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Practicing Study as Self-Alienation and Counter-Addiction (*studium, black study, études*)

Abstract

In this paper, the practice of study is approached through three different angles: 1) the retreat from an addictive integration in the flows of instantaneous communication (*studium*); 2) the sharing of our incompleteness through egalitarian conversations (*black study*); and 3) the self-alienating elaboration of collective counter-addictive inquiries within academic contexts (*études*). Together, these three gestures offer both a supplement and an alternative to the traditional ("education-based") mode of teaching, as well as to the ("hard") sciences model of research. To complement the widespread ideals of *emancipation* through the transmission of knowledge, and of *critique* through the competition between contradictory arguments, this article invites us to locate the main benefits of studying (*studium / black study / études)* in two supplementary processes. The process of *counter-addiction* is needed in a world where the dynamics of capital destruct our common environments by fostering ecocidal and egocidal addictions. The process of *self-alienation* welcomes experiences of becoming-other in order to help us distance ourselves from the illusions and traps of sovereign selfhood.

Keywords: Study; Education; Addiction; Alienation; Surveillance; Undercommons.

Introduction

The approach to *study* developed in this article hopes to weave together some features of the traditional *studium* practiced by monks and scholars over many centuries past, with some features of what Stefano Harney and Fred Moten have more recently discussed as *black study*.[1] The purpose of this weaving is to sketch out an alternative practice to what is currently performed in labs and universities under the general heading of *research*, usually conceived in parallel with (though separated from) *teaching*. Let it be clear 1) that my goal is not to substitute but to *complement* research and teaching with studying, and 2) that this complementation hopes to foster *an alternative* which it is nevertheless urgent and necessary to add to our currently hegemonic conceptions of research and teaching, in order to reorient and restructure drastically our conception (and implementation) of what universities can and should do.

As a consequence, this article can be read both as a sort of manifesto for study and as a tentative mapping of three partly overlapping moments within the general practice of studying, whose names I will draw from various periods and languages (*studium*, *black study*, *études*). To frame the issue within the vocabulary set in place by Eli Meyerhoff's *Beyond Education. Radical Studying for Another*

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[1] Stefano Harney and Fred Moten, *The Undercommons. Black Study and Fugitive Planning* (Wiwenhoe: Minor Composition, 2013).

World, I will sketch out three "modes of study" (conceived along the lines of Marx's "modes of production") providing three alternatives to the "education-based mode of study" currently ruling the academic world with its "narrative romance of education" and its "epistemology of educated ignorance". Meyerhoff synthetically summarizes this dominant mode with seven features: 1) a vertical imaginary (rising up to higher levels of education); 2) a romantic narrative (the successful overcoming of obstacles by heroic individuals); 3) relations of separation between students as producers and the means of studying (teachers ruling proper access to knowledge); 4) techniques of governance (obedience to teachers' authority); 5) a zero-point epistemology (un-situated and disembodied objectivity); 6) an affective pedagogical economy of credit and debt (enforced by grades and tuition costs); 7) binary figures of educational value and waste (the graduate *vs.* the drop-out).[2]

A Phenomenology of *Studium*

Studium is a Latin word endowed with a rich variety of meanings, encompassing intellectual zeal and mental concentration, passionate inclination and desire, benevolent devotion and affection, accumulated knowledge and erudition. In a recent booklet in the form of a dialogue, French artist François Deck and Italian scholar-activist Jacopo Rasmi explore the multifarious implications of the placing *studium* at the heart of (not-so-) new configurations of what can happen in art schools, in universities, and in society at large.[3] They draw part of their inspiration from a blog entry where Italian Philosopher Giorgio Agamben reflects upon the current situation of *studenti* (students) and *studiosi* (scholars in humanities, erudites), as they feel crushed by a certain imperative "to do research" under the terms brutally imported from techno-military-industrial complex.[4]

A phenomenological approach to the dynamics of *studium* can be drawn from these various contributions. I suggest analyzing it into seven successive gestures:

1) *A suspension within the business flows of actions and reactions*. *Studium* requires a certain vacuole, insulated from the demands of immediate reaction, in order to endow one's attention with the freedom to wander along its endogenous drives, momentarily exonerated from the urge to respond to external stimuli.

