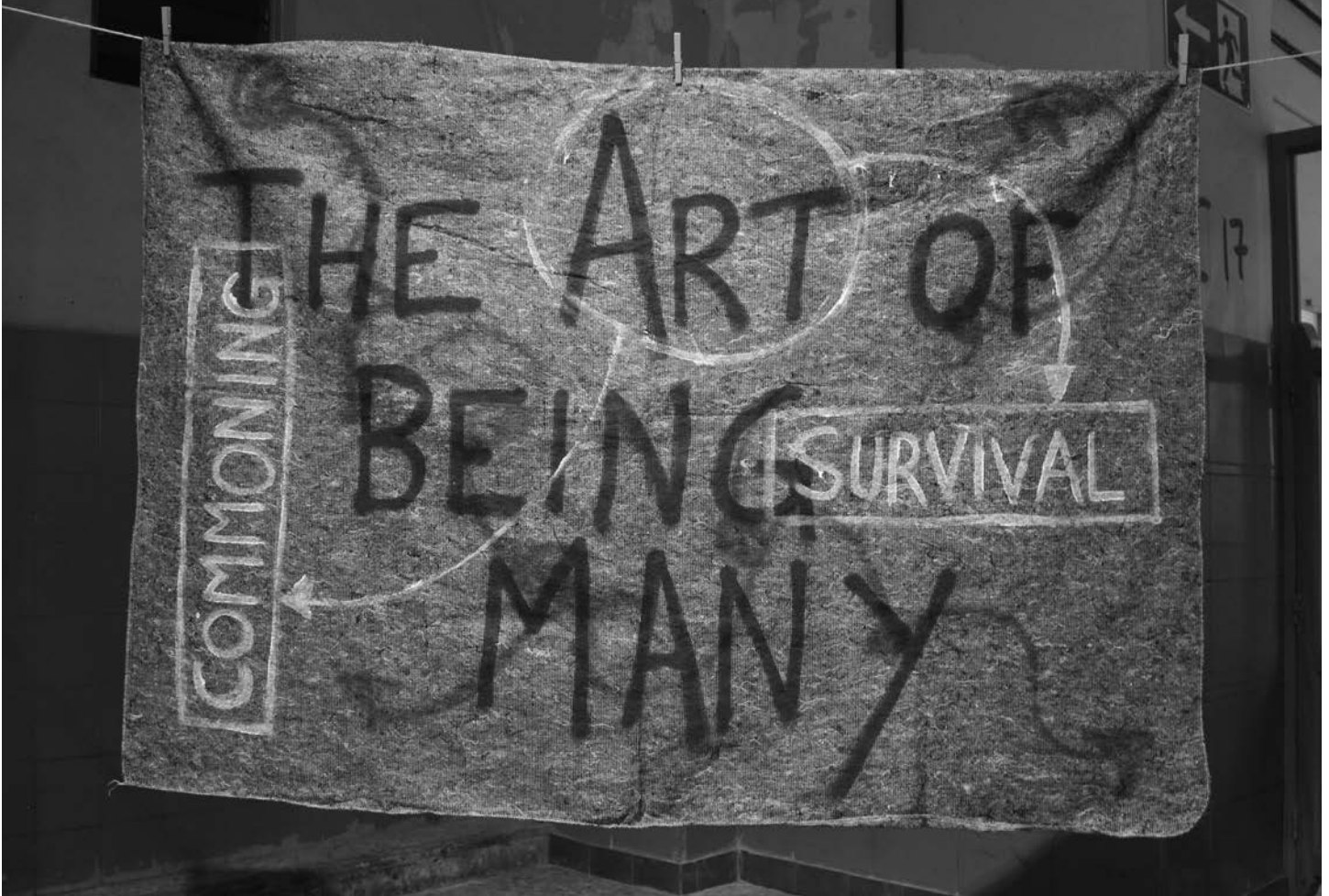

The Human Strike / the human strife, colors in the sky, striking out, the improvisation, *konbit kombit*, to refuse the order of this system that withdraws the figuring of community: he stands up and he searches for the new body, *creolité creolité*, this sound that sends the feet stomping, and the unworking of the hands, this hand that clasps and then reaches – *I know you*



“... the more deeply I listen to myself, the more I am able to listen to others, to be open to their stories, their points of view, to craft together revolutions great and small.” (Jamie Heckert)

**A Gig-Essay: set list. 1. The Break In/Out 2. a... b... a...
// Vodou-House of Spiders: the web of relations 3. The
Non-Citizen’s Declaration of Interdependence 4. Poor
Echo: *you cannot catch me* 5. The Incomplete, unplay-
ing (to begin again... your passion politick lick)**



1.

