



FAMILY ENTANGLEMENTS

We want to free 'the family' from the Oedipal (following Deleuze and Guattari's Anti-Oedipus – the family as a kind of organisation that must colonise its members, repress their desires, and give them complexes if it is to function as an organizing principle of society)

We acknowledge the role of post-industrial notions of 'the family' in reproducing Patriarchy and Capitalism

**We acknowledge how 'the family' (as concept and lived experience) is subject to various forms of social stratification such as class, race, sexual orientation, age, disability and gender (which do not exist separately from each other but are interwoven together)
(see for example Collins Hill, Ben-Moshe and Magaña)**

We are acutely aware of the heteronormative and/or essentializing of the family and what it can fall prey to (for example, Edelman's No Future, where the child as the image of the future is problematised as that from which the queer body is both unable and prohibited from engaging with)

'Families' (however configured or defined) are complicated, with their own challenges and traumas

When we invoke 'family' - not in the propagation of a set idea of family - we want to open up possibilities of alternate families in which liberation might be possible.

We also want to continually expand the arena of concern from familial relations to broader relations (thinking of D & G, Helen Hester's ideas in Xenofeminism, as well as Donna Haraway's thinking "make kin, not babies!" which acts as a form of alternative (re)production (social, species and other) that encourages communities of difference to emerge over and against replication of the same existent hierarchies.

With this thinking we want to include and to grow non-anthropocentric or non-human-centred relations

Collins Hill, P, 'It's All In the Family: Intersections of Gender, Race, and Nation' in *Hypatia*, 2009

Ben-Moshe, L, and Magaña, S, 'An Introduction to Race, Gender, and Disability: Intersectionality, Disability Studies, and Families of Color' in *Women, Gender, and Families of Color*, 2(2) 105-114, 2014

Edelman, L, *No Future: Queer Theory and the Death Drive*, Duke University Press, 2004

Deleuze, G, and Guattari, D, *Anti-Oedipus: Capitalism and Schizophrenia*, University of Minnesota Press, 1983 (first published 1972)

Haraway, D, *Staying with the Trouble: Making Kin in the Chthulucene*, Duke University Press, 2016

Hester, H, *Xenofeminism*, Polity Press, 2018

First: Put the little fingers into the loop of string, and separate the hands. You now have a single loop on each little finger passing directly and uncrossed to the opposite little finger.

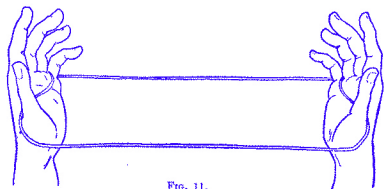


FIG. 11.

Second: Turning the hands with the palms away from you, put each thumb into the little finger loop from below, and pick up on the back of the thumb the near little finger string; then, allowing the far little finger string to remain on the little finger, turn the hands with the palms facing each other, return the thumbs to their extended position, and draw the strings tight (Fig. 11).



FIG. 12.

Bring the hands together, and put the right index up under the string which crosses the left palm (Fig. 12), and draw the loop out on the back of the finger by separating the hands.



FIG. 13.

Bring the hands together again, and put the left index up under that part of the string crossing the palm of the right hand which is between the strings on the right index (Fig. 13), and draw the loop out on the back of the left index by separating the hands.

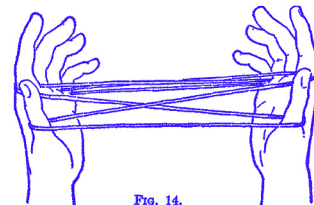


FIG. 14.

You now have a loop on each thumb, index, and little finger (Fig. 14). There is a near thumb string and a far little finger string passing directly from one hand to the other, and two crosses formed between them by the near little finger string of one hand becoming the far index string of the other hand, and the far thumb string of one hand becoming the near index string of the other hand.

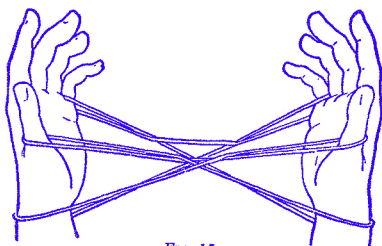


FIG. 15.

Second: With the right thumb and index pick up the left near index string close to the left index, and lift the loop entirely off the left index; then put the loop over the left hand and let it drop down on the left wrist. With the left thumb and index pick up the right near index string close to the right index, and lift the loop entirely off the right index; then put the loop over the right hand and let it drop down on the right wrist. Separate the hands and draw the strings tight. You now have a loop on each thumb, a loop on each little finger, and a loop on each wrist (Fig. 15).

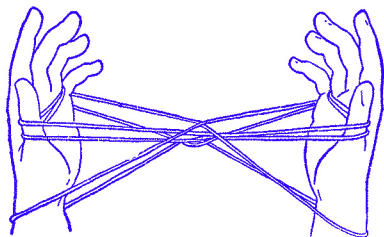


FIG. 16.

