

“They are not human but they are not non-human”¹
Francisco Trento

There must be ghosts all over the world. They must be as countless as the grains of the sands, it seems to me. (Ghosts - Henrik Ibsen, p. 134)

Whenever a cock enters me every night three nights in a row, I ask myself regardless of who the cock belongs to should I let my SELF depend on this person or should I remain a closed entity. I say: I'm beginning to love you I don't want to see you again. The man thinks I'm crazy so he wants nothing to do with me.
THE IMPORTANCE OF SEX BECAUSE IT BREAKS THE RATIONAL MIND.
(Kathy Acker)

As Henriksen (2016) discusses in her thesis, the so called “spectral turn” in the 1990s is somehow intertwined with “monster studies”, which itself suffered a subdivision in the past century after the common sense entitled “anatomical anomalies” started to be addressed by Biological and Medical Sciences, deconstructing or transforming a lot of monster myths. Ghosts or spectral entities were almost exclusively analyzed in terms of superstition or metaphors and were put in vogue again after a revival in humanities in the 1970s, and especially after Derrida’s re-ontologization of ghosts through his hauntology. However, the spectre being a figure that defies inter-categorical borders, both monsters and spectres still share a little bit of a common ground or strata, especially in the work discussed below.



Since the 2010s the Argentinian philosopher Fabián Ludueña has been developing a treatise on Spectrology, mainly in three long volumes, *Community of the Spectres: Anthropotechnique* (2010), *Community of Specters II - Spectrology* (2016) and the third part: *Community of Specters III - Arcana Imperii* (2018). In the trilogy he argues that before and concomitant with biopolitics, a Christian zoopolitics has been put in motion as an Anthropotecnical machine (departing from but working-with Agamben’s anthropological machine). In order to create the figure of the normative man, he alleges, spectral figures were eliminated or inserted in new configurations of *oikonomia* in Roman/Greek Justice, in late Cristianism. But the spectres of those spectres still haunt us. His work is genealogical, seeking to research into archives of antiquity’s Philosophies how the figure of the spectre gradually disappeared from

¹ Conversation with Erin Manning in a cab in São Paulo (2017).

the discursive milieu, and how we should bring it back to spotlight. He claims however that the contemporary image ecology carries a lot of spectrality and that is where it resides their power of agency but also the potential for disruption and insurgence.

Politics, according to Ludueña's formulation, happen² at the "extra-human horizon, that we choose to call spectrality, far even from animality and even life, but insistently emerging over them" (Ludueña, 2016, p. 230), a practical work would be to try to capture this "para-ontological Zodiac" (Ibid.) agency, not as facts but as patterns of movement. Spectres are talented lurers. Seducers. Their potential resides in the existence between categories like God and human, man and animal, male and female. It *erring*-queers,³ defying human set boundaries, including those that segregate what is dead or alive. It's the schism that cuts preprogrammed gestures and modes of perception, manifesting themselves through a continuous otherness that resists taxonomy. "The ghost traces a continuity between the dead and the alive, between past and present, the animal's ghost weakens the big border that separates the human from its animality" (Cortes Rocca, 2016, p. 02). In this geography all the characters of Francesco Colonna's *Hypnerotomachia Poliphili* could be included, like the nymphs, goddesses, figures of desire, supra human potencies,⁴ etc. (Ibid., p. 243).

