THE INFINITY CARD
The Receptive, which moves downward, stands above; the Creative, which moves upward, is below. Hence their influences meet and are in harmony, so that all living things bloom and prosper.

_I Ching, Hexagram 11 - T'ai/Peace_
It was a beginning of an electrical storm
It was because of one human
Who was in charge of the eternal light
He did not act right
The land divided in four
Then Atlantis was no more
One piece of land sailed free
It went down to the Caribbean sea

Anyway, it ain't surprising
Andros Is Atlantis rising
Anyway, it ain't surprising
Andros Is Atlantis rising

Whenever you get sick
Beat the spirit with a candle stick
All the maidens sat by the bay
Chasing all the spirits away
Andros old is Andros new
Atlantis old is Andros new

Anyway, it ain't surprising
Andros Is Atlantis rising.¹

These works are relics of the future. Something strange has happened, and I am no longer sure which tense we are in.

These future remains invite speculation. Their origin is unclear. I recognise symbols of our own time, although many of these may be an inheritance of another time. In one sense, they were made way north of here, in the here-and-now, give or take a few months. In another, they were made over months, years, decades, in the studio of mind, spirit and experience. In another, they are older still – the material distillation of history, culture and community.

Our symbols have survived or been transmitted or unearthed and operate in an unknown mechanics of devotion. They presuppose wording, the generation of logic, rhythm, metaphysics. They indicate tradition, an intergenerational process of transmission and exchange.

What should we (could we, would we) do with them?

Origin disappeared in the Break.

Maybe it was a trauma response, a necessary obfuscation, or perhaps it was so beautiful that its beauty could only bleed out in the telling and so the telling was halted. Maybe it was convenient, in the name of transformation, to forget, or perhaps they were ashamed. Maybe history was left, one thing in a pile of things, and perhaps it gathered dust and gradually flattened under the weight of other things.

The debris of the Before-Time was vast, a grand inheritance of things whose originary purpose had passed, like a life, from this world to be reborn with no recollection.

The Before-Time had been flattened, compressed, and from this horizontal time, something else was made. For the People who emerged, the People to Come, etymology ceased to be an organising principle. A line became a circle. There were no beginnings. Drums and bugles blasted the way as thunder and lightning, blue notes sparked and
the People were as wheelwrights and horologists, turning upon time.

The Break was a bardo, a revolution.

I speculate.

Federico Campagna theorises ‘Prophetic Culture’, a process of worlding, collapse, stagnation and rebirth through which culture, tradition and history are remade in the creation of a new time.

An individual World is drawn together through effort; through conscious and unconscious decision making, an Order is formed through which a Subject can make sense of their existence. We create our own World, an inner landscape, and are born to or reborn into another, an external World, a Civilisation.

A Civilisation is the alignment of millions of Worlds, shaped by aesthetic, philosophical, political and economic inheritances, and broadly agreeing on key organising principles. When reactionaries decry the collapse of civilisation, their words can often be translated as “these people do not share my World, they do not make sense of existence in the way that I do and that is a threat to the survival of my World”. Perhaps the reactionaries are correct.

Individual Worlds collapse, often many times within a life. Collective ones collapse too. When a World closes “historiography tends to define the following period as a ‘Middle Age’. A scenario where life proceeds in the absence of a voice capable of narrating a stable word; a longer winter when the material of history is in part congealed and, in part, slowly rots away.”

In a Middle Age many of the defining characteristics, technologies, infrastructure and organising principles of the previous age are lost. And yet, some things linger and when a more cohesive World emerges, this lingering inheritance, ruined and partial as it is, is becomes the literal and imaginary building blocks of the new World.

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Campagna gives the example of the Emperor Charlemagne modelling his legal system on interpretations of surviving fragments of the Roman law.

We could add: a group of survivors in the post-American wasteland process (or avoid) their grief by re-enacting an episode of ‘The Simpsons’. Seven years later they have monetised this survival strategy, performing their bastardised re-enactments around the Wasteland as live entertainment. Seventy-five years later, the act has been combined with apocalyptic historical memory, and this campfire story has become a foundational myth in a new culture.³

Aspects of the Before-Time linger, and are transmitted through the Middle Age, until they can be recycled in the foundation of a new World, a new Time.

When the collapse of a World is traumatic, and originary meaning is lost, new value systems emerge.

