

**PORTFOLIO SUMMER BLOCK**

JIMENA PÉREZ SALERNO

MAY-JULY 2021

*A DISPERSED WAY OF BEING IN THE WORLD*

a.pass postgraduate program

**NOT IN THE MOOD**

Curated by: Isabel Burr Raty, Adrijana Gvozdenović, Antye Guenther, Sara Manente, Rob Ritzen, Sina Seifee.



# Summary

OW + application project



HWD



DEPOSITORY CAT



KUNG FU TUNING



DISPERSION LIGHT TRYOUTS



PAF



THEORETICAL REFERENCES

## OW Opening week + Application of my research proposal (fragment)

Title: A disperse way of being in the world

### Synthesis

This project revolves on the *means of escape and relapse*<sup>1</sup> of the body itself. It will focus on the study of the relation between *boredom*<sup>2</sup> (as a falling inwards) and *imagination*<sup>3</sup>. As a starting point, boredom will be considered as complementary to imagination. These states are produced inside the body and in turn are, in the present context, hindered or manipulated in different ways by the system in which we live. The same happens with the *dispersion*<sup>4</sup>, that we will take as one of the research methodologies. It aims to deepen in both concepts studying this connection as an engine of desires or speculations about other possibilities of inhabiting the world. By means of different practices this project will try to collect information about these phenomena.

The following questions will trigger the research: What does boredom mean? What does boredom do to us? What happens when we are bored? When the imagination appears? What is the link between boredom and imagination? What alternative ways can imagination propose if we consider it as a tool for criticality<sup>5</sup>? What is the operation of the capitalist system that does not let us get bored? How the system profits from collective imagination<sup>6</sup>? How can

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<sup>1</sup>Alba Rico, Santiago (2017) "To be or not to be (a body)" Ed. Seix Barral. Barcelona (ES). Alba Rico uses this expression to refer to the human being as the only animal that escapes from its body, outwardly and inwardly.

<sup>2</sup> Ibidem, "I" is time; "I" is duration without windows or cracks. Boredom is, in short, the experience of total coincidence, without gap or mediation, without pain or audience, between body and time, a coincidence that closes in its bosom the entire space like the closed vulva of a mollusk engrossed in its blindness. The practice of eliminating any gap between the body and time, so that the body itself becomes a puddle or a temporal clot outside of space or in an absolute space, constitutes the favorite punishment of all penal codes. It is called prison [...]"

<sup>3</sup>Lepecki, André (2019) Art. "The politics of speculative imagination in contemporary choreography" on "El tiempo es lo único que tenemos. Actualidad de las artes performativas." Ed. Caja Negra, Buenos Aires, Argentina.

<sup>4</sup> Rosario Bléfari (1965 -2020) She was an Argentine singer, actress and writer. She worked with *Dispersion* as a artistic practice.

<sup>5</sup> André Lepecki (2019) Art. "The politics of speculative imagination in contemporary choreography".

<sup>6</sup> Rolnik Suelly (2019) Spheres of insurrection. Notes to decolonize the unconscious. Tinta Limón "[...] it is the very pulsion for individual and collective creation of new forms of existence, and its functions, its codes and representations that capital exploits, making it its engine. That is why the source from which the regime draws its strength is no longer exclusively economic but also intrinsically and inseparably cultural and subjective -not to say ontological-, which endows it with a perverse power that is broader, more subtle and more difficult to combat".

experimental art, through imagination, propose other alternatives to contemporary power? How to make an artistic operation that addresses this?

Research project objectives:

- To deploy different research methodologies in each block.
- To develop an own artistic production from a theoretical-critical perspective.
- To produce, by means of a writing practice, a descriptive memory of the strategies unfolded by the research progress as a documentation process.
- To share, contrast and discuss the research process with the other agents engaged with the platform.

BLOCK 1: practices and theoretical tools

During the first block, the focus will be on practical-exploratory work regarding the connections between boredom and imagination taking as a reference the aforementioned questions. In this same period, the study of the selected theoretical corpus will also be deepened (plus readings and references that will be added during the program).

We can recognize in the present that we inhabit (specially in technologically active cities) a programmed mutation of our sensibility<sup>7</sup> in direct relation to the crisis that the biosphere is going through. Today, the so-called new normality has demanded for almost a year now (from those who can do it) the transformation of new ways of relating, working, affecting or resisting. That is to say, to imagine and try, in some way, another possible mode of inhabiting the world. The basis of the capitalist economy that moves us has been feed not only from the exploitation of the labor force and its surplus value but from the very pulsion for individual and collective creation of new forms of existence, and its functions, its codes and representations that capital exploits, making it its engine”<sup>8</sup>.

a.pass project application complete

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<sup>7</sup>Franco “Bifo” Berardi (2017) Phenomenology of the End. Sensitivity and connective mutation. Buenos Aires. Caja Negra.