BECOMING ANTI_GOLEM

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Ludueña (2016, p. 208) proposes a "post-deconstructionist spectrology, to take into consideration the geography and the physiology of the spectres". Against antropotechnical capture of the spectral agency, the image of the dead spectre, that in Athens and Rome during the first centuries after Christ used to reside between the reign of men, gods and antiquity's demons, still resists generating schisms. For Ludueña (and not contra Derrida), the spectres of dead and demons (like Plato's role of Eros) have not only been given this *intermediale* quality but also agency upon humans:

The limits between animal and human are completely blurred and they lack borders (*desbordado*) dialectically in the figure of the spectre, constituting not only as an in-distinction between the ontological species as a

² "Something is told to us when, in Fukushima, we have Geiger counters to help us. But how can we visually represent the spread radiation beyond its physical effects a posteriori? In short, how can the film participate of an ontological, plural and material cosmopolitics, where the Occident can see only 1 and 0? (...) how to translate [or express?], instead of capturing, the Xapiri spirits of the Amazon forest, obviously visible to the Yanomami, the most shining beings of the world?" (Neves Marques, 2016, p. 107).

³ Majestically well explained by Henriksen and Radomska (2015, p. 115): Queering is a creative and critical process that opens up and re(con)figures both human and nonhuman entities, relationalities, affects and forces alike, while questioning and going beyond the imagined boundaries and divisions. It is in itself multiple, differential and transformative, yet non-teleological. Ethical inquiry, in this context, does not equate with a measure of morality based on the human, but instead, asks how bodies, affects, and forces intra- and interact with one another, while always already being weaved in the queer non/human becomings of the world.

⁴ In an essay about H.P. Lovecraft, Ludueña punctuates that, as ghosts and the dead govern upon men, Cthulhu appears as a spectral messenger that governs humanity through their dreams, "rules by means of a true oneirarchy" (Ludueña, 2015, p. 41). A non-anthropocentric incorporeal entity that keeps intervening in our daily lives through dreams and hallucinations. As Ludueña (2015, p. 44) says, "this point of view may make it possible to think dreaming without making it the secret guardian of our identitary dreams".

condensation of all the possible forms of the existent in the cosmos. (Ludueña, 2016, p. 78; our translation). (...) In spectrality's geography we should consider the materials from the dreams, madness' figurations, divinology (an invisible dimension that encompasses the old *términotheós* and, finally, what the metaphysical tradition is used to call 'soul' [spirit] that should be reinterpreted fully in the according to a post-metaphysics. (Ludueña, 2016; our translation)

For the Argentinian philosopher, the spectre can be something disjointed and not expressed before, the first and last episode of a serial movement. It resides in the *Outside* but comes to haunt the perception of those who are still alive. The disjunctions never come one by one, the presence of a spectre in the perceptual field is always the presence of a community of spectres (Ludueña, 2012; 2016) sharing a common continuum. The ultimate proposition of the author is to think a para-ontology that doesn't accept the univocity (One), since every block of reality would be haunted by an exterior schism that's, although, not transcendental. A challenge for ontological systems that derived from Spinoza (and earlier Pre-Socratic philosophers), that we see as our allies in this research. "The One (*L'une*) is not the transcendent which can contain everything, even immanence, but is the immanence contained in a transcendental field. 'A' (*Un*) is always the index of the multiplicity: an event, a singularity, a life..." (Deleuze, 1997, p. 05).

The ideal of an *Outside* manifesting itself through image productions would be a series of images presumably produced without human intervention. First, and before being brought to the western contexts, in the oriental/orthodox Christian tradition the *vera icon* (true image) was the *Mandylion* (circa VI century), produced when Christ supposedly printed his face on a veil (Bredekamp, 2010). It's important for the argument to consider Christ not as a human male but the first anthropotechnical/genetical experiment of God; besides the practice of *expositio* being the foundational zoopolitical human gesture (the exposure of newborn children on street markets to be sold as slaves, or the *expositio* in nature, left to survive (or die) subject to inclement weather, hungry animals, etc.). According to Ludueña, the *vera icon* is a "certain type of image that, in the Christian tradition, can be considered as something like a paradigm of every sacred image: it's called the *achiropiitos* [not-handmade], the Holy Face, made, produced, according to the myth, without the intervention of human" (Ludueña, 2012, Kindle loc. 278.2/648). One image, for Hobbes, is the *Resemblance of something visible* (...) a ghost does not have existence, it is not found at the ontic world, therefore, "there is, nor can be any Image of a thing Invisible" (Ibid., 2016, p. 39), but as cracks into the structure of the image itself. The pictorial has received many names through the course of history, like *eidolon*, *phantasm*, *idolon*, *imago*, *species*, *effigies*, *simulacrum* (Ibid., 2016, p. 138). CALL ME WHEN YOU BECOME INVISIBLE when you are able to see all the thingies not as disrupters of the space but as the particles to build a new world, full of openings to aircoguys and girls. IT'S TIME. "Every image is a ghost image: it shows us the visible appearance of somebody or something that is not anymore" (Cortes Rocca, 2016, p. 02). "Our perspective, is to conceive the Modern Times as a moment specially overloaded with spectrality" (Ludueña, 2012, Kindle loc. 310.0/648). The spectre thus, "is itself the condition for any form of appearing as image, and,

