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The Black Ecstasy of Guantánamo Bay[1]

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Abstract – "The Black Ecstasy of Guantánamo Bay" focuses on the state sanctioned sonic torture techniques utilised on persons illegally captured and sequestered within the Guantánamo Bay detainment camp in Cuba, which, since the 11th January, 2002 has been operated by the Joint Task Force of the United States Government. More particularly, it considers the waveformed dynamics of violence that are carried out in the dark, when the ocular field is negated in order to amplify the efficacy of music and noise as instruments of torture. It is in this intensely pitched environment that the body as antenna is considered; a subjectivity that receives and transmits information about the affect of waveforms. When music becomes weaponised, it blurs the distinctions between cultural and military spheres and, as a result, the darkness of the detainees cell, military strategy, and frequencies coalesce into a new cosmology of insidious relations.

Key words – Sonic torture, waveformed dominance, sound as a weapon, antenna-body, black ecstacy

Numerous torture techniques and acts of inhumane cruelty have occurred in the Guantánamo Bay detainment camp in Cuba, which, since the 11th January 2002, has been operated by the Joint Task Force of the United States Government. In the context of this organised violence the following text considers waveformed attacks carried out in the dark, a

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setting that negates the ocular field to amplify the efficacy of music and noise as instruments of torture.

It is in this intensely pitched environment that the body as antenna shall be considered; a subjectivity that receives and transmits information concerning the affect of waveforms. When music becomes weaponised, it blurs the distinctions between cultural and military spheres and, as a result, the darkness of the detainee's cell, military strategy, and frequencies coalesce into a new cosmology of insidious relations. It is a new entangled matrix that includes civilian and entertainment fields and it raises the tideline of ambient fear because all modes of frequency-based activity are in range of assimilation. But then, maybe that production of fear or urban 'dread', as Steve Goodman calls it[2] is the raison d'être of a military-entertainment complex that aims to encompass us all in its paranoid, intimate embrace of 'Pure War'.

For Paul Virilio the state of pure war is an omnipotent ecology that fosters constant neurosis and preparation.[3] It works to immutably mesh together the civilian and martial matrix of cultural, economic, social, spatial, and technological networks, so that they become evermore symbiotic and indefinable from each other's interests, ultimately creating a situation whereby "it is impossible to tell where the civilian sector begins and where the military ends".[4] Within this collapsed logic of difference, new nebulous and malleable offshore spatialities such as Guantánamo Bay are creased open. At the same time legal and ethical systems that should be able to challenge them are made problematic or, worse than that, paralyzed. Purposefully crippled they are coerced into a dysfunctional

[2] Goodman 2009: 64
[3] Virilio and Lotringer 1983: 18
[4] De Landa 1991: 228

stasis meaning that "the Guantánamo detainees are located in the space "between the two deaths," occupying the position of *Homo sacer,* legally dead (deprived of an official legal status) while biologically still alive…".[5]

The darkness of the detainee's cell, military strategy, and frequencies coalesce into a new cosmology of insidious relations.

Hundreds of men and boys have passed through the camp, the vast majority being released without charge. Despite this, as of May 2018, there are still forty detainees being held. While there are numerous torture techniques and acts of inhumane cruelty to be taken into account when analysing the full spectrum spread of Guantánamo's organised violence, this text focuses more closely on "the use of this kind of audio-technique (that) is rather new in interrogation"[6], according to vice president of the PsyOps Veterans Association, Rick Hoffman. The use of music as torture appears to have been widespread throughout all the camps within Guantánamo, the reports from ex-detainees beings numerous and detailed.

Shafiq Rasul, one of the "Tipton Three" – British Muslims detained in Guantánamo for over two years after being captured by the Northern Alliance in Afghanistan – tells of being short-shackled to the floor in a dark cell while Eminem's 'Kim' and pounding heavy metal played incessantly for hours, augmented by strobe lights.[7]

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[5] Zizek 2006: 371
[6] BBC MMX. 2006
[7] Hultkrans 2008

It is during Michael Winterbottom & Mat Whitecross's 2006 documentary drama *Road to Guantánamo* that re-enacted scenes of this recently developed sonic technique firmly entered public consciousness, amplifying the searing acoustic brutality of sensory overload into our collective consciousness.

