

சரீரத்தொழிற்சாலை

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# THE YOUNG SCHPENGLHEIMERS

present

## Uncanny Hurricane Hauntologies

Or:

¡Buy Lemons!

With A *Souçon* Of

Phenomena-Noumena Antinomy



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**[the young schpengelheimers]**

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<i>on</i>	<i>on</i>	<i>on</i>	<i>on</i>
teratophobia	refusal	r/nosleep/emeryville	fever dreams
◆	◆	◆	
r/nosleep	starman	r/nosleep/altamontpass	
	◆	◆	
	the common task	r/nosleep/ghostship	

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**[hauntologies]**

*between the trenches  
claws scabble on broken glass  
the scrim of crisis*

*t.y.s.*



## [introduction]

A spectre is haunting the spectre of Europe. In the long march of modernity, ideas are the really real. But in the shadow of environmental devastation, it has become increasingly apparent that there resides a reality beyond ideas. In this collection, we take seriously the idea that the way in which we think about the world informs the way we live in it. The challenge is not to succumb to the temptation of seeking out enchantment within our ethnographic work, because re-enchantment only emerges from a foundation of disenchantment; any retreat to re-enchantment reproduces the categories of modernity from which we are seeking to escape. But how should we do this work without appealing to disenchantment, or uncritically embracing re-enchantment—to remain in the messy middle? One of the ways in which we work through this problem is to approach our writing as a narrative project, and not just an analytical one.

We focus on a particular narrative norm, sending dispatches from the dangerous ruins. We stand within the bomb cratered no man's land(s) of the Anthropocene. In this land of demons, ghosts, and monsters, we find a means of departing from disenchantment and re-enchantment, and instead turn to *hauntologies*. For Derrida, the hauntology was produced in deep entanglements with/ across space and time, as well as disjoints produced by tele-technologies. This produced, for Derrida, an always-already absent presence. In Derrida's vision, one un-haunts time by either manifesting the spectre or banishing it. Here we depart from Derrida and *lean into* the spectre, seeking to find a middle way.

Our spark of inspiration for leaning into the spectre is the *creepypasta*—expressions of the uncanny—horror stories that circulate the internet. These stories constitute a democratization and anonymization of the narrative form, through mechanisms such as the Alternate Reality Game and participatory ontologies. These stories feature weird disjunctures explored through technology, explorations of humanity's place within ecological destruction, the visibility of the uncanny in the everyday, and grappling with the radically Other.

Through the lens of the creepypasta, we construct our hauntology as a playful method of anthropological inquiry through a series of interlinked and complementary concepts. Hauntology is a (cosmo)politics of recognition, and a relational ethics forged in conversation with the radically Other. Through the hauntology, it becomes possible to survive the present, and even imagine a (livable) future produced in ruins—all while modernity strips us of Others. Hauntologies subvert regimes of truth, and instead *engage* with the hoax; you are drawn in and left suspended in ambiguity. This form of being drawn in can be terrifying and discomfoting, while still satiating a desire for the inaccessible, metaphysical, and/or paranormal. It is an act of transformation.

With this propositional narrative, we engage hauntologies from our own perspectives, seeking to draw out new visions of the past, present, and future—infected with a hope for building livable futures on a damaged planet. These directions include: a contemplation of horror tropes that deal with the radically Other; a plea for help; the multiple ways in which the dialethic can become a means of grappling with living in ruins; the creepypasta as an exploration of the diffuse effects of place and history in the present and imaginations of the future; and the layered hauntings and personal changes of working with endlessly withdrawing objects of study.

Come play with us.

Sincerely yours,

with a tinkling rondo of sublime banality,

The Young Schpengelheimers.