

THE DANGERS OF TAKING PLEASURE IN THE PAST AND THE BENEFITS OF REMEMBERING IN ORDER TO REINVENT ARE NOT CLEARLY POSTED. THERE IS A RISK OF PEDDLING NOSTALGIA, OF GETTING LOST AND/OR PARALYSED IN EMOTIONALLY INFLECTED TERRITORY IN WHICH RECREATION OF THE PAST OBSCURES AND REPLACES (OR DISPLACES) THE PRESENT. TO AID CRITICAL UNDERSTANDING OF PAST SPECIFICITIES, AND THEIR EFFECT IN THE PRESENT, IT SEEMS MORE PRODUCTIVE TO CONSIDER LOOSE CONTINUUMS OF PRODUCTION THAN TO PROVIDE A FORM OF PERIODIZATION AS PUNCTUATION.

HOW TO BALANCE MULTIPLE RELATIONS TO HISTORY? ALTERNATIVES TO TRADITIONAL HISTORIOGRAPHIC PRACTISES MIGHT TRACE SPATIAL AND TEMPORAL CONFIGURATIONS OF INTERCONNECTED EVENTS, ACTIVITIES, AND ASSOCIATIONS OF CULTURAL CIRCUMSTANCES, AND BY DESIGN PROVIDE MULTIPLE MEANINGS, CONFLICTING IMAGINATIONS, CONFLICTING PARTIALITY. HISTORIOGRAPHY MIGHT BE MORE AKIN TO ARTISTIC METHODOLOGIES, UTILIZING AND ARTISTIC LICENSE, RENDER AMBIVALENTLY CLARATIVELY, AND ULTIMATELY ACKNOWLEDGE, NOT ONLY BUT AS PART OF A HISTORICIZING METHOD ITSELF, THAT HISTORY IS A CREATIVE AS WELL AS AN INTERPRETIVE PRACTICE: THAT IT IS A FORM OF PRODUCTION.