Obsessions of the first block. Contradictions and thoughts that make me curious: WORLD

to speak about my work in foreign language  
theoretical corpus about the notion of BOREDOM

the image of "Exit to the interior"  
the ideas of "fugues and relapses"  
the idea of "falling inwards"

Fear of emptiness - absence of fear  
the stuck time stagnant in the body  
dispersion

the notion of Ch'ixi (Silvia Rivera Cusicanqui)

NEARBY OF

STUDYING

OF THE RELATION

BOREDOM

IMAGINATION

COMPLEMENTARIES

DISPERSION

CONNECTION / AS AN

ENGINE

OF DESIRES

OR SPECULATIONS

ABOUT

OTHER POSSIBILITIES OF

INHABITING THE

WORLD

BY THE

SYSTEM

Questions:

IN WHICH WE LIVE

How to focus on the notion of dispersion as a method?

How to dodge seriousness while working on the concept of boredom, how to do it without solemnity?

What's the relation between boredom and time?

Thinking of boredom as wander, not knowing where are we going to, what's the relation between boredom and capitalism?

What if we think of boredom as an alternative to the capitalistic behaviour and production-oriented mode of being in the world?

TO DOCUMENT AND ARCHIVE

THE RESEARCH

THE FORMAT

WRITING TEXTS

DRAWINGS

GRAPHICS

## HWD (Half way days)

In this collective moment of the block I sent these envelopes with a practice that sought to interweave the materials collected so far in the first half of the block.

*This is a first test of an oracle under construction. So far, it contains a selection of texts, comments and questions that lurk in the research and others that were part of the feedback of the treatment that we squeezed in the depository cat. I am working on this intertextual collage with the desire to re-visit some constructions that were left, there, spinning. The clippings that you will find below, are a way of encountering some thoughts that I was able to reconstruct, articulating voices, experiences and intuitions. In addition to the associative work of words and the passage from what was said to what is now written, these sentences are also crossed by interpretation, the de-recording of voice notes and translation.*

*This methodology is part of what I call choreographic reading, which consists, in this case, in going back, repeating, recycling, meandering the meaning in the construction of a braid of words. I invite you to read, ask, choose and deploy some small gesture from one of these messages. This gesture can be manifested either in images, movements, audios, videos or questions that can be shared with me in some way. The active encounter with this envelope can take place both during HWD or later.*



Prowling provides the necessary space, the incipient inspiration, that place between emptiness and epiphany.

Trading the need to know for the possibility of expanding options.

Conjugation of slow time with immediate time.

Listening with your right side and then with your left side, the same thing twice, but different.

Language is that snake dancing inside the mouth.

The use of the term boredom as provocation or resistance.

From a dispersed zone of the electric calm that boredom brings, I can try running away from the capitalist trap and productive behavior.

Back to the elemental. Shake hands, give a look. To feed.

Choreography is about building relationships: in the body, between bodies, between humans and non-humans, material and immaterial entities. Mood is in a way, being in relation to everything else. So the notion of mood is similar to choreography: a system of relations.

Productivity delayed. Waiting. Walking aimlessly. Without a goal or place to reach.

Two or more modes of information traveling simultaneously. Circulate.

Ch'ixi: notion coming from the ancestral Aymara cosmivision\* that invites us to inhabit different worlds at the same time. It refers to the opposites that juxtapose and coexist without mixing. The Ch'ixi entities are powerful because they are indeterminate, because they are neither black nor white, they are both at the same time.

Relationships that are both content and form.

\*The ancestral Aymara community inhabits the Andean plateau of lake Titicaca since pre-Columbian times in northern Argentina and Chile, Southeastern Peru and western Bolivia, part of Abya Yala which is the ancestral name of the American continent before colonization.

## DEPOSITORY CAT

For the experience of the depository cat, the suggestion was to think in terms of a treatment for our research. This exercise was relevant in my first block. I could organize the relations within my practices, the readings, the workshops and thinkings during the first a.pass weeks.

1-Identify the Symptoms / 2-Diagnose of the problem / 3-Remediation of the problem via a treatment: What are the indications and the contraindications? What are the wanted or unwanted effects?

Treatment intention: risk, transformation, collectiveness.