We could add: a figure wearing a gasmask, mouse ears and a swastika arm band, offers a pendant to an elderly pawnbroker:

“Very Interesting! It’s a Samurai Turtle Figurine, made in the third century, and worn by Mogelon warriors as a lucky amulet. Industrially made from a rubber mold with acrylic paint, it is believed that inspiration dates back to pre-apocalypse years. What do you want to do? Sell it? Pawn it?” ⁴

The figurine is Donatello, a Teenage Mutant Ninja Turtle. The toys of yesterday are the religion of the future.

A note from pilgrimage:

artworks as objects OF and invitations TO ritual, exchange/deification/value.

I don’t know if The Infinity Card is a product of a collapse. I speculate. The Break is obscured.

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³ Washburn, Anne, Mr Burns. Oberon Modern Plays, 2014

Certainty transitions into apocrypha.

We could add: TikTok dances are acts of Black liberation. Pokémon symbols adorn a Mandala. Saints John Coltrane, Albert Ayler, Ornette Coleman and more are drawn into the Sistine Chapel, the second of its name; seven saxophones are the new horns of apocalypse heralding change. Patched together, a new symbolic order emerges from history, a new faith, a new belief, a new religion, certain in its uncertainty, welcoming, alive.

These People dance. Dancing is a prayer, a meditation, a transformation, a Break.

I speculate.

The Ritual sets forth the nature of the world, of life, of understanding, of experience.

The Ritual has a curved trajectory – in celestial mechanics it would be called an orbit.
The Ritual lasts 18 days, but also a single second and an entire age.

The Ritual takes place in the month of Khoiák.

The Ritual mechanics involve transit through a series of symbolic aspects.

The Ritual aspects include the Net, the Monkey and the Flame.

The Ritual is a complete rotation between abstraction and awakening, turning away/toward and toward/away.

The Net is that which abstracts, which “removes one from direct experience, from inclusion in the ecology, from divine action – the net operates inside and out”. ⁵

The Monkey is the agent of the Net, of that which abstracts.

The Ritual Garms bear stitched designs of Nets and Monkeys. The People know that to put the thing on is to become, in some way, the thing, and that to become the thing is to experience it, and to experience it is to move through it.

⁵ Author Unknown, The Infinity Card, C. 22 nd Century.
The Ritual should not be studied, it should be danced.

We could add: “She said the mystery of life isn’t a problem to solve, but a reality to experience. So I quoted the first law of Mentat at her: ‘A process cannot be understood by stopping it. Understanding must move with the flow of the process, must join it and flow with it.”

There is no fixed beginning and end, a point of entry is proposed, silently, and collectively agreed, silently.

Fishing is taboo during the Ritual, though the People are not superstitious.

The Fire is liberation, liberation occurs with the burning of The Net.

The purpose is not to destroy the Net. It cannot be destroyed, and in any case does not deserve it. The point is to dance in the Net until the stamping of feet and movement of bodies starts the Fire.

Dance slow, dance quick, dance sharp, dance soft, dance long, dance short, dance, dance and start The Fire.

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The books and films listed below explore reframing and reclaiming history, healing the present and imagining the future. The ideas, visions and practices presented within these works have all informed Leo Robinson's exhibition ‘The Infinity Card’, through exploration of spiritual community, oracles, Black religion, rituals of the future and active engagement with the psyche.

- Ishmael Reed, Mumbo Jumbo
  *Doubleday, 1972*

- Ursula K Le Guin, Always Coming Home
  *Harper and Roy, 1985*

- Organic Music Societies
  *Ed. Lawrence Kumpf; Blank Forms, 2021*

- Grace Ndiritu, Being Together
  *KRIEG?, 2021*

- Octavia Butler, The Parable of the Sower
  *Four Walls Eight Windows, 1993*

- I Ching
  *trans. Wilhelm/Baynes; Princeton University Press, 1950*

- Meeting the Shadow: The Hidden Power of the Dark Side of Human Nature
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- Man and His Symbols
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  *Trans. Winston; Holt, Rinehart & Winston, 1969*

- Chögyam Trungpa, Cutting Through Spiritual Materialism
  *Shambhala, 1973*

- The African Diaspora and the Study of Religion
  *Ed. TL Trost; Palgrave Macmillan, 2008*

- Shola Von Reinholdt, Lote
  *Jacaranda, 2020*

- Isaac Harris, Ghetto Gospel
  *Peanut Press, 2022*

Joseph Morgan Schofield (b. 1993) uses performance, moving image, writing and curation to create future ritual. These queer ritual actions foreground desire, grief and wilderness in the context of queer and ecological futurity; their acts of gathering and communion articulating a deep yearning – for both that which is lost, and that which is yet to arrive.
Mae’r Derbynnydd, sy’n symud i lawr, yn sefyll uwchlaw; mae’r Creadigol, sy’n symud i fyny, islaw. Ac felly mae eu dylanwadau yn cwrdd ac mewn cytgord, fel bod popeth byw yn blodeuo ac yn ffynnu.