La vi di tête chajé. Li ap mashé dévan, lap shèshé, fouyé-é lot moune yo tou,
moune sa yo, Yon akolad pou nou ensem kot ak kot
Fè nwa, pèsib , la vil là lot bô
Nou santi limyiel la ki pasé nan ti trou fenet la jouk sou men nou.
Coridô sharongne yo,, chanm kay pousyè fatra
Li kampé pou li réfléchi, tendé bri pié moun ki bô koté li
Kot ak kot, Moun sa yo
Nan fouyé shèshé
Yon bagay, sé yon posiblité: fabriké yon fason, yon nanm, lavi
Shak koukouj kléré pou jel, bô vié eskalié buro vide zinglin boutey ak fatra papiyé
yo kité amba pié nou
Vié kay la vinn tounen tankou yon yot péyi lè yo rantré ladann, nan yon vide. Nan
révé ak pasyion
Poté mak sonjé pèdi la gété

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Permeability is therefore put forward as what may assist in reconstituting a self as more than itself, and which may lead to new states of togetherness: maybe the first togetherness truly had or made, *the beginning of ecstasy*. What we should call: togethering. In this sense, I want to move us toward a process of togethering as a condition of interruption and rebellion and that forces into the field of meaning a body of thresholds, leaks, generousities. The body as a gift, given along the edges of itself, as a vitality, a heat, a breath, passing from this lung to another's.



The shadows,

The shadows, the emptiness, this

2.

An nou kouri, nan pousyiè a, nan ti limyiè ak fenwa

Nan gros chanm labirint kash kash liben lanvi pran pié

Yon Tolalito, nanm pou nanm , planté nan pil fatra, yon vié bwat katon ak lot bwat en bwa simen de gosh a dwat.

É nan pasaj sa a yo té psaé a- gen rézon pou tout kouri sa a: fok nou vin'n yon bagay Oh souf li ak bral levé voyé rosh kashé men padan lap jwé ak limyiè a, tank ou yon toup