Introduction of the treatment presentation:

*This treatment seeks to communicate and be informed by something about my research. It's a treatment based in practices that I'm still developing and questions to share with you. I would like to bring together through the treatment some subjects that we have been talking about during the last weeks, questions, keywords, informal conversations, signs, that caught my attention. I'm sure you will recognize some of them interweaving.*

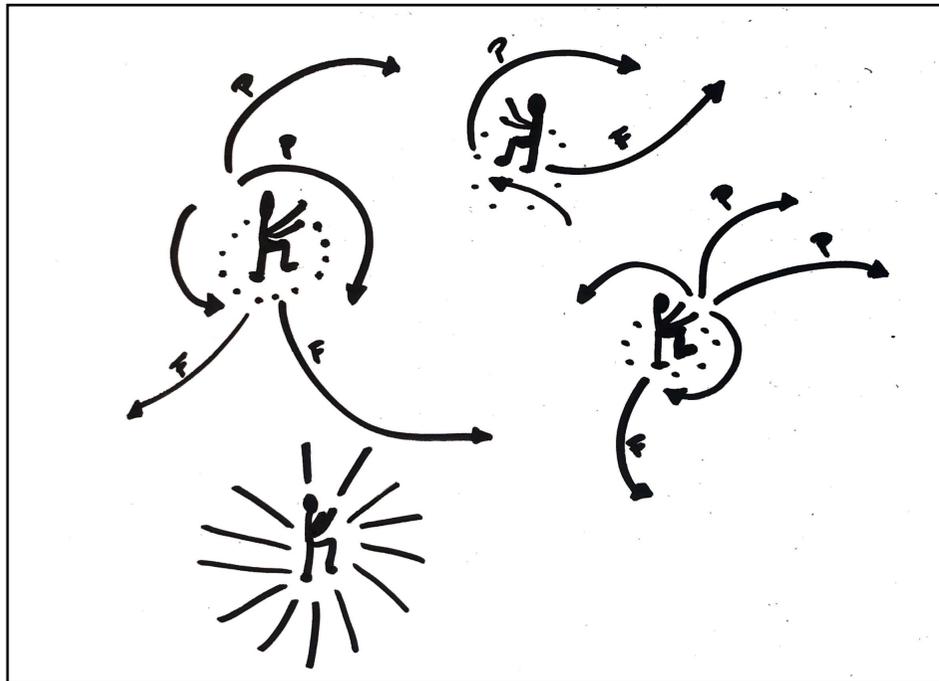
*The symptom is the need, the need to put out some thoughts or materials with all their vulnerability, their fragility and at the same time, their power. To disperse in some way, what has been accumulated so far, to scatter it.*

*Lately, I think a lot about taking care of that which requires socially non-productive times such as thinking and keeping slow in the question, in the details, in the everyday, sleeping, getting bored, dispersing, dreaming, poeticizing, inventing possible combinations, just because.*



*I'm thinking this treatment as a system of relationships, just as I think about choreography. The choreography, for me, is about relations: in the body, between bodies, between human and non-human, material and immaterial entities.*

*I think that "mood" is, somehow, being in relation to everything else. So, the notion of our mood, is similar as the choreography: a system of relations. I would like to propose you that little by little we enter into a state of choreographic mood.*



### KUNG FU TUNING

*We will take the first step of a larger exercise to warm up and train focus, listening, reaction, the connection-the attention. How the listening and the action are translated on the body:*

- 1- (do it two by two) 1-1-2-2-1-2-1-2-2- (changing the person that say the numbers) Forward-backward
- 2- (do it with the whole group in circle)

*I propose to take this exercise to continue tuning individually and collectively but, thinking of it from a reversed space-temporal logic to which we are acquainted. In the Andean cosmovision (The Andean civilizations emerged and developed in the western part of (Abya-Yala which is the ancestral name of the American continent before colonization.) South America, over a*

*period of twenty centuries, in a territory that currently corresponds to Argentina, Bolivia, Chile, Colombia, Ecuador and Peru). For them, the **PAST** is ahead of us, it is what we know and it accompanies us. **THE FUTURE** however is behind us, in our back, it is what we do not know yet. It is also the celebration of an anachronistic gesture of putting the past in front of us. This cosmovision brings the idea that the past emerges and bursts into the present.*

## KUNG FU PAST - FUTURE

*I would like to test this physically with the exercise we have done. But we will replace the numbers by the words Past and Future. When we say Past, we step forward and when we say Future, we go backwards. To explore this ancestral space-time logic passing through our bodies.*

*I would like to let this reflection open on the potentiality of this exercise regarding the width of the present and the relation with the eventual lateral directions. Is it dynamic, does it move, is it still? does it have a direction?*



