



TITLE:  
CONSIDERING  
OR INCLUDING  
ONLY  
THE MAIN  
FEATURES OR  
ELEMENTS OF  
SOMETHING  
NOT EXACT  
OR DETAILED

An exercise of revisiting my computer data and selecting items I have not yet resolved but that I am still interested in working with.

An ongoing practice of sketching, drawing and connecting before a project or when in need of thinking a concept from fragments and notes that I re-encounter in text that are not mine.

A playfull action of juggling and inserting as a way to make pop-up formats and display in my working space.

A tool for learning through a practice of loosen up previous articulations and organizing information into a new format with Skepticism

A note on ideas around collaboration and collective relations from my fieldnotes notebooks 2009-2017 departing from readings and/or from conversations among partners in thought (wether in presence or not )

Some fragments about affective arrangemnts mostly taken from the essay: Running Head: Affective Arrengmemnts by Jan Slaby, Rainer Mühlhoff and Philipp Wüschner

An Underline drawing/background of relations ignited in Puerto Rico through Beta-Local 2009-2015

The research process can take the form of a back and forth between provisional arrangement sketches and their correction and elaboration in the light of new material

Affecting or concerning all or most people or things; widespread.

getting entangled and implicated  
Close encounters

Close encounters reveal the latent or possible political alliances and resistances not only between people, but between ideas, concepts, projects, institutions, and organizations with full critical facilities

Close encounters are defined by negotiation, they are never unified or homogenised nor ever completely separate, they require engagement even if they are always precarious, laborious and never objective. Impartiality is not part of the equation nor innocence but they are anchors, they establish proximity and they are forms of habitability that projects toward a potential new through particularised methods in combinations, each being different from the other. They create temporary arrangements, some for ongoing periods, others not either with already existing communities or new ones.

An affective arrangement is a situational and transformative patterning of relational dynamics that co-depends on variable forms of participant involvement.

Affective arrangements are usually not formed ad hoc, but they emerge out of multiple formative trajectories, e.g. histories of fine-tuning, of combining and re-combining of components, of accommodation to various forms of resistance or failure, histories of reform, of expansion, of transformation, but also sheer historical accident. The components of an arrangement follow their own specific developmental trajectories - including the historical developments of various registers of forms, modes of expression, regimes of signification or artistic genres - but the arrangement itself has likewise a history, or rather: multiple strands of becoming.

Affective arrangements are situated, heterogeneous ensembles of humans and non-humans, materials, things, artifacts, spaces, discourses, behaviors and expressions, facilitating a concrete micro-analysis of affective relationality.

The concept of an affective arrangement is an analytical tool to flesh out how affect unfolds dynamically and often unpredictably in a relational setting, while it is yet framed and modulated in recurring and structured ways.

Bjork:  
V.1/8.23.2016,  
V.2/5.9.2018

Fragments from the following songs: Lionsong, Black Lake, Mutual Mission, Family Lyrics, Noteget, Atom Dance, Mouth Mantra, Black Lake, Quicksand in the Album Bjork Vulnicura

A text/image/narrative: a personal exercise of re-ordering writings to ease the mind from the current political and economic situation of the island of Puerto Rico. Words are used literally from the original source with few transition or change of tenses.

An attempt for a situation solution.

Our hearts are coral reefs in low tide  
Restlessly turning around and around  
Dancing towards transformation  
Most hearts fear their own home

We aim at peeling off dead layers  
finding our mutual coordinates  
Because moments of clarity are so rare

We carry the same wound  
But have different cures  
Similar injuries  
But opposite remedies

Waking you up  
In the middle of the night  
Compressing into a second  
Every single archive

Every time we give up  
We take away our future  
Now we are the guardians  
Eternal pain and horrors  
No hope in sight of ever recover  
So rebellion  
Destroy the icon  
Enter the atmosphere burnning off layer by layer  
Will you not regret

There is a swarm of sound  
Around our heads  
And we can hear it  
And we can get healed  
It will relieve us from the pain  
It will make us a part of this universe of solutions  
This place of solutions  
This location of solutions  
We keep her safe from death  
Healed by atom dance

Didn't even notice  
You doubted the light  
And the shelter it can give  
the chance to heal  
Is there a place  
Show some respect  
So where do I go

Sensing all the moments  
In a wondrous time lapse  
With us here at this moment  
Who can share and  
Who has shot down the chances?

