

**Transitions**

f-r-a-g-  
m-e-n-t-o-s  
periféricos  
y reflexiones  
Atlánticas

by Claudia  
Delso

## PERIPHERAL FRAGMENTS AND ATLANTIC REFLECTIONS.

(1)

(desire)

... moving myself

(2)

from,

within and towards

the  
periphery

I situate myself along the border, in the road without asphalt,  
in the forgotten stone house left alone in the brushwood.  
Desire, necessity: they transform the manner of returning.  
I needed to situate and displace myself at the same time.  
I found orientation at this pause. At this initial point. A point of  
departure known or (re-)cognized as that which will to de-  
part, again. Im at the point of departure.

(3)

Three words  
surround the stone:

not sure if this is  
necessary

risk, crisis, invention<sup>1</sup>  
displacement, orientation, situating<sup>2</sup>

(4)

I can see myself reflected in the pool.  
It has stopped raining, but there's still no sun. Not yet.

1 Transit7, International Women's Theatre Festival and Meeting,  
Holstebro, 2013

2 Situating oneself, Embodied Practiques, Espai Electrodomèstica,  
Barcelona, 2014

insert . at end of  
both notes.

(5)

Come with me?

It's not that I want you to move, but I want you to come, to come and see from the other side. From here you can see far way, you can observe with perspective, I guess the sea helps to observe the horizon and it's suspended points in the void.

Should we move?

(6)

Look:

do you see?

I can move the body, displace weight, change my gaze's orientation. Instead of a known route, I decide to change direction, assume the risk to stay, steady, stop myself. It's the same place but with another appearance, an immediate look, the gaze of the other (you). My own glaze that looks different, gazes peripherally. (As Marina Garcés would say)

(7)

The periphery:

It is done or undone?

And if the center disappears, do we still have a periphery?

And the periphery?

Did we make ourselves peripheries?

Do we make peripheries?

Who submits to  
the center's center?

Can the center itself  
be displaced?

## ATLANTIC REFLECTIONS

From the peripheries of Galicia, where to not emigrate is synonymous with rebellion, to stay and cultivate the immediate setting is a quasi-revolutionary acts. As I listen to the incessant rhythm of endless rain, I decide to stop looking to what might be in front of me and look to what I have by my side, this other empty and unnoticed periphery. To remove the

center from its role as protagonistic, to revindicate the whats in proximity, what is close.

From this profile, the necessity to stay, to be, and to share other forms of doing, living, and surviving from a peripheral place as Galicia (A Coruña to be more precise) is born. From this city a political artifact named Marea Altántica has emerged, it's a citizenship platform and process of participation, a possibility to both think and act politically the city where one lives. Recuperating the scale of what is possible. La Marea (The tide) was born as an hypothesis, as one of the processes of political confluence and municipalism unfolding in Spain in this last year (Guanyem Barcelona, Ganemos Madrid, etc). It's a project with a specific and concrete scenario: The municipal elections of 2015, but independent of what might happen, this hypothesis its becoming flesh in the city, and that supposes a displacement from the apathy and the inertia that has been installed on and with us. Personally, this whole process is making me re-situate myself in the city where I was born, to change my focus and allowed myself to displace certain grudges, up to the point of discovering that in this peripheral city in which everything seemed to arrive some years late, there's no need to migrate to feel part .

A few days ago, I went on a stroll with Xurxo Souto (singer, writer and multifaceted coruñés) along the outline of coast that borders our city. The stroll had a name: A typonomy of perceivable stones on de la Torre Peninsula, or an encounter with the big sea for a few meters with our city.

A walk through memory, a walk along the periphery of the periphery. At the end of the walk we shouted, Medre o mar! ¡Medre! (Grow the sea! Grow!)



# An Inventory of Presence

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by Jara Rocha

#body  
#situatedness

#translation  
#tactics

#positionality  
#dis/orientation

I take notes from time to time, while present in places I go, in conversation with the friends and colleagues with whom I think and read with. Together we try to make close readings of the matters that seem to characterize the exceptional conditions of our times, or that have something to say about it.

"An inventory of presence" is an attempt to turn these notes into a tool for permutation; a tool for conducting, breaking or bypassing a preset of coordinates. It is a jumper. A location-sourced text. As a presentation of time and space, it can be read. As a representation of situatedness, it might be inhabited.