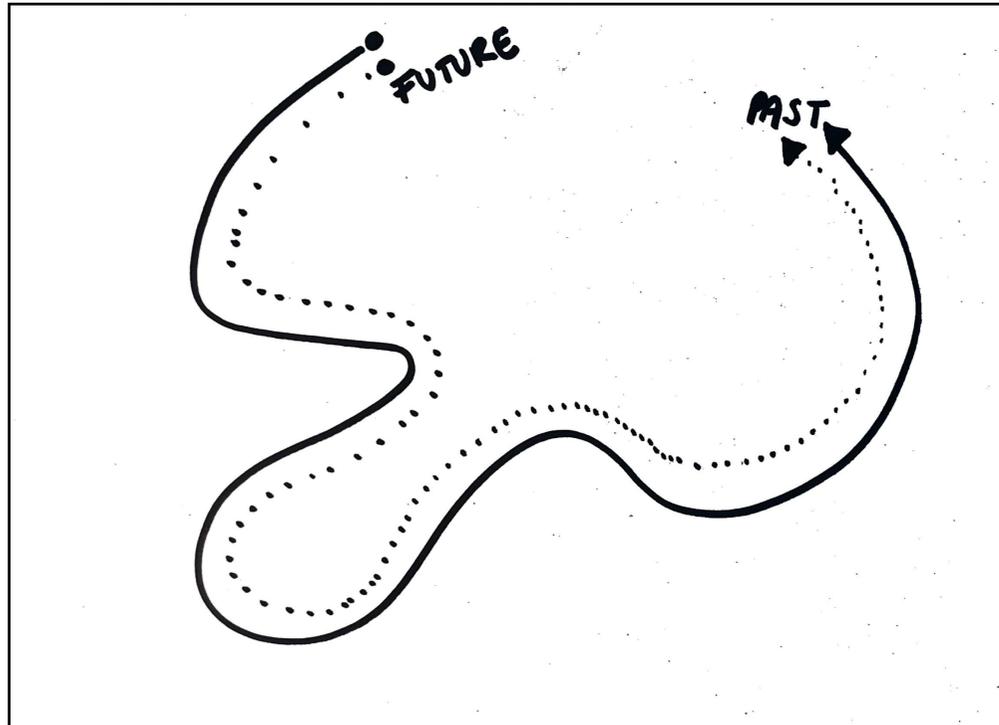
## FOOT AND CANDLE MASAGE

Collective foot massage with a candle in the middle close to the cat thinking together. Massage as a escape trough the body.

*In a circle: I want to invite you to sit in a circle. Just put your right foot on top of the lap of the person who is on your right. You will seek with the massage to widen the soles of the feet.*

## READING DURING THE MASSAGE

*I decided to write and read in order to have a little closer notion between what I want to communicate and what I finally can right now. It is a curious exercise not to know exactly what is being said when the foreign tongue snakes like a danger inside the mouth. There is something unpunished, bastard, impure, mestizo, strange about inhabiting this duality.*



*Not knowing, losing oneself in one's own voice. From these thoughts-sensations an idea comes back to me, that of inhabiting difficulty as a strength. So I want to bring and re-visit the term or the category Ch'ixi that came to me through the reading of "A Ch'ixi world is possible, essays from a present in crisis" by Bolivian thinker Silvia Rivera Cusicanqui. This category can help to think several areas of my research at this moment. Ch'ixi in the Aymara cosmovision (the ancestral Aymara community inhabits the Andean plateau of Lake Titicaca since pre-Columbian times in northern Argentina and Chile, southeastern Peru and western Bolivia) refers to that which is one thing and its opposite at the same time, it names that in which opposites are juxtaposed without mixing. The ch'ixi is simply a designation of a mottled gray color, this color is made up of juxtaposed black and white dots. From a distance it looks like a type of gray as if it were a third color that is neither black nor white. But both colors at the same time.*

*Stained identities, with contributions from different horizons, both*

*personal and spatial. It is a concept-metaphor as there are so many in the original indigenous languages of Abya-Yala.*

*The Ch'ixi invites us not to assume ourselves as a homogeneity but to be and inhabit different worlds at the same time. The notion of ch'ixi reflects the Aymara idea of something that is and is not at the same time. The potential of deviation is what unites the opposites. It expresses the parallel coexistence of multiple cultural differences that do not extinguish but antagonize and complement each other. Many things are one thing and its opposite. The serpent is from above and at the same time from below, it is masculine and feminine, it belongs neither to heaven nor to earth but inhabits both spaces.*

## ENDLESS QUESTIONS LIST

Questions pot. An endless questions list as a practice in itself. The proposal was to read the questions, laying down under the cat and closing the curtains.

*To wrap up I would like to invite you to create a common soft ground for everyone, under the cat. The last part of the treatment will take place here, lying down. I will read a list of questions formulated without the intention of being answered.*

How am I thinking my practices?

