

E-poetry [Liverpool] 2011 Translations

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BELEN GACHE

1- WESTERN CANON (WORDTOYS)

2- EX AFRICA SEMPER ALIQUID NOVI (RADIKAL KARAOKE)

In music, a canon is a contrapuntal composition that employs an initial melody (called the leader) that is repeated by different voices (the followers) with a delay in time.

Which is the melody we are today singing?

WESTERN CANON

(Included in the Wordtoys

www.wordtoys.com.ar)

The more I shout at them, the more they like me
The more I scorn them, the more they admire me
The more I humble them, the more I'm pondered
The more I insult them, the more they praise me
The more I hurt them, the more they obey me
The more I offend them, the more they love me

The more outrageous I am, the more I'm envied
The more I insult them, the more they enjoy it
The more I ignore them, the more they follow me
The more I offend them, I'm taken more seriously
The more I hate them, the more they adore me
The more I dislike them, the more I'm revered

The more I detest them, the more I'm applauded
The more I abhor them, the more I'm needed
The more I abuse them, the more I'm looked for
The more I resent them, the more they acclaim me
The more I maltreat them, the more they are interested in me
The more I torment them, the more I'm appreciated.

CANON OCCIDENTAL

(Incluido en los Wordtoys

www.wordtoys.com.ar)

Cuanto más les grito, más me quieren
Cuanto más los desprecio, más me admiran
Cuanto más los humillo, más me ponderan
Cuanto más los insulto, más me alaban
Cuanto más los hiero, más me obedecen

Cuanto más los agravio, más me adoran

Cuanto más los ultrajo, más me envidian
Cuanto más los injurio, más disfrutan
Cuanto más los ignoro, más me siguen
Cuanto más los ofendo, más en serio me toman
Cuanto más los odio, más me aman
Cuanto más los aborrezco, más me veneran

Cuanto más los detesto, más me aplauden
Cuanto más los lastimo, más me necesitan
Cuanto más los maltrato, más me buscan
Cuanto más los resiento, más se ufanan
Cuanto más los aparto, más se interesan
Cuanto más los atormento, más me aprecian.

2-

Today politics speeches are structured with demagogic emphatic formulas with no specific content at all. Their main function is to create linguistic clichés whose only goal, as in viruses, is replicated themselves. Radical Karaoke is a collection of poems that appropriate the rhetoric of political propaganda. They are constructed with fixed verbal structures plus random phrases taken from the Internet. These ones vary each time the online karaoke devise is used.

EX AFRICA SEMPER ALIQUID NOVI 1.2
(Included in RADIKAL KARAOKE, Pre-written speeches
<http://belengache.net/rk/>)

Good evening. It is an honor to be here today in front of this audience.
I will take this opportunity to tell you that I have a message for you.
You've got hears. We've got the mouth.
You've got the clocks. We've got the time.
You guys have problems. We have solutions.
Our solution is the answer.
Our solution is your problem.
Our solution is classified according to the relationship between the solute and the solvent.

As Pliny the Elder said: "Ex Africa semper aliquid novi".
As Archimedes said: "Dreams are the hope of the fools".
We all know it.
4 out of every 5 children use the internet.
6 out of every 10 students prefer spring break for traveling.
7 out of every 4 statistics are wrong. So, here we are.
We have come to take the League Cup back home.
We have come to see the city.
We have come to see who is wearing the best tie.
Today we'll finally find out if aliens have hijacked the Voyager 2.
Today we want to know how long has it taken to Chinese tailors to copy Kate's wedding gown.
Today we will learn how to freeze chocolate cookies.
Today we are saying "No more".
No more Bluetooth mice like this one.
No more movies about time travel.
No more posts on my wall.

We will not accept anyone who is not willing to do our job for us.
We repudiate causal explanations in the field of natural philosophy.
We repudiate the mental representations that we find intolerable.
How much longer we will have to wait for the fourth season of Breaking bad?
How much longer will it take to render the new volumetric clouds?
Don't you remember that Britney Spears started at Disney Channel?
Don't you remember how Windows 3.11 worked?
Don't you think this is love without conditions?
We know that Europe exists.
We know what Google Demo Slam is.
We know that Spain is the heaven of Power pop.
We know there is no revolution without revolutionaries.
So this is a call to all those who want to join us.
Let's make the real impossible!
Let's make the reasonable unpredictable!
Think about it.