It is a body of parts, an embodied text of parts; perhaps. Presented in part, it is an invitation to jump upon and within presence. Whatever it means to be present, here. Whenever is present. Now. Ready to permute. Mutate. Made to permute.

Southern Europe, May 2015.

	actants	gestures/ manners	time	scales	conditions
A	ALGORITHM		ago	ABUNDANCE	ACTUAL
	ALPHABET	ADDRESS			AFFORDABILITY
	ARCHIVE	AFFECT		ACTUAL	AVAILABILITY
	AURA	APPROACH			CENTRIFUGAL
B	BACKGROUND	BORROW	at	AFFINITY	CENTRIPETAL
	BEING	BREED			COMMON
	BELIEF	CARE		COMMUNITY	CONTINUITY
	BLOOM	CONNECT			DENSE
	BODY PARTS	CONVERGE	before	CONTINGENCY	DIFFRACTION
	BORDER	DECLUTCH			DISTORTION
C	CODE	DELEGATE		DIALOGICAL	DISTRIBUTED
	COLLECTIVE	DIFFRACT	by		DURABILITY
D	DATA	DISOBEY		EDUCATIONAL	ENCRYPTION
	DISCOURSE	DISPOSSESS			EVENTUALITY
E	ESSENCE	DISAPPEAR	for	EPHEMERAL	FUTURE
F	FORM	DISSENT			GENERATIONAL
	FORMULA	DISSOLVE		FINITUDE	GROUP
G	GENDER	EMANCIPATE	in		HUMAN
	GENDER-CHANGER	EMERGE		FREEDOM DEGREES	INTELLIGIBILITY
	actants	gestures/ manners	time	scales	conditions



space	crossings/ ambients	coord	named frames	conjunctions	methods
<b>above</b>	ABOUT PAGE	<b>and</b>	ACTOR-NET- WORK-THEORY	<b>after</b>	BOTTOM-UP
	AESTHETICS				CAETERIS PARIBUS
	AFFECTS			<b>although</b>	CARTOGRAPHY
	ANARCHISM		AUTOETHNOG- RAPHY		
<b>across</b>	ANTHROPO- CENE			<b>as</b>	CODEX
	ARCHITEC- TURE	<b>but</b>		<b>as if</b>	CONSTITUTION
	ARCHIVE			<b>as long as</b>	
	ART		CYBERNETICS	<b>as though</b>	
<b>at</b>	CLASS				CULTURAL MEDIATION
	COMMONS		DECOLONIAL	<b>because</b>	DEFINITION
	COMMUNITY	<b>for</b>			
	POSSIBILITY			<b>before</b>	DESCRIPTION
<b>below</b>	CONFLICT		DIALOG		
	CTHULHUCENE			<b>even if</b>	DISANTHOPO- CENTRIFY
	DEMOCRACY			<b>even though</b>	DISCOURSE ANALYSIS
	DOMESTIC	<b>nor</b>			DRAG
<b>beside</b>	EDITORIAL		EURACA	<b>if</b>	DRIVE (DERIVE)
	EFFICIENCY			<b>if only</b>	ENCRYPTION
	EROTICS				EXPEDITION
space	crossings/ ambients	coord	named frames	conjunctions	methods

	actants	gestures/ manners	time	scales	conditions
H	HISTORY	ENUNCIATE			MALLEABILITY
	HUMAN			GEOLOGICAL	NAME
I	INFORMATION	FACE	later		NOMADISM
	INSTRUCTIONS	FAKE		INFRASTRUC- TURAL	OPACITY
	INTERFACE				ORALITY
	INTERFERENCE	FOCUS		INHUMAN	ORDERED
L	LOBBY	FUCK	on		PAST
N	NAME	GIVE		NANO	PLAUSIBLE
	NON-HUMAN				POSSIBILITY
O	OBJECT	LAY	past	NETWORK	POWER
	PERSONA	MEASURE			PRECARITY
P	PRIZE			SCARCITY	PREFERABILITY
R	README	MEDIATE			PRESENT
	RULE/ LAW	MOVE	since	STRATEGICAL	PRIORITY
S	SIGN				PROPERTY
	SITUATION	NAME		TACTICAL	PUBLIC
	SOCIAL CLASS	OCCUPY			QUALIFIED
	SOMA	ORDER	till	TRANSCEND- ENCE	QUANTIFIED
	actants	gestures/ manners	time	scales	conditions

