

RESTIVE

ANNE MARIE WIRTH CAUCHON

Before we finalized the concept and term for Issue 010: JUDGE, it was the word *scaffold* that we rolled around on our tongues. Tossing it back and forth across this screened-life—this wireless & personal-hotspotted life—we tested *scaffold's* immovable coldness in our hot mouths. We tried to find a way to integrate it, tried to masticate *scaffold's* taut sinews, tried to wrestle its struts and joists—joists made for the latest commuter condominium complex, struts made for beheadings. We tried to *scaffold* our ruminations on insidious ideological apparatuses, on disciplining by globalized systems of control.



Data: The New Black Gold – Ibiye Camp

But in the end, the inhuman rigidity of the *scaffold* proved to lack the fleshy reality of life, embodied. And so it was to *judge* that we acquiesced, for the material consequences of *judgement*. For the embodied person the term denotes; for the heavy finality of the word itself—its resonance in the chest when spoken as it pries the lips apart and forces the teeth together in a fleeting snarl. The *judge* forced our decision: arbiter of punishment, in the body of the judge the weight of The Law rests heavy—until that moment when its weight is suddenly foisted upon the rest of us, the delinquents, the accused, the condemned.

These metaphoric, embodied, and associative elements of the term *judge* emerge and unfurl in the work of the writers and artists collected in Issue 010. Featured here is work that is similarly embodied, recalcitrant, and transforming or transcendent. This is work laden with the weight of the *scaffold*, work heavy with the burden of those armatures imposed on human life. But it is work too that lays and maps riotous and restive trails winding through the middle of any imposed scaffold, or its judges' reprimands and commands. That is, in the work featured here it is not the *scaffold* and its judge that guides us, but rather, the riotous and restive trails of the laughing critic, the pretend citizen, the reveling accomplice, the CGI philosopher, the artist-child, the rebel patient, the immobile pilgrim, the transcendent avatar, the dancing host, the monster-slayer.

Anne Marie Wirth Cauchon is Editor-in-Chief of *Stillpoint Magazine*, and Creative Director of the PrairieCare Institute's Center for Applied Psychoanalysis, the mother of two, a PhD candidate in English and Comparative Literature at the University of Minnesota, and the author of the novel *Nothing*.

Ibiye Camp is an artist whose work engages with technology, trade, and material within the African Diaspora. Ibiye's work utilizes architectural tools to create sound and video, accompanied by augmented reality and 3D objects, and highlights the biases and conflicts inherent to technology and postcolonial subjects.

Ibiye tutors at the Royal College of Art, London, with architectural design studio ADS2, titled "Black Horizons: Worlding within the Ruins of Racial Capitalism." Ibiye co-founded Xcessive Aesthetics, an interdisciplinary design collective exploring data through immersive technologies and public installations.

The artwork shown here is one of a selection of works shown in *Stillpoint Magazine*.

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