



Marcelo Valle, Rio de Janeiro, 2014



*irremissible index*

abortion aborto  
action ação  
love is over acabou o amor  
acusation acusação  
bureaucratic administration administração burocrática  
lawyer to lower the rent advogado pra baixar o  
aluguel  
afectivism afetivismo  
water água  
water 3,00 água 3,00  
alliances of political solidarity alianças de solidariedade política  
to feed up the production of concepts alimentar a produção  
de conceitos  
love amar  
amarildo amarildo  
anonymous anônimo  
the year that is not finished (o) ano que não acabou  
anti-hero anti-herói  
anonymous anti-hero anti-herói anônimo  
dragged arrastada  
art arte  
pamphletary art arte panfletária  
livesorart artesouvida  
artist artista  
etc-artist artista-etc  
a-signifying a-significante

## Editorial for the English Version

This is the English version of the book *Vocabulário político para processos estéticos*, which came out of a project conceived by me and realised in Rio de Janeiro in 2014. It emerged together through a series of intersections and transversals also as part of the cycle of protests that started in 2013 in Brazil. The original version in Brazilian-Portuguese has 33 “entries”, and each entry might have more than one text, diagram, quote or other form of expression. Thus, each entry contains more than one author. For the English version I have made a small selection of texts, or prepared shorter versions of texts that were much longer in the Portuguese edition.

the Brazilian edition of the  
*Vocabulário político para  
processos estéticos*  
had the participation of /  
with texts from

Agência Transitiva, Annick Kleizen, Andre Basséres,  
André Luiz Mesquita, Beatriz Lemos, Breno Silva,  
Brian Holmes, Cecilia Cotrim, Cristina Ribas, Davi  
Marcos, Daniela Mattos, Enrico Rocha, Georgiane  
Abreu, Giseli Vasconcelos, Graziela Kunsch, Helio Oit-  
icica, Inês Nin, Isabel Ferreira, Jeferson Andrade, Josi-  
naldo Medeiros, Julia Ruiz di Giovanni, Juliana Leal  
Dorneles, Kadija de Paula, Laura Lima, Luis Andrade,  
Luiza Cilente, Lucas Rodrigues, Lucas Sargentelli, Mar-  
git Leisner, Pedro Mendes, Pierre Garcia, Raphi Soifer,  
RhR, Ricardo Basbaum, Rodrigo Nunes, Sara Uchoa,  
Steffania Paola, Tatiana Roque, Tiago Régis

## Entries

How to get in? Into a vocabulary of voices, into a current of meaning production, into a thread of texts? It might be possible that we don't perceive a transition, from the place where we are holding this booklet, so maybe there is no 'moving in, towards something', for all of a sudden we might be already 'inside it'. We are entering a vocabulary of voices, we are becoming part of these voices. How is it to go on entering this vocabulary from a different place and space? Do some of these voices that echo are our own voices here and now? When looking at the book, we scoop through its pages searching for something known, searching for some identification. But also searching for something unpredictable that may touch us or that comes against something we stand for. A concept might reach us, or not. Might warm us up or not. How visible are our vocabularies to ourselves? The vocabularies we come from, share and advocate for? If we think back about the voices who produced this booklet, as they are still talking around us, we open the booklet and we encounter them written down, assembled, diagrammed, schematised. We might find voices that invoke us to talk with. Or we might identify discourses or speeches that makes us shut the booklet down. In this case, the exit might be quicker than the route in. Which vocabularies are we leaving behind? Which ones are we entering? Maybe not in the first model of adhesion, or in the second of separation by regimes of discourses, vocabularies in motion might not have precise limits, and might work opening zones of promiscuity. The vocabularies share a space filled up with complexity that maybe ask for new rhythmicalisations and interlocution ... , ... exchange, ... interjection, ... silence, ... , scream! This is a way of thinking through the 'entering' in this vocabulary. Trying to think through the intersections between our vocabularies between here and there, then and now, will escape the temporalised mapping that this booklet produced. This remains as an invitation to continue actual intersections and transversals.

# To be read out loud

How to talk about the aesthetic processes that are transformative in our crossings with politics?

Why do our vocabularies intersect all the time?

The Political Vocabulary is a project that aims to open a space about these questions. It aims to create space to think about the crossings and intersections in the vocabularies that we build within our social, artistic and political practices. The Political Vocabulary aims to open a space to talk from what we do and to talk from what we desire to do. To talk about how we create in the arts and how we create in politics: not politics as the inaccessible space of power, but the politics from our individuated lives and our collectivities, towards a politics of the common. The “aesthetic” here is proposed as a way to access the transformational processes we experience in the sensible, from what we experience, perceive and express. The sensible is not enclosed when the processes of politics are open in our bodies. The political in the vocabulary is, then, the space of implosion of two formalizations: the first one, individuality itself (talking alone or to your self, and authorship), and the second, the idea that politics is a space we can only access with specific vocabularies or with political forms that are already known. In order to open this space of implosion talking in excess is productive, talking in excess and listening, of course. This vocabulary emerges from the streets, the encounters, and wants to tune in with the moments that disorient us in the arts, in politics, in work and in intimate life. To encounter the space of the vocabulary is to open a space for listening, for the availability of talking about other subjects, taking other approaches, performing other points of view and creating other perspectives.

(1) Rhythmanalyses is thought here with a reference to Henri Lefebvre, on how the rhythm-analyst might experience a way of listening to the world, that here I extend to a search for producing rhythm with each other through a collective listening. Henri Lefebvre, *Éléments de rythmanalyse: Introduction à la connaissance des rythmes*, Paris: Éditions Syllepse, 1992. Two texts in the Political Vocabulary make reference to the rhythm-analyst from Lefebvre, “Listening”, from Andre Mesquita, and “Speechless”, from Annick Kleizen.

But politics as a space for transformation is also a space for the encounter, for identification, for tuning, for rhythm-analyses. (1) From the desire to make intersections in our vocabularies and encounter those who take part in this conversation. From the passage from one space to the other – from the project that happened in Rio to you talker-reader and your vocabularies. The Political Vocabulary passes the riddle of the

writing as a space of experimentation of other spaces for talking, of other tactics and intervention in our own vocabularies. The writing has the challenge of being crossed by alive bodies, in movements of composition. The vocabulary of writings that emerged wishes to participate in a loud voice reading of a loose conversation that encounters the space of unpredictable thinking, that passes eventually beyond the configuration of words that already signify our practices, in order to produce new rhythms, and to compose new collectivities, enabling other senses in process, in processing.

The vocabulary in its written form, organised in “entrances” passed by the moorings of the writing, of the intrinsic and sometimes hard exercise of the concepts and discourses, that might relapse to more formalising aesthetics, those that are somehow close to the encyclopedias and dictionaries. We access these formalisations to retake with them the space of the speech and of invention. The space that this Vocabulary wants to provoke is, hence, the space of a *vocabulação* (vocabulation). A *vocabulação* in a loud voice as part of an analytical process – to listen to your self and to the other, and to others - and realise how we speak, with whom we speak. That’s why the proposition I or we bring to you talker-reader is “to be read out loud”, as a way of opening together the space for the politicisation of our vocabularies, for a new composition, and a space for experimentation that becomes aesthetic.

The Vocabulary, then, becomes a vocabulary, a space for language’s promiscuity, for creative and political processes. This is a space for the rubbing but also for scratching the ways we talk to each other, with others and within one self. From the idea that the word occupies the body – or is it the body that occupies itself with the words – comes the perception of a plural body, that comes into a constitutive rhythmatisation with our vital, existential, social, creative processes.

Workshop for the making of the  
Political Vocabulary,  
in April 2014,  
Capacete,  
Rio de Janeiro



bay bacia

mess bagunça

bank banco

a kiss is enough basta um beijo

batman batman

poor batman batman pobre

kiss beijo

collective kiss beijo coletivo

bicycle bicicleta

gauge bitola

black black

black bloc black bloc

bloc bloco

males bloc bloco dos machistas

bolsa família > infraestrutura

bomb bomba

moral effect bomb bomba de efeito moral

gas bomb bomba de gás

pepper bomb bomba de pimenta

doll boneco

book bloc book bloc

borders bordas

brazil brasil

brasiu brasiu

brazils brazis

cabral is a dictator cabral é ditador

cabralhada cabralhada

cabrália cabrália

shrimp camarão

philosophical lame capenga filosófico

the lame proposes (o) capenga propõe

the lame knows more (o) capenga sabe mais

horse's face cara de cavalo

carnaval carnaval

carnavandalirization carnavan

dalirização

ride on the road carona na estrada

working papers carteira de trabalho

cartography cartografia

schizoanalytic cartography cartografia esquizoanalítica

home casa

fervorous catholics católicos fervorosos

ticket gate catraca

free ticket gate catraca livre

horse cavalo

# **Assemblies**

## ***Popular assemblies in the struggle for freedom in Rio de Janeiro***

During 2013 popular struggles grew in the city of Rio de Janeiro. Struggles that gained strength from the movement against the rise in public transport fares and that generated a wider debate about the public transport system within the state and its municipalities. Quickly, the crowds taking to the streets created various additional political agendas including the right to housing, a questioning of representative structures of traditional social movements - especially in relation to the role of the ambiguous SEPE (State Teachers Union) in the struggle of education professionals -, the invisibility of marginalised and remote areas of society, racial and gender oppression, high public spending for the Fifa World Cup etc. These massive mobilizations opened a Pandora's box of social ills. Cariocas (residents of Rio) looked themselves in the mirror and did not like what they saw, many abandoned the streets under various pretexts which ranged from the alleged violence of the Black Blocs to the alleged co-option of the movement by the right. Some shouted about the threat of a fascist coup, others got scared and retreated before the fascist coup that had already been implemented: the extreme violence of the police under the auspices of the government. The reasons given for the street demonstrations emptying out were as heterogeneous as the crowd. However, this emptying out did not mean the end of mobilization, on the contrary, it spread out into the geographical space of the city and continued to be frequent from June to December, starting again at the beginning of this year.

The complexity of the situation in the streets and the various groups, collectives and individuals who build the protests and create resistance through speech and actions supersedes any brief contextualization. What we present here only skims the surface of that which is constructed through the bodies of political deliberation. At first the demonstrations maintained a typical student format, following the traditional forms of deliberation that organised students have historically used in this city. However, the centralisation of decisions created through the typical methods of political parties and their student

outshoots soon produced dissidence within the forums. What we have today is a profound desire for horizontality in the structures for deliberation and the construction of the struggle which is totally coherent with what we saw in Rio: the sequence that ran from the emptying out of the centralised forums to the proliferation of horizontal assemblies. This process had already been noted in 2013 with the appearance of popular assemblies such as the one in Largo de São Francisco (an immediate effect of the disappointment with the forum for the struggle against the increase in public transport fares), the assembly of the chamber (initially linked to the occupation of the Rio Municipal Chamber, but which maintains its activities even after its forced eviction from the municipal chamber and the square in front of it) and the regional or neighbourhood assemblies such as those in Méier, Tijuca, Fronteira and Zona Oeste (West Zone).

As well as the assemblies in the streets, other forms of organisation and discussion through digital social networks were also tried, but unequal access to the internet still restricts the scope and effectiveness of these initiatives. Because of this the streets and squares are still - and seem far from ceasing to be - the best place for the construction of processes of popular resistance, of anti and post-capitalist relations and for the debate about the 'right to the city' or any other question that cries out for fully democratic and libertarian practices. In other words, we build the city by transforming its occupation into a daily activity. It is in the streets and squares that we align our desires, we build consensus and work out our disagreements, and this is the time to move forward with the expansion and construction of new assemblies and strengthen that which we have already built, to promote FREE DIALOGUE between them and create the city's agenda through the urgent contingencies generated by geographical intersections and the methodological rapprochements of each autonomous body.

We can create an efficient structure for the continuation and strengthening of the live struggles in the city of Rio de

Janeiro through the strengthening of these practices. A desire to use a multiplicity of methods, tactics and spaces of deliberation, contributing to one another, but not restricting activity to the student forums. It seems obvious from the regional and neighbourhood assemblies that people can exercise democracy and ally politics to economics in practices that lead to the changes we desire. They will denounce the creation of a distributed free and democratic political structure to manage our city as utopian; They will not believe that alternative economic structures can arise from these political practices. But the realisation of popular emancipation and liberty is possible!