How do we speak about our practices?

Which words do we use?

What forces are there?

What are they summoning?

How can I reverse the negative connotation of certain terms to turn them into a generative words?

How could I be in the mood with my research?

How could I be attuned with my research?

How could we feel through a practice the physical experience of the stuck pure time?

What is the time when it feels stuck?

How could we escape from the body? Is it possible?

Does escape mean to change habits, to be together, to change our physical sensation, our mood?

How can I allow the materials growing with their autonomy?

How can I feel the agency or autonomy of the materials?

is to get bored a great plan? is that plan a potential encounter with myself?

Is boredom a potential inspiration?

is boredom the manifestation of the wish of something else?

Is there an inherent anxiety in boredom?

Which is the difference between the radical boredom and the banal boredom?

How could our implication with this transform a bit the capitalistic logic we live in?

What is the operation of the capitalist system that does not let us get bored?

How would it be a boredom entertainment show?

From a Ch'ixi perspective: How could we be a professional and un-professional at the same time?

What does boredom mean?

what does boredom do to us?

What happens when we are bored?

Is boredom a fall inward?

Could boredom be a sort of fear of emptiness?

How can we compost our fears into something that nurtures us?

Could boredom be the total absence of fear?

what exactly the boredom is?

Which ones are its manifestations?

what's the link between boredom and imagination?

Are they complementaries?

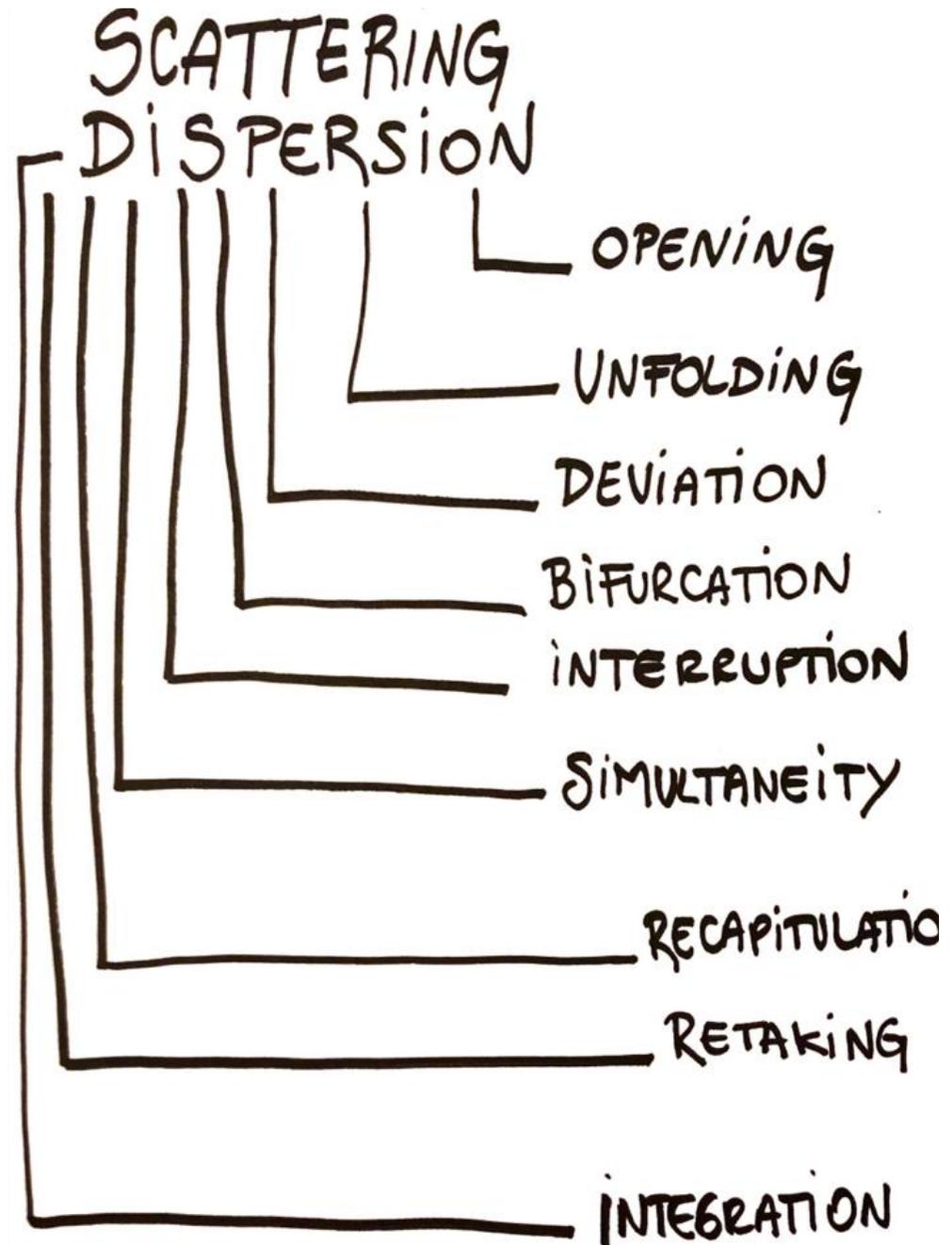
How is that boredom can mean a thing and its opposite?