by itself, can adopt any appearance” (Ludueña, 2016, p. 138); shapeshifting is one of its affordances, what it can do.

Demons (a term that already implies a different taxonomy of beings) produce an *intermediale* (*metaxú*) relation between humans and gods (Ibid., p. 98). Demons are, certainly, fascinating creatures, represented through the course of western mythology as lurers, tricksters, seducing entities or even harassers (for example, in the case of incubus and succubae). Still, we are interested in an even more radical smooth-operator, the spectres. I want to affirm that they not only produce relations but they *are* themselves the relations, being localized in the continuum of human-animal-immaterial entities (the order of the terms doesn’t answer to an ontological hierarchy). Since they communicate, there is only a One world, its striated states are mediated by demons [or, should I say, intersected by them?], but they’re definitely not isolated realms. (Ibid, p. 99). They’re phases, metastable individuations. Is it worth to spectrify demons? Demons and angels, however, were categorized in the western metaphysics through hierarchical ontological classifications,⁵ relegating the spectres, who have more problematic and porous positions in that continuum, to be excluded due to their impossibility of assimilation by those traditional gnostic (and posteriorly secular) predicates (cf. Ludueña, 2016, p. 112), specially through the *discretio spirituum* from the late Middle Ages,⁶ that aimed to differentiate the *espíritu* from the *daimon*.

the Messiah’s death has opened the spectral time of necropolitics in the Western world, in which all images - being considered sacred, have in it their most refined paradigm - they’re nothing but auto-produced spectral *achiropiitos*. (Ludueña, 2012, Kindle loc. 304.0/648). (...) the spectacle is not a dream, an enchanted world; au contraire, a society that has taken to the paroxysm the production of images that are *achiropiitos* - images founded in the real presence of multiple essential spectres whose conditions of emergence were established with the first apparition of the dead Messiah’s ghost, transmitted to us through the old chronicles. (Ibid.; our translation)

Derrida brings us a clue. A proposition must conjugate the spectres. A T-shirt print service to print Derrida having fun with his cat GORGEOUS QUALITY TSHIRTS is

⁵ “Iamblichus gives us still more valuable information about supraterrrestrial beings, which he divides into several categories: on the highest point there are hypercelestial gods and the souls of stars of celestial gods; followed by archangels, angels, demons, principalities, heroes, and human disembodied souls.” (Culianu, 1987, p. 146)

⁶ Our insistent looking to a past is not a kind of melancholic aim to return to better times, but to catch from practices that are not attachable to linear progressive time techniques in order to de-construct the contemporary western human-centred figure and its modes of “representation”, inclusively through visual arts and cinema. We couldn’t agree more with Simon O’ Sullivan about this matter: “I want to develop my idea of myth-science in relation to how the past, and especially previous modes of existence, might be utilized as a resource against the impasses of the present (and the production of an increasingly homogenized subject that is attendant on this). This is not from any nostalgic desire to return to an idealized moment (or to dream of ‘escape’ from the complexities and pressing concerns of today). Neither is it, strictly speaking, to do history. Rather it is to view the past and present as entwined, with the former a living archive and possible repository of materials (broadly construed) that might well provide alternative points of subjectification today, especially when the latter are mobilized in contemporary aesthetic productions.” (O’ Sullivan, 2017a, p. 01). To do that, we’re aiming on the spectral figure before the crystallization of Christianity and its residuals nuances existing today, specially under Ludueña’s genealogical lenses. It’s a choice, as we could have chosen Alain de Libera’s splendid Trilogy *Archeology of the Subject*. Although we’re not philosophers, but media scholars trying to catch operational techniques from the interstitial entities they describe.