What we have seen in history up until today were “illuminated” vanguards trying to lead revolutions and quickly becoming conservative elites. What we can see is purposeful invisibility and a cruel erasing of the historical records of work councils, regional and neighbourhood assemblies during these revolutionary processes. We need more critical analysis to understand the role of these spontaneous and popular bodies that are created in moments of political effervescence. They arise from the need to break with the methods that are in the process of being overcome and with spaces that no longer correspond to organisational needs. These bodies are almost always destroyed by the centralism of the old party structures who long to control the structure of the State, ignoring (or not) that a just and free social order will not be created through institutional capitalist spaces.

This is a call for all of us, collectives and individuals, organisations and free minds, to give more of our efforts to the construction of these horizontal structures so that we can make encounters between the bodies participating in the struggle possible. Methods and structures appropriate to the necessities of any situation could arise from them. We will find one or more paths for all possible spaces through the practice and exercise of everyday pulverized micropolitics.

Libertarian Greetings

Fernando Monteiro

# *brasiu*

One Brasil? No, there is not only one. Looking from distance, there are many. Each one has a Brasil for its own, either a Brazil plotted out, or a brasiu radicalised, and known from the soles of their feet. There are those who have an urban Brasil, asphalt covering metre by metre. Others live in a Brasil of the interior, of the countryside, searching for a waterfall, searching for a curve on the landscape. There are those who live in Brasil but from abroad. And those who feed it as one feeds a bird in the cage. There are those who live inside it, but never left. Who comes from outside and wants to arrive in Brazil, this one also encounters another Brasil. Who writes Brazil says for what they came, who writes brasiu, says as well.

Meanings in dispute. A never accomplished dream. By nobody. How to consummate a modern project, when, truly, the modern project never seems to come to an end? When this consummation is an equation, it's worth more as a profit-value, and just by inciting the productivist machine, a machine that squeezes out those with empty stomachs, extracting something that is tagged as "growth"? Consummation of something, that actually destroys. Forms of power, forms of dominance. We are tired of this order of the day. We are tired and we reclaim a proliferation of meanings from this same Brasil. It is been not long ago we were taken by grandiloquent affects, impossible to be contained. We made ourselves represented there. But, all of a sudden, the same meme. Growth. Ghost. The growth of Brasil, of other potencies, would be a very poetic image, if not a very painful one.

Who operates, unscathed by the developmentist machines? Not many. How many statistics flying on top of the heads and bodies of those who receive bullets crossing through their bodies, bodies mashed underneath concrete, dry or wet? Concrete on top of their lands. Their lands given away to monocultures, to mandates, to oligarchies. Stiff and (s)tuff affects those that make grow and those who export the plus-value of concrete lives: "Engineers, more engineers!" said Dilma, the President.

((Rafael Braga Vieira condemned to 4 years and 8 months in

prison. No proven crime. Sometimes he used to sleep in the streets. He was out in the streets, close to a protest in Cinelândia, Rio de Janeiro. June 2013. Rafael was arrested for carrying cleaning products in his back pack. Rafael is poor and doesn't have a regular job and is black.))

This Brazil that reproduces inside its own land colonialisms whose lines of power never disappeared, this Brazil calls us from right to left, this Brazil all of a sudden is overthrown with an uprising. Power speaks scared. Discourses that insist that we are pacific people, that this is our best indigenous bequest. Those discourses scared. Pacific people, adaptable to all, ingesting its individual quota of 5.2 L of pesticides a year. No! 2013 brings out a rupture. Voices say "enough" in as many different ways as possible. The rebellion from the peripheries, always there, is now wide open in the "asphalt". The bodies reclaimed are also those bodies that had disappeared in the favela. Cadê o Amarildo?

((Amarildo taken from his house. Father of 5 Children. At the end of a street in Rocinha favela. Killed by the police for no reason. Body disappeared until today. No evidences of crime or drug trafficking. Heat wave images proves police men riding around the favela with his body in the back of the truck. Those police men still 'working'. Cadê o Amarildo? A scream that echoes until today in the streets of Rio))

Emerges a power in the networks and in the streets. At the same time, Coronelisms vary and confuse themselves with new forms of microfascism, militarisms, and other forms of the evil scattered. Those powers show their force instituting a moment in which it is made clear: this is the last resource of power. Repression. Brasis in conflict. Not an homogenic Brasil, the one assembled by the State. This whole assemblage Brasil against the State itself, in a multi-faceted multiplication. brasiiu. Multiplication of the powers, of the potencies of creativity and life, concise power of life, such as in the word biopolitics. Insurgent, differing, debating with its significations. Facing from the bottom and from invisible lines the "visible" lines of growth, expressed by Power and Repression.

((Pinheirinho. Their eviction day. Periphery of São Paulo. No one ever saw like that. They had sticks and sickles, helmets, barricades, blue oil gallons transformed into shields.

Pure transversal potency, integration of another order.))

In the last years Brazil was transformed into a business desk. It becomes a sort of puppets theatre in the world scene of the mega events such as the World Cup, the Olympics, and many other spectacles that use the ground as pure imagnetic landscape, all of which make more explicit the absence of ethics of the growth directive. Brazilians trade brazilians, brazilians trade foreigners, foreigners trade foreigners, foreigners trade brazilians. Brasis. So many people. People that mix up and multiply with a capacity of replication out of control. But these are the same bodies suppressed by events that touch the ground as an image. That destroys their modes of living, their self-built homes, their communities, environments, lakes, natural reserves.

The brasiu of differences, of the indigenous tribes, of the urban indigenous tribes, that accordingly to some don't look like indigenous people, or is it because they "became" indigenous, the brasiu of those learning to deal with its own white privilege. The brasiu of the black youth that goes for rolezinhos ("little strolls") down the mall. The crisis of representation of Brasil by its people's diversity is as long as the political crisis of representation itself. It is as long as the rotten models of making politics.

It is truth that we know very well when the streets reinvent screams that are more and more exacerbating the living lines, the sensible transformations, the politics turned into invention itself. In the several passages between Brasil || brasiu || Brazis we open our maps of analysis, we look at forces and power. At the same time, we have become more and more attentive to the smell of our herbs, of our ervas daninhas (weed).

When I was a child we crossed the country in a bus. My mum wanted to go see our Aunty in the middle of the Amazonia (well, there was Amazonian forest there at the time). Landscape changing, language changing, smells changing, heat warming up. Approaching Buriticupu. That is where we stopped. I met Maria do socorro – "Mary of the aid", I can risk. My aunty's sister in law. Who worked in a pharmacy. Will never forget

the impact of that name, associated to the fact that actually she worked in a pharmacy. She had her ways of caring.

Today Maria do socorro makes me think about the brasii of the small medicines of the home cure and therapies, of a brasii small and intimate, that comes by the way one approaches the other, that comes by a gesture with no words. This brasii is being confronted. Is being pushed aside, is being run over, is being rushed. In a larger scale, what are our Marias do socorro? How does this country takes care of itself? It seems that in the passages between Brasil || brasii || Brazis we need as many Marias do socorro as possible to produce small medicines with big impact, small remedies against against the nefarious fiction of growth, against the racial intolerance, against patriarchy – all of these political diseases.

# Capenga <sup>1</sup>

## Forensics

“thinking forensically – out loud, and with an accent – about what it means to be capenga: (a conversation between Raphi Soifer and Linguagem forense: a língua portuguesa aplicada à linguagem do foro (Forensic Language: The Portuguese Language Applied to the Language of the Forum) by Edmundo Dantès Nascimento)

Language socializes and rationalizes thought

anything that is capenga is thought out and socially inserted, but it does not manage to rationalize itself. what is capenga acts on thought in a slightly crooked way; it de-rationalizes and makes savage.

Literary language has four essential qualities:

concision  
clarity  
precision  
purity

anything that is capenga doesn't know how to conduct itself precisely or purely, or how to seek out either clarity or concision; in fact, it doesn't even know that it ought to be seeking them. even so, it's effective, and it winds up functioning (more or less). but this something capenga doesn't merely function; it exists, and enunciates itself through its very lack of these essential qualities, thereby showing itself to be possible.

anything that is capenga knows something else: it knows that every quality that calls itself essential is capenga in and of itself; it hides something crooked in its base, in the core of its attempt to be definitive. this crookedness is a kind of torture, because articulating a language that calls itself forensic requires excluding countless other languages that derive their effectiveness from affection. it requires expelling so much beloved slang, so many poetic affirmations seen as wrong. if forensic language rationalizes, capenga feels, and touches, and reaches.

(1) Capenga is a uniquely Brazilian concept that refers to something shoddy or precarious that is at once functional but constantly on the verge of giving way. Given the lack of an English equivalent – and the tenuous, if not capenga, situation of translating my own article back into my native language – I have chosen to let the word try to explain itself, rather than grasping for a more familiar word that is sure to come up short. (T.N.)

# Carnavandalirism

Carnival makes our bodies a political territory.

Carnavalirism in the street is politics exploding its daring imaginative. With its socioerotic collective spell, carnivandalism brings enthusiasm to rebellious movements, overflows minds, bodies and art spaces, bringing them into the streets.

In Carnavalirism, irony and humour substitute testosterone, deconstructing hyper-masculinity from the traditional tactics of confrontation. In this way the body, music and dance become powerful tools to disarticulate police and media violence.

The Carnival of resistance arises from a fluid movement that thinks and acts in networks and that brings creativity and pleasure to politics. It rejects social hierarchies, the division between actors and spectators, it confuses genders, insists on total participation and unpredictable creative chaos and confronts us with everything that society needs to control.

Carnavalirism occupies the streets because 'shaking it' belongs to us and the city does too!

Note:

Carnivandalism is a project that stems from the Atelier de Dissidências Criativas (Atelier of Creative Dissidences), a space for the creation of diverse materials for creative activism: graphic materials, sound, video, anti-advertising, contraptions, machines, clothes, performances etc.

Reference:  
Notes Whilst Walking  
on "How to Break the  
Heart of Empire", John  
Jordan  
[http://tinyurl.com/  
l6az6st](http://tinyurl.com/l6az6st)  
[http://tinyurl.  
com/6lajw78](http://tinyurl.com/6lajw78)



Where does it take place?

At Casa NUVEM, a collective space to experiment, practice, spread and mirror the will to do and think politics. It is located in Lapa in Rio de Janeiro.

A space for convergence, the exchange of ideas, mixing, it belongs to each one of us and to various artist collectives and social movements in the city. Experimenting with an art that REAL-ises, that seeks to create concrete realities, that builds in the here and now, that feeds itself and feeds social movements, that proposes other types of dissidence and flees from the classic rituals of protest.

Isabel Ferreira

# Complexity

Warning: Cartography of complexity when applied to the composition of territories, to the presentation of mappings, in the production of different planes, and in the creation of new signs that deviate from dominant significations is also a destruction. When we say cartography working as a tool to compose resistance struggles we should then consider the other effect: the destructive function of cartography. Cognition is, then, not merely cumulative, or a capacity to receive information. Cognition working together with creativity, with the making of cartographies and mappings will produce new modes of semi-otisation also by making cuts, erasures, destructions.

Cartography of complexities wants to work in the decodification of the visible and invisible fluxes of capital, trying to understand what capital consists of today. It also wants to recompose the world, a world of struggles, of resistance, that proliferate far beyond the binarism of a world to be counter-posed. It becomes harder and harder, though, the work of those who look for resisting the majoritarian models, for they/ we have to deepen in the analysis of the relationship every time made more intrinsic between life and capital, capital and estate (expressed in the liberal mentalities that take the power), and how that goes on semiotising our own ways of living, being, relating. How capital and forms of power imprint forms of life, rights, exclusions, criminalisations, obligations; and, on the other side, privileges, profit, property, special treats, hierarchies, etc. Taking complexity as a tool to study contemporary capitalism and at the same time a tool of resistance, we can see how capitalism has advanced and complexified lines, migrations, passages, overcodifying and co-producing life, even if to the limit of its survival. Capital has taken over a rhizomatic form, which runs after the rhizomatics of life itself.

(1) Felix Guattari, *The Machinic Unconscious*, 2011, p. 156.

References:  
Eduardo Passos, *Complexidade, Transdisciplinaridade e Produção de Subjetividade*, date unknown.

Felix Guattari. *Schizo-analytic Cartographies*, 2013.