Li rivé , britsoukou tristesse la blayi toupatou

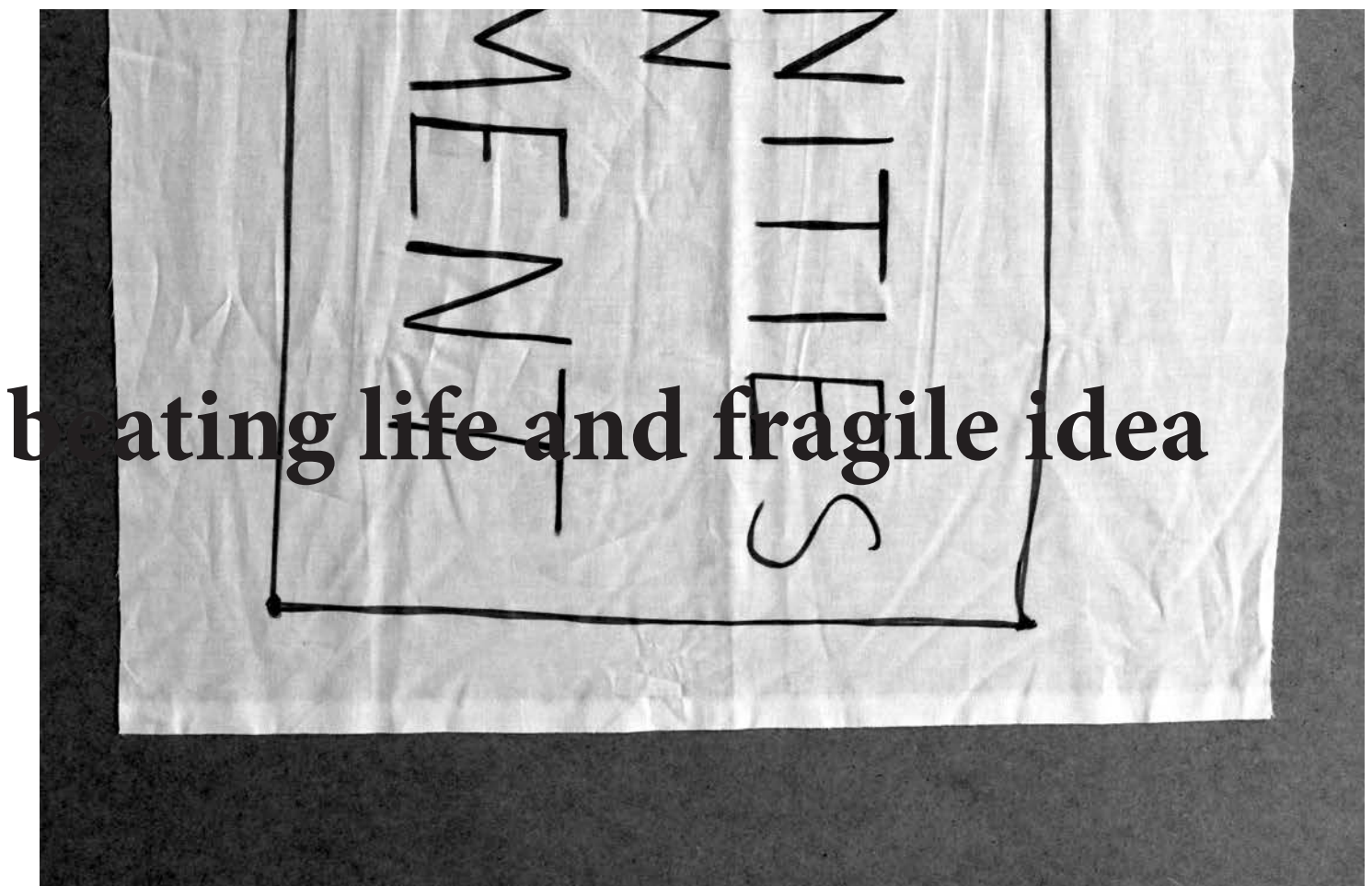
Ak kô vanyan

Sa yo té komansé rélé ti kominoté frjil payo, yon kay plein zarinyen

Ak pousyè nan tout ti trou kwen, bagay ap pran tan pou yo fèt

Ak souké ko zouti nan men

Yo komansé ap bâti kay la pou yo rété, pèdi la fwa



COMMUNITIES
IN
MOVEMENT

3.

Mwen remen ou, ou menm pou nou, nou menm pou koz sa a.

Bagay sa a ki pral kômansé souké simen kol nan ti kominoté a - tankou niche zarenyen nan ti trou

Toute bagay toute kô vanyan , la vi sa a, nan toute kwen fê nwa épi pou nou

Mwen konnen kè wap toujou avem menm nan trouble détress

Mwen renmin ou , ou menm tou ak bagay sa a ki krazé sakagé, ki tounen ko mwen nan toute diféranse paket bagay rasamblé ensenm vié kozé listwa

Kont manzè rakonté pandan li tap gadé boukan difé, ak jan li tandé santi lé lanmé a kont men li.

Into the rhythms of self-organized movement,
crossing over, standing alongside, this elsewhere
wrapped around the face, into the eyes and nose,
the breathing and the beating, with arms out-
stretched and the wet cloths – the city becomes a
dream / / / /

The inside moving out, into a new skin, as the floor
shakes and the walls crumble in slow-motion,
yellow and green



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 Mwen remen ou, ou memm pou nou, nou memm pou koz sa a.
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 Tout bagay tout kò vanyan, la vi sa a, nan tout kwen fé nwa épi pou nou
 Mwen konnen ké wap toujou avem memm nan trouble déress
 Mwen remm in ou, ou memm tou ak bagay sa a ki krazé sakagé, ki tounen ko mwen
 nan toute diféranse paket bagay rasamble ensem vié kozé listwa
 Kout manzé rakonté pandan li tap gadé boukan difé, ak jan li tandé santi lé lammé a
 kont men li.

the anarchic principle, or the interrupted subject, the suffering of the public body, with the arrival of the other, as the undoing of this body, with pleasure, for you, for what is always more, and that redraws lines, cuts with the break-beat, and the beating back: the displaced and the unplaced (the Haitian Non-State: the weak postcolony, linked as community in movement: the rhythm citizen, the fugitive idea), of what reorganizes singularity and monolingualism: to speak the echo-world.