space	crossings/ ambients	coord	named frames	conjunctions	methods
<b>by</b>	ETHICS		HERMENEU- TICS	in order that	FICTION
	EXTITUTION	or		now that	
<b>from</b>	FAITH		NEW CONCEP- TUALISMS		GENERATIVE
	FREE UNIVERSITIES				GONZO
	GENDER			once	HORIZONTAL
	GENERATION		NEW MATERIALISMS		INTERPRETA- TION
	GOVERNANCE	so		rather than	LIST
<b>in</b>	IMPASSE				MANIFESTO
	INFRASTRUC- TURE			since	MODEL
	INSTITUTIONAL		NON-REPRESEN- TATIONAL		OBJECTOLOGY
	LOCAL			so that	OPACITY
	MARKET	yet			PARAMETRIC
<b>into</b>	NAMES		OBJECT ORIENTED ONTOLOGY		PARTICIPANT
	NEOLIBERAL- ISM			than	PATTERNS
	NEW MUNICIPALISMS				RADICAL PROMISCUITY
	PARLIAMENT		PIIGS	that	RADICAL SYMMETRY
	POLITICS		POST- SNOWDEN		
<b>next to</b>	PUBLIC SPACE			though	RELATOGRAMA
space	crossings/ ambients	coord	named frames	conjunctions	methods

	actants	gestures/ manners	time	scales	conditions
S	SOURCE				REACHABILITY
	SUBJECT	ORIENT		VIRTUAL	RELATIONALITY
	SUPER-EGO		to		RESILIENCE
		PROTECT		ZONE	RIGIDNESS
U	UNAPPROPRIATED	PULL			SCRIPTABILITY
	UNAPPROPRIABLE	PUSH			SOVEREIGNTY
		REACT			TRANSPARENCY
	UNITY	REBEL	while		UTOPIC
V	VARIABLE	ROLL			VIRTUAL
	VOICE	SERVE			VOLUME
		SHARE			
W	WORD	TAKE			
		TAXONOMIZE			
		TRICK			
		TURN			
	actants	gestures/ manners	time	scales	conditions

space	crossings/ ambients	coord	named frames	conjunctions	methods
on	RESOURCES				
	SOCIAL MOVEMENTS		POSTHUMAN- ISM	till	RENDER
	SOFT CAPITALISM				
	STANDARD			unless	REVERSE ENGINEERING
	SYMBOLIC CAPITAL			until	
onto	TENSION		QUEER / LGTBQI		TOP-DOWN
	TERRITORIAL			when	TOPOLOGY
	TERRORISM			whenever	TRANSDUC- TION
over	THE SOCIAL		SITUATED KNOWLEDGE		
	URBAN			where	
				whereas	TRANSLATION
to			SPECULATIVE REALISM		
to- wards				wherever	
under			STANDPOINT	while	UNBLACKBOX- ING
space	crossings/ ambients	coord	named frames	conjunctions	methods

# Humor and Displacement

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by Marc  
Herbst

Between giving a fuck and not exists a variety of difficult emotions; the pain of loss, grief, longing and failure are inherent in displacement. To not be able to, to not have received, to not have done what one thought one would do – these and other failures necessarily involve displacement. The object of desire which situated one thusly has not been realized; instead of happiness what is realized are the arrays of more difficult emotions.

To not give a fuck, to role one's eyes "whatever" doesn't necessarily mean "I don't care." Rather, "whatever" can be an instrument of survival, of just not letting the bastards get ya down.

"Whatever" doesn't necessarily mean to forget about whatever was hoped or the specific formation of the failure or loss. Queer critical theorists Judith Halberstam and queer artist collective LTTR said in the naughts, "practice more failure." This, in order that

collective life may be experienced more richly and so that the political efforts might reach towards victories in places where the limits of that context ultimately reveal themselves as bullshit in time, or actually more flexible then you might imagine.

But practicing more failure as a collective manifesto suggests a solidarity which has advanced a step beyond the particulars of this essay. Solidarity suggests, obviously, a collective practice between individuals. Rather, I'd rather focus on one particular role of humor as a form of intrapersonal solidarity; between myself and myself. Humor within displacement, besides memory may function as something more than Lauren Berlant's cruel optimism and something much less then Nietzsche's will. One could be ones own best friend.