In a 2010 "Spiegel Online" interview with Rasul's detained friend Ruhal Ahmed, German writer Tobias Rapp leaves us in no doubt as to the serious psychological threat of this sonic practice that has become mediated as "torture lite"[8]:

> You can't concentrate on anything. Before that, when I was beaten, I could use my imagination to forget the pain. But the music makes you completely disoriented. It takes over your brain. You lose control and start to hallucinate. You're pushed to a threshold, and you realize that insanity is lurking on the other side. And once you cross that line, there's no going back. I saw that threshold several times.

While Ahmed goes on to iterate how he was short-shackled for days at a time and "left to urinate or defecate in his pants"[9] in ice-cold chambers, it is his account of music's capacity to psychologically relocate the listener that is most revealing:

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[8] The term "torture lite" refers to a set of torture practices that is also deceptively referred to as the application of 'moderate physical pressure'. Employed by the U.S. military to torture detainees in Guantánamo Bay, torture lite methods include musical and psychological torture, sensory deprivation, starvation and thirst, sleep deprivation, waterboarding, forced standing, and sexual abuse.

[9] Rapp 2010

When you go to a concert or a club, you're looking for loud music and flashing lights. You want to be transported into ecstasy. We experienced exactly the same thing, except that it was turned on its head, says Ahmed. You could call it black ecstasy.[10]

Whereas Rapp's article relates to circumstances in which the employment of popular music by artists, such as Eminem and Metallica, reveals the state's choice of "mainstream" sonic apparatus by which to apply force, Jon Ronson's interview with Jamal Udeen Al-Harith (another Briton who was never charged and held in extrajudicial detention as a suspected terrorist and tortured, hence his involvement in the "Rasul v. Rumsfeld" case[11]) reveals a different aesthetic approach to waveformed torture altogether. In conversation with Al-Harith about the types of music used to disorient and disturb him in Guantánamo, Jon Ronson[12] cannot hide his surprise at learning that rather than music genres such as Country, Heavy Metal, and Rap being employed by the military for their torture sessions, guards played atonal soundscapes that had no beats or rhythms. They were aural collages that could be termed *experimental electronic compositions* consisting of noise, industrial sounds, and electric piano.

At the other end of the musical spectrum where repetitive beats and strings carry melodic choruses a more literal notion of black ecstasy provides another disturbing example

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[10] Rapp 2010

[11] In the case "Rasul v. Rumsfeld", former Guantánamo detainees Shafiq Rasul, Asif Iqbal, Ruhal Ahmed, and Jamal Al-Harith filed suit against former U.S. Secretary of Defence, Donald Rumsfeld. The claimants requested financial compensation from Rumsfeld, as he condoned the use of illegal interrogation practices upon them during their wrongful detention in Guantánamo Bay. On December 14th, 2009, after a number of hearings and transferals, the U.S. Supreme declined to accept the case for hearing on the grounds of "limited immunity".

[12] Ronson 2004

of sonic abuse; the tenebrous nature of the military's strategies manifesting in the blacked out rooms of a genre not discussed yet but which has figured heavily in academic analysis of U.S. torture practices in Iraq by American musicologist Suzanne Cusick and English professor Moustafa Bayoumi. It is the much-maligned genre of Disco. In an article entitled *Disco Inferno,* Bayoumi provides examples of torture rooms in Mosul where detained Haitham al-Mallah described being "hooded, handcuffed and delivered to a location where soldiers boomed "extremely loud (and dirty) music" at him. Mallah confirmed that the site was "an unknown place which they call 'the disco'"".[13] In his conclusion, Bayoumi surmises that "torture threatens to decivilize us today not only because its practices are being normalized within our national imagination, but also because civil society is being enlisted to rationalize its demand".[14]

This notion of disco being 'dirty music' is not a new narrative in the west. As noted by Richard Dyer (1979), the genre of disco has commonly been associated with its roots - 1970s clubs whose clientele consisted mainly of African American and homosexual communities whom supposedly practiced sexually deviant behaviours and embraced excessively hedonistic lifestyles (often involving drug taking). Cusick further examines the utilisation of music that has been labelled "queer" or "effeminate" by champions of overtly masculine, heterosexual culture. She proposes that such types of music are employed as a weapon because of their perceived association with and promotion of excess and deviancy, which in turn are understood to be transmittable qualities that can infect the religiously pure body of the detained male Muslim.

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[13] Bayoumi 2005
[14] Bayoumi 2005

Examining bloggers' responses to the notion of music as a weapon, Cusick touches upon this cultural paranoia about 'dirty' types of music that are understood to also soil 'clean' Western value systems. She comments that a number of bloggers "use the idea of music as torture to displace onto Muslim detainees a rage rooted in their own fear that they are immersed in a culture that has become, in their words, 'nancy', 'pansy', and 'pussy'"[15]. For Cusick, musical genres such as disco are being employed against the incarcerated bodies of Guantánamo, to disturb, contort, and distress them via sexual connotation and transferral; the cell's acoustic organisation (the disco music) and its efficacy internally ratified, because to the U.S. military officer it represents a sonic currency of carnal hostility.