2) *An attempt to orientate oneself within the landscape of one's surround*. This temporary suspension in the flows of urgent exogenous solicitations allows one to raise one's eyes above what is currently under one's nose at arms' length, and to look at larger and farther horizons. This detachment from our most immediate figures of concern allows *studium* to pay attention to their background, and to observe the surrounds within which our daily actions and reactions take place.

3) *A focus on selected aspects of this surround*. Contrary to meditation, which may strive to detach itself from its actual situation in order to focus inwards, *studium* is in search of external features already given within our reachable environment; but so far unnoticed. After an initial broadening of perspective that makes us reconsider the milieu within which we evolve, *studium* triggers a movement of concentration, away from what we knew, but within what we sense.

4) *A search for resonance*, between this unsuspected feature of our experience and forgotten treasures hidden within one's stock of personal or collective memories. In the past centuries, *studenti* and *studiosi* have spent most of their time in books, drawing from them observations, reflections, analyses, explanations, and questions that can now also be found in audio-visual and digital archives.

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[2] Eli Meyerhoff, *Beyond Education. Radical Studying for Another World* (Minneapolis: University of Minnesota Press, 2019), 15.
[3] François Deck and Jacopo Rasmi, *Studium* (Grenoble : Brouillon général, 2019).
[4] Giorgio Agamben, "Studenti," blog entry dated May 15, 2017. https://www.quodlibet.it/giorgio-agamben-studenti.

5) *An active investigation of the echoing chamber emerged through this resonance. Studium* elaborates itself through the patient inquiry into the echoing effects unfolding between what can be sensed in my surrounds and what can be drawn from previous studies. *Studium* builds upon (previous) *studium*. It is a process of mutual adjustments and constant reconfiguration, taking place between what is experienced (by me, here and now) and what was known (and documented by others, there and then).

6) *An enjoyment of the auto-affection generated by this investigation. Studium* can be a means to produce new contents and forms of knowledge, but it also provides a sense of self-fulfillment which is an end in itself. Experiencing an effect of resonance during a studious investigation is a source of (inexplicable) joy, more akin to musical pleasure than to successful innovation.[5]

7) *The concrescence of a new perception and understanding of one's relation to one's surround.* Even if the enjoyment of *studium* is its own end—or should one say, *because* it is its own end?—the process precipitated by it often results in a renewed, durable and shareable comprehension of a specific aspect of the meshwork that entangles a subject within her environment. *Studium* improves our common knowledge by ceaselessly re-fitting it to the ever-changing intra-actions constitutive of our environments.

In brief, *studium* appears as a series of gestures attending to "the minor", well defined by Erin Manning as "the force that makes the lines tremble that compose the everyday, the lines, both structural and fragmentary, that articulate how else experience can come to expression."[6]

The Conditions for *Studium*

As described through these seven gestures, *studium* consists in a moment of *isolation*, during which one temporarily retreats from our synchronous connections with others, in order to test and experiment *different* connections, between other aspects of our immediate surround and other treasures of our inherited culture, than those commonly called forth during our regular forms of communication. Within our intensely mediated social lives, this moment of isolation requires a number of pre-requisites, which should be seen—and claimed—as pre-conditions to being able to study.

In the 1920s, British novelist Virginia Woolf famously demanded for women the benefit of a room of one's own and 500 pounds of income, in order to be in a position to become a writer.[7] During the 1980s, nomadic philosopher Vilém Flusser ceaselessly repeated that communication can only be fruitful if it is periodically suspended, in order to allow all participants to process in isolation what they had been mutually fed through their interaction.[8] Around the same time, French thinker Gilles Deleuze stressed the value of "vacuoles" sheltering us from the self-reproductive circulation of clichés within the mediasphere.[9] For all of them, *studium* requires the protective time-space of a decently funded *studio*—whose models run from the painter's workshops of the Renaissance to Rudy Van Gelder's or Bob Rusch's recording studios for Blue Note or C.I.M.P. during the 20th century.

The "student condition"—understood as the sum of conditions required to practice *studium*—therefore needs to be insulated from the pressures to communicate, as well as from the demands of the business world. The imperative of professionalization is in direct contradiction to the pre-requisites of *studium*. If the rather consensual calls to "educate the citizenry" through university studies are to be taken seriously, they ought to be translated into three most concrete—and immediately political—

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[5] Hartmut Rosa, *Resonance. A Sociology of Our Relationship to the World* (Cambridge: Polity, 2019).
[6] Erin Manning, *The Minor Gesture* (Durham, Duke University Press, 2016), 7.
[7] Virginia Woolf, *A Room of One's Own* (London: Hogarth, 1929).
[8] Vilém Flusser, *Post-History* (Minneapolis: Univocal, 2013).
[9] Gilles Deleuze, *Negotiations 1972-1990* (New York: Columbia University Press, 1997).

demands: a room of one's own, a time at one's disposal, and a basic income. These are necessary conditions to allow the student to be studious.