Agamben's notion of "whatever" as explicated in *The Coming Community* is very particular. For him, "whatever" is an

ambiguous and insignificant thing, but only because whatever is whatever because it has actual connection to more stable universals. One says "whatever" because one knows something else is available – we say, "I wish I could have the red skittles, but whatever, I'll take the blue." We say, "I wished for full socialism and trumpets, but whatever, I'm punished with some form of market democracy and a trumpet." The strand remains, unfulfilled. But what also remains, if the loss is mediated in such a way that one can look at the wound, is a contextual example to learn from, a particular failure. One way to mediate the loss, is humor's interventions.

Solidarity appears again. As any student of subculture knows, affects produced around painful experience produce solidarity for those who find themselves in pain. While the king sits in the throne pleasuring himself on the fresh blood of the vanquished, the victims are technologizing their loss. Humor produces subtle discourses first in the

individual and then in the collective by which pain becomes something different. First a laugh, or (ok, its not humorous but) a song or maybe a fashion sense, or a way of walking. And then some new formation...

Gallows humor is not about  
looking forward to being hung.  
Dark humor is not necessarily  
committed to turning off the lights.  
Whatever is a comment to resolve  
the psychic tension within the person  
who utters it, but is rarely  
a word of surrender.

Life is cruel, but so is your mom.  
Sometime you have to run, like your butt.  
When things are terrible,  
you realize your just looking in the mirror.  
Anyplace is better then here,  
because your not drunk.

Everyone is a stranger...  
but then again,



do you really even know yourself?

You don't know

where your next meal

is going to come from, Hey!

Time for a diet.

You forgot how to "please",  
good thing you've got a shiny knife.

Your friends are all gone,

Lets get this party started!

Scared of the cops,

but cops spelled backwards is spac!

Lost again, note to self:

bring whiskey next time.

Dirty clothes and smelly shoes – how cute

– a princess in rags.

Unemployed – hell yeah!

Broke – and livin' high on the hog.

Depressed – black is the new black!

Lonely, go stand in a fucking crowd.

Self help books my ass.

Gospel of wealth, bullshit.

Fucking privatization, fucking thieves.

Fucking fuck shit fuck fuck.

I want revolution.

Bullshit job – jullshit blob.

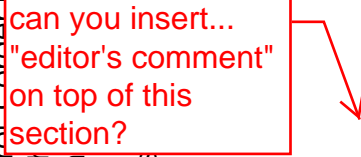
Border Control – border control – mon dieu!

Midnight flight – cost line,

midnight blight – toast mine.

These bones – and so will you.

can you insert...  
"editor's comment"  
on top of this  
section?



I allow myself a comment. I think theres something about positionality (class, geography, gender, race...) and humour that is important to capture. Like, humour as strategy for facing trauma, that's a well known fact – the Beghini type of laughter (la vita e bella, and its jewish references), also the

laughter that greeks have fallen into after the crazy failure of everything in june (friends told me the summer has been one of absurdity and exhilaration, jokes circulating everywhere). Etc – sure that when you experience trauma, when your world is shattered, humour is key. And part of that humour can be saying ‘whatever’, to avoid falling into depression/guilt etc (though ‘whatever’ can also be depression). Now that goes for certain experiences/conditions, but I don’t think it can just be generalised. When the middle class public at some talkshows or comedy acts laughs its head off about whatever, when all becomes relative for feel-good effects, that’s different. That’s a liberal cultivation of ‘whatever’ in the context of privilege, which is steeped in consumerism, cultural relativism, also colonialism...the ‘whatever’ of those who can afford not to bother, of ‘I crashed my car into the bridge...I don’t care – I love it...’ and also of western disorientation and non-situatedness.

The kind of attitude that all is the same, all is interchangeable and exchangeable. This is ‘whatever’ in the present, deeply problematic, being marketed to us all over (the counterweight to self-control and performance). It reflects a lack of criteria, of orientation, a total liberal subjectification. That temporal and contextual difference seems crucial to me. In that sense, I don’t know where/how your text situates itself.