Break it Up, Break it Up, Break it Up, Break Down

In attempting to break the detainee's body and mind, music is the most effective technique employed that falls under the insidious rubric of no touch torture.[16] Analysing the relations of power implied in the use of sonic weapons, Cusick asks, "What better medium than music to bring into being (as a felicitous performative) the experience of the West's (the infidel's) ubiquitous, irresistible Power?"[17]

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[15] Cusick 2006: 10

[16] A relatively new model of psychological torture (that does not mark the body of its victim) in which music is deployed to inflict pain. "'No touch torture' using music to dissolve others' subjectivities has been imposed on persons picked up in Afghanistan, Bosnia, Egypt, Ethiopia, Gambia, Indonesia, Iraq, Mauritania, Pakistan, Thailand, and the United Arab Emirates" (Cusick 2006: 8). For Cusick, this strategy entails that "a detainee […] must experience himself as touched without being touched, as he squats, hands shackled between his shackled ankles to an I-bolt in the floor, in a pitch-black room, unable to find any position for his body that does not cause self-inflicted pain […] the experience creates a nexus of pain, immobility, unwanted touching (without-touch); and of being forced into self-hurting by a disembodied, invisible Power" (2006: 8).

[17] Cusick 2006: 10

Conducting research along similar lines to Cusick, Ramona Naddaff intones that "music torture impels a rethinking of how musical listeners experience being touched by sounds that harm their inner senses and maim identity formation".[18] Such a re-consideration would entail investigating the relationship between haptic spatiality, the socially constructed body, and the waveforms that fuse, modulate, and separate them. In Guantánamo, conducting this thirded analytical principle to its logical conclusion leads to an archetypal presence that is innately connected to itself and to the other through the politics of oscillation; in its capacity to synthesize, to have impact and to be impacted upon, the "body is rendered as multi fx-unit, as transducer of vibration as opposed to a detached listening subject isolated from its sonic objects".[19]

The sheer weight of the sonic mass pressuring the body in Guantánamo was generated precisely to control and possess the culturally compressed anatomy of the other. The alterity and solipsistic spatiality of the torture cell reverberated with echoes of the self, the 'enemy', and the architecture. The divisions between them collapsed by the waveforms that established aural control of the situation. For Julian Henriques, "sonic dominance is visceral, stuff and guts. Sound at this level cannot but touch you and connect you to your body".[20] Skin, hair, nails, sinew, and muscle, all pitched and rippled, as the soundwaves pounded upon, into, and through them. The 160-decibel[21] vibrations being received via "bone conduction as well as through the

[18] Naddaff 2009
[19] Goodman 2009: 46
[20] Henriques 2003: 452
[21] 160-decibel – as verified by Roman Vinokur "[…] acoustic noise starts inflicting discomfort to the ears at 120dB and pain at 140dB in the audio region. Eardrum rupture occurs at approximately 160 dB; lung rupture may occur at 175dB" (2004: 5).

acoustical properties of the air…".[22] It is within this coercive ocean of sound that we find the unwilling antenna-body, channelling all waveforms, including those in which it is supposed to drown.

For even in such circumstances, where a dynamics of overloading the organs of perception predominates, the antenna-body still transmits, albeit through noisy channels of interference; it speaks of the pain implicit within repetition and of the struggle for sentience amid overwhelming acoustic intensities. It reveals the "dark ecstasy"[23] that resides within the 'will' to secure complete dominion and direction of waveforms in space. And it tells us that, no matter how severe the techniques for silencing difference become, it will always communicate and reveal the structures, techniques, and strategies that try to mute it.

As compelling as this narrative of acute relational sonic embodiment is, it also needs to be acknowledged that, while the music in Guantánamo connects and transforms the body, the unlit air, and the architecture of the cell, there is an inverse operation of 'waveformed disembodiment'[24] being simultaneously carried out. Music is effective at negotiating and performing this procedure because:

> […] like touch, sound has this other opposite aspect that separates us from ourselves, each other and the world […]. Just as the tactile

[22] Ihde 2003: 66

[23] Cusick 2006: 8

[24] Waveformed disembodiment – an example of the disembodying capacity of waveforms is evident in Alexander Bell's invention of the telephone – a technology, which he conceived would allow him to speak to his brothers when they passed away. Henriques also notes that "in his "Gramaphone, Film, Typewriter" Frederick Kittler gives a fascinating account of how the first use for phonographic voice recording was to listen to the literally disembodied voices of the dead" (2003: 461).