Suely Rolnik, *Cartografia Sentimental*, 2011.

I think then in cartography of complexity as something that conjoins singular and common. Although cartography of complexity can be used to produce subjective maps, that may seem to be centred in processes drawn to the singularity of the subject in its concrete life, (but in its movements, in its subjectivation processes, through different points of view), we

can think of cartography of complexity as a social tool. It may also be a cartography that appropriates a certain materialist psychiatry: a dimension of the analysis of desire and its movements, that considers these to be socially produced. Rather, from this perspective, the singular and the common are articulated in an ordinary way, but one that attempts to move away from major significations. (...)

I go against the idea that in order to move through the world somebody has to previously know the world; therefore, a person only moves through by accepting representations already given. This can be thought in relation to language, for example. A person will only use language from already known pre-existing meanings? No one speaks a language without inventing it, at least a little bit. So the "world" is actually given "in between" the finite and the infinite and different modes of inhabiting it. We invent our expressions, change those that do not suit us, and recuperate terms from other spaces. It seems that we do not only move through territories that we know well, or even only through the territories that we can manage to represent. I believe that we move through territories that, in point of fact, make us insecure given that we know that our traces will constitute unforeseen circumstances.

C/A: [These are territories that are inserted into our beings, that exist in our tools of looking and seeing, but that are rarely utilized. Yet when these tools are called into action, they begin to function. They are territories that were part of our construction of self, but that have become default options because they were never "asked for"...territories of infinite knowledge]

The recomposition of the world through destructions is not, though, a construction of a whole homogeneous, but a "whole" diverse, perpetrated with singularities. The cartography of complexity is attached to the semiotisations that develop along the living, the living paths, the ethics of the struggles, the construction of territories and meanings not yet fixed, for they multiply more and more given "lines" and they erase, at the same time, other lines. Our tracing goes building, inevitably, unpredictable paths, and this way it is possible that we are producing unfinished pieces, prototypes, clues, sketches, diagrams, what I would call now exercises of singularisation within the world's complexity. This means the production of non-total cartographies, but strategic ones, cartographies that work by together with processes of subjectivation. Cartographies that complement each other in that exhaustive work of resistance. E.g. forms of composition.

I remember here again that warning: the infinite variability of life is also the destruction of current modes. This destruction, however, is not the destruction that Franco Berardi talks about - destruction of the real world, of the real connections, of the nature-world. The necessary destruction I refer to is the destruction of the alienating worlds, destruction that calls for other forms of composition. This is proposed, for example, when micro agencies of militancy become intervention, or crossings, or transversals in the majoritarian or standard modes of being, living, relating. Feminisms, anti-patriarchy, intersectionalisms. Trying to unravel and unthread ourselves from the majoritarian forces, fascist like, moral and technicians, it is necessary to re dimension the vital fluxes, from the agency of

a local dimension, contingent, relational. It is in this sense that Felix Guattari and Suely Rolnik have conceived of the “molecularity”. Guattari writes about the “signification of the world and the meaning of desire”, “as soon as we claim to seize them outside the dominant redundancies, require that we broaden the range of our semiotic recourses. A thousand machinic propositions constantly work upon each individual, under and over their speaking heads.” (1) The struggle to visualise, relate and present in the form of cartographies of complexities is also the desire for recomposing, creating new fluxes. This also has to do with our singularities in processes of commoning, in the intrinsic relation between sensibility, struggle and cognitive processes that are crucial to our collective processes.

(...) From the perspective of singularity, therefore, constructing a cartography of complexity can also mean inventing new paths for oneself. From the perspective of the common, the production of a cartography of complexity not to immerse yourself in a possibly immobilizing chaos, but one in which we “order” or take part in diverse complexities. We move here and there, and farther still...this is a cartography produced through various different points of life.

Obviously, something complex can be difficult. Obviously... complexity is an expression that makes me think of the chemistry equations I could never solve. Thus, thinking about the composition of the world within the plane of complexities makes me think – of course – that it is difficult to move through the world! In front of this impasse, of this difficulty of moving by, invent ways, invent bifurcations, discernible creating new sings might be a way of inhabiting this complexity. It also makes me think that there is nothing more pleasurable than when we move ourselves together with someone...and, by inventing paths, invent sings, gestures, languages...

macumba's horse cavalo de macumba

catalysation catalização

big skull face caveirão

beer cerveja

citizen cidadão

moviemaker cineasta

cláudia cláudia

coadjuvant coadjuvante

coconut côco

serious thing coisa séria

colective coletivo

colectives in the shadow and in the sun coletivos na sombra e no sol

colectives with a name on the door coletivo nome na porta

companion companheiro

communication comunicação

social communication comunicação social

complexity complexidade

car seller concessionária

dialogue conditions condições do diálogo

conspiration conspiração

contagion contágio

contamination contaminação

ideological contamination contaminação ideológica

(to) convince your mum convencer a sua mãe

acquaintanceship convivência

counter-cartography contra-cartografia

contract contrato

women's conspiracy conspiração das mulheres

islands constellation constelário de ilhas

construct / destruct construir / destruir

contaminate contaminar

(to) talk conversar

cup copa

body corpo

body of the reseracher corpo-do-pesquisador(a)

body-in-the-world corpo-no-mundo

criminalisation crimininalização

curatorship curadoria

performance curatorship curadoria de performance

crime crime

defender defensor

smokehouse (or incense burner) defumador

(to) deflagrate deflagrar

deleterious deletério

democracy democracia

# Conspiracy

In a group, \_\_\_\_\_\* engineer the secret schemes of the world together. Launch murmurs on the web. Draw up obscure associations. Play with plots and rumours. Conspiracy theories pass through collective lucubration, mystification, signs of paranoia, states of cynicism. Is it possible to reveal authoritarian, controlling or government power structures without basing yourself on speculation, false witnesses and delusional opinions? Conspiracies work with uncertainties, distortions and information gaps. Something is always hidden. They try and prove what we don't know about, or what we should know. Does the evidence fit? Which stories can show us the truth if they are pieced together?

Bureaucratic and military institutions of the State are responsible for keeping, withholding and classifying "threatening" knowledge as secret. The "concentrated power of secrets" is something that Elias Canetti pointed out as being characteristic of dictatorial regimes. Nowadays so-called "democratic" governments, regulatory agencies, security agencies and surveillance systems use sensitive information to dominate nations. What conspiracy theories want most is not to explain but to create suspicions to build their "truths". The anxiety of wanting to know what you don't know, of wanting to see what is hidden in the shadows, or even in front of our eyes, points to an incessant search for transparency.

The idea of transparency in relation to a secret that needs to be made public only highlights the paradox of saying that everything is transparent when, in truth, there is something being withheld. We are captured by the uncertainty of not knowing the truth hiding behind the curtains, because the more you hide things, the more undeniable the proof that information is managed and regulated becomes. Evoking the "presence of absence", like the Mothers of the Plaza de Mayo to prove torture and disappearances during the last military dictatorship in Argentina, or the recent question in Brazil of "Where is Amarildo?", allows us to believe that the truth cannot always be buried by intimidation and symptoms of amnesia.

\* Add the names of corporations or organisations colluding with influential actors to form hidden and sensitive alliances.

Conspiracy theories are never transparent and logical. For their perpetrators, there will always be something else in the world that needs to be proven. Suspicion grows. Intrigue becomes unlimited. Exposing a secret does not show us the presence of a “clandestine” world or a “parallel power” acting in concomitance with reality. Instead, the exposure emphasises that this world and this power can work in the disputed area where our everyday social relations are built. What conspiracies most lack are clues about their theories and a clear sense of their links. How can we prove associations without falling into the fallacies and traps of the mainstream press, or memes circulated on social networks? Movements can be criminalised using the conspiratory bias of accusation without concrete evidence.

It is the nature of conspiracy to falsify or limit information. The internet is a large repository of exotic and fanciful conspiracy theories, with websites full of details about the totalitarian Government of the illuminati, about the presence of aliens among us, about the secrets of the death of political and religious leaders, or about the dangers of world control by religious fundamentalists and extremists. Facts, prophecies and confused evidence want to prove the truth that we don't know. Everything seems to be revealed online, giving us a false sense that we now know something that we didn't know before. However, the increase in information circulating on the web does not mean greater clarity of understanding.

In the early 1980s, in his critique of postmodernism Fredric Jameson had already pointed out the urgency of producing an “aesthetic of cognitive mapping” that would help us to map the processes of global integration. Jameson also referred to the need to produce political art that could represent the transnational space of capitalism so that we could understand our individual positions, helping us recover the capacity to act and fight, currently neutralized by our spatial and social confusion. Almost thirty years later, one question must still be asked: can we articulate the totality of a social system without falling into a conspiratorial analysis? For Jameson, a conspiracy tries to represent something that can't be represented by means of a real-world analogy, simplifying power structures and distorting social systems. The fact that today everything seems connected does not mean that we can unravel the entire network of a plot.

André Mesquita

# Diagram

The diagram is this creeping of virtual gestures: pointing, closing, prolonging, striating the continuum. A simple line, a piece of an arrow, and the diagram jumps over the figures and compels the creation of new individuals. The diagram loftily ignores all the old oppositions of abstract-concrete, local-global, real-possible. It guards fullness in its reserve, along with the secrets of the depths and of the horizons.

Gilles Châtelet, Figuring Space

How can we invent autonomous politics, new forms of organization, and practices capable of maintaining an asymmetry as a condition for an anti-capitalist politics?

We need to invent an expressive machine, the creation of signs that resist the division between signifier and signified, between expression and content. A grammar that is also a corporal semantics of struggle.

Every enunciation relates to a specific micro-political situation, which we cannot know without immersing ourselves in the situation in which the enunciator is produced. The choice of words is not anodyne, nor is their meaning. Diagramming is a refusal to counter enunciations relating to the enunciators in a world thickly peopled with “words of order”. (1)

And to oppose the axiomatic nature of capital is to escape from its mechanisms of articulation, of mediation, of translating codes. Codes have always existed, but now, all codes must be equivalent.

Minorities are also codified, appropriated by fixed identities, and they may become hostages of the mechanisms of capture. For Deleuze, there are two ways in which capitalism codifies social formations, which in turn are interiorized by minorities: the national/extranational grouping, which transforms any collection of minorities into foreigners, even if these “foreigners” come from within; and the individual/collective grouping. Minorities are constituted by the impossibility of interiorizing this final division, given that everything that seems to emerge

(1) In Portuguese, the phrase “words of order” refers to political chants. Here, the literal translation has been preserved to call attention to the double meaning (T.N.)

from the individual (be it familial, conjugal, or psychic) is connected to other issues that are anything but individual (issues of ethnicity, race, sex, and aesthetics), with a relevance that is immediately collective and social.

One of the ways in which capitalism codifies social formations, so as to integrate them in its own dynamic, is through communitarisation: in other words, through the isolation produced in the fixation of an identity. This causes some groups to see their claims as being part of an internal sphere, as problems that only concern their specific community; what we will call “national problems.” We can tolerate the collective and political dimension of issues that worry one minority group as long as they do not become connected to other minorities, or to international or transversal coordinates; in other words, to foreign struggles.

Therefore, we cannot combat capitalist cynicism by confining ourselves to a ghetto and speaking in a private language. On the other hand, we also cannot mobilize a subjective force by renouncing the singularity of every social group. Rather, we can utilize much of the ghetto – its unique sensibility and dialects – but in order to connect it, to “conjugate” it in relation to other struggles. In this way, we can invent an unpredictable, autonomous “becoming” that passes through transversal connections between different actors and transnational struggles. Perhaps we can speak of a new international.

The moments of greatest potency in social movements are those in which different struggles meet, producing unpredictable mobilisations.

We urgently need new parameters to evaluate the effectiveness of struggles and organizations from this point of view. These parameters must connect to the modes of existence that they propose, to their style, to the problems that they identify, the claims that they make, and their creative potential. The criteria for this evaluation is the capability we have to articulate ourselves to other struggles and connect our problems to others’ problems, even if these connections are quite distinct from the point of view of identities. We must speak another language, never our own exclusively.

That is the function of diagrammatic politics: “to operate through transversal relations, between distinct problems, and in opposition to the automation of capitalist axioms.”