EX AFRICA SEMPER ALIQUID NOVI 1.2

(Incluido en RADIKAL KARAOKE, discursos pre-escritos
<http://belengache.net/rk/>)

Buenas tardes. Es un honor estar hoy aquí frente a esta audiencia. Aprovecharé esta ocasión para deciros que tengo un mensaje para vosotros.
Vosotros tenéis oídos. Nosotros tenemos boca.
Vosotros tenéis relojes. Nosotros tenemos tiempo.
Vosotros tenéis problemas. Nosotros tenemos soluciones.
Nuestra solución es la respuesta.
Nuestra solución es el problema.
Nuestra solución se clasifica según la relación entre el soluto y el solvente.
Ya lo decía Plinio el viejo: "Ex Africa semper aliquid novi".
Ya lo decía Arquímedes: "Los sueños son las esperanzas de los tontos".
Todos lo sabemos.
4 de cada 5 niños utilizan el internet.
6 de cada 10 estudiantes prefiere viajar en el receso de primavera.
7 de cada 4 estadísticas son erróneas.
Por eso, hoy hemos venido.
Hemos venido a llevarnos la copa de la Liga a casa.
Hemos venido a visitar la ciudad.
Hemos venido a ver quien trae la mejor corbata.
Hoy descubriremos finalmente si los alienígenas han raptado al Voyager 2.
Hoy queremos saber cuánto les ha llevado a los modistos chinos copiar el vestido de novia de Kate.
Hoy aprenderemos a congelar galletas de chocolate.
Hoy decimos "No más".
No más ratones bluetooth como este.
No más películas sobre viajes en el tiempo.
No más posts en mi muro.
No aceptaremos en nuestras filas a nadie que no esté dispuesto a hacer nuestro trabajo por nosotros.
Repudiamos las explicaciones causales en el ámbito de la filosofía natural.
Repudiamos las representaciones mentales que nos son intolerables.
¿Cuánto tiempo más les llevará terminar de grabar la cuarta temporada de Breaking bad?

¿Cuánto tiempo más llevará hacer el render de las nuevas nubes volumétricas?
¿Acaso no recordáis que Britney Spears empezó en Disney Channel?
¿Acaso no recordáis cómo funcionaba el Windows 3.11?
¿Acaso no pensáis que este es un amor sin condiciones?
Sabemos que Europa existe.
Sabemos qué es el Google Demo Slam.
Sabemos que España es El Dorado del Power pop.
Sabemos que no hay revolución sin revolucionarios.
Por eso convocamos a quienes quieran acompañarnos.
¡Hagamos imposible lo real!
¡Hagamos lo razonable impredecible!
Pensad en ello.

BELEN GACHE is a Spanish Argentinean writer. She has published the novels *Lunas eléctricas para las noches sin luna* (2004), *Divina anarquía* (1999) and *Luna India* (1994). She has also published a book of essays *Escrituras nómades, del libro perdido al hipertexto* (Gijón, Trea 2006) with researches on expanded literature and experimental poetry. Since 1996, she has produced a series of net-poetry, video-poetry and sound installations. She has participated in events like Post-Cagean Interactive Sounds, (Machida City Museum, Japan), Hypertext 01 (University of Aarhus, Denmark), FILE (Museum of Image and Sound, Sao Paulo, Brazil), the Biennale of the End of the World (Ushuaia, Argentina), the Biennale of Porto Alegre (Brazil), Cyberpoem (Barcelona), Cyberlounge (Museo Tamayo, Mexico City), Cosmopoetica (Cordoba, Spain). She is an Art Historian and holds a master degree in Discourse Analysis (University of Buenos Aires). She lives in Madrid. <http://belengache.findelmundo.com.ar/>

EUGENIO TISSELLI, poet and programmer, was born in Mexico City in 1972. He now lives in Barcelona, and is a PhD candidate at the Zurich node of the Planetary Collegium. He publishes his web-based text works in his website, <http://motorhueso.net>. During E-Poetry 2011 he will create an online book of poems on the fly, using verses provided by his fellow attendees.