Could we think boredom through the ch'ixi categorization?

What alternative ways can imagination proposes if we consider it as a tool for criticality? Is boredom a critical tool against accelerationism?

How the capitalistic system profits from collective imagination?

How can experimental art through imagination, propose other alternatives to contemporary power?



How to make an artistic operation that addresses this? How could we be a professional and un-professional at the same time?

How the system exploits the individual and collective drive of creating new forms of existence? How to work seriously with the dispersion as a method?

How could I work with the concept of boredom without solemnity? How do i think the work on boredom could be interesting for people? What other influences does boredom require? How to keep the complexity?

During the block the curatorial proposals were great entry points to start my a.pass trajectory and to tune with the group

In Labour of Laziness (Rob Ritzen) we worked with two proposals A-Lazy journal assignment and B- Reflection on 2020 slowdown. I presented some fragments of **this text** that was a pre-a-pass application I wrote during the slowdown in the pandemic situation. I related strongly the notion of laziness with boredom founding some connections in terms of its potential subversive political effects.

“In neoliberalism, tirelessly working on and investing in the self becomes an exigency. Because of their relative economic precarity, but also because of the nature of their work, artists and art workers often find themselves at the forefront of exploitation and, perhaps especially, self-exploitation”... “We are less interested in laziness as a mode of resistance to this neoliberal regime than we are in laziness as a lateral form of political agency. In other words, we are not necessarily after laziness as a straightforward opposition to work—as passivity, as a simple refusal of work, as ‘doing nothing.’ Instead, in discussing laziness, we want to raise questions about work and productivity in the arts.”

We had a session with Sofia Caesar, in which she presented her work Unrest. I found her work close to mine and she was my first external mentor in a.pass.

In Oh So serious (Antye Guenther) a hybrid workshop practice around moodiness for de-professionalization I could think in my rol as a South American artist and worker in Europe, contextualizing my work, thinking in terms of professionalization and seriousness. I think that those sessions were also important to understand the context of the group, to share asymmetrical experiences related to art and work.

Nail Art Affects Reading Sessions, (Sara Manente and Adrijana Gvozdenović) with selected essays about Affect Theory (Lauren Berlant, Sara Ahmed, Silvia Federici) were also helpful for me to widen my theory corpus and to get inspired with this form of learning through two or more ways of attention, to read while we do nails for us and for the others, to touch the books and to be gentle with someone else and their hands. It was inspiring.



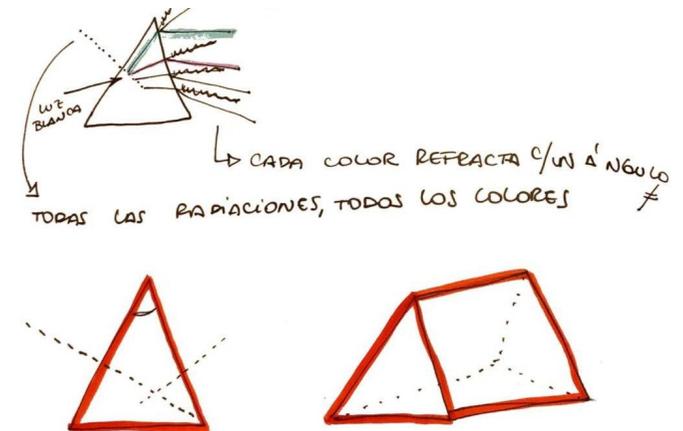
**DISPERSION - SCATTER**

I explored concretely the notion of Dispersion by combining different light sources with a pyramidal prism. Light scattering is the phenomenon that occurs when a beam of white light containing all the radiation is incident on one side of the prism. The beam is deflected, because it changes medium. Light has its maximum speed in vacuum (outside the prism) inside it will travel slower (interruption). Prisms deflect light rays passing through them. White light is made up of the 7 colours of the rainbow. Red light is deflected less and blue light is deflected more, that's why we can see them separately.