Tatiana Roque

# Ethnoempowerment

ethno-

(greek éthnos, -eos, a group of people who live together, a people)

compound word

Expresses the notion of a people or an ethnic group (eg: ethnodevelopment).

Empower

Generally means collective action carried out by individuals when they participate in privileged spaces making decisions, creating social awareness of social rights. (1)

In order to produce a methodology for a piece of research about subjectivities in situations of poetry, I developed, through a series of strolls, a structure for experimenting with daily life in an expanded way, proposing a fragmented analysis through epiphanies of my lack of memory. It is important to imagine the following text as a path, in which many of the characters that I cross all over town coexist, through an analytical disentangling of data acquired during my strolls to show ethnoempowerment as a non-linear equation of cause and effect of an endo-science.(2)

(1) <http://www.dicionarioinformal.com.br>

(2) This text was also inspired by a walk in the Maré complex of favelas with some of the members of the Political Vocabulary project. This walk raised some important points relating to an analysis of the potentialities for this text, in particular an unpretentious conversation with Mr. Olympio at the Maré Park Community Centre.

Cracks and Sabotage

I lay down in bed, my room is simple, just a bed and a night table. I always found living alongside decay interesting. There are two cracks in my room, one right in the middle that is expanding in order to better show the ceiling's bare bones. It is sort of round, and is taking over like a stain. The second one is thin and winding, it meanders almost invisibly through the space.

Cracks are created by impacts, natural wear and tear on the structure. They appear on the first layer as lines, bulges, like a body that grows old and tired. Then the first layer which is just

plaster and paint starts to break off, giving way to the bare bones (cement). As is usual, at any sign of decay, the owners start renovating. Shaking means a little jolt, like the earth which is constantly moving, which makes the existence of dust possible, and in it a trace of a crumbling of structures. The cracks increase over time, because they accumulate time.

The cracks live, expand in my room. I cultivate them so that everyone can understand non-renovation, the sometimes sad interplay of the reflective end of the structure.

The Failure

I fail every day

I fail as a friend

I fail as a lover

Militant failure

As a nation

I wanted the best that I have inside of me

But no one will cry for my vertebrae

I failed as an icon.

I failed as a supporter.

My shouts fail here.

The other day I lost some people.

I failed with them.

Be it because of my intent or my frustration.

It is difficult to wish for others everything that hurts in yourself

The Failure is proud,

Fights for the other failure.

Walks deliriously consuming happiness in a can.

Beats the other failure, wanting to beat himself.

The natural saboteur, always helping failure.

Why win? Why work?

In failure advancement is in that which I desire not in that which I owe.

Failure is an important role to fulfil.

Failure in the text that doesn't rhyme that doesn't enchant.

Failure as a policy of self-recognition.

In the tropics failure unites us.

## Ritualization for a new politics

### Squares and crossroads

#### DG -1 (3)

Today the day started gray, I was caught by a distress that even I didn't know how to identify. But how can you not be distressed by the void that exists between me and the victim. I never liked the notions of victim or victimisation, black people also have the right to make errors, be lazy, be angry. As a black person from the suburbs, those who live on the limit between the abyss and Brazil, I say to people who can understand that there is a bit of exile in the soul of every black person. Exile beyond the blows, surviving the colonial vertigo of a people who never disembarked. The black drift, so solitary and sad, without a tongue, without a voice, an expropriated passer-by's body, feeds an ancestral dream. The black condition, the condition of the favela slum, denying the other to deny yourself. Lambs of Nanã, descendant of free men, sincere smiles, a source of hope in the desert.

#### Banana Mon Amour

They are all historical problems. The social question should take economic and social manoeuvres into account, but racism is a part of ethnocentricity. What would the other peoples be if the West had welcomed subjectivity as a principle of existence? It is a question that is not a utopia, but a critical position from which to think about new forms of dealing with the world. The world doesn't have a problem of evolutionism, but an image problem. Nobody really studies Darwinism, but they comfort themselves with abstract images of primate ancestors, pedagogically sequenced in an evolutionary line that never existed. Like the mistake of Indigenous people being Indians and Blacks, a missing link of white people is exposed.

Foundations of a myopic point of view by men tired of themselves through the discovery of the other. Changes to an ever greater, increasingly lonely, ego. We think of time in a linear way, we time our life, we celebrate our birthday in an always

(3) DG was an actor and singer who lived in the Pavão-Pavãozinho complex. He was tortured and murdered by the UPP (Pacifying Police Unit) of Pavão-Pavãozinho when we were undertaking the Political Vocabulary project. "DG-1" is a reference to football shirts that were produced by the various movements of #Não-vaiteCopa (an anti Fifa World Cup movement).

apocalyptic countdown.

The only existing policy for the humanities of otherness is economic participation in a capitalist cosmology of consumer products that are increasingly contaminated by a cynical slaveocracy of countries that fight for a place in the global economy, transforming the forgetful convicts of the tropics into a self-eliminating factory. Absurd operations of cellular planning of extermination camps, the construction of not abolished perimeters, the selling of a freedom of existence falsified by infantile participation, the distorted militarization of free bodies, banana I eat with oats and honey, lots of honey!

“Brazil is a Federative Republic full of trees and people saying goodbye.” - Oswald de Andrade

Jeferson Andrade



# Horse

Write with / diagram / scribble

take your horse out of the rain

remove the horse's eye covers /

an indigenous on the horse /

umbanda's horse /

troia's horse /

resistence /

horse's face /

mineirinho /

cecília meireles and hélio oiticica /

horse's year /

cavalry /

horse mounting /

indigenous pointing an arrow to the police men on a horse /

I prefer the smell of the stable to the smell of the people /

figueiredo /

horse runs over people in a demonstration #resisteisidoro /

people caress the police woman's horse /

horse riding in la borde /

coach house /

juliana dornelles /

four foot vocabulary /

concept galloping /

to mount on an idea /

you don't look at the teeth of a given horse /

fell of the horse /

## ***Horse Riding At La Borde***

"Social ecology and mental ecology have found privileged sites of exploration in the experiences of institutional psychotherapy. I am obviously thinking of the clinic at La Borde, where I have worked for a long time; everything there is set up so that psychotic patients live in a climate of activity and assume responsibility, not only with the goal of developing an ambience of communication, but also in order to create local centres for collective subjectivation. Thus it's not simply a matter of remodelling a patient's subjectivity - as it existed before a psychotic crisis - but of a production *sui generis*. For example, certain psychotic patients, coming from poor agricultural backgrounds, will be invited to take up plastic arts, drama, video, music, etc., whereas until then, these universes had been unknown to them. On the other hand, bureaucrats and intellectuals will find themselves attracted to material work, in the kitchen, garden, pottery, horse riding club. The important thing here is not only the confrontation with a new material of expression, but the constitution of complexes of subjectivation: multiple exchanges between individual-group-machine. These complexes actually offer people diverse possibilities for recomposing their existential corporeality, to get out of their repetitive impasses and, in a certain way, to resingularise themselves. Grafts of transference operate in this way, not issuing from ready-made dimensions of subjectivity crystallised into structural complexes, but from a creation which itself indicates a kind of aesthetic paradigm. One creates new modalities of subjectivity in the same way that an artist creates new forms from the palette. In such a context, the most heterogeneous components may work towards a patient's positive evolution: relations with architectural space; economic relations; the comanagement by patient and carer of the different vectors of treatment; taking advantage of all occasions opening onto the outside world; a processual exploitation of event-centred "singularities" - everything which can contribute to the creation of an authentic relation with the other. To each of these components of the caring institution there corresponds a necessary practice."

# *Jot this down: I'm no one*

In a quip playing around with Freudian male-chauvinism, the controversial Slovenian philosopher Slavoj Žižek said it was easier to answer the question “what does a woman want?” than to understand the demands of Occupy Wall Street protesters. I don’t know if he’s right. In any case, here in Brazil, a day wouldn’t go by without a new hypothesis trying to question and explain the June 2013 manifestations, which put the country on its knees. As events unfolded, the “facts” were subject to a war of “interpretations”, which is only inevitable. Unfortunately, what this process laid bare was the rift that separates the protagonists of the insurgency, on the one hand, and the institutions which, until then, held the illusion of representing them.

Before asking what the protesters wanted, perhaps we could consider questions of political choreography. For what was at stake was not merely a change of stage – from the palace to the streets – but of atmosphere, of affect, of contamination, of current, of movement and confrontation, in short, of collective potency. Independently of its concrete outcome or of how established ways of doing politics eventually captured the manifestations, there was a moment where political imagination was unlatched. This represented a break in the continuity of political time. By exceeding the concrete conditions with which they began, the manifestations unleashed an unpredictable process whose instituting power is today still dependent on the invention of concrete apparatuses in order to sustain and intensify its originality.

In any case, collective sensibility suffered an inflection. In question, are all the difficulties involved in broaching moments of rupture: a rupture cannot be dealt with only on the basis of categories available prior to it precisely because it is these categories themselves which are in the process of being undone. The best way of killing an “event” is to reinsert it in a causal chain, reducing it to diverse factors that would explain and exhaust it, instead of unfolding what it appears to carry with it, even if only haltingly or germinally.

All of which will be labeled as naive, irrational, romantic, spontaneous, unless it delivers “concrete results”. As if the experience of millions of people occupying the streets, being bodily affected by millions of other people, bodies traversed by a multitudinary

The text was partially published by the newspaper “Folha de São Paulo” in July 2013 and was presented in this larger version in a lecture in London in 2015. Cristina Ribas proposed a cut in the text, right in the middle.

energy as they faced the truculence of police and military forces, inventing a new sort of mobility which refused sound cars, leaders, speeches, order-words, cornering congress, boggling city councils, baffling ready-made political responses, where leaderships of various spheres were put in state of suspension - as if all of this were not “concrete”! How can this mobility be taken not to reenact the multitude with its capacity of probing possibilities and undertaking a turn of events?

At stake here isn't the question of once again taking up the worn out motto stating “another world is possible”, but to glimpse the lines of force which, in the concreteness of our cities and in the mobile current of its material and immaterial fluxes, indicate different directions from the ones which only yesterday seemed to be accepted as an inevitable destiny. In the eyes of policy-makers, for instance, the resistance of minority groups, indigenous and indigent communities to pharaonic projects, seemed to constitute mere disposable pockets of insanity. All of a sudden, the equation inverted and the insanity became visible to all, from Fifa's prepotence to the neo-developmentist megalomania!

It's a phenomenon of collective clairvoyance – something is now considered to be right in front of everyone's noses when before it was blurred. At the same time, it is the impossible itself which is glimpsed at. Keeping as close as possible to the initial motto, we could perhaps say: “what was yesterday an everyday commonsense (public transport owned by private companies), suddenly becomes intolerable. What yesterday appeared unimaginable (free public transport), all of a sudden becomes more than a distant wish, it becomes concrete, obvious. The frontier between the intolerable and the desirable is displaced – and without understanding neither how nor why, everything seems to have changed abruptly: no one accepts any longer what seemed unavoidable (public transport treating people like cattle), and all demand what before was impossible (an inversion of priorities between public and private).

But we need to go way beyond categories which are manipulable by political discourse, or even measurable ones used by planners or economists. Suppose that the imagination which is unlocked extrapolates the overall scope of the administrative sphere. Let us dare to ask: what if this imagination extended to life itself? Could a life be defined by what is desired or refused, by what attracts or is deemed repugnant? For example, what is desired in capitalism? What is abominable about it? Is it the same in Christianity, or in an indigenous culture or in a hippie movement or among skinheads? The same among the elderly, poets, transsexuals? We here intentionally multiply the planes, spheres, scopes, since although heteroclitic, they are indissociable.

Let us try a little exercise of memory. Brutal changes have occurred in the last decades, in the world and in Brazil, in the economy and in culture, in information and sociability. Given these changes, and in light of what we've just said between the intolerable and the desirable, what has changed in our relation with the body? Or with sexuality? Or with old-age? Or with death? Or with time? Or with the earth? Or with the air, or the polar cap? Or with childhood? Or with drugs? Or with dreams? Or with eating habits? Or with guilt? Or with idleness and work? Or with alterity and misery? Or with race? Or with interiority and privacy? Or with technology? Or with disappearance? Or, more broadly, with power and institutions?

