the Georgia Sea Islands* (1942), the song collector, Lydia Parrish, described this dance as she witnessed it in the Georgia Sea Islands: "March aroun' / Jump across! / Get the eye!.... / Get the guts! / Go to eatin'! ./ Look aroun' for mo meat" (1942, p. 111). Other animal mimicry dances included the Fish Tail, Pigeon Wing, Snake Hip, and Turkey Trot. Dances such as these were similar to the African tribal dances celebrating a successful hunt. As such, these slave dances represented a survival of African tribal culture on the plantation in the American South. Other dances containing elements of African tribal culture were **RING DANCES. THE**

**RING-SHOUT** was a type of ring dance marking sacred occasions. This dance was particularly observed among the Mohammedans of West Africa. On the slave plantations, the ring-shout offered a means for African slaves to maintain their fervent religious customs while adhering to the American Protestant church's ban on dancing of any kind."

From Ondra Krouse Dismukes,

***Dance Among Slaves***

**<https://www.encyclopedia.com/history/applied-and-social-sciences-magazines/dance-among-slaves>**

## **Now...Heal!**

"Ever since the advent of colonialism, rhythmically focused music from Africa has been regarded by the European establishment as primitive and subhuman, its guttural noises and beats seen as belonging much more to the animal kingdom than polite society. In particular, hip movements were (and still are, as seen in the recent controversies over twerking) a huge taboo among domesticated Western subjects. Unbroken connection with the body and guilt-free expression of sensual energy was (and is) considered "improper" and "lewd" to people conditioned by millennia of body-shame and sexual repression. This is why Africans had to be demonized, humiliated, brutalized, subjugated, "civilized," and Christianized, because their supreme dignity, and lack of shame and inhibition were greatly intimidating to the prohibitive cultures of Europe.

Anyone not convinced of this only needs to compare the dance floor of any contemporary club in Africa with those in Europe, on any given night: The difference is *immense*. In my experience of the motherland, it is typical for people to walk into a party and immediately

start shaking and gyrating to the music joyfully, artfully, with unique creativity and individualized moves. Dancing also almost always takes place together in groups, often forming the proverbial circles in the center of which people take turns showing off their skills, radiating unabashed sexuality, to the enthusiastic cries of approval from others. And at informal gatherings without music, someone would often start playing music on a cell phone, and people might get up to boogie. Meanwhile, in perfectly designed European clubs with the best sound systems, people need to drink alcohol for hours before finally overcoming deeply seated embarrassment and start self-consciously half moving to the beat like stick figures without hip joints—and almost always alone.  
(...)

Participatory dance is a deeply ingrained, centrally important social trait, an essential organizing principle common to human communities around the world prior to the advent of class and hierarchy roughly 12,000 years ago. Because it brings people together voluntarily, and creates ecstatic group consciousness via collective trance states, communal dancing reveals divisions, categories, inequalities, and laws to be arbitrary and meaningless, and is a convivial activity inherently corrosive of top-down authority. As David Hesmondhalgh writes, ***[R]ave confirmed the subversive populism of dance. It's dangerous reputation was sealed by a 'moral panic' in the national press about the drugs associated with the scene. [...] Accompanying this panic, though, was an especially strong Utopian discourse of collectivism and equality within club culture, which stressed the breaking-down of ethnic, class and gender differences. Dance events had long been viewed as rituals of togetherness and inclusion, but the new dance culture went further, and the rhetoric at least was genuinely democratizing: 'No***

**performers, no VIPs, we are all special,' was one typical slogan from a club flyer."**

He Zhao Dance

**Dance Revolution:**

**The Insurrectionary Politics of Shaking It**

**[https://medium.com/@leohezhaodance-dance-dance-revolution-the-insurrectionary-politics-of-shaking-it-8730c888749f](https://medium.com/@leohezhaodance/dance-dance-revolution-the-insurrectionary-politics-of-shaking-it-8730c888749f)**

## **And if the Fool would speak, they would say:**

"Do not be afraid of freeing the instinct, no matter how primitive. Going beyond the rational does not mean denying the mental force: be open to the poetry of intuition, to flashes of telepathy, to voices that do not belong to you, to words that come to you from another dimension. Watch them join to the infinite extent of your feelings and to the inexhaustible creative force conferred upon you by sexual energy. No longer look at your body as a past concept but as the vibrating subjective reality of the present. You will see that your body stops heeding the commands of rational concepts and allows itself to be moved by forces belonging to other dimensions, by the Totality of reality. A caged animal moves like rational perception. The free movement of an animal in the forest is comparable to the trance. The animal in a cage must eat at assigned hours. For action to occur, the rational must be given words. The wild animal feeds itself and never has any illusions about its food. The actions of an individual in a trance are not motivated by what he has learned, but by what is."



From Jodorowski and Costa,  
**The Way of the Tarot**