CLAUDIA KOZAK (Argentina)

MANIFESTO LUDION

Exploratory | Argentinean | Poetics | Politics | Technology
Who. What. When. Where. Why. How

Ludión is a viewpoint from where to watch Argentinean and Latin American poetics that take charge of and question in a significant way the technological world turned into an atmosphere at least since the beginning of 20th Century.

Ludión is a soft archive which explores registers and interprets the field of

techno-poetics without claiming saturation coverage. Ludi3n fumbles and rests its gaze on anything which enables it to continue thinking.

Ludi3n is named after an Antique artifact –toy and physics scientific experiment as well – attributed usually to philosopher Ren3 Descartes, but more probably invented by Otto von Guericke.

Ludi3n is a research group, a joint of thought-experimentation.

Ludi3n thinks that techno-poetics are necessarily techno-politics, considering that they fall within the context of a social matrix which has shaped the world since the beginning of Modernity in an instrumental way, defined by efficiency utility and profitability criteria.

But **Ludi3n** also thinks that both art and technology are manners of experiencing the sensitive world; and because of that they also breed creativity.

Hence the articulator concept below which Ludi3n bases itself on is the idea of “a risk of technological tightening”; that allows taking on the complexity of the relation between art and technology, avoiding the closure in a unique direction. Due to this notion, Ludi3n looks at works, texts, projects, institutions and artistic manifestos in order to discover the level of their tightening concerning hegemonic modernization postures, which tend to praise “progress”, “novelty” and non critical acceptance of gadgets that endlessly provide cultural industries.

Ludi3n proposes a widened notion of technology, which not only includes a repertory of artifacts, methods, mechanisms and machines, but also implies new dimensions of instrumental planning intervention of the living: politics technologies, institutional technologies, social technologies, subjectivity

Art3culo publicado en www.ludion.com.ar
technologies. Poetics that connect themselves with this way of understanding technology can be also understood as techno-poetics, even though they are not associated with artifacts.

Ludi3n takes on that the boundaries between artistic languages entered in a field of indeterminacy a long time ago because of techno-availability. This indeterminacy takes at least three directions; blurring of boundaries between genres and artistic disciplines, between author/spectator/reader/critic; boundaries established by the autonomy of arts itself.

Ludi3n holds that it is possible to read the history of techno-poetics without sticking to chronology, identifying instead “thick” moments , condensers and irradiators of processes that, even if they begin at a precise moment, they also irradiate–forward and backward in time–ways of inhabiting the space of art and its bonds to the technological ambience. In Argentina, the “Vigo’s experience” for instance, could be such a moment, because even if it had its center in the last years of the sixties, it enables to re-order the history of Argentinean experimental poetry, turning Vigo as “precursor” of his predecessors like Oliverio Gironde or, mainly, Xul Solar. Not that they

didn’t influenced Vigo, but because after Vigo we can re-read them in a new light.

Ludi3n: is situated thought from Argentina and Latin America.
Because life is a techno-artifact which is worth deconstructing.

Ludi3n is:

∅ situated thought

Ø soft archive

Ø art/technology/politics/experimentation

Qué. Quiénes. Cómo. Cuándo. Dónde. Por qué

Ludión es un mirador desde donde divisar poéticas argentinas y latinoamericanas que asumen e interpelan significativamente el mundo técnico convertido en atmósfera desde al menos comienzos del siglo XX.

Ludión es un archivo blando que explora, registra e interpreta el campo de las poéticas tecnológicas sin pretensiones de exhaustividad. Ludió n explora a tientas y detiene su mirada toda vez que lo que encuentra le permite seguir pensando.

Ludión toma su nombre de un lejano artefacto –a la vez juguete y experimento de física – atribuido muchas veces al filósofo René Descartes pero más probablemente inventado por Otto von Guericke.

Ludión es un colectivo de investigación, una articulación de pensamiento-experimentación.

