

Why did I linger upon the vessel the longest? - *Aria Farajnezhad*

It is a question to think about the ways in which the renaissance is co-constitutive of colonizer/colonized relationship when in 1492 Columbus sets sail from Spain by transatlantic voyages to discover America, as Sylvia Wynter elaborates the Man1 introduced a particular descriptive statement of European man which is also put into perspective alongside Copernicus realization that the earth is not in the center and it moves and rotates. The Earth is now a heavenly body that corresponds with break from the medieval Christian theology which accounts for the flesh/spirit split, that believed the earth is in the center of the universe, abode to the Adamic fallen man, the European rational man arrived at the uninhabitable ungeographic, yet found out that it is inhabited.

**I left my phone at home and arrived early at the central station.**

The other anchor is the eighteen-century biology that is introducing Darwinian evolution and the Man2 which is economically fit, the ruling-class bourgeoisie that is “naturally” selected, one which accumulates and wins bread by reasoning. I have this book with me called *Sylvia Wynter: on being human* as a praxis that I read on the way to Oldenburg and back to Bremen. I have only half an hour each way to engage with the passages of the text. It is quite dense though I just read a couple of sentences and then I look at the window outside where the moving corresponds with the fast paste passing of the landscape. Scrolling my phone on this particular day was not an option. It is devastating anyway, to be witnessing how the counter-revolutionary forces try to co-opt, to take away, to spread Xenophobia, to reify the

space of otherness. The codename of territorial integrity becomes a weapon to dismiss the right to self-determination. What is it like to be human, would sociogeny explain how socially constructed spaces, fictitious narratives, or in this case racist imagery is perpetuated?

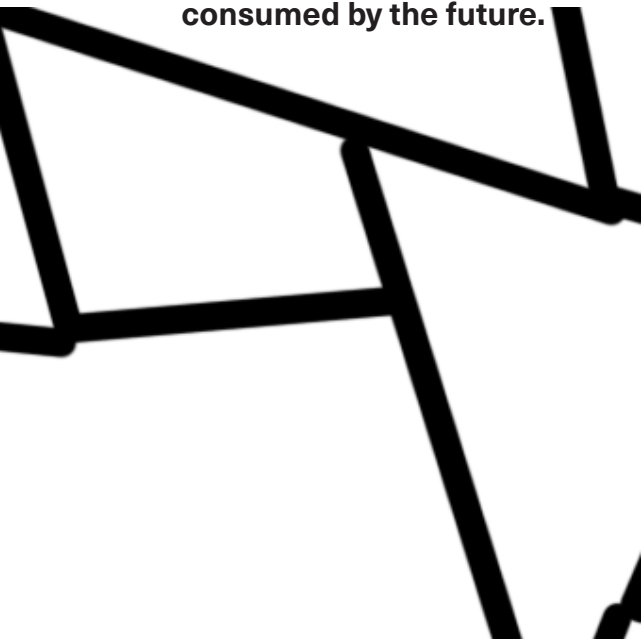
The representation is role allocation, genre-specific, and the wand mosaic is from the point of view of the white European Man, we need ecumenical human conceptions (a nonhierarchical referent we). To be minding about the well-being of those outside the hegemonic normatively liberal?

**Why did I linger upon the vessel the longest? Maybe because it is located quite central, maybe because of my minimum relationship to sailing that resulted once in strong nausea and wishes to set foot on the ground again.**

**There is something captivating about the representation of the vessel that is disturbing alongside the over-representation of European man that is encoded in the over-representation of the technology that was used to subjugate, expropriate, enforce labor, murder, and ...**

**I see in the picture the celebration of the trans-Atlantic tobacco trade, and the praise of the ability of mari-technology to reach out, possess, and take advantage, I can not avoid thinking about the transatlantic slave trade, European capital, African labor, American land to supply European market happening between 16th and 19th century.**

**I want to vomit every time I remember how the 35 meters long mosaic is still standing there, I was measuring roughly how big the vessel in the middle should be, and I came up with the rough number of 5 meters, with consists of almost 19 pieces of Mosaics, meaning each one has to be something like 26 centimeters. Roughly the size of my foot, the only way to measure the mosaic wall is to use my foot as a unit but walking alongside the mosaic wall means intersecting the current of the flow of the crowd passing in rush to get to their gates. There is also a group of police officers hanging in strong suits and watching and searching to pick up on any “extraordinary movements”, I sit on the bench in front of the mural, a place which is designed for a passenger to sit and wait and so their movement is contained, controlled and prevented any possible clash, encounter, an unregulated activity that interrupts the standard speed and orientation that is expected, lingering is not appropriate unless it is taking a shape of waiting, consumed by the future.**



The unregulated activity resonates with my recent encounter with the Brinkmann-Mosaik inside the central station, a colonial trace that perpetuates and centers white supremacy and constructs and marginalizes the other.<sup>1</sup>

**I have to take distance from the crowd, exit the building, and even take more distance so I arrive at a different pace, where walking is less concentrated, so I have space to measure again, using my foot, how many steps it takes for the mural to become a violent monument.**

The wall mosaic was only rediscovered in 2001 because of the renovation.

Before that, it was covered under wooden panels.<sup>2</sup>

There is this interview with Virginie Kamche that is disgusted with having to face this mural racist representation, a colonial social construct that is protected and maintained, even called cultural heritage

to be preserved. She repeatedly mentions that we have the same blood to prove we are all human, so I ask in my head why some are considered more human. How the superiority is encoded, and auto-instituted if the present time is a historical one why the colonial markers are still in place and celebrated? People are asking for critical contextualization, could we please do that with bottom-up reorganization? With the abolishment of social hierarchies?

**Why the Wandmosaik has not been abolished yet?**

In 2002 there was an Umbau, in which the mosaic wall is discovered underneath an advertisement of a spaceman and rocket launch. The Man1/2 is still at work, the transatlantic expeditions in the 14-16th centuries, have shifted to the scale of extraterrestrial expeditions to another planet.

**I like to pause on this moment, in which the city decides to keep the image exposed, thereby letting it be propagated and interjected in the everyday life of almost 150,000 people who pass by the central station each day.**

So the question is how to resist colonial amnesia but how to practice humanness as a hybrid as Sylvia Wynter describes, both corresponding with bio and also logos/mythos. The homo narrans that are able to do worlding, and create fiction but also be impacted by it. Humans are a story-telling species. Is this what society means? To practice minding every day.

