

el paradigma teórico del espectro: (alias sur) el fantasma que nos ocupa está claramente desmembrado, aun así mantiene una cierta semblanza con su cuerpo original. la semblanza es de orden lógico y estructural; es histórica pero sólo en su correlación mítica y su psicosis organizada por el acto original de **forclusion**: es decir, ese “otro cultural”, es aquí el rechazo de un significante fundamental expulsado afuera del universo simbólico de la modernidad. el fantasma tiene un par de nombre propios, pero no los vamos a nombrar, quien quita y alguien se nos asusta, ya que sería un invocar a “lo siniestro”. el paradigma teórico del espectro: los ejemplos se multiplican y rebotan en las muchas direcciones de des-materialización: el núcleo, que no sin cierta tensión dialéctica, parece organizar **MITO** mentos es precisamente su “objetividad fantasmal”. una materialidad que se dispersa y ausente: la estrategia es similar en la mayoría de los casos: los mundos “secretos” y “ocultos” del fantasma y el doble, se instrumentalizan para producir un efecto de **alucinación**: es decir un fenómeno o contra-fenómeno de desintegración de la realidad. la urgente e inmediata dispersión nomádica; el seguir a una lógica de la migración y tras-migración, el re-excavar una sub-territorialidad histórica, y la **des-territorialización de los sitios conceptuales**. una estructura de este tipo pareciera contra-intuitiva, la imagen a conjurar es una dislocación de orden psíquico: ya que el esquema no es uno de ordenación de la dimensión temporal-espacial, si no que y de manera conversa, el esquema se organiza en un registro o sincronía de orden lógico. es en este sentido que nos interesa discutir y tratar de iluminar las dimensiones de trabajo crítico que el concepto-metáfora del fantasma presenta. lo que está en juego es la posibilidad de esbozar una serie de cartografías espectrales. una sub-territorialidad ausente que se desvanece. es decir el evento de hacer **ACONTECIMIENTO DEPENDIENTE DEL MITO** historia como ‘sitio’ productivo **ACONTECIMIENTO LIBRE** estratégico de la dicotomía identidad/diferencia, y con ello tratar de desencadenar un conjunto de nociones más relevantes tales como: **incorporación** (antropofagia) alteridad, multiplicidad y comunalidad, **disrupción**, repetición, **nomadismo**. **crítica de la razón sacrificial**: el sur es la interioridad espectral de la formación histórico-política del capitalismo como sistema mundo; un mapa para la des-territorialización de identidades y deseos; la circulación de la **objetividad fantasmal de la historia (fetichización)**; la poscolonia como intercambio (comercio) de alteridades secretas que negocian y experimentan alrededor de un proyecto de autonomías en flujo; convergencia en heterogeneidad de sujetos precarios. **crítica de la razón sacrificial**: la articulación de una metodología para una re-definición de lo subalterno la encrucijada entre el **límite de todo sistema de representación**, la violencia política y la construcción de la hegemonía; el sujeto subalterno es aquel que no puede ser redimido por la lógica del capital, que escapa-excede toda representación al interior de un discurso liberal-burgués. **la objetividad fantasmal de la historia (fetichización)**: la lógica de singularidad y repetición; el poder ordenador del fetiche se deriva de su estatus como la fijación o inscripción **HISTORIA** momento generador (constituir violento) que atrae elementos heterogéneos en una nueva formación-sujeto; el fetiche es siempre una fabricación compuesta, su poder es precisamente el de repetición: de fijación o inscripción de una identidad nueva; de atraer elementos heterogéneos en la semblanza de una coherente unidad. la lógica del fetiche es inmanencia; **des-sublimación-des-trascendentalización** de esta manera hegel conceptualiza el fetichismo africano como el momento anterior a la historia—situado en el momento en que el espíritu malogra su participación en la idea; nunca sufriendo una negación o **aufhebung** que lo redima más allá de su materialidad natural; en esta genealogía el fetiche implica al objeto en su intrascendente materialidad (**espíritu = capital**) al parecer se encontraban en un prolongado estado intermedio, una transición que se había convertido en pertinaz círculo, y lo que debería ser paso se transformo en normalidad secular. **crítica de la razón sacrificial**: como explicar el vínculo secreto y solidario entre la filosofía y el misterio iniciático contenido en nuestros ejemplos; la proximidad entre la innumerable violencia sacrificial y la negación fundacional del logos. imagen dialéctica: balcón barroco, catedral gótica, pirámide, torre mítica, columna de independencia, arco de triunfo, monumento, ruina, cripta, laberinto, dispersión nomádica (alias sur). historia en clave menor...

Helena Chávez Mac Gregor

des-bordes: Sleepless Revolution

<http://des-bordes.net/des-bordes/resonancias01.php>

Editorial

HUNDREDS OF mangled bodies are found and hidden in Mexico, thousands of women are raped, and mutilated and murdered in the north border moreover economic differences unhinge any possibility of community, of justice, of equity. And, while the State stands in a war to maintain the monopoly of violence, heads roll through the streets with a sort of sacrificial fury that disrupts any logic of meaning and purpose; on the street walls some revolutionary graffiti's of an armed Zapata appear, calling upon an unconsumed revolution under the a slogan that announces, as threat or augury: "See you in 2010". The furies are unleashed, and yet we behave as if this was the same time than "the usual" holding on as if it was "business as usual" convinced that all "stay the same". The violence that erupts, either with the intention of creating a new order or as a law to preserve power, is received as an object of contemplation. Just as Walter Benjamin announced, self-alienation has reached such a level that allows us to live our own annihilation as a first-degree aesthetic enjoyment. This aestheticization has good foundations: it is from our own experience where we conform.