Understood along these lines, however, the "student condition" is much more than a preliminary stage in people's life, preparing them to enter the harsh realities of the business world. If the no-less consensual call to equip economic agents with the skills needed to succeed in a "knowledge economy" is also to be taken seriously, we all need to be considered—and treated—as lifelong students. Contrary to the vertical imaginary of the education-based mode of study, one should never be assigned to "graduate" from the student condition, since the studying attitude should be the higher and periodically recurring moment of a studious life.

This approach to *studium* and to the student condition may be deceptive however, insofar as it restricts the practice of study to the choice of "a studious life", whose somewhat old-fashioned emblematic figure would be the erudite or the aesthete. While maintaining all the virtues, dynamics and claims associated in the previous sections with *studium* and its attention to minor gestures, it is now time to complete this overly individualistic, and somewhat elitist, approach by discussing how study *already* happens in *anybody*'s life, and how study is what you do *with other people*.

Black Study as Sharing Our Incompleteness

While the practice of *studium*, as described above, may seem to be an exercise in individual sovereignty (weaving together a subjectivity and its surround so that the former can better "comprehend" the latter), it would be better understood as a deeply social and political negotiation between *three forms of incompleteness*: a) the incompleteness of our individual capacity to satisfactorily process the articulation between our needs and the stimuli readily available in our surround; b) the incompleteness of our collective understanding and memory, stored in our minds as well as in our various forms of archives, bound to face new situations and unpredictable problems; c) the incompleteness of our institutions to prevent the emergence of ever more complex challenges to our shared sense of justice.

A second, equally important, moment and dynamic to be considered as an alternative to the "education-based mode of study" has been brought to light by philosophers and poets Stefano Harney and Fred Moten in their discussion of *black study*.[10] The crux I take from their conversation about *black study* identifies it as "what you do with other people" on the basis of *a sharing of our incompleteness*, during activities far removed from any classroom, since they encompass "being in a kind of workshop, playing in a band, in a jam session, or old men sitting on a porch, or people working together in a factory—[…] the point of calling it 'study' [being] to mark that the incessant and irreversible intellectuality of these activities is already present."[11]

One intuitive way to approach *black study* is to consider that "study is already going on, including when you [as a teacher] walk into a classroom and before you think you start a class."[12] In order to acknowledge the fact that, when people speak, work or play together, study is already happening, Harney and Moten suggest that the teacher can refrain from the apparently innocuous gesture of "calling the class to order":

> You're basically saying, let's just see what happens if I don't make that gesture of calling
> the class to order – just that little moment in which my tone of voice turns and becomes

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[10] I will italicize *black study* in this article, as I do for *studium* and *études*, considering it a quasi-import from a quasi-foreign poetic language we should not assume to understand at first sight.
[11] Harney and Moten, *The Undercommons*, 110.
[12] Ibid., 112.

slightly more authoritative so that everyone will know that class has begun. What if I just say, 'well, we're here. Here we are now.' Instead of announcing that class has begun, just acknowledge that class began. It seems like a simple gesture and not very important. But I think it's really important. And I also think it's important to acknowledge how hard it is not to do that. In other words, how hard it would be, on a consistent basis, not to issue the call to order – but also to recognize how important it would be, how interesting it might be, what new kinds of things might emerge out of the capacity to refuse to issue the call to order.[13]

This simple refusal to call the class to order is enough to undermine virtually all the features Eli Meyerhoff identifies with the education-based mode of study: no more vertical imaginary of a heroic, though well-ordered, ascent from ignorance to knowledge, under the authority of a benevolent master in charge of unveiling the (objective) order of the outside world. Instead, ordinary people discuss about matters of concern, sharing their complementary forms of knowledge and ignorance, on a mutual recognition of their situatedness and incompleteness, as well as on an assumption of equality of intelligence.[14] These ordinary people become extraordinary accomplices, however, through their common activity of studying *with* and *for*: "studying with people rather than teaching them", and "studying with people in service of a project", chosen together (which could simply be "more study").[15]