With the right thumb and index pick up the left near little finger string (not the whole loop) close to the left little finger, and, drawing it toward you, pass it between the left index and thumb, and release it. With the right thumb and index pick up the left far thumb string close to the left thumb, and, drawing it away from you, pass it between the left ring and little fingers, and release it.

With the left thumb and index pick up the right near little finger string close to the right little finger, and, drawing it toward you, pass it between the right index and thumb, and release it. With the left thumb and index pick up the right far thumb string close to the right thumb, and, drawing it away from you, pass it between the right ring and little fingers, and release it.

You now have a loop on each wrist, and two strings crossing each palm in the First Position (Fig. 16).

Keeping all the loops in position on both hands, with the left hand grasp tightly all the strings where they cross in the centre of the figure, and pass this collection of strings from left to right between the right thumb and index, that is, from the palmar side to the back of the hand, and let them lie on the back of the hand midway between the thumb and index finger (Fig. 17). Then with the left thumb and index take hold of the two loops already on the right thumb, and, without pulling them out, draw them over the tip of the right thumb (Fig. 18). Now, still holding the loops, let the collection of strings lying low down between the right index and thumb, slip over the right thumb to the palmar side. The right thumb is now entirely free. Without untwisting the two original right thumb loops, which you are still holding with the left thumb and index, replace these loops on the right thumb exactly as they were before the collected strings were placed between the right index and thumb (Fig. 19). Separate the hands, and draw the strings tight. Now repeat exactly the same movement on the left hand as follows:

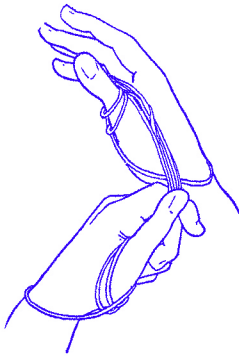


FIG. 17.

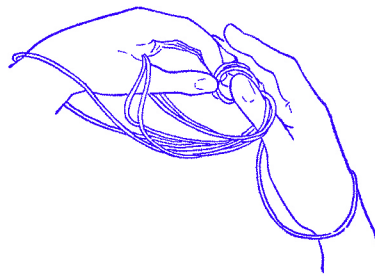


FIG. 18.

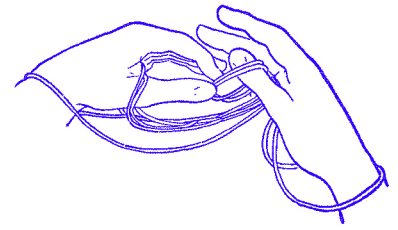


FIG. 19.

Keeping all the loops in position on both hands, with the right hand grasp tightly all the strings where they cross in the centre of the figure, and pass this collection of strings from right to left between the left index and thumb, that is, from the palmar side to the back of the hand, and let them lie on the back of the hand midway between the index and thumb; then with the right thumb and index take hold of the two loops already on the left thumb and, without pulling them out, draw them over the tip of the left thumb. Now, still holding these loops, let the collection of strings lying low down between the left index and thumb, slip over the left thumb to the palmar side. The left thumb is now entirely free. Without untwisting the two original left thumb loops, which you are still holding with the right thumb and index, replace these loops on the left thumb exactly as they were before the collected strings were placed between the left index and thumb. Separate the hands, and draw the strings tight.

You now have a loop on each wrist, two twisted loops on each thumb, and two twisted loops on each little finger (Fig. 20).

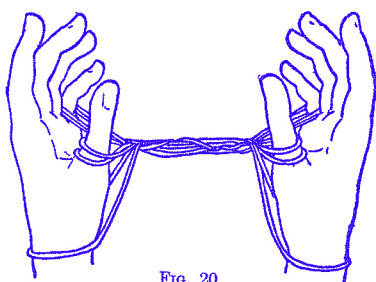


FIG. 20.

With the right thumb and index lift the left wrist loop from the back of the left wrist up over the tips of all the left fingers, and let it fall on the palmar side. With the left thumb and index lift the right wrist loop from the back of the right wrist up over the tips of all the right fingers, and let it fall on the palmar side.