what you want. To conjugate is to call, by language, a OR DIMENSIONAL JUMPING ghost that needs to be expelled or expressed. It's an alliance, and also a manner to exorcise them (Derrida, 2008, p. 59). It is always collective and we proposed that it must fulfil an agreement of absolute hos(ti)pitality. A conjuration during Middle Ages could also mean to organize people in secret societies against a prince, king or authority, to define direct actions and plans. In other words, a conspiracy or a plot. It's a performative act. A call to operationality through the spectres must dribble the two main techniques to deal with the return of a traumatic past event, namely prevention and revenge. As Andreasen (2013, p. 05) points, the first "is the attempt to avoid the return of the ghost, that the ghostly apparition may repeat itself". Revenge, on the other hand, "wants to silence past voices and their calling from the future into the future, while prevention hopes to close the possibility of any future ghostly calling". But revenge is tempting, no?

Spectral agency creates modes of existence and the judgemental dispositive in Ancient Greek, Christian Philosophy and Law, since "spectral interpretation is performative, that is, it transforms the very thing it interprets, altering both the ground and the structure. The economic, the familiar, the domestic, the national, frightens itself" (Manning, 1998, p. 49). If we live in a spectral world, we suggest to conjure and adopt the spectre's logic, invading its mode of existence like pirates, subverting its perverse appropriations of history and identity politics, searching for an ethics that involves what is dead, what is alive, but also what couldn't be completely born or brought to existence. A spectral ethics, accepting the companionship of them, is not purely based in terms of empathy, since the spectre can never be individualized or constricted into a group with very clear and selective membranes. Francisco Bosco (2017, p. 13) brings a discussion developed by the psychologist Paul Bloom in which he affirms that "empathy is an emotional reaction that, as such, tends to valorize its focus in concrete individuals, to the detriment of perceiving the structures of society". In other words, its practice is barely effective, since the better way to deal with the individual problems lies in the identification and transformation of structural problems. (Ibid.). With the spectres, there is always more than one (Manning, 2012), separated but mutually included by a blurry membrane that creates room for an ecology that involves even those that are not capable to feel empathy or guilt, and the whole spectrum of neurodiversity - that includes everyone, taking it to the last consequences - there is no such thing as neurotypicality, besides as an ideal system of behaviours and modes of existence imposed (Manning, 2012).

"Ice", the eightieth aired episode of *The X-Files*, shows a group of specialists recruited to a FBI mission in an arctic research station. Surveillance video has indicated that all researchers killed each other and the last two of them killed themselves. At the reunion before the flight to the North, the doctor who would examine if there's any rabid-like disease being spread in the station asks for all researchers to show their badges. "We must check if we are who we say we are". The leitmotiv of the episode is the uncertainty

that arrives from that question. A possible alien worm was drilled in the depths of the area and brought to the station by the then defunct researchers. Certainly, a Lovecraftian story. When the creature enters the body of an animal, makes it angry and violent, activates a desire to kill. Technically all of the FBI specialist team members were exposed to the worm, that was also manifesting itself through a dog that attacked the team. There's only a possible antidote: if two worms were put together they would kill each other, making the host clear. But if the presumably host was not really infected it would be infected with the ingestion of the worm, making she or he sick. In a situation in which all flights are impossible because of a blizzard (and a dead pilot), tensions emerged and the group had to determine who was infected and who was having a stress-induced anger crisis. Who coincides with itself and who is disjointed. That's an impossible question to be answered according to our ghostly companions simply because there's not a single voice that's not already a community or orgy of voices (even if that is one that is represented by the peers as the "mostly visible, or audible"). "We're not who we are", says the doctor.