4.

Kembé sa a la en tan mwen marél lotbô anba

Konsa, pa bliyé, en nou shèshé menm kod sa a kè nou tè wè a,

Pou nou kapab maré bagay nou rasemblé la, mwen kwè sa kapé fèt

Ak pasé bay kout men , met lod, rangé viré kroké, kembé pil bwa a

anvan li tombé, apré li tombé, dèplôtonnen pou yon moman, sa ka fèt,

karéman, tan an disparèt é li tounen tankou yon twal, ké nou ajouté sou rad
nou , ki

Komansé kléré, li fè yon pa dévan pi prè

Manzè lèvé dé bra li wo, yon britsoukou, tankou shawl kap galonen sou la

plèn, pié bwa ki komansé pousé nan dwet li, fey van souflé ak

bel très riviè chévé ou mwen swiv ou opa, nou travèsé, nou kampé la ens-
anm, yon

Lot koté maré maré figu ou jouk nan nen tout trou gé ou ak nen ou, souf nou

tambou frapé, tout men levé en lè ak rad nou tou mouyé-la vil vin' yon rêv

Lanvè landwat, nan yon lop po nèf, pandan la tè ap tamblé ak mi kay la kapé
tombé anralanti, koulè jone ak vèt,

Kombit nou fè têt ensem nan krazé en mêm tan,

bagay blayi tankou bri ki ka sovè nou ak mistè yo

Yo kashé kô yo dèyè fason mistè ak sa ki san kô: es kè ou tandé,

Tout bri sa yo ki pral remèt lod nan bagay, nan bouré-krazé ak bel vwa goj,

Fèmen vid la , li shanté, li pleyen, pandan lap piafé ponpé sou yon dal flè rouj
simayé a tè a

“We know ourselves as part and as crowd, in an unknown that does not terrify. We cry our cry of poetry. Our boats are open, and we sail them for everyone.” Édouard Glissant



I to you, you to us, us to this

I to you, you to us, us to th



5.
 Moun sa yo ki kampé nan tout fè nwa, ki fè lot fè nwa tou nèf pou krazé
 fenèt ki pou fè lannuit la vinn pli fon
 Chanté sa yo fé éko, ak mélodi espérans ki fé sonjé, ki alé dékouvri yon
 paket batiment bato: kè ou, bra ponyet li, moun ki mashé ak gro pa en-
 péchem dômi,
 Mové sentiman têt shagé, meté ké mwen sou bisket, é li tombé
 Yo konnen ké gen plis bagay ki pou fèt , ak piès môso ki rété, de zilo a
 zilo, ak sel la
 Ki sou diol yo pandan yo bo
 Épi yo bo enko

 Épi yo bo enko

 Épi yo bo enko

**project: ways of being and doing; can we form a "free scene"? an occupation
 free cultural space? a "movement body" or a "community in movement"? where
 are required? To democratize ourselves?
 ing and listening body?
 practical work? and "performative expression
 g everything /between building and unbuildi
 reciprocating society
 iprocatation: of a quaforce, thesis; cooperation
 spirality; the opening to others and each other
 shold
 f speech; the labor and the dialogue; the woman
 lebration; and the lower body region: a
 the groin, the daplagn, where voice originates

The Human Strike Brandon LaBelle
 with Marc Antoine Cloutier, Stephanie Letarte, Fanny Levy, Karl Det
 ion, and Emmanuel Dely = SON/CON
 TEXTE avatar Julie Faubert...
 listening caring becoming Port-au-Prince
 Prince the prince of the anti-club
 east hollywood 1992 OC 18 to unwork