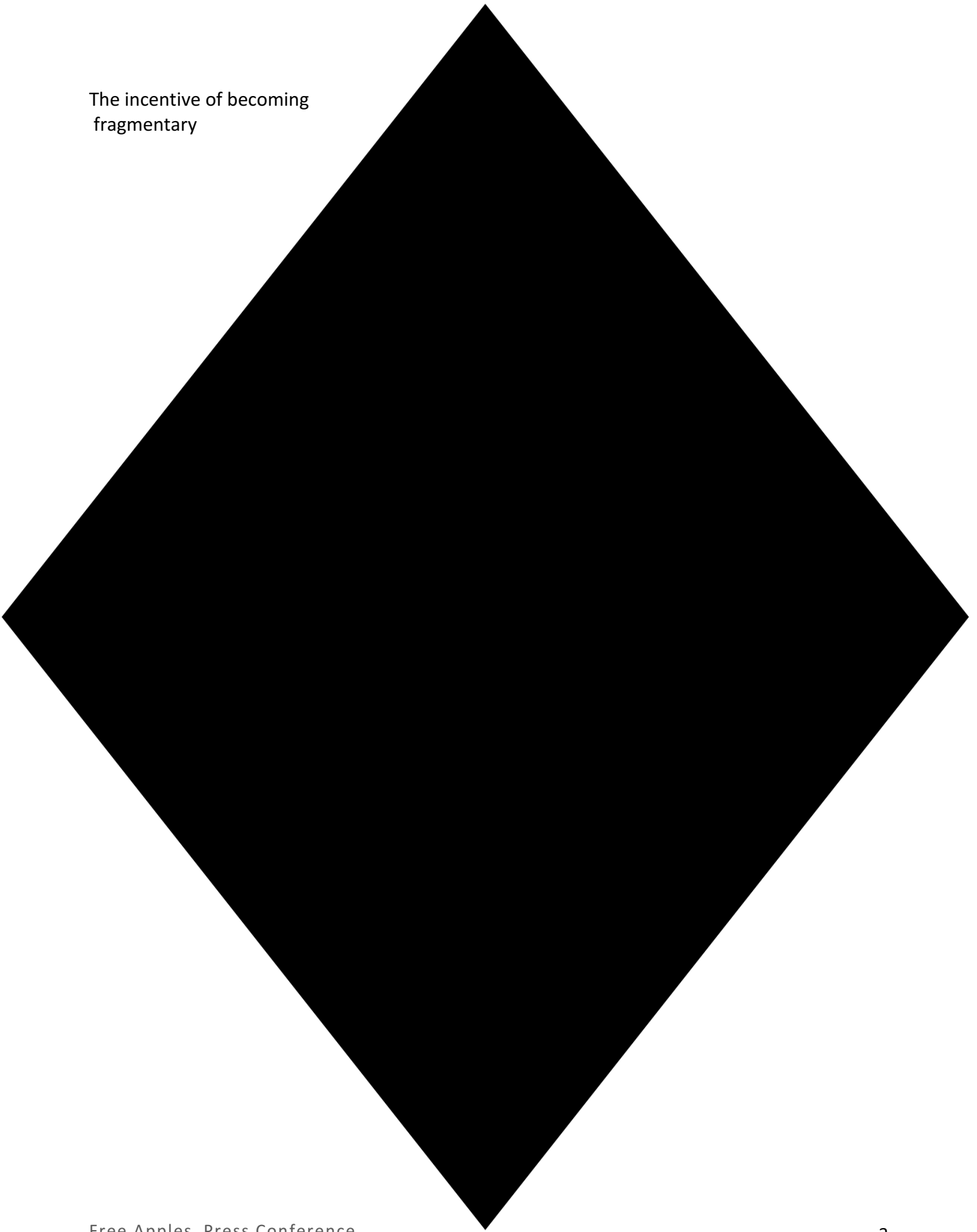


The incentive of becoming  
fragmentary



# Participants

## Panel

Samantha Herman

Voicein: Culminate Pundit

Christine McDonald

Voiceunder and *Oracle*

Maurice Blanchot

Who, that which fragments and *Voiceover*

## Reporters

Teresa Cervantes

Peter Crew

Adam Franklin

Maria Leguizamo

Aria Mooney

Morgan Nitz

Alyssa Pizio

Isabella Schubert Jones

Cristhian Varela

Elliot Wattenbarger

Elliot Wilson

Flash photography is permitted

Audio recording is permitted

A video recording of the conference will be available to all reporters following the event at [www.022396.net](http://www.022396.net)