It's always more than one, and this reflection doesn't refer only to the voices that are loaded in each word of a spoken discourse, but to a way to think of the body as an archive fulfilled with organic and non-organic creatures. For 45 min the clothes experience full mixture, primordial soup, no stratified human bodies determining their disposition but only themselves moved by desire (electricity that pushes them into an orgy), and then the discharge. Atenagoras, Ludueña reminds us, was already thinking about the anthropophagy of each being that speciates together, human or non-human. The Greek philosopher and ancient influential Christian theologian stated that "many bodies (*sómata*), who miserably died in shipwrecks or in rivers, ended up being eaten by the fish" (Ludueña, 2010, p. 180). This also applies to decomposing bodies of warfare that stayed putrefied in the fields ready to serve as a feast to all sorts of animals, including the ones that would be later haunted by humans. After the ingestion, "the separation (*diákrisin*) is impossible" (Ibid.). The issue looks obvious after it's impossible to determine "in which measure could we consider a separated individual - and therefore separable *a posteriori* - a human whose flesh has as its origins the another individual's semen and that semen has as its origin the flesh of another individual who earlier was anthropofagically eaten" (Ibid., p. 181). The issue, the author explains, was extensively discussed by the medieval scholastic, but what interests us is to reassure the already proven perspective on the ethical aspects of a spectral approach as an operational machine: it's always more than one, not mattering which human or non-human profiles are shown to the public – not a misanthrope or an individual not capable of feeling empathy obscurely isolated but already in relation. If the quality of relations must be judged under moral standards the game is already lost. What can be differed is only the intensity and the formations that make chunking happen".

Ethics of images' spectrality

The archives, replenished of spectres and images, haunt and can activate judgemental normative practices when stored (and obviously not only) on governmental archives. Forgiving but not forgetting, we live under an invasion of the traumatic past. "What happened in the time-image's temporal ontology is that instead of having a firm foundation in the present, the past becomes more dominant." (Pisters, 2015a, p. 123), depending on which synthesis of time is dealt with. NOT ACCEPTED LIVING IN THE FUTURE EVERY SINGLE MOMENT AND PORE OF THE SKIN THINKING ABOUT THE FUTURE DISPLACEMENTS OF WHAT SHOULD BE YOUR BRIGHT FUTURE THAT NEVER HAPPENED DISPLACEMENT DISPLACEMENT DISPLACEMENT LEARN NORWEGIAN.

As Erin Manning said, "The past lives in the present, not as cause, but as potential". Not only what is physically archived but also the traces of those entities that couldn't be concretized and stored as files, in the sense of what is absent or virtual, what Derrida would define as an issue between what is absent inflecting upon what is considerably present. Archives are mined, and mining literacy, textual, cinematic, synesthetic or sensual, always comes together with spectral qualities. That is one of our hypotheses. According to Pisters (2016a, p. 17), "the serial and remixing logic of the database has today become the dominant logic, corresponding to the temporal logic of the third synthesis under which the neuro-image is constructed". Patricia Pisters' video essays borrow Deleuze and Guattari's concept of metallurgy. The archive must be mined.⁷