> sense is pre-eminent in determining the organism's simultaneous connection with and separation from its environment, the sonic sense plays a similar combining and separating role.[25]

By understanding what this sonic operation of disembodiment entails exactly – what its routines and procedures are – we can better comprehend what it ultimately strives to achieve. This will also reveal a great deal about those with a remit to acoustically make manifest that which is deemed 'hidden' and about others who seek to transmute (the detainee's) silence into something knowable, recordable, and effable.

Commenting on the historically legalised nature of torture, Michel Foucault surmises that its legitimisation as a practice was a result of its capacity to render observable results,

> because it revealed truth and showed the operation of power. It assured the articulation of the written on the oral, the secret on the public, the procedure of investigation on the operation of the confession; it made it possible to reproduce the crime on the visible body of the criminal [...].[26]

In Guantánamo, reproducing the crimes on the detainee's visible body was problematic, not least because there were no proven crimes whose brutality might be metaphorically reciprocated in this way. Here, instead, the state's desire to embody its revenge by carving its abstracted logistical initials onto the anatomy of the detainee had to be inverted: no traces would be left on that which could be observed.

[25] Henriques 2003: 452
[26] Foucault 1975: 55

This new disembodied torture practice would require means by which to invisibly score *into* the body rather than onto it, which is why music is so effective in such circumstances. Music does not leave marks because it does not operate by merely touching or representing its power on the somatic interface; it is instead committed to enveloping the anatomical surface, moving into and beyond it, challenging the rationale of the perceivable and quantifiable:

> In fact, with sound it simply does not make sense to think of having an inside and an outside in the way that the visual sensory modality, with its preoccupation with surfaces, restricts us. Sound is both surface and depth at once.[27]

Excavation, Autopsy, and Exorcism of the Sonic Body

The potential of waveforms to transgress interfaces has been touched upon already, but we need to up the ante when trying to verbalise the concerns of a body that is simultaneously being sonically punctured and saturated. Hence the shift in tone in what follows as we try to explicate the frequency-based turbulence that is compressed through the hollowed-out detainee in his cell. Rather than analysing how anatomies are touched, the text will now investigate how the body is breached, penetrated, and emptied. In doing so we ultimately aim to reveal how the somatic is operated upon by sound in order to locate discrete and fictionalised forms of knowledge that are allegedly concealed within it. Here we will consider three disparate methods employed by divergent ontological and epistemological practices to search out hidden and esoteric phenomena: *excavation*, *autopsy*, and *exorcism*.

[27] Henriques 2003: 459

The first and possibly most abstract way of thinking about how the body is plotted, entered, and searched is in terms of excavation. This is a useful concept when thinking about how the body is examined in relation to the organizing spatiality of the architectural cell. The body trades place with the architectural walls of the cell, becoming itself the material container understood to potentially contain secrets and useful information. Like a wall, the will is perceived to be something that can be taken apart and broken. If it is correct to say that "the process of embodiment can only take place through the sensory perceptions",[28] then it is also accurate to say that when the organs that provide those sensory perceptions are overstimulated they become synonymous with entry points to the body (for the organs, as well as informing the self, can soon be made to betray it). It is from these inlets that sonic shafts are driven and the disembodying processes of mining information begins. This unearthing and tunnelling of the body expresses the state's urge to discover the essential articles of faith that define the 'unknowable' culture being investigated – to expose its organizing principles and to definine the (metaphorical) objects of desire, disgust, and sacrifice of that which it does not understand, in order to overcome its legacy.

As previously suggested, for those who confine them, the Guantánamo detainees are already considered legally dead, so an acoustic autopsy of the living is the next logical step in such an irrationally mandated environment. As strobing lights flash down on the body, they highlight the reactions of the prisoner as his anatomy and mind are scored by repetitious orchestrations. The motivation for such a procedure is to find reasons why he has become (legally) dead, for all the detainees have been immediately found

[28] Henriques 2003: 466

guilty and sentenced upon capture without meaningful legal or ethical recourse. The acoustic autopsy is both a wilfully disturbing procedure and an unnaturally occurring phenomenon at the same time. The repetitious music is pumped into the cells, each song "listened to anesthetizes a part of the body."[29] The mind is numbed and emptied, sonic scalpels slowly removing its content neuron-by-neuron, note-by-note. Pain is an inevitable outcome when such a procedure is carried out upon the living, emptying the body of its contents in order to identify the causes of death - both those he is presumed to have caused and his own drawn-out demise.