Couldn't we say all of this defines a social sensibility? And isn't it this sensibility which has suffered gradual or sudden changes, sometimes subject to unexpected accelerations, above all in times of crisis or rupture? And isn't this ever so more the case in a moment when contemporary power not only penetrates the most infinitesimal spheres of existence, but also mobilizes these spheres, putting them to work, exploring and amplifying them, from ordinary folk to the intelligentsia, producing a subjective plasticity without precedent, which at the same times escapes everywhere? It's this double movement which would need to be explored in order to understand new responses or retribution strategies in more explosive moments, reprisals which point towards the exhaustion of something for which we still don't have a name inside what we call capitalism, and which are obviously demanding a radical reconfiguration of the relation between life, collectivity, desire, power.

(...)

It's easy to notice that majoritarian models of life - for instance that of a middle class, with its unbridled consumption, taken as a standard and propagated as a political, economic and cultural imperative, and which has imposed itself on the planet as a whole - destroy 'minoritarian' modes of life on a daily basis, minoritarian not only because they are more fragile, precarious, vulnerable, but also because they are more hesitant, dissident, whether these are traditional minoritarian modes of life or, on the contrary, still nascent, groping or even experimental ones.

(...)

Notwithstanding its restricted agenda, from the beginning the Movimento Passe Livre (Free Pass Movement) revealed an unmatched political wisdom. It knew how and when to start, it knew how to backup what it invoked, it knew how to set itself apart from what appeared as unwarranted infiltrations, it knew when to retreat in the right moment, it knew how to continue in spite of its strategic retreat - if even knew how to masterfully dribble the police-type ploys set up by journalists who wanted to dig out the personal identity of its members (to which one of its militants responded, "jot this down, I'm no one", with the malice of Odysseus, showing how a certain desubjectivation is a condition for politics today - Agamben already said it, instituted powers don't know what to do with a "whatever singularity", with those who hardly have a name, of which that solitary and anonymous man who interrupted the column of tanks in Tiananmen Square years ago is an example, who was he, who did he represent, how is the risk of anyone becoming an insurgent to be contained? Hence the rush to box the protesters into a category.

But it should be recognized that besides the 20 cents which stressed the need for urban mobility as a condition for life and production in today's cities - in what in itself proves a class recomposition in Brazil, the emergence of a cognariat and a precariat cutting across more clear cut social delineations - many other desires expressed themselves as soon as the door to the streets was broken down. We speak of desire, not claims, precisely because claims can be met while desire refers to a different logic - desire tends to expansion, it spreads, contaminates, proliferates, multiplies and reinvents itself as it connects with others. We speak here of a collective desire, where there is immense pleasure in going to the streets, feeling the multitudinary pulsation, in moving across the diversity of voices and bodies, sexes and types,

and apprehending a “common” which has to do with networks, with social networks, with a productive connection among many circuits, with a collective intelligence, with an amplified sensoriality, with the certitude that transport should be a common good, as well as the green in Taksim square, as well as water, the earth, the internet, information (when will the media monopoly which a few families have over the infosphere be broken in this continental country which is Brazil?), the codes, the knowledges, the city, where any sort of constraint is an attack on the contemporary conditions of production, which demand the freest sharing of the common. Making the common ever so more common – at one point it was called communism. A communism of desire. The expression sounds today like an attack on decency. But it is the expropriation of the common by the mechanisms of power which attacks and utterly impoverishes what is the source and matter of contemporaneity itself – the common, a life (in) common.

Perhaps an entirely other political and collective subjectivity was experimenting itself, here and in other places of the planet, for which we still lack categories and parameters. More insurgent, more anonymous, more multiple, premised on movement rather than a party, on flux rather than discipline, on impulse rather than finality, with an uncommon power of assembly, without any of this guaranteeing anything, let least the confabulation of a new historical subject. It is difficult to measure such movements using a grocery store or football game-type arithmetic. “How much have we profited?”, “what has it lead to?”, “which forces has it favored?”, “in the end, who won?”, many will ask. We shouldn’t underestimate the importance of evaluating the forces at stake, above all in a country like Brazil, where a vast conservative alliance has played out cards and won the game for centuries, independently of the regimes that have come and gone or what the polling stations have said. In other words, at stake here isn’t the question of leaving it up to God’s will, but, on the contrary, to sharpen the capacity of discerning lines of force in our present, strengthening the directions which guarantee the preservation of this openness, and distinguishing in the midst of the current what is a mere swirl and what is the great roar of a tidal bore, which directions are constituting, which only repeat the lines of what is instituted, which face the risk of backfiring. In all this, one should not underestimate both a cartographic intelligence and the psycho-political potency of the multitude, potency which gives itself the right not to know all it wants beforehand, even when it swarms the country and occupies the gardens of the Palaces of power in Brasília, and all this because it suspects we don’t have ready-made formulas which might soothe our desire and appease our affliction. As Deleuzem says, the future of the revolution is always talked about but what is ignored is the becoming-revolutionary of the people.

Peter Pál Pelbart

democracy as a problem (a) democracia como problema  
real democracy democracia real  
challenge desafio  
unarchive desarchive  
desire desejo  
judge desembargador  
desolation desolee  
invariable determinations determinações invariáveis  
difference diferença  
diagram diagrama  
diagrammatics diagramática  
dialogue diálogo  
dg dg  
(to) dilute diluir  
affective dimension of practices dimensão afetiva das práticas  
discipline disciplina  
disponibility disponibilidade  
dispute disputa  
dissonance dissonância  
(to) divide dividir  
sickness doença  
public domain domínio público  
spiritual download download espiritual  
creative economy economia criativa  
care economy economia do cuidado  
economy is the universal grammar (a) economia é a gramática universal  
economic econômico  
fifa's pattern education educação padrão fifa  
(to) tangle / (to) deslocate embolar / deslocar  
encounter encontro  
water's encounter encontro de águas  
cornered in encurralados na tijuca  
enough is enough enough is enough  
schizophrenia episode episódio de esquizofrenia  
erickson pires erickson pires  
scandal escândalo  
(to) write escrever  
scribner escriba  
listening escuta  
attentive listening escuta atenta  
experimental specialities espacialidades experimentais  
specificity especificidade

# Learning

## *Popular Education Group*

“The world, of course, has changed. And we must recognize that, if this school of disciplines still exists, if it still persists in many of its elements (and its persistence is a fact), it is also being gradually criticised, deconstructed, and reformulated. In point of fact, old-model capitalism – factory-based, monolithic, deconstructed, and vertical (like a mole’s holes) – has given way to much more subtle forms of domination. It has given way to relationships that, up to a certain point, are flexible, sinuous (like the curving paths of a snake), to relations of power and discursive practices that transform entirely the old institutional fields that were formerly held to be uniquely spaces for training bodies, like the production of subjectivities that were passive and ready-made for mechanized and repetitive labour.

In this new world that translates a modified capitalism (and that, therefore, is full of new meanings and new demands), education is frequently presented as already being “free” of its old bonds, constrictions, and cages. The intimate bloodline it shares with prisons is now a source of horror (the irony of history is that today’s good sentiments often do not recognise yesterday’s as such). The great “reformers” of contemporary pedagogical discourse came to “liberate” us all from the prison-school. Like the great heroes of psychiatric reform in Europe at the end of the eighteenth century, today’s pedagogues, neuroscientists, psychologists, “psycho-pedagogues,” and a whole array of new specialists (including, as picturesque as it may seem, economists and administrators; even the World Bank, you see, has become an authority on education!) have come to our aid. Thanks to them, we have received good news: “Don’t be afraid any longer, we have come to save students from a tyrannical and oppressive education. We have also come to reformulate school administration, making it efficient, dynamic, and based on coefficients of productivity. We have brought modernity with us, and we will impart it to your classrooms!” At least in private schools, in these parts, they also bring their smartboards – interactive blackboards – and other gadgets in their baggage. State-of-the art technol-

ogy: the great facilitator of the contemporary “learning-teaching” process.

In large part, this pedagogical “revolution” is based on two principles. (I am referring, obviously, to the forms of “knowledge” that have been hegemonically appropriated in Brazilian education, especially in state schools, but also in private schools. As I wish to show, this – as always – is a disputed field). These principles are that the administration of a school should resemble, increasingly, a business model, and the most terrifying part of this is that this transformation should take place even in the school’s most strictly pedagogical aspects: in the classroom itself, in the direct student-teacher relationship, liberating the student from the “oppression” of the factory- and prison-based model which, to a certain extent, teachers still represent. (It is not by chance that “distance learning” is increasingly powerful: in this model, the teacher is increasingly dispensable.”



# ***manifestations: travesty***

transvestite is love. here, different names, a misappropriation. media travesty showing their true colours, pretends to be your friend. playing mischief with multitude masks. state violence has misled our streets. counting alerts, people on the floor: scattered thoughts, one writes to swallow up the terms, disentangle the paths between the ribs of the event.

celestialdrift:

to know how to entwine hazards in strange tears provoked by the previous. fear, thirst, struggle and rest spray among each other until they disappear.

there is no trade, mockery, inert perceptions or any other sense beyond this we can see, yet so blurry, cheap:

will turn into snow, all backwards. or maybe not, roughmatter. it won't be fascists to knock on the doors, sweeping lady, man in the crowd (infamous inert illogical that endures). a refugees's swarm in tijuca, in that street close to the stadium, cornered in their own backyard. nobody understands what this is about, it's a mess.

from voice to voice some try to paint all colours green and yellow, windows as hell, struggle as child's play until she's completely depreciated – multitude herself. within tactics, strikes and mysteries, because they're many and multi-acting.

there is no way to cease this shouter since it comes from faraway, from many, many years it's been asleep in the lungs of crowds, finally expelled by those who could keep themselves alive somehow. and it's not the case of impeachment, stop trippin'. it's all muddy fudge, and so simple, a case of misappropriation:

(we'll expose the opposition first)

reactionary (adj.) is one that is contrary to any changes (social and/or political); which is opposed to democracy; undemocratic. synonyms: anti-democratic, anti-liberal, ultra-conservative and retrograde.

(nothing like an abc of the bends)

nor we deceive ourselves in with the liberal (n.), that is, one who is in favour of freedom either in politics or economics. in terms of economy, it's a shrewd deceiver, an astute defender of inequality and money in the pockets of good (sic) individuals.

none of those represents a perimeter larger than their own navel. perhaps, and i say this lamely, they are able to extend some appreciation to family members and a few others alike, motivated by pure praise devoted to family and property, both institutions so closely connected. they share rules, egotism and conventions.

minefield! tricky land. our hills are gone, i'll say. could be – this crisis is taking so long that it's hardly possible to live in the city, and then we remember so many interstate problems, much older: the military police.