If these experiences are the substance we are made of, what kind of practices can incise to change the context? What kind of power has to imprint the events in order to *over-edge* the experience that comforts in our own contemplation? What kind of rebel movement against the habit of

yielding without resistance to the violence of capitalism –even in crisis or mutation– is urged to institute such a dominant and hegemonic system? Maybe the search is within the edges, within the interstices where practices and knowledge merge to find, where everything is yet to be invented, the power of un-charm from this world landscape and gain the strength to un-accommodate what is solidified, silenced and in-visible.

If the political is aesthetic, it is not because it has become a question of taste and contemplation, but because the political is a historical formation that create the aesthetic conditions of the political, i.e., the conditions of perception, sensation, affection, knowledge and power from which we create experiences. Today, we can revert the damage of the imposition of the political as experience of submission by doing politics, not as subordination for the preservation of the State or affiliation to a particular political party, but more as a way of doing and undoing things. Doing politics from the aesthetic practices that could allow to over-edge the established orders: art, activism, critic, revolt or revolution, the name doesn't really matter as we are trying to point out moments of creation and birth –call them poetic– that rearrange the perceptive material by changing the position and opening new meanings that rebel against the establishment. Aesthetic creations, not for their condition to beauty, but for their capacity to alter time and space, to create, in the broad sense of the term, experiences not just as simple experiences but as political ones from which we stand in order to create another new world order.

Today, we can do politics in the echoes of the limits of art and politic, because both practices are aesthetic creations that make political experiences possible. And it is not about finding the “artistic” moments of the political, or to make art a political propaganda tool, but to find, within each practice, the aesthetic experience that allows a poetic-political creation at a revolutionary era. Doing politics is allowing –from inside or outside the circuits– to contaminate us, inciting our affections and affectivities not to consolidate a private ambit of comfort or recollection, but to make experience, that is also part of the public, of the common, from the affection so that the un-enchantment is not the pain of a shield or a fall of a drain, but the strength to become another.

To do politics today, is to rebel against the closed and homogenous time imposed by capitalism and persisting in our own subjectivity; is to attempt to take charge so this is not the same time as always, but the time that opens to the particular of each practice, of each history, of each

fight, of each work, of each encounter, of each face, of each voice. To make politics is not to construct ourselves from the established politics but to be the action that says: “_enough_”, that is enough, is to make experience not only a surviving issue, but an experience of how to make politics, is not to comfort ourselves in the consuetude, but to construct oneself from the necessity that it should be different. The difficulty is that today, there is no program or agenda that could save us, the advantage, is that all we have left are the roads we can fabricate.

Des-bordes (Over-edges) is born from the need of working together, to become active in networks –from our own interests and affinities, affective and effective, that display in the recently driven and provisional named Red de conceptualismos del sur; to find a collective elaboration and incitation platform, a contagious channel and company. It is born from believing in the necessity of not being unknown to ourselves, of finding us to listen and find. Of wanting to activate the past, betraying the legitimized history, from the voices and histories of those who had been left apart the great story; to unearth what has been left undergrounded beneath mythologies and phantasmagorias that try to legalize a power that is not able to account what we are, but that subjects us to an always failed identity that perpetuates the dominance of this power.

des-bordes arises from the desire to decentre the north –as an imposed space of a centre from where everything emerges– not only to define us out of this centre but to create a necessary estrangement to un-hinge its own constitution and legality. We decentralize not to establish an enemy, but to invent a south. We look to the south not as a geopolitical construction that situates us as postcolonial peripheral block that vindicates the antagonist power of the margins, but as a political positioning that makes us the fissures of the system, that makes us the breaks and over edges that are no longer negotiable. We say south assuming that it could be located in any geography and in any latitude, because the south is not an identity from which we legitimate, but a way of affirming as part of the overflowed powers that work as a virus, that from contamination a propagation, impact in the production of other histories, of other affections, of other political experiences.

des-bordes is an initiative to generate a critic space, far from the mere academic wail or determinative judgment situated in a far place from the symbolic production. A space to confront us and speak, to find a way take

charge of ourselves from the practice itself; from our wound and our damage, from our neurosis and our fear, from our body and our love but, over all, from our own pleasure and desire.

des-bordes appears there where nobody looks for it. This issue o is an initiative to activate, from a blasting text, *Pasteurized Ghosts*, the critic echoes of authors from different latitudes, ages and registers with the sole intention of proposing a multiple voice collective exercise: a provocation to find answers and statements for and against in order to open territories, readings and interpretations.))*resonancias*((*from the limits of art and politic* is an answer to the need of asking ourselves about our history, about mythologies that legitimate the State and its identity imposition, about the ghosts we deny but that haunt our future, of their spells as a possibility for revolution; about the uses and abuses of power in the bicentennial commemorations in different countries of Latin-America –particularly in Mexico, not as a exceptional location, but as an example that broadens the particularity of a history to a concrete space of intervention– about wanting to think what creative and aesthetic practices can achieve to generate and make other kind of politic.

What will be found in this issue are essays in which each author collaborates with the one that echoes in him: lectures, interventions, aphorisms, investigations, interpretations and different written exercises that, more than trying to create a systematic thought, they execute practices that can't a won't be defined. Not art, or critic, or history, or clinic, or philosophy more as an *over-edge* of practices, of knowledge, of actions and affections. What we want to create are not closed answers, but constellations from which each one can activate thought as an echo, as a possibility and not as something controllable.

des-bordes finds the light with this first issue))*resonancias*((*from the limits of art and politics*, from the work of many, from knowing there is no consent and the only way thought does not become sectarian discourse, but a practice and politic, is by discussing, talking and confabulating together. Moreover, this issue arises from affection, trust and companionship, from the desire of the encounter, and the need of staying encouraged.

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Editor

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