Torture and punishment routines are epitomized by their capacity to reveal information considered to lie beyond the physical and social body. With this in mind we will now contemplate the third technique for searching the body – the aural exorcism. For centuries, the kind of knowledge labelled as being beyond both the collective and individuated corpus has changed depending upon the state's desire to reveal or expose some hidden or threatening phenomenon. In the case of the social body, the United States has a history of paranoia and neurosis concerning internal threats. Such anxieties were made manifest through the search for clandestine socialist sympathizers in the 1950s, for example, who were legally punished for their beliefs during the era of McCarthyism.[30] In *Discipline and Punish,* Foucault discusses a different type of existential search into and beyond the physical body of the individual, one that discloses the judicial system's preoccupation with

[29] Attali 1985: 111

[30] An era in U.S. history in which any persons showing sympathies towards communist causes were legally persecuted by the state. The government often had scant evidence, which was regularly based on allegations made by unnamed informers or no evidence of such allegiances or political affiliations at all.

accessing the prisoner's essential and graspable seat of consciousness. He writes,

> If the penalty in its most severe forms no longer addresses itself to the body, on what does it lay hold? The answer of the theoreticians – those who, about 1760, opened up a new period that is not yet at an end – is simple, almost obvious. It seems to be contained in the question itself: since it is no longer the body, it must be the soul.[31]

In Guantánamo, the rationale of sonic torture is not to connect with the prisoner's soul so that the state might try to retrain it and realign its offending compulsions with the rhythms of its own value systems. Rather, it is to expose what the state perceives to be the nexus of evil that resides within the very core of the detainee. That which can only be communicated with by re-possessing the prisoner's inner voice. In order to break the detainee and locate this fundamental evil, the inner language must be contacted and seduced from its quiescent interiority, to speak and reveal its covert intentions. The interrogators, who religiously carry out the torture have to believe that there is a fundamentally monstrous nature within these secured bodies, an unnatural power that endows them with the appearance of the living. Those who torture must rationalize their quest to reveal and speak to the source of the evil (the inner voice synonymous with the devil). They also need to legitimate such techniques employed to destroy the will of this vital malevolence that they believe lurks within the pitch-black depths of the orange suited flesh.

[31] Foucault 1975: 16

In the torture cells, no religious incantations are reiterated so as to aggravate and draw out the force of evil, for the speakers here are not priests; they are technologies of a different repetitious rhetoric – namely, forms of music that have themselves been accused of worshipping and summoning evil: Heavy Metal and Death Metal. In a darkly ironic turn, the Occident amplify the devil through music and direct the resulting sonic terror at the detainee, bringing pressure to bear upon the resistor's will to silence. The spectre of the devil has historically been conceived of as having a particular affinity to sound and unsound. For example, "the early Christian church believed that pagan residues in music could be exploited by the Devil to produce depravity [...]".[32] Such a proposition suggests that the adumbrated form of the demon could only become embodied – so as to cause chaos, turmoil, and suffering – by coming into contact with alchemical frequencies. It is such powerful historical associations with exposing and communing with the voice of the devil that led the military to harness music as an ancient language of somatic violence. Rituals of sonic deliverance are enacted upon the demonised captives believed to be possessed by the malignant 'evils' of Islamic fundamentalism in order to break them. Military operations of acoustic exorcism call upon the recorded musical violence of the underworld to infiltrate and cleanse the living dead bodies tied down in Guantánamo's Heavy Metal cells. The Devil no longer has the best tunes; it has the state's tunes.

Not Wanting to Listen

"As David Levin puts it, 'by virtue of developing our listening, we may find ourselves granted the sense of a different norm, a different measure, a different principle for

[32] Johnson and Cloonan 2009: 32

thinking the 'ratio' of rationality"'.[33] For those who are forced to listen, however, their measure is one of achieving psychological detachment. While the detainee's anatomy is shackled during sonic torture, his hopes of retaining cognitive autonomy during this process reside in his ability to perform feats of cerebral escape.[34] Cusick substantiates such captive exigency and the need to disengage when she declares that:

> The state's interrogators share with many civilian musicians, composers, and scholars the notion that listening to music can dissolve subjectivity releasing a person into a paradoxical condition that is both highly embodied and almost disembodied in the intensity with which one forgets important elements of one's identity and loses track of time passing.[35]