Ludión piensa que las poéticas tecnológicas son, necesariamente, también políticas, en tanto están inscriptas en una matriz social contenedora que desde inicios de la Modernidad occidental ha dado forma al mundo en el sentido de una racionalización instrumental, definida por criterios de eficiencia, rendimiento y utilidad.

Pero Ludió n también piensa que tanto el arte como la técnica son regímenes de experiencia de lo sensible y por ello, potencias de creación.

De ahí que el concepto articulador bajo el que se ubica Ludió n sea el del “riesgo del tensamiento técnico”; ello permite asumir la complejidad de las relaciones entre arte y técnica, sin cerrarlas en una única dirección.

Gracias a esta noción, Ludió n mira (des)obras, textos, proyectos, manifiestos artísticos en función de su grado de tensamiento respecto de las posiciones hegemónicas modernizadoras, que tienden a exaltar el “progreso”, la “novedad” y la aceptación acrítica de los gadgets tecnológicos que infatigablemente proveen las industrias del ramo.

Ludión propone también una noción ampliada de técnica, que no sólo se identifica con un repertorio de artefactos, métodos, mecanismos y máquinas, sino que implica nuevas dimensiones de intervención planificadora e

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instrumentalizadora de lo viviente: tecnologías políticas, tecnologías institucionales, tecnologías sociales, tecnologías de la subjetividad. Las

poéticas que conectan con esta manera de entender la técnica, pueden ser también poéticas tecnológicas, incluso si no se asocian con artefactos.

Ludión asume que los límites entre los lenguajes artísticos han entrado desde hace tiempo en un terreno de deslimitación en gran medida por disponibilidad tecnológica; la deslimitación se da como mínimo en tres direcciones. Borramiento de: los límites entre disciplinas y géneros artísticos; la diferencia autor/espectador/ lector/crítico; las fronteras marcadas por la propia autonomía de las artes.

Ludión sostiene que es posible leer la historia de las poéticas tecnológicas

sin atender a la cronología, identificando momentos “densos”, condensadores e irradiadores de procesos que aunque se gesten en un momento determinado, irradian --hacia delante y hacia atrás en el tiempo- - modos de habitar el espacio del arte y su vínculo con el “ambiente técnico”. En la Argentina, la “experiencia Vigo” por ejemplo, es uno de esos momentos que, aunque tenga su centro hacia fines de la década del 60 del siglo XX, permite reordenar la historia de la poesía experimental argentina convirtiéndose en “precursora” de sus predecesores como Oliverio Girondo o Xul Solar, sobre todo, no porque estos artista no hayan influido hasta cierto punto en la poética de Vigo, sino porque desde Vigo puede volver a leérselos de otra manera.

Ludión es pensamiento situado: desde Argentina y Latinoamérica. Porque la vida es un artefacto técnico que vale la pena deconstruir.

Ludión es:

Ø pensamiento situado

Ø archivo blando

Ø arte/tecnología/política/experimentación

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SCOTT WEINTRAUB AND LUIS CORREA-DIAZ, UGA

Introducción:

Este poema ("the end of cosmology") se propone como un acto celebratorio de esa "aurora de la física" [que tendría que ser, por lo mismo, el de la poesía] -señalada por JLM y por los de su linaje, ya sea en el mundo de la ciencia como en el de la literatura...-, donde el necesario 'facing up' de Steve Weinberg aparece doblemente vocalizado: en la voz del (i) que vive y del (i) que ha muerto, en una suerte de elegía proyectiva y retroactiva... Es un poema que no ha sido escrito todavía (tal vez aparezca en el cielo profundo en esos muchísimos años que allí se anuncian), del cual el que aquí se lee es nada más que su recuerdo y que termina, en un gesto digital menor pero suficiente, con un salto de la página (de la letra) a la pantalla (a la imagen sonora)...

el poema se rinde, se abandona (feliz) a su origen y a su futuro: una canción..., en este caso el cantar de los cantares posthumanos, el que nos muestra lo único que debiera importarnos (no nosotros y nuestro/as earthly issues): "learning to fly"..., eso (incluida la teleportation, por ejemplo) es lo que la humanidad ha estado haciendo desde siempre en sus religiones, artes, filosofías, tecnologías, ciencias, etc., no otro es nuestro quehacer...