**FOR IMMEDIATE RELEASE**

**NOVEMBER 29, 2017**

**The inevitable death of a press conference is that it will inevitably oversimplify that which it precedes.**

In a public response to *The Writing of the Disaster* written by Maurice Blanchot and translated by Ann Smock, Christine McDonald presents two works: “*Voiceunder*,” an animation of a single star, and “**I am obsessed with you**,” a direction in *Outside, Neutral, Disaster, Return*.

Statement and temporary tattooing will run approximately 5 minutes with 10 minutes for questions and 10 minutes for discussion.

The writing of the disaster insists one thing above most other things, and that is you should not confuse Word with anything said, anything spoken.

In real life you almost always respond rhythmically, changing the speed of your movements, whatever they may be, depending on how you feel, the climate of a room or region. When there is a disparity between the rhythm of a person’s emotion and the rhythm of their movements, the cause lies in the fact that there is a conflict of some sort; perhaps the person does not want to reveal, or cannot reveal, that they are angry. They will, therefore, try to avoid doing the very thing their body cries out for them to do: that is, to move swiftly. The result of this kind of conflict is tension, which will cause other physical changes that will be apparent to an Other. We are responsible for others. We are obsessed with others, not in that we must bear cruelty provided by others but that seeing other assigns patience.

*“The Writing of the Disaster reflects upon efforts to abide in disaster’s infinite threat. First published in French in 1980, it takes up the most serious tasks of writing: to describe, explain, and redeem when possible, and to admit what is not possible. Neither offers consolation.”*

- Ann Smock is a translator and a professor of French at the University of California at Berkeley.

◆ *The disaster, unexperienced. It is what escapes the very possibility of experience – it is the limit of writing. This must be repeated: the disaster describes. Which does not mean that the disaster, as the force of writing, is excluded from it, is beyond the pale of writing or extratextual.*

Maurice Blanchot, *The Writing of the Disaster*

# disaster

*noun*

noun: **disaster**; plural noun: **disasters**

1. a sudden event, such as an accident or a natural catastrophe, that causes great damage or loss of life.

"159 people died in the disaster"

*synonyms*: catastrophe, calamity, cataclysm, tragedy, act of God, holocaust;

accident

"a subway disaster"

- o denoting a genre of films that use natural or accidental catastrophe as the mainspring of plot and setting.

modifier noun: **disaster**

"a disaster movie"

- o an event or fact that has unfortunate consequences.

"a string of personal disasters"

*synonyms*: misfortune, mishap, misadventure, mischance, setback, reversal, stroke of bad

luck, blow

"a string of personal disasters"

*antonyms*: blessing

- o *informal*

a person, act, or thing that is a failure.

"my perm is a total disaster"

*synonyms*: failure, fiasco, catastrophe, debacle;

*antonyms*: success



“One of the most difficult concepts in the literature is to arrive at a definition of a disaster. There have been many attempts to define disasters, but all run into the problem of either being too broad or too narrow. Having a definition of a disaster is extremely important in epidemiology for identifying which events to include or exclude from your analysis. If events are identified with a common definition, then they can also be more easily compared.

In general, most disaster events are defined by the need for external assistance. Perhaps, one reason for this observation is that the disaster relief agencies are often the only organizations with comprehensive and systematic data. There should be some caution applied to data defined in this circumstance. Notably, the decision on which situations require external assistance may differ by country or region. In some situations, it may be a political decision as well.

The Center for Research on the Epidemiology of Disasters (CRED) in Brussels, Belgium, uses the following definition. ♦ A disaster is a situation or event which overwhelms local capacity, necessitating a request to a national or international level for external assistance. ♦ CRED maintains a database of disaster events from 1900 to present. Much of their data is derived from relief groups, including the Red Cross/Red Crescent Agency.”

**<http://www.cred.be/>**

Thomas Songer, *Epidemiology of Disasters*,

University of Pittsburgh

