

# Introduction

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**M**osaic 55.2 is the second of two issues that present the proceedings of an online conference titled *Relative Time/Little Time*, which was organized in collaboration with the Dutch artist group Bik Van der Pol. What we shared with Bik Van der Pol was the basic idea that an interdisciplinary and collaborative approach to the question of time would not only be productive for thinking the very possibility of a future during the two-year period when the world was gripped by pandemic but also open the problem of futurity to the variabilities, contradictions, and highly differentiated granularities of that horizon or temporal field.

Volume II of *Relative Time/Little Time* begins with a contribution from the New York-based collaborative artists Andrea Robbins and Max Becher. Best known for their photographic work on bubble communities and tracing colonial conduits, here Robbins and Becher delve into a range of municipal archives, cemeteries, and county clerk and deeds offices in order to reconstruct the lineaments of a house. This kludge, as they call it, is Salem's version of a purloined letter. Their books include *Brooklyn Abroad* (2005), *The Transportation of Place* (2006), and *Black Cowboys* (2016). The title of their contribution is "The Matsuki Con-struction." Their photographs of the house on 12 Laurel Street appear on our front and back cover and make up the photo insert.

Following in the footsteps of that rarity, the philosopher in love able to respond to the constantly changing nature of a loving relationship, Dominic Pettman isolates

and extracts the question of time. In “Observational Eros: Time, Libido, the Attention Ecology, and Surfing,” he productively mixes metaphors to suggest that not only “love needs re-inventing,” as Rimbaud once put it, but our critique of technology, smart phones, and social media requires reinventing through love’s re-invention. Dominic Pettman is Professor of Media and New Humanities at the New School of Social Research. His many books include *Peak Libido: Sex, Ecology, and the Collapse of Desire* (2020), *Sonic Intimacy: Voice, Species, Technics* (2017), *Creaturely Love* (2017), *Infinite Distraction* (2015), *Look at the Bunny: Totem, Taboo, Technology* (2013), *Human Error: Species-Being and Media Machines* (2011), and *Love and Other Technologies: Retrofitting Eros for the Information Age* (2006).

In “A Great Universal Future Equitably Open to All Peoples, All Nations, and All Species’: Decolonization Beyond Openness,” Chigbo Arthur Anyaduba rethinks Achille Mbembe’s notion of “Afropolitanism” from the perspective of an liberationist politics centred in Africa rather than the open discourses of European colonialism. Chigbo Arthur Anyaduba is Assistant Professor in the English Department at The University of Winnipeg. He is the author of *The Postcolonial African Genocide Novel: Quests for Meaningfulness* (2021).

In “How Indigenous and Settler Time Shape Interdisciplinary Research,” Melanie Braith, a settler scholar from Germany who lives and works in Winnipeg, presents her work with the Rocky Cree of Manitoba. Braith shows that for the Asiniskaw Īthiniwak, time is intimately connected to place and necessarily understood in tension with “settler time.” Dr. Braith is the Project Manager of the Six Seasons of the Asiniskaw Īthiniwak Partnership Project, and the Research Coordinator for the Centre for Research in Young People’s Texts and Cultures at The University of Winnipeg.

In his essay “Towards an Anthropology of Astonishment,” Sean Singh Matharoo returns to the work of Claude Levi-Strauss to recover a generative potential that Jacques Derrida’s famous reading in *Of Grammatology* neutralizes. Working his way within and beyond the threshold conditions of this Ur-text of deconstruction, Matharoo isolates a set of resources that he deems “helpful to ongoing anti-racist, anti-colonial, and climate struggle.” He is Assistant Professor in the Department of Romance Studies at the University of North Carolina at Chapel Hill.

Finally, we are pleased to present “Goose poems,” Melanie Dennis Unrau’s selection of hand-traced poems and images based on the 1956 edition of *Northland Trails* by S.C. Ells, who is known as the “father of the tar sands.” In Dr. Dennis Unrau’s hands, the myths of Alberta’s “great North land” come off as naively wooden “lines and sketches” whose time is up but whose ghosts live on. She is the author of *Happiness Threads: The Unborn Poems* (2013), and a co-editor of *Seriality and Texts for Young People: The Compulsion to Repeat* (Palgrave, 2014).