In Brazil, especially after living in a military dictatorship from 1964 to 1985, this compulsion to access the archives of that period has been agitating the artistic field after the re-democratization. Suely Rolnik affirms that there are two distinct ways of dealing with the spectres of that traumatic era. The artist's work can be "turned into a pamphlet expressing the sad affect of the victim, his or her resentment and desire for vengeance - affects that are also mobilized in the artwork's reception" (Rolnik, 2012, p. 09). The author relates this to a macro-political approach to trauma, always intertwined with a revival of suffering affects locked into a fixed range of identities. For instead of identification with the screen-characters and its neurotypical features, we prefer what Susanna Paasonen calls "resonating", a technique that we also use at Senselab's implementation of both the digital and physical anarchive. The effect on the art scene is that in many cases "artistic practices that do not directly and literally tackle the macro-political dimension are

⁷ She proposes to mine and [a a a a aaaaa narc hive](#) movie archives (including also *Youtube* videos), remixing them to show a material continuity between qualities in each video: copper, gold, silver, iron, looking for and creating fabulative connections. "The first metallurgic principle could be called the principle of 'multiple versioning of the past', 'an explosion of versions of the past in the contemporary age' (Pisters, 2016, p. 160), 'second principle that could be described as 'intensive, affective remixing.'" (Ibid, 2016, p. 161). "A third metallurgic principle is what could be called the 'mining of the mnemonic depths of the archives'" (Ibid., 2016, p. 162). <https://vimeo.com/user31631747>. (last accessed July 23, 2017).

dismissed as formalist” (Ibid., p. 011), leaving less room for fabulatory works. The argument that she uses is that we should free the artistic practice “from the romantic trap that binds creation to pain” (Ibid., p. 08). But how to deal with the traces of those spectres that come back as fornicating needles inside our ears?

Hm I feel as if you move a bit too fast here. She says we should free creation from the romantic trap, as practices do not tackle directly are dismissed as formalist. But does she provide examples? Because I think there are a lot of artworks that tackle it in a minor or micro way, which is always related to the macro, which are not dismissed as formalist. And the spectres move especially through the minor, no? I don’t know, I guess I don’t like her thing about formalism and romantic trap but that’s maybe my art school talking here. Also how does representation (which you later refer to talking about fabulation) relate to this formalism?



As we already mentioned, the world is being moved through mediatic machines fuelled by a spectral mode of existence. Out of joint, like that time in the Kingdom of Denmark (*Hamlet*). After the 2016 parliamentary *coup d'état* in Brazil and the rise of a more conservatism-oriented government, the most disseminated affect is of a future that has never happened, but still haunts. As the return of an old slogan of 1990's government: “Brazil, the country of the future”. Also, it's safe to assume that the conservative movements already have understood this approach based on a revival of lost fears, like the years with high inflation rates and the fear of what they call a “bad communism horizon”, wrongly related to the years of a deposed centre-left government. “This cannot happen again”. Being one of the latest countries that abolished slavery in 1888, the ghosts of this time produced an unplayable debt that is still materialized as both unofficial state and quotidian racism and inequality, whose tonalities are present in the archives that transcend generations specially because archiving and anachronism is, as well as the human filiation, “the commerce between the community of the alive and the community of the dead”. The cumulative voices of the dead can be traced to a deep history⁸ (Malabou, 2017) - not to be confounded with Meillassoux's arche-fossile⁹ -, a borgean **a a a a aaaaaa narc hive** of joy, suffering and both territorial and ethnical

⁸ “Deep history, conjoined with archeology of the mind, or “neuroarcheology,” would then extend the limits of the “brain” well beyond reflexivity and consciousness, well beyond “historicity” as well. As archeological, the brain/ environment relationship is already also geological.” (Malabou, 2017, p. 43)

⁹ Cf. Ludueña's (2015) discussion about the ancient past inhabited by monstrous creatures, regarding also H.P. Lovecraft

redistribution producing an enormous quantity of bodies to be counted. Dealing with these archives implies that “history must not only be retrieved but confronted, but historical experience is irrecoverable and can only be reconstructed, if at all, through aesthetic means” (Grønstad, 2016, p. 182), in the sense that it “concern[s] with the mutability of memory and its aesthetic rearticulations” (Ibid.). Any anarchivist storytelling is a construction of a new world, the surfacing of fabulatory layers that were forgot or remained dormant in larval state.