(military is a body capable of eliminating all others, and, therefore, must have its existence summarily questioned)

and then the trams, the colours. electric trios that if not surrounded by so many cops (and we'll never understand so many cops) would be carnivalesque, polyvalent anybodies so proud of finally existing. their manifestation is an affirmation of existence, nothing else. they decide to have a voice. after so long, confusing faith and veiled passing of limits in believing in a system of numbers, morphemes, themes and you never know for sure and who to vote for – infamous requirement of a policy of delegations.

hannah arendt says that when there is authority, there is no political action: the power to act in this case is given to the ruler or small group that rules. so we explain, to face the confused, people who mistake totalitarianism for revolution (sounds surprising, but we live in a world of disguises, and it's a not such a new idea)

disbelieve the system in a contagious rhythm of alienation // open spaces are rich in proposals and experiments // there are those (and they're many) who seek for leaders/wish for leaders/want to depose the place // i wonder if we need leaders anywhere // plural is important // it's not about green and yellow // red flags represent large collective efforts for social rights, never forget that // coup media, such an amazing expression // veja, my masks were used by someone else // she took to the streets and didn't know why // discourses changed and she kept following the march // they changed the course and was there someone left?

those who paint it white are the very ones who will wish to eliminate all those who cannot dress the same color.

do you want to be eliminated? or expect to get a slice of the cake?

politics of cut-ups, of marked cards, of bewilderment. advertising, politics of image, vote for the nice guy! binary codes and their commanders expect only answers of yes-or-no, are deaf by training. in the ministry of high cards, there are interfaces and intermedia, ideas that protect others, outbreaks yep, but a lot of shielding, both for people and information. curves bend in each other, merge, no purity in the system: politics of dispute, craving, then a reminder: politics is tough, but is negotiation. danger appears when subjects are not clear, reach wilderness blue

(you know, the one that fills the edges, blinds on the horizon and drops into the loo)

riot is our most extensive ally, yes, since: vandals are cops and their principals. but if they call us all vandals, implant vandals among us, if vandalism is the latest fashion of the multicoloured protest on the corner, if any passer-by is a potential vandal, if the oppressor is who is right, if they give vent to firearms, treat street posters as pitched battle, in short, if they block and attack us, either on the streets, at home, everywhere, if we can't so much, if fifa can, if owners can, if the tv can, if the news want to convince your mother of our vandalism, then yes, we are all vandals, vandals we will win, vain vandalism of walking on the street, running from tear-gas, falling to the ground..

funny how flags at first were about the plain right to move in the city – to walk! but if they cut our legs and charge for expensive prosthetics, cover all in concrete and here only goes armoured car!

what is this space wrought on so much mortar ores and people who came because they believe they need to work, who cannot eat without bloodshed, being puppets and ahhh.

missing words colours pains to say why the torments, this is anything but plain, acting but full of stellar interstices and without many escape routes (wishing there were – the largest route asks for a return ticket, payment by card, debt)

ground wheel with no voltage, rewind everything, don't want to get beaten by cops.

waking up with helicopter, backyard as battlefield.

happy celebrities on television, all canaries.

sport is the travesty of exploitation.

waiting for something to happen esperando uma coisa acontecer  
effects aesthetic estética de efeito  
cognitive mapping aesthetics estética de mapeamento cognitivo  
relational aesthetics estética relacional  
aesthetical estético  
foreignness estrangeirismo  
(to) stress out estressar  
students estudantes  
ethnocentrism etnocentrismo  
etnoempowerment etnoempoderamento  
I am rich eu sou rico  
excess excesso  
language's excess excesso da linguagem  
information's excess excesso de informação  
personal exercise for a common matter exercício pessoal por essa matéria comum  
experience experiência  
expression expressão  
expulsion expulsão  
evicted expulsos  
plan exquema  
facebook facebook  
factóide de representação  
college faculdade  
fakebuki fakebuki  
to speak the enemy's language falar a língua do inimigo  
yellow manioc flower farinha de mandioca amarela  
telerj's squatt favela da telerj  
feminism feminismo  
feminists feministas  
not to leave the woods ficar no mato  
(to) ficcionalise records ficcionalizar registros  
fica fifa  
daughter of a bitch filha da puta  
sun of a bitch filho da puta  
intrinsic philosophy filosofia intrínseca  
information flux fluxo de informação  
fluxes fluxos  
forense  
capenga forensics forense capenga  
permanent forum fórum permanente  
amorous frequency frequência amorosa  
(to) escape fugir  
function função  
gambiarra gambiarra

# Post

## ***Small collection of posts and thoughts about a piece of reality***

Everything rose in Rio recently, mainly the level of chaos, is that by chance?  
*Aumentou tudo no Rio, principalmente o nível do caos, seria por acaso?*

\*

The news paper says there is an army soldier for each group of 55 Maré inhabitants, but doesn't say how many doctors, how many educators, how many days there is garbage collection, how many job vacancies... the Estate's rifle law doesn't differ much from the one of the drug trafficking.

*No jornal diz que será um soldado do exército para cada 55 moradores da Maré, mas não diz quantos médicos, quantos educadores, quantos dias de coleta de lixo, quantas novas vagas de emprego...a lei do fuzil do Estado não difere muito da lei do fuzil do bandido.*

\*

Whatever we don't learn swallows us. *Aquilo que não aprendemos nos engole...*

\*

Estalando  
*Snapping*

In the favela where I lived a boy from the boca\* and in fact, a child. He deposits his dream, his hope, with all his trust. "On the right side of the wrong life" that is how I saw him, that I lived with him, this situation, day by day. In his short journey the lack is the rule. The queue moves... so the mouth and the belly are not empty. Snapping again, snapping, again... snapping!!

*Na favela onde morava, um menino da boca e na realidade uma criança. Que depositara seu sonho, sua esperança, com toda confiança. "Lado certo da vida errada" era assim que via, que vivia, essa era a parada, dia a dia. Na sua curta estrada que a falta fia. A fila anda...pra boca e a barriga "não ficar vazia". Estalando de novo, estalando, de novo...estalando!!!*

(\*) Boca = mouth, is the drug selling spot, where usually drug sellers stand armed.

\*

I can't handle reality, I reinvent each dot I can...  
*Não dou conta da realidade, reinvento cada ponto que puder...*

\*

I transgress when I bother the conservative, but I do the same with the vanguard.  
*Transgriro quando incomodo o conservador, mas vou além quando faço o mesmo com a vanguarda.*

\*

HoloSortes

Ladies and Gentleman, cornered Willing for the peace, for the end of the war. Living invasion on Earth. They are all men, not aliens. White, black and indigenous. Video flux in real time? ... Reality show, amusing. Spare stainless bullets, scarce bread. In this circus, the clowns are us.

*Circo e cerco, armados Circus and siege Senhoras e senhores, acuados. Desejando a paz, o fim da guerra. Vivendo o clima de invasão da terra. São homens e não alienígenas. Brancos, negros e indígenas. Fluxo de vídeo em tempo real? Aqui larga o aço, é pão escaço. Reality Show, sensacional. Nesse circo, é nós o palhaço*

This is a selection of small writings mostly published in social media between 2013 & 2014 (edited by Cristina Ribas)

Davi Marcos

# RhR Glossary

RhR: there is no exact way to pronounce this sound, read the word RhR in your own way.

RhR is an organism which has its beginning in the First Movement. It is currently in the Sixteenth movement (1). Without a purpose or specific function and having no hierarchy, it is corruptible in its existence. It has members from different nationalities and species. (2)

Any person, of any nationality, creed or ideology is always a potential member of RhR, and may be invited by other members or can volunteer to participate, or just initiate their involvement without this being declared to any other person or site relating to RhR (3). However, to be a member, for a short or long time, you must use the Uniform-Drawing (a condition of entry up to the present Movement) (4). (...)

Members contribute to the existence of RhR by participating, talking about and managing RhR in any which way they want. Wearing the Uniform-Drawing in normal day to day life is a contribution to RhR. Writing a text citing the word/sound RhR is a contribution to RhR. We can also call these moments of managing RhR. RhR can also simply disappear for a, short or long, time and be recovered in a future moment. It is not theological and it does not have any commitment to win or succeed. For RhR these concepts are strange as they come from a specific rationality. Who knows, RhR exists, maybe just for now.

## RECORD OF CONTRIBUTION AND PARTICIPATION IN THIS GLOSSARY:

In addition to the many members who contributed to discussions that made this Glossary possible, it is important to emphasise in particular the presence of some that are directly related to its development: member Laura Lima who conceived and developed the terms contained herein (Movement 3 and Movement 16 Glossaries), with the revision of the Movement 3 Glossary by Lucia Lima. Terms suggested and developed by Arthur Leandro and BobN respectively: RhR VISA and ATOCHA. The Movement 3 Glossary and the Movement

16 Glossary were translated into English by Zaba Azevedo and Kiko Nazareth respectively. And the Movement 3 glossary to Spanish by members Ruben Alonso and Kiko Nazareth.

RhR vocabulary: initially conceived in the First Movement. Started, syntactically and graphically, in the THIRD MOVEMENT. The following words are not presented in alphabetical order, nor in an ascending or descending order of value. RhR vocabulary is only a modifiable “agglutination”, constantly built through

Movement 16 Glossary. RhR Organism.

**ORGANISM** This word deals with the question of Organicity relative to existence itself. This specification may be variant, provided that the semantics avoid a radical hierarchical representation. The situation of hierarchy is not located in RhR, but in a bureaucratic distributed factional structural situation present in this Organism.

**WRITING:** The style of text that has been adopted by the Glossary, Documents, Declarations etc. of the RhR Organism, follows a standardised narrative already found in the day to day life of the civilisation currently in effect.

**UNIFORM-DRAWING:** features fabric of multiple possibilities (colour or texture) and is cut bidimensionally (on a same plane). The design of this Uniform was originally by the art faction. (removed from here) The Uniform-Drawing can be cut/drawn by any member of RhR and or middleman (See the words Member and Middleman below). The cut of the Uniform-Drawing follows a cut that corresponds to the body, with arms, a neck and a long length skirt, and is subject to change, depending on the movement of various members and middlemen in drawing it. The Uniform has the word drawing attached to it not only due to its bidimensional cut, but also because every member makes a constant contribution to RhR in accordance with their faction (see the word Faction below) or existence; the word drawing stemmed from the contribution of a member who belongs to the art faction. This member invented/conceived the first Uniform-Drawing during the First Movement of RhR.

Extra: The Uniform-Drawings are also made in accordance with the

bodies of things or animals.

**MEMBER:** participants who use the Uniform-Drawing. A member of RhR can be a member in accordance with the time of their intention \_ (with “soluble according to member” identities), even if it is only for the few moments in which they wear the Uniform-Drawing. Wearing the Uniform-Drawing is a characteristic that, for the moment, defines the condition of member\_ individuals who do not wear the Uniform-Drawing are, in accordance with another situation, middlemen. A member of RhR may not be wearing a Uniform-Drawing (removed something here), being a member, their condition may be only that they are not wearing the Uniform-Drawing.

**MIDDLEMAN:** a name usually given to an individual who receives/lives with daily information about RhR. They are often people who frequent the Headquarters of RhR or start participating in the existence of the Organism. They are always a potential member. If an individual is invited to be a member of RhR and does not intend to wear the Uniform-Drawing, they can become a middleman (removed here). After the Fourth Movement the word passer through started to be used to describe middlemen. (see passer through)

RhR is an organism that existed in the city of Rio de Janeiro between 1999 and 2002, more or less. It used to gather through a sort of “flash mob” call via small sms texts or printed texts, in public or private spaces. It existed through “insignias” such as those presented here. Those changed as well, and they inscribe RhR’s work through time. Approximately 60 people were part of RhR gatherings. Each gathering was called a “movement”. What we present here is a very small extract from the insignia’s glossary, that has in the original version more than 20 entries, written and reedit by many hands. These devise the mode of organisation of this organism and the several devices developed. A full version of the glossary is published in the Brazilian edition of the book.

(Cristina Ribas from a conversation with Laura Lima)

# Speechless. A bodybuilder

Rio de Janeiro in the height of summer: as soon as the scorching heat has dissipated a little, Ipanema beach becomes a spectacle of sports. Muscular men, very few women, gather around the metal bars along the boulevard, take turns to pull and push up their bodies, flexing their sculpted arms in the afternoon light. I watch them, watch the way they struggle, make it seem effortless, admire each other, help and cheer on. And while most of this happens in silence, with only very few words to accompany the gestures, a text jumps to my mind. After trying - and failing - several times, Kathy Acker finally managed to write about her practice of bodybuilding, something she had been passionately doing for years by then, and that might seem at odds with her work as a writer. She writes:

Imagine that you are in a foreign country. Since you are going to be in this place for some time, you are trying to learn the language. At the point of commencing to learn the new language, just before having started to understand anything, you begin forgetting your own. Within strangeness, you find yourself without a language.

It is here, in this geography of no language, this negative space, that I can start to describe bodybuilding. (1)

In Rio this text strongly resonates to me. I am continuously at loss for words in my usually comfortable English, my native Dutch. With only a very basic understanding of Portuguese, and the nuances of this place, I speak less and observe more. I watch hands and faces, the movement of eyes. I look for clues in more subtle languages than spoken ones.

Acker continues and writes about the process of bodybuilding: the controlled breaking down of muscular tissue by exercising it up to failure, so it can grow back larger. To get there you have to find the very fine line between exhausting the muscles and destroying them completely. And this knowledge, this sensibility, can only be really understood in practice: in carefully observing how much your body can take, how you can push it just a little further. It is not a verbally articulated knowledge, but a very precise one nonetheless. And even though it starts as a knowledge of one's own body and the ways it acts, it is not only directed inwards. Looking at other ones, a bodybuilder knows what they are doing, can tune in with their counting, give the little push of sup-

(1) Kathy Acker, paragraph "A Language Which is Speechless", from: "Against Ordinary Language: The Language of the Body", in: Arthur and Marilouise Kroker (eds), *The Last Sex: feminism and outlaw bodies*, New York: St Martin's Press, 1993

port they need. For those skilled in bodybuilding, the language going on in the gym is complex like any other.