The complementary relationship between *studium* and *black study* extends beyond a simple opposition between a solitary retreat and a collective experience of sharing. What takes place in the undercommons threatens not only the education-based mode of study: it also questions the fundamental assumption of personal sovereignty, which is the building block of our governance-based (supposedly democratic) political order. The call to order that initiates traditional schooling is addressed to sovereign individuals expected to willingly submit their sovereign rational will to the teacher's guidance. From the earliest levels of schooling all the way to university amphitheaters, this ritual ceremony of authority and obedience *is* a certain educated rationality at work.[16] More precisely, the subjects generated by the education-based mode of study are the type of "rational agents" trained to claim their individual sovereignty to put it in service of "governance", precisely defined as "the management of self-management."[17]

In stark contrast to this rationally managed self-management, the "dissident relation"[18] emerging through *black study* appears as pagan, heretic and scandalous as *black magic*, for it is explicitly experienced as a form of *(dis)possession*:

> I've been thinking more and more of study as something not where everybody dissolves into the student, but where people sort of take turns doing things for each other or for the others, and where you allow yourself to be possessed by others as they do something. That also is a kind of dispossession of what you might otherwise have been holding onto, and that possession is released in a certain way voluntarily, and then some other possession occurs by others.[19]

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[13] Ibid., 126.

[14] Jacques Rancière, *The Ignorant Schoolmaster. Five Lessons in Intellectual Emancipation* (Stanford University Press, 1991).

[15] Harney and Moten, *The Undercommons*, 147-48.

[16] Ivan Illich, *Deschooling Society* (New York, Harper & Row, 1971).

[17] Harney and Moten, *The Undercommons*, 55.

[18] Ibid., 111.

[19] Ibid., 109.

The participants' challenge (including the teacher's), in a situation of *black study*, is to surrender their self-possessed, (*i.e.* sovereign), claims to know who they are, what they want, what is right and wrong, true or false. This experience of dispossession does not give up any form of reasonable critical reflection: study thrives on arguing and counter-arguing. But it acknowledges my personal incompleteness, and it welcomes being possessed by others—as incomplete as I am, but differently incomplete. "Wherever and whenever that experiment is going on within the general antagonism, the undercommons is found. Being possessed by the dispossessed, and offering up possession through dispossession, is such an experiment and is, among other things, a way to think of love, and this too can arise in study."[20]

Beyond Education: *Études* as Self-Alienation and Counter-Addiction

As different as they may seem at first sight, *studium* and *black study* share at least two strikingly similar features, which I will now briefly unfold to describe a third—and more institutional— alternative to the education-based mode of study. *Études* is a French denomination used both to refer, very generally, to any type of disciplinary curriculum (*études littéraires*, *études de philosophie*) but also, more specifically, to the various types of critical "studies" that have emerged on British and US campuses during the last quarter of the 20th century (*Women's Studies, Black Studies, Gay-and-Lesbian Studies*, etc.). My goal here is to suggest that a radical and inspiring alternative to the dominant definition of "research & teaching" can emerge at the crossroad where traditional *études* (unexpectedly) meet politically-charged critical studies—providing a pragmatic as well as strategic articulation between the isolated retreat of *studium* and the collective (dis)possession of *black study*.

A common dynamic of incompleteness runs across the experiences of *studium* and *black study*. In the first case, I suspend my illusions of knowledge and mastery over my environment, as well as over the part of my cultural archive I am already familiar with, in order to launch an inquiry leading me beyond my zone of cognitive comfort. In the second case, I allow my previous certainties to be shaken, dispossessed (disposed of), or repossessed by my fellow students. During both processes, I choose to *alienate my self* in an entity that is exterior to, and independent from, my sovereign will and control. In *studium*, I humbly observe resonance as it takes place (or fails to take place) between certain dimensions of my surround and certain documents of our cultural archive. In the black magic of *black study*, I expect the unpredictable improvisation of our passionate collective discussions to lift me off my feet and make me think what would have been otherwise unthinkable to my lone self.