I Ching, Hexagram 11-T'ai/Peace
It was a beginning of an electrical storm
It was because of one human
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Y gweithiau hyn yw creiriau’r dyfodol. Mae rhywbeth rhyfedd wedi digwydd, ac wn i ddim bellach ym mha amser ydyn ni.

Mae’r olion hyn o’r dyfodol yn gwasgwynt rhywun i ddyfalu. Nid yw eu tarddiad yn glir. Rwyn chwilôn symbolau ein hamser ni, ond gallai llawer o’r.

rha in fod yn waddol amser arall. Mewn un ystyr, cawson nhw eu creu ymhell i’r gogledd o’r fan hon, yn y presennol, o fewn mis neu ddau beth bynnag. Mewn ystyr arall, fe’u crëwyd dros fisoodd, blynyddoedd, degawdu, yn stiwdio’r meddwl, yr ysbyd a phrofiad. Mewn ystyr arall, maen nhw’n hŷn fyth – diystylliad materol o hanes, diwyliant a chymuned.

Mae ein symbolau wedi goroesi neu eu trosglwyddo neu eu darganfod ac yn gweithredu ym mecaneg anhysbys defosiwn. Maen nhw’n rhagdybio bydoli, cynhyrchu rhesymeg, rhythm, metaffiseg. Maen nhw’n awgrymu traddodiad, proses rhwng cenedlaethau o drosglwyddo a chyfnewid.

Beth ddylen ni (fydden ni, allen ni) ei wneud gyda nhw?

Diflannodd tarddiad yn y Toriad.

Efallai mai ymateb trawma ydoedd, tywylliad angenrheidiol, neu efallai iddo fod mor hardd na allai ei harddwch ond gwaedu allan yn y dweud, ac felly i’r dweud gael ei atal. Efallai ei bod yn gyfleus anghofio, yn enw tawsnewid, neu efallai eu bod yn teimlo cywilydd. Efallai y gadawyd hanes, un peth mewn pentwr o bethau, ac efallai iddo gasglu llwch a chael ei wasgu’n araf nes ei fod yn wastod o dan bwysau pethau erall.

Roedd malurion yr Oes o’r Blaen yn eang, yn waddol mawreddog o bethau yr oedd eu diben gweirddiol wedi mynd heibio, fel bywyd, o’r bywyd hwn i gael eu haileni heb atgof.

Roedd yr Oes o’r Blaen wedi’i gwasgu, ei gwastatâu, ac o’r amser llorweddol hwn, gwnaed rhywbeth arall. I’r Bobl a ddaeth i’r amlwg, i’r Bobl a Ddaw, nid oedd etymoleg yn egwyddor.

ymdrefnu mwyach. Daeth llinell yn gylch. Nid oedd dechreuadu. Ffrwydrai drymiau a biwglau’r ffordd fel melit a tharanau, taniai nodau glas ac roedd y Bobl fel seiri olwynion a chlocwyr, yn troi ar amser.
Bardo oedd y Toriad, chwyldro.

Dyfalw ydw i.
Mae Federico Campagna yn damcaniaethu ‘Diwylliant Proffwydol’, sef proses o fydoli, dymchwel, oedi ac aileni lle caiff diwylliant, traddodiad a hanes eu hail-greu wrth greu amser newydd.

Daw Byd unigol at ei gilydd drwy ymdrech; drwy benderfyniadu ymwybodol ac anymwybodol, ffurfir Trefn lle gall Gwrthrych wneud synnwyr o’i fodolaeth. Rydyn ni’n creu ein Byd ein hunain, fel tirllun mewnol, ac yn cael ein geni neu’n haileni i Fyd allan arall, Gwareiddiad.

Aliniad o filiynau o Fydoedd yw Gwareiddiad, wedi’u siapio gan waddol esthetig, athronyddol, gweledyddol ac economiaidd, ac sy’n cytuno’n gyffredinol ar eglyddorion ymdrefnau allweddol. Pan fydd adweithwyr yn nadu am gwymp gwareiddiad, yn aml gellir cyfieithu eu geiriau fel “nidyw’r bobl hyn yn rhanu fy Myd, dydyn nhw ddim yn gwneud synnwyr o fodolaeth ym yr un ffordd â fi, ac mae hynny’n fgythiad i orosiad fy Myd”. Efallai mai’r adweithwyr sy’n gywir.