On my way back to Europe, I read about the octopus that perceives and thinks through the touch of its eight tentacles.(2) Each of the arms contains a part of its brain; so feeling around is analogous to thinking. Moreover: each tentacle thinks and senses independently, while being part of this larger constellation of the cephalopod. This image of the octopus is drawn as a metaphor for the way that art can make us imagine a many-dimensional perception beyond language. While our brain, for as far as we understand, is centralized, our senses are definitely not. We have our own receptive tentacles.

In my mind the athletes and the octopi join another image: metronomes. Henri Lefebvre proposed a body as a metronome as the primary tool for a rhythm analyst (3): if we listen to our own bodies and learn to tune in with the rhythm of other ones, of objects and of immaterial phenomena, we can find ways to relate to them. From the perspective of rhythm we might be able to think and speak about stones, forests and a social uprising on the same plane.

## The lovers

A former convent in the French countryside: the artist and dancer Valentina Desideri asks me to think of a question - personal, political or both. She hands me a small pile of poetry books and I randomly open one. She then hands me a tarot deck, I pick a card and turn it around. The lovers. I observe the drawing on the card, as she reads me the poem, and I read the poem out loud while she studies the card. In a close reading of both, we try to link the card and the poem, through the lens of my question. And as we try to find meaning in these unrelated things, parts of an earlier conversation slip in: about the magic of language, naming things into existence, renaming into change. Valentina devises exercises to subvert the languages that we are used to speak in. Her Political Therapy moves fluidly between discursive, energetic, perceptive and symbolic registers. We have been practicing this now for a while and every exercise makes me aware of the restricted routes my mind takes. Every exercise makes me want to push just

(2) Chus Martinez, "The Octopus in Love", e-flux journal # 55, May 2014, [www.e-flux.com/journals](http://www.e-flux.com/journals)

(3) Henri Lefebvre, *Éléments de rythmanalyse: Introduction à la connaissance des rythmes*, Paris: Éditions Syllepse, 1992

a little further, to break my reasoning down, without destroying it completely and losing all sense. With every exercise we are training our language to grow larger.

The lovers depicted on the Rider-Waite-Smith deck that Valentina uses - a man and a woman - stand naked underneath an angel and a sun. Two trees and a mountain make up the background. At first we get stuck on the common explanation of the card: of the lovers uniting differences, of desires and temptations. But looking at the image again, another detail catches our attention: the man is looking at the woman, but her eyes are directed upwards. From the lover as a symbol or a state, our conversation shifts to loving as an act of curiosity.

In love perception changes. Loving puts a magnifying lens on all the senses. Tiny gestures become words, eyes speak, skin becomes porous and a touch tells stories. You speak less and you observe more. As you let go of the language that holds your self together, another one opens up, a language in exchange. "No love is benign, since it can and does engage ones whole being." (4) Love disrupts. In love language breaks.

Language cracking: a crystal alphabet.

(4) Etel Adnan, "*The Cost for Love We Are Not Willing to Pay / Der Preis der Liebe, den wir nicht zahlen wollen*", *dOCUMENTA* (13) 100 Notes – 100 Thoughts / 100 Notizen – 100 Gedanken N°006, Ostfildern: Hatje Cantz Verlag, 2011

(5) Snejanika Mihaylova, *Theatre of Thought*, Sofia: Critique & Humanism Publishing House, 2011. The Crystal writing system was developed in collaboration with Phil Baber.

Another image: the artist Snejanika Mihaylova developed several writing systems for languages in state of trans, one of them based on the symmetrical growth of a crystal: 'The writing system is generated from the symmetrical growth of four cardinal points that build a basic crystalline geometrical form. Despite their apparent formal perfection, crystals are riddled with faults – splits, rents, ruptures – and it is these imperfections that allow for their growth: a breach in the surface of a crystal nucleus forms an edge on to which molecules can readily add.' (5)

In analogy with the growth of crystals and this alphabet in continuous change, language is much less stable than rules of grammar would like us to believe. A language that searches meaning always grows from the cracks of what exists. Besides, any text, as any conversation, happens on many more levels than words

alone. It shifts and moves. Language offers no stable ground. Instead you have to find clues, observe, feel around and piece all the shards together to find meaning that might rearrange or evaporate as soon as it arises; momentarily regaining stability in words, that tumble down again in an unexpected gesture. No longer fixed, it becomes a movement and an exercise. Or rather two exercises in parallel: an exercise in speaking as well as an exercise in listening. Any conversation, as any text, is an act of complicity.

## Noise

Language is a skin. I rub my language against the other. It is as if I had words instead of fingers, or fingers at the tip of my words. (6) Enchanted lovers are distracted yet attentive listeners. As you drift from the words your lover speaks, you hear the rhythm and the pitch of their voice, linger on the movement of a hand, follow their eyes and read the stories they tell between the lines. Listening with many senses, your brain gets dispersed through your body. As language falls apart, listening becomes multiple.

When listening becomes multiple, a plurality of vocabularies opens up. Utterances, gestures, well-formed sentences, specialized discourse, accents, words that hide other ones, noise. Any rigid or authoritarian language will give way to a multiplicity of voices, by tuning in and exercising language through the way we listen. Speak less and observe more. So we hear the many other languages that are going on, listen to what is not said, get skilled in non-fluency, in navigating the geography of no language, and the quicksand of its particles - so a vocabulary of 250 words might open up to complexity and richness, (7) rules of grammar might give way to meaning and an oppressive shield might shatter in the touch.

(6) Roland Barthes, "Talking", in: *A Lover's Discourse: Fragments*, London: Random House 2002. Data da publicação do original em francês: 1977.

(7) Email, 16 April 2014, GMT+02:00  
Cristina Ribas to Annick Kleizen: "It is not being easy at all, and I think tomorrow we might see the people camping in front of the Mayor's building (if they are still there!). We are saying what? How? To whom? With how many words? One of us in the workshop said - those people, from Telerj, they have 250 words in their vocabulary!! What do they say... how do they say... can we say with them? Sure, and we need to... It is a very delicate moment in which somehow the city is disappearing inside their struggle.

# ***Transduction***

## ***Or “A Guide for Orienting Yourself in the Multitude”***

“We have occupied ourselves with the question of what life can do, and with life itself. It would be better if we concentrated on firing off happenings. An encounter is a true social fact: it is not an ontogenesis, a controlled production of life, but rather productivity itself, the intense, chaotic productivity of agency.

Every creation and any transformation derives from a technique. Even something fortuitous only makes sense within the context of a social machine. Experimentation does not mean volunteerism. We must construct apparatuses for political action and test them, improve on them, and put them to the test in order to allow them to continue functioning.

In the struggle, nothing belongs to us: there is nothing that identifies us, imprisons us, or immobilises us. Agony and solitude are sisters in departure. And we must always depart, abandoning our comfort zone in order to go out and to arrive anywhere. Disindividualisation, a necessarily social process, is a condition for new individualisations.

Behaviour is the best weapon against the drug of unanimity. Something is lived, certain things are created, and all of this makes spaces occupied and lived in, not the other way around. This is the reality of the struggle – practices, perception, and daily life – that produces the space and time of difference, without which neither art nor politics exists.”

street cleaner gari  
genocide genocídio  
glossary glossário  
democratic governements governos democráticos  
gramatics gramática  
group grupo  
groups grupos  
hashtag hashtag  
intrinsic philosophy filosofia intrínseca  
information flux fluxo de informação  
fluxes fluxos  
forensics forense capenga  
permanent forum fórum permanente  
amorous frequency frequência amorosa  
(to) escape fugir  
function função  
gambiarra gambiarra  
street cleaner gari  
genocide genocídio  
glossary glossário  
democratic governements governos democráticos  
gramatics gramática  
group grupo  
groups grupos  
hashtag hashtag  
there is a glitch between what I say and what you hear há um lapso entre o que eu digo e o que  
você escuta  
capenga hero herói capenga  
hydrogenerosity hidrogenosidade  
hydrosolidarity hidrosolidariedade  
representative hyphen hífen representativo  
hoster hospedeiro  
humour humor  
incorporation of technolinguistic automatisms incorporação de automatismos técnico-linguísticos  
bricolage identity identidade bricolada  
(to) identify identificar  
ilda furacão ilda furacão  
ilda big knife ilda facção  
immigrants imigrantes  
(to) criminalise incriminar  
infrastructure infraestruturura  
enemy inimigo  
insignia insígnia  
internet  
endless intersection intersecção incessante  
situational instaurations instaurações situacionais  
invadors invasores  
inventory inventário  
irony ironia

# ***Women: violence?***

## ***Violent women***

This entry could also be Powerful, Outrageous and Uncomfortable. All in the feminine.

An ostentation of power.

But let's stick with violent.

Because there is a violent scandal in power. Even in obscurity, behind closed doors, behind walls. Things don't always need to be seen to be outrageous. And if, at first sight, qualifying violence as scandalous may seem like a pretty common judgment ("how bad it is to be angry, furious, violent"); we will see how, in the opposite sense, this scandal is directly linked to the force of violence. There is a force in violence, an energy. It breaks a bone and breaks a social standard. What saves violence is that it is a limit, an emptying, a rant. It contains a certain wordlessness, an act, a manifestation of what is unbearable. And it makes itself understood like that, by force. It seems ugly or strange, it hurts. But it is there screaming in the desert like Rosalyn (Marilyn Monroe's character in the 1960's film "The Misfits" by Arthur Miller).

Yes, we are talking about a violence which erupts, is uncontrolled and uncomfortable; whilst at the same time completely necessary. It makes something move, a scandal of anger that realises and expresses, creating a break in repressive and silent space-time. It is a type of powerful woman: uterine violence, as seductive as it is opposed to reason. The scandal of female power.

Let's think about the movie and this particular scene. There are three men - representing masculine possessions (money, physical force, audacity). Primary violence as the way to deal with the savage. And the woman, her whole body is compassionate and anxious, an annoyance. Where words are no longer possible, a roar arises from the gut. Far away, in a solo scene witnessed by these men, Rosalyn throws out a curse. A shout where negotiation is no longer possible. They are all crazy, says the saddest of them all, referring to women. Mad, furious, and powerful; words that are thankful to agreement and reconciliations. One might say that a furious power emerges against this very violence. An uprising from the gut in a state of misery, dissected by the anguish

of restrictions (imposed or not imposed). An uprising of the weapon of the loud body, the unbearable. Which locks of hair could remain in place? If the savage from nature is domesticated and transformed into dead horse meat, a woman appears who instigates the male horde through their instincts (reproduction! reproduction!) and wins over the complicity of the audacious. It is the third man - the type who does not like to see dead meat because he admires his opponents.

What crazy forces are necessary to make him leave the torpor of the established. The unbearable.

The raw and contractual violence of some masochist practices; the cruel violence of the sadist to put something in motion. Everything always connected to a good dose of seduction. Rawness is much more mysteriously seductive; unlike makeup, which makes the game of power vain.

It is these that stretch the limits, open mouthed, entering. But these parts are also not ruled with a closed mouth, smallness. Places without rules, not welcoming to the comfort of the self. An undoing, in a type of generation whipped in the flesh, violent, enlivened by the scares carved in the place of evil anguish, diminutive, forthcoming through restriction. The nightmare of restrictions fills us with smallness. Terrified we beg for a pardon that we know does not exist. And why do we insist?

Waiting, hoping, belief, the optimism of triumph, the condemnation of the prison in the individual's dark closet are all violence. Violence is the feeling of idiocy. Whatever darkness it be due to. And at night went to the loose spring mattress that belonged to: grandpa, daddy, mummy, teacher, boss, owner, all full of respectability.

But live flesh does not make itself small. It has an exposed acting body. This one, yes, of fantasy, flirting with the erotic, anguished, comic like death eating the ass of folly.

And there far away there were ashes, flames, their autonomy declared in the sky, visitors closer to God. The ash, anaerobic, viral, reality without air, goes there. Then we start babbling, the mouth loose, the broken bone staggering, without any firmness, worming its way, without a spine. Loose teeth that bite a sigh - it goes; gargles a song.... oh how I was stupid, why sing if sound doesn't travel without air?

The affections of dominion have a hard chin, but there is nothing that needs to be dominated.

There is never a need for calmness, just volatility.