The first defining feature of *études* is to be organized around *purposeful procedures of self-alienation*. Research is often geared towards verifying (or refuting) a pre-formulated hypothesis. Teaching is generally conceived as the mere transmission of previously constituted knowledge. By contrast, *études* attempt to emancipate their participants from (some of) their preexisting conceptions and categorizations of reality; of truth and of themselves. They consist in a transformative experience of self-alienation, insofar as they lead our individual subjectivity, as well as our collective beliefs— always threatened to be locked within their own filter-bubble—to be affected, transfigured and enriched by their Outside; by a specific "alien" as yet unnoticed in the surround. They go beyond the education-based mode of study insofar as they etymologically "e-ducate" us from, and for, a form of Beyond: through the collective experience of *études*, we tentatively *guide* (*-ducere*) each other *out of* (*ex-*) our enclosed selves, towards unmapped and unassessable (i.e., alien) dimensions of our dynamic entanglements, with each other and within our surround.

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[20] Ibid., 109-10.

A second defining feature of *études* can be found in the inherently critical stance cultivated through the history of Black or Women's Studies, whose vitalizing spirit—and social function—stresses the *contradictions* that currently structure our violently unjust social orders. Refusing to call the class to order is one way, among many others, to question that order, and to help the emergence of speech acts (dictions) that counter it from below. But within the context of consumerist capitalism, the transformative experience of *études* should also be understood as an attempt to collectively devise *counter-addictions* (i.e., modes of detachment) from certain habits or addictions which previously enclosed our sensibility, our thinking, and our agency within exploitative informational and affective filter bubbles. *Études* should be practiced and funded as a counter-poison to the design and regime of addiction so potently (and frighteningly) analyzed by Natasha Dow Schüll in the case of Las Vegas casinos—a case highly emblematic of the grip financial capitalism has taken on our lives.[21] But they are equally well equipped to provide us with a much needed reflexive stance on the addictive nature of new (and old) media, as recently stressed by Wendy Hui Kyong Chun.[22] Machine gambling in Las Vegas provides an emblematic case study of the many ways in which we, as individuals, are placed in artificial environments designed to generate specific addictions that habituate us to certain types of devices or services, with the sole purpose of extracting profit from our habits.

Such addictive design generally relies upon a double desire it triggers and exacerbates in us: a drive to be integrated into the flows of communication, and a drive to feel (temporarily and elusively) complete through this integration. *Études* can be seen as articulating, within an academic context, the gesture of retreat characteristic of *studium* (to resist the drive to be integrated into the flows of communication) and the acceptance of our incompleteness characteristic of situations of *black study* (to resist the drive to feel temporary mastery and sovereignty upon these flows). While *studium* can be performed as a solitary endeavor, and while *black study* can take place in the undercommons far away from any academic setting, the practice of *études* can be defined as their convergence within the self-alienating elaboration of counter-addictive collective inquiries performed in academic contexts. Études can thus be seen as both a supplement and an alternative to what is currently done in our universities in the name of teaching and research.

Studying Under Surveillance

To conclude, let me summarize the contrast between the "lab & school" imaginary of the education-based mode of study, which is currently dominating our universities through the separation of research and teaching, and the studio experience provided by the dynamics of incompleteness articulated between the three alternative modes of *studium*, *black study* and *études*.

In an age marked by a deep collusion between a world of research almost exclusively geared towards the development of technosciences and the social control put in the hands of the GAFAM (Google, Amazon, Facebook, Apple, Microsoft), university labs are enrolled in the production of new addictions. Beyond the consumerist commodities generated under the imperative of "innovation", beyond the regime of debt induced at various scales (States, institutions, individuals), the addictions generated by surveillance capitalism entrap us, first and foremost, within the profiling cages of certain identities, shoved upon us by the powerful grip of ubiquitous data capture and computation.[23]

Within such a context, we obviously need experimental labs and schools to pursue the development of scientific knowledge and technical devices—although geared towards other goals, and

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[21] Natasha Dow Schüll, *Addiction By Design. Machine Gambling In Las Vegas* (Princeton University Press, 2012).

[22] Wendy Hui Kyong Chun, *Updating to Remain the Same. Habitual New Media* (Cambridge: MIT Press, 2016).