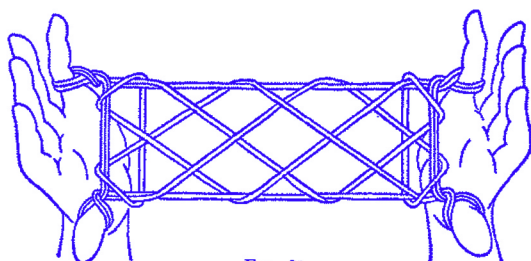
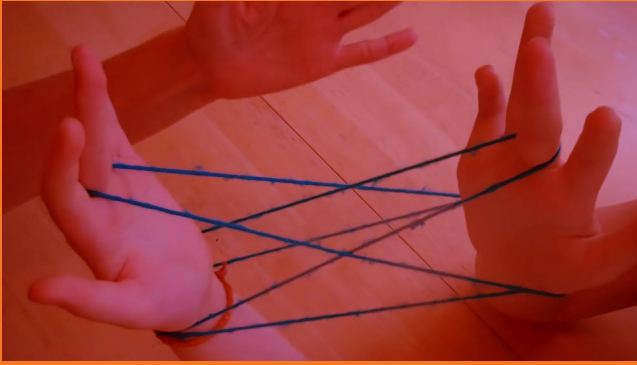
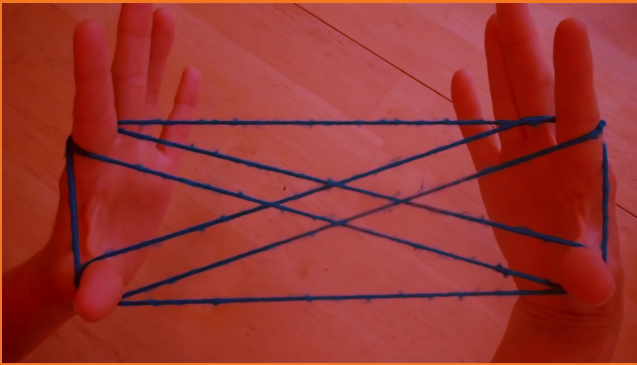


FIG. 21.

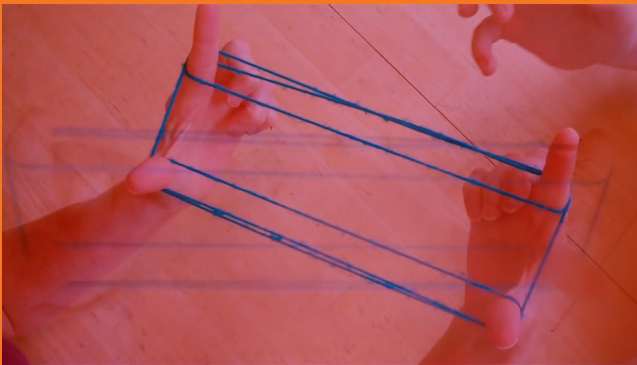
Retaining the loops on the thumbs and little fingers, rub the palms of the hands together; then separate the hands, and draw the figure tight (Fig. 21).



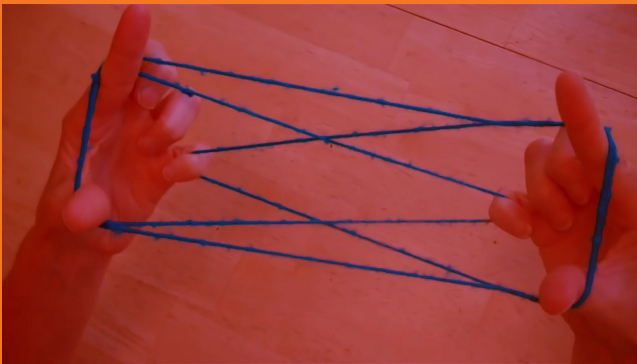
Starting Position



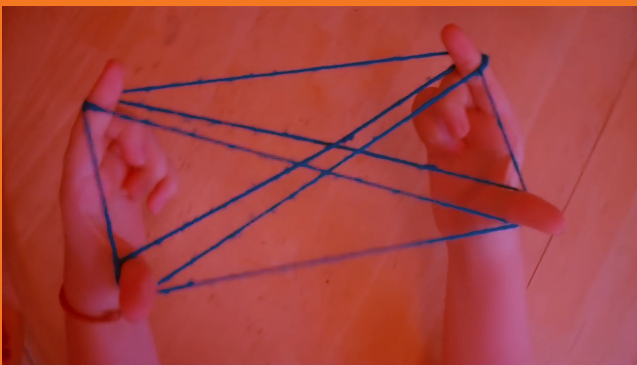
First Position



Second Position



Third Position



Back to First Position

“thinking-with – that is, becoming-with – is in itself a way of relaying...

But knowing that what you take has been held-out entails a particular thinking ‘between’. It does not demand fidelity, still less fealty, rather a particular kind of loyalty, the answer to the trust of the hand held-out. Even if this trust is not in ‘you’ but in ‘creative uncertainty’, even if the consequences and meaning of what has been done, thought or written do not belong to you any more than they belonged to the one you take the relay from, one way or another the relay is now in your hands, together with the demand that you do not proceed with ‘mechanical confidence’.

“Two pairs of hands are needed, and in each successive step, one is ‘passive’, offering the result of its previous operation, a string entanglement, for the other to operate, only to become active again at the next step, when the other presents the new entanglement.

But it can also be said that each time the ‘passive’ pair is the one that holds, and is held by the entanglement, only to ‘let it go’ when the other one takes the relay.”

Stengers, Isabelle. “Relaying a War Machine.” In *The Guattari Effect*, 134–55. London ; New York: Bloomsbury Academic, 2011.

FAMILY ENTANGLEMENTS

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; a place, of their own.