luis correa-diaz

Introduction:

This poem ("the end of cosmology") proposes a celebratory act of that "aurora of physics" [which must be, in and of itself, that of poetry]- highlighted by Juan Luis Martínez and those of his ilk, in both the world of science and in that of literature...-, in which the necessary 'facing up' proposed by Steve Weinberg appears twice voiced: in the voice of (i) he who lives and (ii) he who has died, in a kind of projective and retroactive elegy...It is a poem that has not yet been written (perhaps it will appear in the depths of the sky in the many years announced there), from which he who is reading here is nothing more than its memory and ends, in a minor but sufficient digital gesture, with a jump from the page (from the letter) to the screen (to sound-image)...the poem surrenders, it happily abandons its origin and its future: a song..., in this case the song of the posthuman songs, which shows us the only thing that should matter to us (not us and our earthly issues): "learning to fly"...that (including teleportation, for example) is what humanity has been doing forever in its religions, arts, philosophies, technologies, sciences, etc.; our task is none other...

luis correa-díaz (trans. scott weintraub)]

Correa-Díaz, Luis. *Cosmological Me*. Buenos Aires: Editorial El fin de la noche, 2010. 70-71.

the end of cosmology

just as we were beginning to understand
this: no more true suffering in this
aurora of Physics (in the words of

Juan Luis Martínez? –who may or may not have been thinking of the Whitman of 1889, but anyway...), and as a direct consequence of surrendering our poetic vices to 40 days or + of rehab –each of us at our own precise moment–, the end of cosmology is foretold –and the arguments are convincing (see: <http://www.sciam.com>, March 2008 issue), startling even to those who place no more weight on such things than they do on the avatars of love, or war, or some other sad and lethal paradox of the human comedy ...briefing you here– and, in order to justify, with no other aim than this, the opening and deeply personal close of this text, the universe destroys the records of its past, and slowly (but, on a cosmic scale, this's faster than we could ever imagine) nothing of this great and accelerated expansion

will be able to reach us, the future
will become, beyond our stellar neighborhood,
an unbridgeable void, as we find ourselves
unable to contemplate (as we have
the other, the one against which the sun sets)
that event horizon where, without witnesses,
all the other galaxies will disappear
into oblivion... And if this does not come
to pass as predicted, leave it to the
scientists of that future generation,
who could not, nevertheless, have been

born into a time more cosmologically
charmed than its predecessors...

i live/write in this aurora...,
but still i rest in peace,
roughly 100 billion years
from my death, steps from
an observatory, the eyes of which
have by now fallen blind to all
but the neighboring lights
of this island universe

for now i simply sing –casually, quietly–
Pink Floyd's "Learning to Fly"
from a hill to the north:

SCOTT WEINTRAUB is a Visiting Assistant Professor and Franklin Postdoctoral Fellow of Spanish in the Department of Romance Languages at the University of Georgia. His teaching and research interests include 20th-21st-century Spanish and Latin American literature; critical theory and cultural studies; poetry; cyberliterature and cyberculture; and the relationship between literature, philosophy, science, and technology. His articles have been published or are forthcoming in numerous refereed journals in the U.S., Latin America and Europe, including the *Arizona Journal of Hispanic Cultural Studies*, *Revista chilena de literatura*, *Ciberletras*, *CR: The New Centennial Review*, *Discourse: Journal for Theoretical Studies in Media and Culture*, *Estudios: Revista de investigaciones literarias y culturales*, and *Arena Romanistica*. He recently edited an e-book on avant-garde poet Vicente Huidobro (Minneapolis: U of Minnesota P Hispanic Issues OnLine, 2010), and has edited special issues of prominent journals in the U.S., Chile and Norway about such varied topics as the problematic relationship between literature and philosophy in Latin America and Spain; the literary and scientific figure of the membrane; Transatlantic avant-garde poetry and poetics; and the changing praxis of the (e-)literary text in the digital age. Professor Weintraub is currently working on a book manuscript titled *Juan Luis Martínez and the Aesthetics of the Illegibile*.