Mae Bydoedd Unigol yn dymchwel, a hynny’n aml fwy nag unwaith mewn bywyd. Mae rhai casgliadol yn dymchwel hefyd. Pan fydd Byd yn cau “mae hanesyddiaeth yn dueddol o ddiffinio’r cyfnod dilynol fel ‘Oes Ganol’. Sefyllfa lle mae bywyd yn mynd rhagddo yn absanoldeb llais sy’n gallu adrodd byd sefydlog; gaeaf hirach pan fydd deunydd hanes yn cael ei guddio’n rhannol, ac yn rhannol, yn pydru’n araf.”

Mewn Oes Ganol, mae llawer o nodweddion diffiniol yr oes flaenol, fel technolegau, seilwaith ac eglyddorion ymdrefn, yn cael eu colli. Ac eto, mae rhai pethau’n aros a phan fydd Byd mwy cydlynol yn dod id’r amlwg, daw’r gwaddol gweddilliol hwn, yn dameidiog ac yn doredig, yn flociau adeiladu llythreiddol a dychmygol i’r Byd newydd.

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Mae Campagna yn cynig yr enghraifft o’r Ymerawdwf Charlemagne yn modelu ei system gyfreithiol ar ddehongliadau o’r tameidiau oedd yn goroesi o gyfraith Rufeinig.

Gallen ni ychwanegu: grwp o oroeswyr yn y tir diffaith ôl-Americanaiidd yn prosesu (neu’n osgoi) eu galar drwy ail-greu pennod o ‘The Simpsons’. Saith mlynedd yn ddiweddarach maen nhw wedi creu gwerth ariannol i’r strategaeth oroesi hon, gan berfformio eu hail-greadau llygredig o gwmpas y Diffeithdir fel adloniant byw. Saith deg pum mlynedd yn ddiweddarach, mae’r weithred wedi’i chyfuno â chof hanesyddol apocalyptaidd, ac mae’r stori lle tân hon wedi dod yn fyth sylfaenol mewn diwylliant newydd.3

Mae agweddu ar yr Oes o’r Blaen yn aros, ac yn cael eu trosglwyddo drwy’r Oes Ganol, tan y gellir eu hailgyrchu yn sylfaen Byd newydd, Amser newydd.

Pan fydd dynhychweliad Byd yn drawmatig, ac ystyr gwreiddiol yn cael ei golli, mae systemau gwerth newydd yn dod i’r amlwg.

Gallen ni ychwanegu: mae ffigwr yn gwisgo mwgwd nwy, clustiau llygoden, a band braich swastika, yn cynig tlws crog i wyslwr oedrannus:

"Diddorol iawn! Ffiguryn Crwban Samurai yw hwn, a wnaed yn y drydedd ganrif, ac a wsgwyd gan rhyfelwyr Mogelon fel amwled Iwcus. Fe’i gwnaed yn ddiwydiannol o fowld rwber a phaent acryllig, a chredir bod yr ysbrydoliaeth yn dyddio’n ôl i ddyddiau cyn-apoclyaftaidd. Beth hoffech ei wneud? Ei werthu? Ei wstllo?”4

Donatello yw’r ffiguryn, un o’r Teenage Mutant Ninja Turtles. Teganau ddoe yw crefydd y dyfodol.

Nodyn o bererindod:

gweithiau celf fel gwrthrychau O ddefod a gwahoddiadau I ddefod, cyfnwid/dwylolaid/gwerth.

Wn i ddim a yw The Infinity Card yn gynnyrch dynhychweliad. Dyfalu ydw i. Mae’r Toriad wedi’i rwystro. Mae sicrwydd yn trawsnewid yn apocryffa.
Gallen ni ychwanegu: Mae dawnsiau TikTok yn weithredoedd o ryddid Du. Mae symbolau Pokémon yn addurno Mandala. Mae’r Seintiau John Coltrane, Albert Ayler, Ornette Coleman a mwy yn cael eu harlunio i’r Capel Sistinaidd, yr ail dan yr un enw; saith sacsoffon yw cyn newydd apocalypys, sy’n datgan newid. Wedi’u gosod gyda’i gilydd, mae trefn symbolaidd newydd yn codi o hanes, ffydd newydd, cred newydd, crefydd newydd, sicrwydd yn ei ansicrwydd, yn groesawgar, yn fyw.

Mae’r Bobl hyn yn dawnsio. Mae dawnsio’n weddi, yn fyfyrddod, yn drawsnewidiad, yn Doriad.

Dyfalu ydw i.

