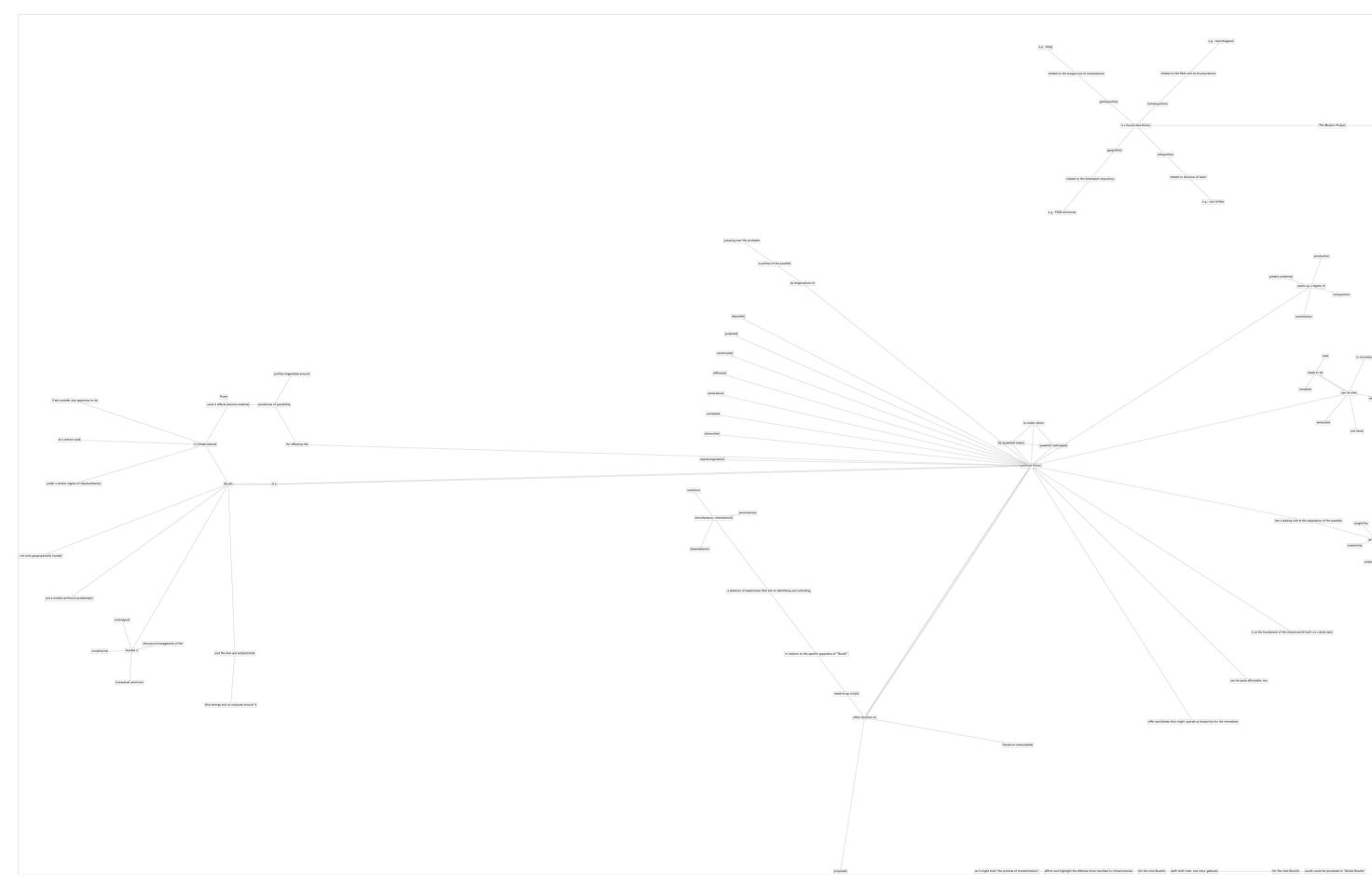# RENDERING THE AFFRONT: THE URGENCY FOR EURACA ASSEMBLAGES

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Pragmatics encompasses speech act and other approaches to language behavior, bringing context to the front. In a cultural context fueled by revolt against imposed structures of so-called Spanish "democratic transition" (collectively problematized along the 15M momentum and apparatus), there is a gang in Madrid organized around a poetry and poetics seminar on "languages and langues of the last days of the €uro": "Euraca is a laboratory of speech, of tongue, of deed, of language, of poetry.It is an empowerment tool for inhabiting the southern territories, the rescued economies. It is a liberation technology for a non-identitary ecology of different agencies aiming to be definitely dispossessed from the imposed institutional corpus. The gang's naming tactic is to render the affront "sudaca" into the southern-european contemporary conditions, attempting to run away from strong identity compositions while at the same time attending the shared place of enunciation. Participants, their literary canons and their accentuated dictions might be european bodily, but perhaps not so much willingly: the coordinates of austericide and precariat in a context of datafied citizenship where individuality is generated by governments -suffering from a neoliberal path dependency- provide a different kind of subjectivity to that produced by previous regimes such as the sovereign and the biopolitical.

Quite interestingly, this update and placement of the gang's reading-writing practices assemble the sensibility for situated knowledges and vernacularism with a close attention to contemporary poetics. This brought Euraca assembly to a testing the texting experiment through the so-called New Conceptualisms, the latest recognizable poetry wave characterized by its digital management of language masses and a non-human-centered "uncreativity". The test served only to confirm a strong need to keep taking care of an aesthetics in languaging practices that does not link the machinic intervention with a loose and depoliticized kit for language gamers. Perhaps this is no place to look closer at that, but the transnational discussion on poetics after after Kenneth Goldsmith's reading of "The Body of Michael Brown", evidences the harsh depolitization risk new conceptualist poets (mainly white, male and western) take in "becoming agents of disappearance, agents of harmonization of a 'provisional language', 'lowered' and 'transitory'.