Juliana Dorneles

# Vocabulation

Vocabulation is a rough translation of *vocabulação*.

*Vocabulação* is the attempt of bringing together “vocabulary” (*vocabulário*) plus “action” (*ação*).

This entry was created as an outcome of the collective process. The entry, that actually is a process, is a sort of technique or procedure. It is a concept that designs a practice.

Vocabulation is an entry with no author. Perhaps as most of the entries should be, if we had abdicated our authorships in the process of writing the first edition of the book. But this one is really with no author, because it emerges from the collective work of those weeks (and months...). We wanted to have it in this edition as an emergence from the process itself. Vocabulation as such didn't appear as an entry in the Brazilian edition, but appeared in the middle of other writings, directly mentioned or not.

While investigating urgencies, themes and transformations from our own bodies and struggles to become content for the book, we were eager to understand what kind of thing was happening with the merging, rubbing, scratching, exchanges, conflicts and many other dynamics happening with our vocabularies. We were attentive to the fact there was an excessive bet on the verbal exchange, in a position taken from discourses, also trying to turn into crumbles the content of our speeches. It was necessary to leave aside the verbal exchange as the main form of expression when investigating our political vocabularies. Why? Because it seems that when attempting to investigate our vocabularies, concepts and meanings that appear first, we seem to respond to a very conscious representative drive – concepts we already know and that are already signified in our practices. But we didn't share exactly the same definition of certain concepts, and this was also a way of entering the vocabulation: how many entries to talk about apparently same issue?; how many ways of approaching an issue but from another “entry point”? So we understood that we should also deviate from immediate concepts bringing them to a process of derive, of opening to several meanings, which

also depended on the development of different dynamics to investigate ourselves and our vocabularies – which also means from body practice in specific political contexts.

The project conceived a series of “experiments” participants were invited to conduct other participants to – such as a walk around the place where we were reunited, a walk in Maré district in the first week of the military occupation, a massage and writing workshop, trying “mujica” - a spicy soup from north of Brazil cooked by Cecilia, a skype talk about the cycle of manifestations, an audition of funk listening, a Theatre of the Oppressed workshop (that didn’t happen).

Vocabulação or Vocabulation is a term created amid the conversations but also amid the urgency of leaving the excessively verbal exchanges to a more embodied, more experiential, exchange. It appeared to map, incite and maybe understand the process of working on our vocabularies. In a quite similar assemblage, Cecilia Cotrim, created another new concept-tool: vocabular, from the mixing of “vocabulary” with “bolinação”, which means to incite someone sexually, or to annoy someone by making jokes. This also connects with the delicacy of Annick’s text *Speechless* in this edition.

\* One of the references for this Vocabulary is the *Vocabulariatoires*, edited by Manuela Zechner, Paz Rojo and Anja Kanngieser (2009). In this booklet each text or contribution is also thought as an “entry”.

# Writing

“Writing brings me joy” (Suely Rolnik)

(First)

Writing frightens me. I would say that it also does frightens me, just as Suely says it brings her joy. It also brings me joy, of course. But it frightens me. Writing complexifies, exposes, radicalises, dragging lines of thinking to other territories. It is sensation and thought. Thought and impression. Expression. To write is frightening.

When I speak of writing, that which frightens, I speak of writing as a primary act, as a human-technical translation, as well as cognition. It is like when I used to draw in periods of forty seconds, drawing without thinking of drawing, a still life (which is neither life, nor still), simply, on white paper with a pencil. Writing as a primary act means working on a balance between a certain loyalty to the lines of thought, to the lines of flight, to naked thought, and to its diagrammatic nature, and at the same time the sort of reasoning that writing withholds – here the primary act gets fractured. What seemed like loyalty (non intended, though, in the primary act) gets lots, bit by bit, becoming another form of writing. Writing is, therefore, a form of language. Writing is an act that peels itself off of this body, that provokes a separation. For some writing may be closer (writing closer to the notion of self), but that for others it is farther (writing as an arduous task, as something that cannot be consolidated as a practice of the self). Writing also provokes, albeit in a deviative\* way, a consignment, a conjugation of the world.

Im reading Rolnik’s text *Pensamento, corpo, devir* (Thought, Body, Knowledge). It is also beautiful when Suely Rolnik says that there is a cartography in writing: she means a cartography of thought, and thought as a sort of conceptual cartography whose prime material consists of marks - that which provokes changes in our comprehension of self, of our “I am this way,” but affected by detouring marks that bring the “other in us”. This functions as a universe of reference in modes of existence that we create, bringing figures of a becoming. She also says that it is in writing that thought yields the most it can. She calls upon the work of thought, and brings to it both greater acuity and consistency. From reading and commenting, I don’t know whether I am quot-

\* I have created this variation of “deviation” -, differing from the translator’s suggestion. I wanted to preserve a the figurative sense of deviation more close to the image I have in the original in Portuguese.

ing her or re writing from her text. She says that writing has the power to amplify both hearing and its reverberations, for writing is tracing a becoming. When we write we put the marks in a state of proliferation. It is at this point that she says “writing brings me joy.”

((Second))

Writing, in another sense, is done in codes. In nesting algorithms\*\*. In databases. There is a form of writing in each and each thing. Writing as codification. As a secret. Writing constructed by systems, or constructing systems of writing. Behind every digit, there is a calculation based on nesting algorithms, on combinations, and numbers. Algorithms work out excess, work out more than might be needed, and in one manner, provide specific marks about concrete lives.

This writing, what you read here, is pure transcription. It is because there is writing in code that there is writing in printed format. There is a mechanisation or automatising of writing, otherwise, there is no writing. Likewise, and on the other hand, all writing is an ellipse. It hides and reveals, revealing like that which is transcribed on our eyes: a complexity. Writing passes through what is legible, and therefore through what is illegible as well. Writing impregnates through the presence of the metaphorical power of the word in all of its forms. There is labour at the bottom of writing. There is a deep labour of production of truth, as said by Peter Pál Pelbart “the truth of the relationship, not the relativity of the ‘truth’”. This writing would be what I call now a political writing. Writing impregnated of the construction of truths that know about its own temporalities, about its own concision.

This is why I am thinking now of writing-streaming, a writing of pure fluxes, of passage, of actualization. I am thinking of writings made by the several groups of media that appeared in the last year, the Sementeira, the Coletivo Mariachi, Rio na Rua, Mídia Ninja. There are differences between these groups, and there are processes of appropriation that unfold through writing-streaming. Streaming, for those who find odd its presence here at the entry point of writing, is the passage, in an open flow, of a live video or audio through the plot of the web. These are writing in the forms of nesting algorithms, pixelated or hissing, leaking out protests in this Brasil | brasiiu | Brazis, as has already happened in Tahrir Square in Egypt, in Gezi Park and

\*\*Nesting Algorithm: numerical combinations that inscribe functional operations by formatting and performing the ‘real’ developments of the human world.

Taksim Square in Istanbul, in the Plaza del Sol in Madrid. They multiply channels beyond the limited range of channels providing counter information and social unrest. Their writings relate themselves directly with the movement, they are part of the movement.

Some writings get lost in the live flow that sustains them, while others are recaptured and construct protective tools, such as the multiple cameras at the same event that show plainly that, if a bomb flew out of a man's hand, it was definitely not the man that the legal system or the police accused. I also think about the writing of the #hashtag and the writing of the @twitter, in the SMS's crisscrossing Spain and constructing 15M. They are the diagnose readings made by Labic, for example, in an university in Brazil, processing data and creating graphics that make visible in clusters and constellations relations, dockings, controversial or separated universes. These agile and virtual writing-signs are very often de-subjectivised writings that travel and inform, that above all call upon (that is their truth). They are political writings of an absurd and monstrous truth, shocking on a continental scale. They transport meaning from a quite a-signified semiotics, to the other side, and return to their source, and then are transmitted to others. They are writings that provoke, writings that inform, writings that transport, and writings that lose themselves.

((Sementeira in a shopping cart))  
(((Rio na Rua and somebody's strong voice narration)))  
(((Radio as writing)))  
(((Streaming-writing)))  
(((Mídia Ninja's reappropriation of writing)))  
(((The archipelago of writings)))  
(((The property of writings)))

((Third))

Writing, in a certain sense, is the b e l i e f of this vocabulary; writing that is made both from legible digital codes, and writing made out of images of interactions of nesting algorithms. Writing is solicited in this project as an aesthetic process, a process in which we were involved after two weeks of conversations in an April in Rio de Janeiro ((in flames, and some of us choked with tear gas)). A process that happens together with the several analysis of both, the effects of researching, the effects of transducing, the effects of writing, the effects of systematising. From our working weeks when we created the first maps of content of the vocabulary, we then, by distance, dove into the texts and gave the final shape(s) to this publication. It was firstly a relational space, a social space, a space to marvel at and to be estranged from, and specially, without any loyalty to that particular event, but as a continuation of the actualities that emerged in that relational space - a transversal space.

Writing follows up those conversations, follows up what we elected as important to tell about here, in this publication of the transit through political and aesthetic processes. When I say writing is a “belief”, is more like in the sense of as a bet, of a tool that places itself on the fold of the lash register/legible, and that provokes functions of writing, aesthetic functions, and political functions.

(((((Fourth))))))

Writing has a topology. It happens here, on this register, on the surface of this paper. It folds itself, prolongs itself, as it has been said, without loyalty (this is not the truth – or it will be), but as a bet ; it folds itself as a prolongation of the actions and effects of political processes, and serves as a prototypical tool of political vocabularies. Writing can be thought of as one of the topologies – in the sense of provoking place, location, singularity – of living vocabularies, of spoken and silenced vocabularies. Writing can therefore reveal, as a form of privileged topography because it remains – like the “archivist’s pen” ink that I found at Capacete\*\* - or somehow, intends to remain. Writing has this expressive potential, it works as a machine for expression. (((A machine because it does not work alone; it works with other machines.))) There is a provocation of “collective assemblages of enunciation” (Felix Guattari), making talk beyond the group and beyond individual isolation. As an assemblage, writing happens by sharing or by creating a strangeness (((a wiretap? or violence?))), that solicits an act of conjugation with the world, with different worlds.

Therefore, Suely Rolnik told us, writing acts as a provocative thing within these becomings. These becomings are brought into collective agency, a writing beyond itself. Finally, as ways of inventing new ways, we must denaturalise and disappropriate ourselves from certain ways of writing. And we definitely must write more, but must at the same time read more and more...read more and more... read more and more... read more and more... read more and more...

\*\*\* Capacete is the artist run space we have installed ourselves in Rio de Janeiro, in 2014, to make most of the meetings for this book.

(((((reference)))))) ((Suely Rolnik. “Pensamento, corpo, devir”, 1993)))

tension tensão

terror terror

(to) warm up the machine tornar a máquina quente

the totality of a social system totalidade de um sistema social

(to) work trabalhar

work by project trabalhar por projeto

work trabalho

reproductive labor trabalho reprodutivo

the best translation between 2 languages is the kiss (a melhor)

tradução entre 2 línguas é o beijo

trans manifestations trans manifestações

transcription (of a text) transcrição (do texto)

transduction transdução

transparency transparência

transprocesses transprocessos

transversal transversal

troop tropa

shock troop tropa de choque

gnocci troop tropa do nhoque

community tourism turismo de comunidade

sexual tourism turismo sexual

twitter twitter

upp upp

upp where is my sun upp cadê meu filho?

vagina vagina

go releasing vai soltando

fuck you vai tomar no cú!

thanks valeu

value valor

socially defined value valor socialmente definido

life's dimension value valor na dimensão da vida

vegan vegano

versions versões

vibration vibração

we came from egypt viemos do egypto

vital vital

vinegar vinagre

violence violência

violence can also be lame (a) violência também é capenga  
violents violentas  
(to) become viral viralizar  
virus vírus

neighborhood vizinhança

(to) vocable vocabular

common vocabulary vocabulário comum

street vocabulary vocabulário da rua

political vocabulary vocabulário político

vocabulaire vocabulinário

vocabulents vocabulosos

vocavulvary vocabulário

you still are in the arts? você ainda tá na arte?

I'll cut of your dick vou cortar sua pica

vulvary vulvário

vulva quae sera tamen vulva quae sera tamen

zone zona

ethical zone zona ética

contamination zone zona de contaminação

docks zone zona portuária

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