

Daniel Tuomey

Frankenstein

17 April– 9 May 2021
Gouwstraat 21, Rotterdam

This text will remain a work-in-progress until the opening of the exhibition.

"Let us begin by citing an authoritative woman"¹:

Soon, a quote from Jennifer Croft's translation of Olga Tokarczuk's *Flights* (2007) will sit here.²

A male body that procreates.
The expectation of a kin.
The feeling of an eye on ones back.
The wonder of one's own eye and brain:
The pursuit of an understanding of a body.³
The journals of men who have made our bodies.⁴
The bodies used for science.
The excuses of men using bodies for science.⁵
The laws made from excuses from fathers and grandfathers.
Informal masculine camaraderie.⁶

A total control of birth and death.
The understanding of a body decaying.
The letting a body decay.
The food for the worm: dirt nap.
The un-squeamish in the face of death.
The worm inheriting the wonders of the eye and brain.
The worm's big brain.
The eyes and brains of the Lords of Creation.
Lonely separation of superiority.

A worm is not a man.
The soft flesh of a stomach, a bicep.
The man that stands in front of a mirror.⁸
The flickering of another kind of body.
The understanding of ones' self in relation to another.
The incapacity to understand outside this relation.
The incapacity to understand without books.
The incapacity to read words never written.
The projection of everything one cannot accept in themselves:
Hysterical specificity to transform another into a useful artifact.

An unforgiving mirror.
The ubiquity of one's own image.
The advantage of one's own image.
The granted access to phallic territory.
The hesitation to like one's own image.
The passing as one's own image.
The refinement of one's own image.
The creation of a bettered iteration of one's own image.
The expected control of mind and feelings.⁹
Immeasurable subjective excess.

A history of entitlement.
The outsourced satiation of one's emotional needs.
The complicity in oppression.
The rising cost of duties and labour.
The legislation made to bring manufacturing home.
The refusal to return to paying living wages never paid in the first place.
The dependencies and expectations of supremacy.¹⁰
The creation of machines.
The oiled joint mimicking an elbow.
Smart factory solutions.¹¹

A nourished rage in the face of expectation.
The disobedience assigned monstrous.
The punishment of pathologization and invisibilization.
The reduction of transformation to mutation.
The insistence of categories.
The denial of linguality.
The violence of a lesson taught.
The refusal to be wounded by a determined monstrosity.¹³
The creature that threatens the Lords of Creation.
Daily, eloquent imitation of the birds.¹⁴

THE BENIGN LONELINESS OF THE SOCIALLY ALIENATED
THE MALIGNANT MELANCHOLY OF THE ERSTWHILE MASTER¹⁵
THE LACK OF SYMPATHY FOR A SIDE EFFECT OF VICTORY
THE SUBJECT WHO SEES THE WORM IN THEIR EYES OF MEN

THERE IS A WAR WITH NURTURE:
A WAR NOT ALL CAN NAME^{16 17}

Most footnotes gleaned from conversations with Daniel Tuomey, and from the generous transparency of his sound work *Footnotes to Frankenstein*.

¹ Modification of the start of *The Malignant Melancholy*, Amba Azaad (essay in *The New Inquiry*, 2018)

² *Flights*, Olga Tokarczuk (novel, 2008)

³ A description from a book called *Looking at Men* by Anthea Callen, encountered originally from *Footnotes to Frankenstein*, Daniel Tuomey (artwork, 2019)

⁴ *My Words to Victor Frankenstein Above the Village of Chamounix: Performing Transgender Rage*, Susan Stryker (essay 1994)

⁵ Olga Tokarczuk (see footnote 2)

⁶ Cigarettes over a surgeon's table (an image)

⁷ from the title of a performance in progress, Ash Kilmartin (2021)

⁸ *Frankenstein*, Daniel Tuomey (artwork, 2020)

⁹ Susan Stryker (see footnote 4)

¹⁰ An article in *Harvard Business Review* by Willy C. Shih (2020, intentionally unnamed)

¹¹ An article in *Forbes* by Kenneth Rapoza (2020, intentionally unnamed)

¹² Susan Stryker (see footnote 4)

¹³ Susan Stryker (see footnote 4)

¹⁴ The garden *Serena* in hail and sunlight (12 April 2021)

¹⁵ Amba Azaad (see footnote 1)

¹⁶ *Frankenstein* (see footnote 8)

¹⁷ The writer is a cisgender woman, and the artist a cisgender man.