Fugitive planning and non-identity

Reactive forces act through a memetic of spectrality, incessantly producing and sharing millions of images and memes in social networks, delivered not only by verified accounts, but also through fake/ghost profiles. With the ongoing general political/economic crisis in Brazil and the refugee mass migration, the country faces the haunting of xenophobic movements¹⁰, which through macroanalysis lenses could look as contradictory in a country with more than 50 % its inhabitants being people of colour. This xenophobic machine targets the Syrian, Haitian and Venezuelan influx in Brazil that intensified since 2015. Other ultra-conservative groups are promoting violence and killing in the queer community, generating an outflow of Brazilians into other countries seeking better living conditions. The counterattack against a spectral memetic of violence and xenophobic exclusion must be formulated taking into consideration the understanding that politics are also done through affective/imagetical milieus, as Angela Nagle (2017) analyzes web chans, Tumblr images and their memetic techniques, used to spread alt-right discourses, is an important and urgent research on the issue and must be cross-continued. Angela, though, fails transforming her vague analysis of Tumblr identarian constellation through mockery, where, in my opinion, this process should be intensified towards the complete dissolution of identity both as a concept

characters. Malabou (2017, p. 44) explains: Chakrabarty’s perspective is very close to that of French philosopher Quentin Meillassoux in his book *After Finitude*. Meillassoux argues for a “noncorrelationist” approach to the “real,” which would not lay foundation on the subject/object relationship at all and would totally elude the presence of the human on earth as a point of departure. There exists a mode of exploration of deep past (of the extremely deep past) that does not even consider the emergence of life in general as a “beginning.” Deep past, then, becomes an “ancestrality” devoid of any “ancestors”.

¹⁰ Noyes (2018, p. 03; 05) uses the figure of the phantom as a convenient figure whose agency is noticed only as a tool for depreciation and blame, seeking to reach some macropolitical outcomes (as election or referendums results). Usually allies of mainstream media (if this expression is still valid) don’t point individual characters of the non-celebrity political work as carriers of agency. And the same approach is taken but many traditional social science or media scholars, still assuming that the multitude is somehow “dumb” and its dumbness (as a whole unitary entity) is the responsible for electing populist media figures like Donald Trump or Silvio Berlusconi. But when there’s some convenience, somebody in the community of ghosts (not in the sense adopted by Ludueña) is dragged out and, as Butler demonstrates, performatively transformed by the language as the sole responsible of a bad possible outcome. She uses the example of the “Polish plumber”: during the not-approved referendum that could make France adopt a European Constitution that would generate more integration with the European Union, the argument used by the far-right (and sometimes even by the left-wing) was that somebody like a Polish plumber would come to France, Germany, Italy or the so called developed countries of EU, and steal the jobs of the locals, seeking lower salaries. All of a sudden, the phantom gains an identity, and with it, a responsibility and guilt. “The routine exception that proves this rule is where a bad outcome calls for the attribution of blame” (Ibid., p. 03). “A notable feature of the plumber’s amplification was that, for the most part, it did not affirm but denied his existence” (Ibid., p. 11). Our argument developed here, is that the phantom, can only possess/impersonate identities, to the spectres, its distributed agency only acts through a parasitic community, that don’t seek identities, but singularities (that are developed under mutual inclusions).

and as a mode of existence. In return, I feel that what is aimed to do is a sheering into the binary logic of an old and not anymore functioning view of the left-wing that cannot grasp differential qualities but only superstructures, oppressor x oppressed. The (questionably) secularized world is also highly spectral (or should we take some effort to make it even more spectral making those disjunctions visible?).