# Score for Movement

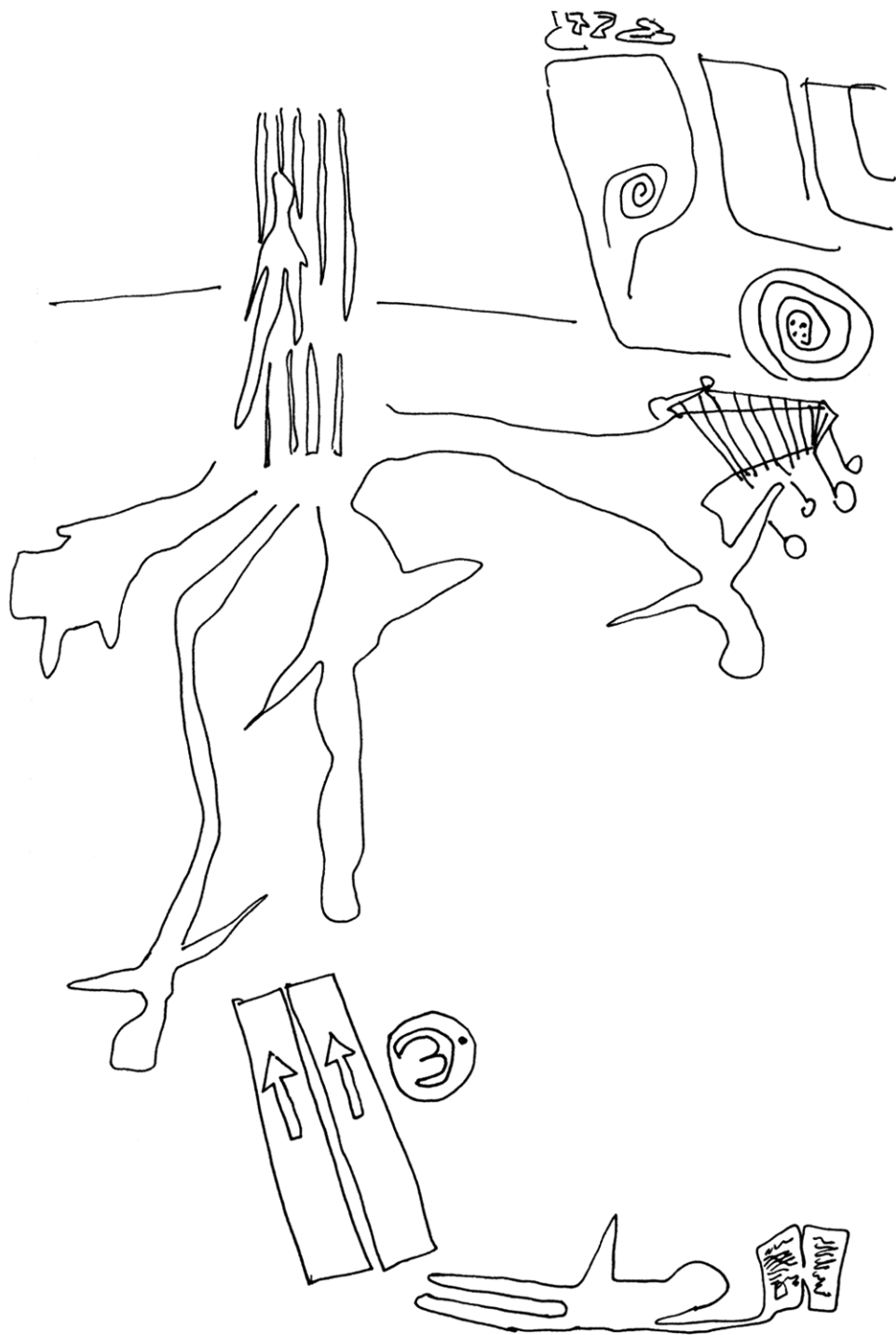
210

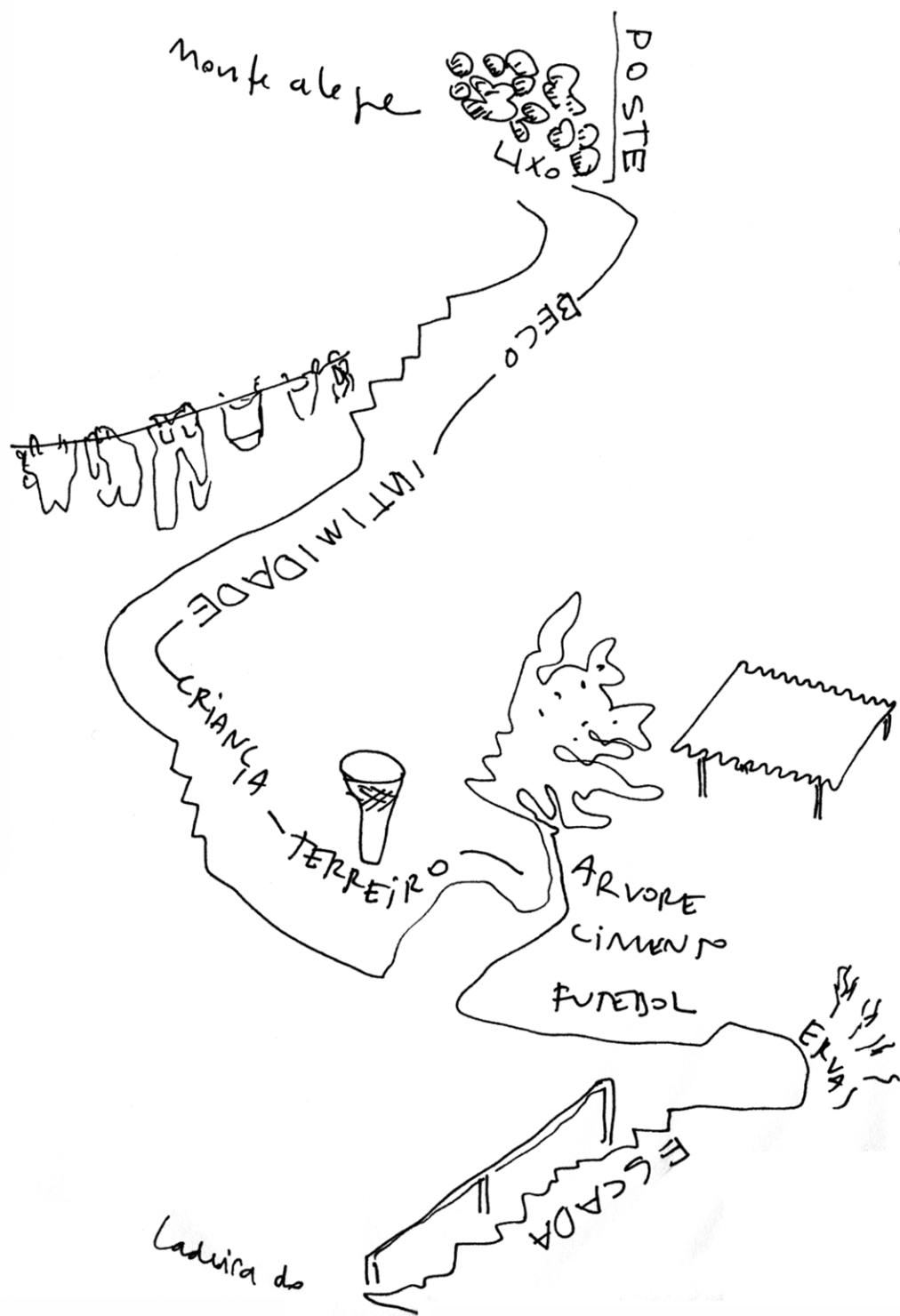
by  
Cristina  
Ribas

Describe or diagram the short route  
your body knows by memory.  
Describe or diagram the short route  
your body knows by memory,  
and that you miss.  
Describe or diagram the short route.  
A very short one.

Use symbols that  
recollect that movement.  
Use symbols that  
perform that movement.  
Use symbols,  
words, perspectives,  
perceptions...

Let yourself be aware  
of the reasons, ways, visions,  
changes of state, encounters,  
findings, locations, loss.  
Let yourself be aware  
of possible changes of state.  
Let yourself be aware.





# Protocolo para movimento

by  
Cristina  
Ribas



Descreva ou diagrame um percurso pequeno  
que você sabe de cor pela memória do seu corpo.  
Descreva ou diagrame um percurso pequeno  
que você sabe de cor pela memória do seu corpo  
e do qual você sente saudade.  
Descreva ou diagrame um percurso pequeno.  
Um percurso muito pequeno.

Use símbolos que restituem aquele movimento.  
Use símbolos que performem aquele movimento.  
Use símbolos, palavras, perspectivas, percepções...

Deixe-se estar atento  
às razões, modos, visões  
mudanças de estado, encontros,  
descobertas, localizações, perdas.  
Deixe-se estar atento  
a possíveis mudanças de estado.  
Deixe-se estar atento.