In lieu of the detainee's need to somehow shut out or elude the sonic pressure bearing down on them, Naddaff takes matters to a sensorially instructive conclusion by proposing that

> listening to music imposes a particular form of violence on the psychic structure that dissolves cognitive, linguistic, and affective capacity. Music torture produces subjects who cannot listen, who no longer desire to listen, who must not listen in order not to speak involuntarily.[36]

[33] Henriques 2003: 471
[34] Cusick 2006: 5
[35] Cusick 2006: 5
[36] Naddaff 2009

As we are well aware, enacting modes of 'not listening' or 'not hearing' is easier said than done. This is especially true if we are to believe R. Murray Schafer's declaration that we submissively relate to sonic phenomena inasmuch as "We hear sound. We belong to sound. We obey sound".[37] If the detainee is to resist such demands, then the ear is a crucial sensory facility from which a distance must be negotiated. Thus from his point of hearing he must re-orchestrate the amplitude of his entire anatomy, so that the tensile waveformed pressure gripping him is prohibited from breaking down possibly the most defining attribute of the self – that vulnerable and porous psychological manifestation designated as *sanity*.

Conclusion

The military-entertainment complex has radically shifted any expectation we might have once harboured, that the production of culture is inherently aligned with antihegemonic forces. Considered at this time when it is difficult to think of music (and by extension culture) in the same way, the antenna-body finds efficacy in its capacity to distribute information about political and military atrocities. As such, this frequency-based agency holds the potential to form modes of resistance against the organised mobilisation of cultural ideology into martial practice. The victim of such shadowy sonic torture is not merely a passive receiver but also an active proponent or transmitter in a network of power relations. And it is in the essential condition of darkness, where the hierarchy of the senses is recalibrated, that the future-facing haecceity of the antenna-body can be more readily felt and heard.

[37] Schafer 2003: 30

While it is judicious to claim that the interactive assembly of perception-based systems supplies us with the prevalent information we require to formulate a sense of agency, orientation and sanity, it is the information provided by our sense of sight that is privileged and dominates the construction of our understanding of the world. Jonathan Sterne iterates this proposition when he writes, "[…] sight is in some ways the privileged sense in European philosophical discourse since the Enlightenment".[38] In the darkness of Guantánamo Bay's cells, the concept of the body as antenna destabilises the hierarchy of the senses as it transmits to us even though we cannot see the damage being done with our eyes. It is a crucial proposition as it renders the detainee not merely a pacified subject. Rather, in the most extreme of circumstances, it displaces accepted notions of agency, disorients the perceptual compass of those subjected to intense waveforms and by doing so reveals the asymmetric modes of warfare deployed by the occidental military-entertainment complex.

In the darkness of Guantánamo Bay's cells, the concept of the body as antenna destabilises the hierarchy of the senses as it transmits to us even though we cannot see the damage being done with our eyes.

In this sense, the antenna-body is a conceptual evolution of the subject described as being decentred thirty years earlier by Mike Crang and Nigel Thrift. For these spatial theorists, cultural analysis of the body's status led to its significant re-conception; from a "privileged centre of perception, to

[38] Sterne 2002: 3

embodiment, in which carnality becomes a field, which only ever has a partial grip on the world and which constantly interacts with other fields, mimetically and otherwise".[39] Thus, speculatively, the antenna-body comes to be recognised as the epitome of the motile and networked subject. A body that is in continual interaction and negotiation with its surroundings. Comprehending that its "whole life is based on environment and condition",[40] it is also aware of its facility to transmit and make communicable the emergence of new domains along with challenging ways of speaking about them. This is not the language of socio-techno-science inferred by McLuhan in the 70s (in 1977 he mooted the idea of forming a media ecology[41]) or demanded by Virilio in 2002 (in *Desert Screen* he intones, "it is time to found an ecology of the media").[42] It is a new way of denoting the viral relations of the body, spatiality, and temporality to frequencies; an ontology of the haptic and the imperceptible; of the peripheral and the oscillating; of the emotional swell and the break down. In the political, sensorial, and legal darkness of Guantánamo Bay, it is the form of the antenna-body that synthesizes this waveformed ecology, revealing to us those activities that are rendered arcane and clandestine in the process.

[39] Crang and Thrift 2000*:* 19
[40] Lanza 2004: 222
[41] McLuhan 2004: 271
[42] Virilio 2002: 32

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