Nevertheless, this field-trip into the New Conceptualisms confirmed the potential of questioning identity as a possible fundamental for the elaboration of critique and of, ultimately, common life. In other words: a reverse reading of the generally strong depolitization of the new conceptualist flows of language slides in a Euraca wonder: may digital machinic procedures of text logistics still provide plausible coordinates for testing non-identitarist language-based practices that keep the sensibility for situation and difference in a contemporary literary practice informed by computerization?

Being suspicious about the supposed non-subjectivity of the machinic, Euraca still values any attempts of looking at language as a form that does not take shape exclusively nor centrally in relation to the human subject (let alone its engendered, racialized, ableist and other hierarchical readings), but as a powerful apparatus that affects the infrastructural building of a shared world.

Digital verbal materialities are not globally homogeneous: they differ in their displaced, evicted, transitional, eccentric materialities. And they invoke presences; produce a present. A number of questions emerge at this point: What implications would it have to test and text Euraca's sensibility in the machinically textualized South? How might we dispossess from authorship in relation to content and context while materially caring for the conditions of possibility that come with the tensioning of both the lyrical genius and the quantified self?

"Dispossession can be the term that marks the limits of self-sufficiency and that establishes us as relational and interdependent beings"(Butler & Athanasiou). In this respect: Is there any political potential in performing dispossession instead of more-known appropriation in machinic reading-writing practices? If so, what machinic procedures and methodologies could serve to let go of the self for an otherwise politicized pragmatic enunciation? With María Salgado, I agree on the potential of "providing ourselves with a growth based on losses" in the textualized rendering of the present.

A text practice that is non-identitarist but is affected by situations contains the potential and perhaps also the urgency of taking the machinic -specifically in Southern apparatuses- with its performative variants in the political. To end with, I would like to copy-paste here some questions formulated by Athena Athanasiou in conversation with Judith Butler: "What happens to the language of representation when it encounters the marked corporeality -at once all too represented and radically unrepresentable- of contemporary regimes of "horrorism"? How does ineffability organize the namable?"