[23] Shoshana Zuboff, *The Age of Surveillance Capitalism* (New York: Public Affairs, 2019).

fueled by other incentives than financial profit. But we *also* strongly need experiential studios, of all sizes and trades, to re-balance and re-orient our social dynamics through the alternative modes of studies like *studium*, *black study* and *études*. These three modes commonly cultivate practices of self-alienation as antidotes to the identity traps of surveillance capitalism, at the same time as they help us counter the addictions it promotes. These individual and collective practices of counter-addiction and openness to (legal and illegal, foreign and inner) aliens are at least as important as the transmission and production of knowledge, which are generally promoted as the main missions of the universities.

In the current situation, recognition and funding are almost exclusively funneled towards "labs & schools" submitted to the education-based mode of study, as it has developed in the technosciences and the disciplines of management. This path of development is not only strangling the humanities, the social sciences and the arts. It is ecocidal and egocidal, wrecking our natural environment, our social fabric, our mental balance.[24] Fostering alternatives is no longer a matter of historical nostalgia, aesthetic embellishment, social fairness, ethical awareness, cultural sensitivity or good conscience. It has become a matter of survival to stop repressing the ubiquitous and continuous re-emergence of *black study*, to actively promote and protect the practice of *studium*, and to devote major funding to (new and old) institutions hosting the practices of *études*. It is imperative to value these alternatives for their difference (and complementarity) with research and teaching—instead of forcing them to align onto the imperialist model imported from the technosciences.

More practically, this means sheltering the sites of *études* from the inquisitive demands of evaluation made ubiquitous by our surveillance regimes. The evolution of research and teaching over the last decades can be summarily described by a growing intolerance (and repression) towards *studium*, *black study* and *études* within the realm of the universities since none of them can be easily measured with the narrowly productivist yardstick imposed in the name of the so-called "knowledge economy." Studios cannot be run like labs. They can only fulfill their social function insofar as they are allowed to be somewhat unmanageable, ungovernable, free to experiment and experience what they see fit. Their creative improvisation cannot be subjected to rigid programming and strict accounting.

Within universities and research institutions ever more obsessively aligned with the imperatives of innovation and managerialization, the "discoveries" generated by *études* do not fit with the hegemonic evaluation process blindly imported from the "hard" technosciences. The type of studying practiced in the arts, the social sciences and the humanities does not produce readily commodifiable prototypes: it dis-covers minor gestures, un-appropriable genres of collaboration, unrecognized modes of exploitation, hidden regimes of oppression, and emerging forms of valuation bound to escape narrow managerial accounting.

In painting as in music, *études* ("studies") can be equally considered as great works of art and mere exercises. They are *essays* (tentative attempts) as much as realizations—blurring the distinction between consumer good and raw material, production and training, research and teaching. As such, they dis-cover the truth of scientific discoveries, which themselves are only temporarily unrefuted hypotheses. While today's research is driven by pre-defined projects and promises of anticipated results, leading to a (frequently hollow) showcase of mastery, *études* thrive on a dynamic of incompleteness. Their initial values are hoped to mutate and self-alienate along the process, since their ultimate goal and function consist in ceaselessly re-evaluating our inherited common values, so as to readapt them to the constant transformations of our living conditions.[25]

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[24] Christopher Newfield, *The Great Mistake. How We Wrecked Public Universities and How We Can Fix Them* (Baltimore: Johns Hopkins University Press, 2018).

[25] Brian Massumi, *99 Theses on the Revaluation of Value. A Postcapitalist Manifesto* (Minneapolis: University of Minnesota Press, 2018).

This dynamic of incompleteness can be accurately described as a form of "fugitive planning", insofar as it necessarily escapes and overflows the preformatted nets set in place to ensure governance, to fish out success, to capture value, and to maximize growth. Self-alienation can properly be seen as welcoming alien (i.e., ungovernable) values, while counter-addiction helps detaching ourselves from obsolete (managerial) values. Since surveillance (which includes all traditional modes of evaluation of research and teaching) is always predicated upon a predefined set of standards, *studium*, *black study* and *études* can only thrive *against* surveillance. But since the real strength of the undercommons relies on undercover escape, as much as on open frontal resistance, this fugitive planning ought to be thought "with and for" those who already study *under* surveillance, as much it should be conceived "within and against" the dominant collusion between markets and States.

Can surveillance capitalism tolerate and host this inner leakage, as previous forms of capitalism did (duly exploiting it to their benefits)? Or, will its growing intolerance towards fugitive planning lead it to its demise—which may include our living (social and natural) environments among its casualties? The answer depends upon our collective capacity to welcome, defend and practice study as a radical alternative to research and teaching.

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