BOREDOM  
 REPETITION  
 ABSENCE  
 LINEALITY  
 SCATTER  
 SLOWNESS  
 HABITS - BREAKING  
 ATTENTION - ≠ KIND OF  
 INTERRUPTION  
 EXPECTATIONS  
 DETAILS  
 EXPANDED NOTION OF  
 CHOREOGRAPHY

SYSTEM OF  
 RELATIONS  
 CONTRADICTION →←  
 COREOGRAPHIC FLOOD  
 || READING  
 CH'ixi (something that is AND  
 IS NOT AT THE SAME TIME)  
 UNDEFINED ENTITIES  
 (POWERFUL)  
 CONCEPT-METAPHOR  
 REPARATIVE PRACTICES  
 INTERWEAVING  
 AUTONOMY OF THE MATERIALS  
 COLLECT - DISPERSE  
 MAKING BRAIDS  
 THE COLONIAL IDEA OF SUCCESS  
 DESTINATION - NO CONCURR-  
 FUGUES - RELAPSES

To explore more on it, I had a workday with a light designer from Argentina, David Seldes, who helped me to see this phenomena. Into the theory of color (Goethe) I found the notion of Border Colours, which I found quite interested with other notions of my research and I wrote the text below.



## VIDEO KUNG FU TUNING

Abstract from a collective practice during a.pass presentation in PAF (July 2021)



## PAF END PRESENTATION

In the end block presentation in PAF I prepared two stations bridging a reading moment in a corridor as the surface for a light experiment and the Kung Fu tuning practice. The latter was specially relevant for me. To try it out with the whole group for the first time allowed me to observe how it worked mixing people that have done the practice with people who haven't.

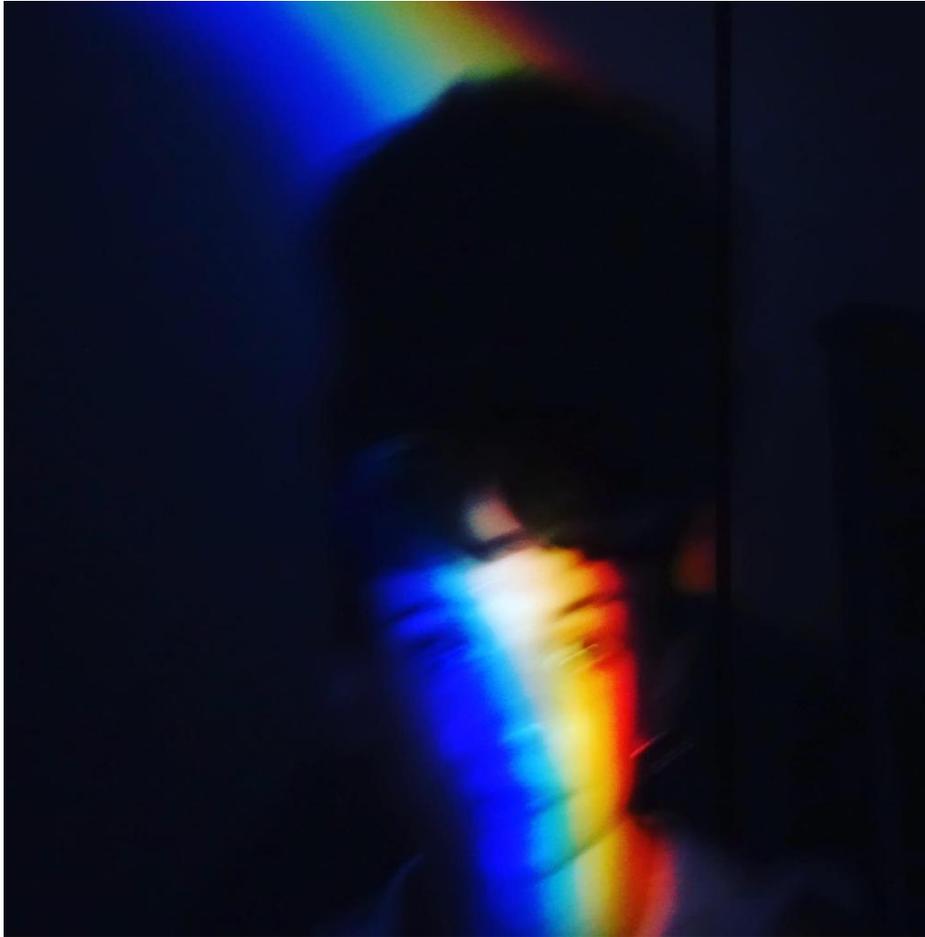
### Description of Kung Fu tuning practice at that point:

I invited the people to start together and then to open the possibility to be “in” and “out” of the practice as witnesses.