I refuse, it's a sign of maturity  
Loosen your hole  
Complexity  
Demand all clarity  
Hackle this darkness  
Up to the light  
Embroiders the air

Not tamingly no animal  
But reaching its peak and then transform it

Now we are the guardians  
We keep her safe from death  
I am dancing towards transformation  
We keep her safe from death  
Healed by atom dance

Collaboration supports complexity and contradictions

Collaboration is a stimulus for parts to grow together

Collaboration does not imply commonality, social unanimity or political consensus; neither it can be prescribe.

Though nested, these interrelations will rarely be linear, rational and predictable, but rather specific, varied and subject to frequent change.

guard-ian  
/ˈɡɑːrdiən/  
noun  
a defender, protector, or keeper  
"well-guarded gardens of family wealth"  
[synonym] protector, defender, preserver, custodian, watcher, guard, keeper, watcher  
"a company of soldiers after which a knight responsible for ensuring safety in public settings that can often be considered as non-neutral (banned) person or a lot of whose parents have died"  
"the guardian of a historical account"

Origin  
DERIVATION: guardian  
gender: masculine  
English  
from Old French gardien, of Germanic origin; compare with watch and watchman. The ending was altered by analogy with -ian.

Use Middle English from Old French gardien, of Germanic origin; compare with watch and watchman. The ending was altered by analogy with -ian.

Transliterate guardians to Chinese language

Use over time for guardians

Meaning

1400 1500 1600 1700 1800 1900 2000 2100



shelter:  
Etymology[edit]  
From Middle English sheltron, sheldtrume ("roof or wall formed by looked shield"), from Old English sceldtruma, scyldtruma ("a phalanx, company (of troops), a tortoise, a covering, shed, shelter").

- A refuge or other cover or protection from something  
- a place giving temporary protection from bad weather or danger.  
- protect or shield from something harmful

- a basic architectural structure or building that provides cover  
- a temporary residence

atom:

- the smallest particle of a substance that can exist by itself or be combined with other atoms to form a molecule  
- consist of a complex arrangement of electrons revolving about a positively charged nucleus

- any entity regarded as the indivisible building block of a theory  
- a very small amount or quantity; minute fragment  
- the smallest particle into which an element can be divided without losing its chemical identity  
- consist of a heavy central nucleus surrounded by a cloud of negatively charged particles

transformed:

- to change in composition or structure  
- to change in character or condition  
-implies a major change in form  
-suggests an abrupt or startling change induced by or as if by magic or a supernatural

Para que no se me olvide le empecio a mandar random things

sheldrume

Yesterday 5:50 PM

Message

PD2

JOHAN POUSSETTE ONCE SAID: THERE ARE FEW FREE ZONES LEFT FOR TRIAL AND ERROR, DEVELOPMENT AND RESEARCH, IN A WORLD WHERE ARTR INSTITUTIONS INCREASINGLY BECOME PART OF THE ENRETAINTMENT INDUSTRY

PD1

WHILE TEXTING I DEVELOP IDEAS WITH COLLEAGUES I AM WORKING WITH.

I ONCE THOUGHT OF MAKE A BALLAD WITH THE SNAPSHOTS OF THE TEXTING AND THE THOUSANDS OF SNAPSHOTS I TAKE WHILE RESEARCHING INSIDE MY UN-ORGANIZED FILES, IMAGES AND MULTIPLE OPEN WINDOWS WHEN I WRITE BUT I HAVE NEVER TAKEN THE TIME.