Mae’r Ddefod yn cyflwyno natur y byd, bywyd, dealltwriaeth, profiad.

Mae gan y Ddefod Iwybr Crwm – mewn mecaneg wybrenol byddai’n cael ei galw’n orbid.
Mae’r Ddefod yn para 18 diwrnod, ond hefyd eiliad fer ac oes gyfan.

Mae’r Ddefod yn digwydd ym mis Khoiák.

Mae mecaneg y Ddefod yn cynnwys teithio drwy gyfres o agweddau symbolaidd.

Mae agweddau ar y Ddefod yn cynnwys y Rhwyd, y Mwnci a’r Ffram.

Mae’r Ddefod yn gylchdro cyflawn rhwng echdynnu a deffro, troi i ffwrdd/tuag at a thuag at/i ffwrdd.

Y Rhwyd sy’n echdynnu, sy’n “tynnu rhywun o brofiad uniongyrchol, o gynhwysiant yn yr ecolleg, o weithredu dwyfol – mae’r rhwyd yn gweithredu y tu mewn a’r tu allan”.

Y Mwnci yw asiant y Rhwyd, yr hyn sy’n echdynnu.

Mae Dillad y Ddefod yn cynnwys dylaniaadu wedi’u pwtho o Rwydi a Mwnciod. Mae’r Bobl yn gwybod mai gwisgo’r peth, mewn fforedd, yw troi i mewn iddo, ac mai bod y peth yw ei brofi, ac mai profi’r peth yw symud drwyddo.

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5 Author Unknown,
The Infinity Card, C. 22nd Century.
Nid astudio’r Ddefod y dylem, ond ei dawnsiō.

Gallen ni ychwanegu: “Dywedodd hi nad problem i’w datrys yw dirgelwch bywyd, ond realiti i’w brofi. Felly dyfynnais gyfraith gyntaf Mentat wrthi: ‘Ni ellir deall proses drwy ei rhwystro. Mae’n rhaid i ddealltwriaeth symud gyda llif y broses, ymuno gyda hi a llifo gyda hi”.

Does dim dechrau na diwedd sefydlog, cynigir pwynt mynediad, yn dawel, a chytunir arno ar y cyd, yn dawel.

Mae pysgota yn dabŵ yn ystod y Ddefod, er nad yw’r Bobl yn ofergoe-lus.

Rhyddhad yw’r tân, ac mae rhyddhad yn digwydd gyda llosgi’r Rhwyd.

Nid dinistro’r Rhwyd yw’r diben. Ni ellir ei dinistro, a fodd bynnag, nid yw’n haeddu hynny. Y pwynt yw dawnsiō yn y Rhwyd tan fod stampio traed a symudiad cyrff yn cynnau’r Tân.

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Mae'r llyfrau a’r ffilmiau a restrir isod yn archwilio themâu ail-fframio ac adennill hanes, iachâu'r presennol, a dychmygu'r dyfodol. Mae'r syniadau, y gweledigaethau, a’r arferion sydd wedi’u cyflwyno yn y gweithiau yma oll wedi llywio arddangosfa Leo Robinson, ‘The Infinity Card’, drwy archwilio cymuned ysbydol, oraclau, crefydd Ddu, defodau’r dyfodol, ac ymwneud gweithredol â’r seice.

Rhestr Ddarllen

- Ishmael Reed, Mumbo Jumbo
  *Doubleday, 1972*

- Ursula K Le Guin, Always Coming Home
  *Harper and Roy, 1985*

- Organic Music Societies
  *Ed. Lawrence Kumpf; Blank Forms, 2021*

- Grace Ndiritu - Being Together
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  *Jacaranda, 2020*

- Isaac Harris, Ghetto Gospel
  *Peanut Press, 2022*
CHAPTER

Cyhoeddwyd gan Chapter (Caerdydd) Cyf. ar achlysur Leo Robinson: The Infinity Card
10.11.22 – 16.04.23

Leo Robinson (g. 1994)

Mae Joseph Morgan Schofield (g. 1993)
yn defnyddio perfformiad, delweddu symudol, ysgrifennu a churadu i greu defodau’r dyfodol. Mae’r gweithredoedd defodol cwiar hyn yn rhaglaenu awydd, galar a gywlinteb yng nghyd-destun dyfodoldeb gwiar ac ecolegol; eu gweithredoedd o gasglu a chymhundeub yn cyfleu dyhead dwfn – am yr hyn sydd wedi’i golli, a’r hyn sydd eto i ddod.

Dylunio gan: wildmidnight.co.uk
Printau gan: theprinthausr.org