We will take just the first step of a larger Kung Fu exercise to warm up and to train focus, listening, interconnection and attention. I invited the participants (whether physically engaged or witnessing) to take this practice as an individual and collective tuning.

### After the first part:

*I propose to take this exercise to continue tuning, thinking of it by applying a reversed space-temporal logic to which we are acquainted. The space-time relationship in other communities as the Mongoles in Central Asia, the Maori people, or the Ancestral Andean civilization (this culture emerged and developed in Abya-Yala west mountains, known as South America after colonization), for them the past is ahead of us, it is our experience, it is what we know and it's still with us. While the future is behind us, in our back; it is what we don't know yet. This notion brings the idea that the past emerges and bursts into the current time. It is the celebration of an anachronistic gesture of putting the past in front of us. The physical exploration of this space-time logic passing through our habits and bodies is a topic that appears informing the research to explore our relation with some embodied ideas through the body and in relation with others. This practice could be thought of as a never ending warm up to train together how to deal with the moral, spatial and symbolic supremacy that forward direction entails in Western worldview.*



## BORDER COLORS • COLORES FRONTERIZOS

*I've been thinking of switching, the need to know, for the possibility of expanding options. How can I expand them? Durante el bloque fui recolectando materiales, picking- up, con la idea de reutilizar, reciclar, the things that already were there. Pensando en intertwine them with my research, volverlos parte, tratar de que la collective situation interfiera directamente con mi research, literally. So, the main actions are to collect and then to disperse in several ways. The act of plegar and desplegar. To fold and unfold the materials. Ahora estamos en el "entre" in between. We are now in a space that we recognize as a "between". Between the big saloon, between the bathrooms, between the bedrooms. It is a space that has a certain fragility, and it is where we stay. Echaré un vistazo al fenómeno de la dispersión. Como metodología artística, I called dispersion-practices or scatter practices to those (douse) that consist of initiating several extensions of a project at the same time and leaving them open and in dialogue, allowing them to cross and relate not necessarily with our constante activación. This*

*methodology proposes observation, intuition and also a time relation with the materials as a practice. El método de la dispersión, can contain within it all the other practices, that is to say, to test each practice with the logic of dispersion to find interconnections between: 1) the materials with their own agency, 2) the researcher, and 3) the context that contains both of them. In relation with this, I'm taking the scatter as a "palabra- guía" for the research process. Scatter and dispersion son sinónimos.*

## **CASCADA DE MANOS** (waterfall of hands)

*Looking and thinking pensando y trabajando con la dispersión de manera concreta, es que aparece la luz. Entro. In the field of physics, the dispersion is a word in direct relation with the light and its wavelength, longitudes de onda. Light scattering is a phenomenon that occurs when a ray of white light passes through a transparent medium and is refracted, showing at its exit the respective colours that constitute it. Light is present everywhere, throughout space, but it only becomes visible when something stops it, when it encounters some resistance. Goethe observed in his color theory, that it was at the boundary between light and darkness, where colours were getting born. Llamando a estos espectros "colores fronterizos" cuando digo espectros me refiero al rojo y al amarillo por un lado y por el otro al azul y al violeta. The border colours también pueden verse en el cielo, where day blends with night. En los experimentos de luz, cuando los colores fronterizos amarillo y azul se mezclan, aparece el verde. Green appears. To see anew. I think about the meaning of the places, and also about the activism of color. Chromo-activism. The words están cerca nuestro como fuerzas que nos guían. Es por esto también que me atraen los concepto-metáfora como notions that allow us to think for example in the possibility of something that is and is not at the same time. It allows as to imagine or travel inside the meaning and to be able to somehow get closer to what is behind it. Then I go inside. I try to bring those sensations to the body, to try something concrete, obvious, close, possible and look at it again. I think in all this, as a system of relations. As the choreography is. Choreography, for me, is about relations: in the body, between bodies, between human and nonhuman, material and immaterial entities. So, as Amy told me once, now, I could continue walking backwards to the future. Voy a insistir hasta que ladre el perro. Insist until the dog barks, I hear somewhere. Also, a few days before Chloe wrote me that boredom maybe, is also about letting go of control over your "future self" There are several interpretations of boredom. Depends the use-intention that we print on it. But I like the contradiction. The coexistence of more possible in the same notion. In the contradiction we could find more space to deal with the things. Even if it seems unbearable to be bored or to fall into oneself, it is still a form of emancipation because when one gets bored one of the ways to "fall inwards" is to connect with the own finitud. Is boredom a tool against the system of productivity? From a scatter zone or the electric calm that boredom brings, I can, maybe find a way out from the trap of the productive behaviours. Falling inwards to escape.*

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