Traditional analyses of social networks are very important, but they lack operationally and don't pay respect to the modes of existence of those images and their trickster techniques shared by ghosts (tricksterism, contagiousness, mischief, etc.), not only the ones that are shared but the traces that are implicit or left behind. Most of the media critiques made are sustained by both a mechanism of guilt (and its public expiation) and a morality that rejects what we understand as an ethics of the mutability and instability of beings and their porous subjectivities, in accordance with the Catherine Malabou's (2012) approaches on Spinoza quoted above. Thus, a proposition not only works if it cartographies those traces, but also let them talk *through us*, enabling us to trick their resonances and their modes of operation (that per se are not good or bad, only techniques). That's the ethical *modus operandi* retrieved in Derrida's work by Henriksen (2016, p. 62): "Trick offers an open ending by suggesting that hauntological ethics is not about mapping out what is already present and there, but about conjuring something forth, that is, performing a trick and a hoax".

One big question is to think how the image as a concept or operational entity must be issued in the context of the post-industrial, speculative and neoliberal capitalism. A scenario that Fredric Jameson has described as the end of art. Which type of image ethics (as Grønstad, 2017, developed) and epistemology are most adequate today during times of the Anthropocene? We believe that bringing up Ludueña's extensive effort in this matter is a good contribution to this theoretical cauldron.

This leads us to conclude that a big slice of the macro-political art and conservative politics act through the same *modus operandi*: activating fears from a dark past or lost future that never happened. A counterattack must focus on changing the relation with those image archives, activating fabulation and decolonizing them. Traditional identarian activism groups may have some difficulties dealing with both conception and action of fabulatory techniques, or better understood, a distorted understanding of what fabulation can activate in 'the real world', as if in times of tragedies there would no **SPACE-EEE-EEE** (and mainly any time that should be spent) that could be devoted to a kind of Spinozist joy of developing an anarchival media literacy, since the bodies should be up for fighting against fascism through the most traditional modes of manifestation and communitarian organization, an agenda that only could fit to neurotypical individuals that can enter those arenas (physically or not). Rolnik affirms that this counterattack must reside in the recuperation of the vital force that the stigmas (dictatorships, slavery and the millions of ghosts generated by them) have subtracted from those individuals or collectives, acting through a micro-politics of fabulation. Not only traumatic experiences can produce this activation that enables a vectoral directional change (or even destroy it), but any intense experience. We should not attach

those spectres to fear but to a potential to disrupt and construct new political agencements. New political assemblages that take into consideration modes of existence that are considered useless, accused of not reaching the necessary momentum to produce novelty, since typicality has contaminated all the political spectrum, from far right to far left. We are not stating that the macropolitical fight is not necessary and therefore this world is doomed to accelerate itself towards far-right governance or any full resources consuming thirst to development at all costs that will kill it as we know, but to use the spectral virtual potential as the disruptor of the typicality-as-transcendence model that has been dominating the so called secular or post-theological western world.

Following Vaz and Santos (2017), we believe that there's a retro-alimentation between the concepts of trauma and identity. Before the advent of psychoanalysis, trauma was usually related to as a physical trauma - an organ or part of the body that suffered a disease or accident, still carrying traces of it, malfunctioning. In psychoanalytic structure, in the end of the XIX century, the traumatic was in the unconscious structure where the desire was mobilized, not the event of disruption. In the last decades the concept of trauma has being almost redefined as Post-Traumatic Stress, usually related to a war trauma, a gender or racial violence, for example, both gender and sexual orientation like hetero or homosexuality being only transient states subject to apparently contingent plasticity at any time but keep being subjected to fixed and violent identity structures and veiled closed clubs in which disjunction is expelled like the most outrageous sin and the witches are burned. It was inserted as a disease in DSM-III (1980), referring to rare and intense experiences. In DSM-IV (1994), the post-traumatic stress disorder could be "triggered" by a vast spectre of ordinary experiences, "micro-aggressions". The traumatic past, therefore, defines the future, and construct the subjective collective identities of the individuals subjected to the same oppressions. However, if the trauma re-elaborates the past, defining a fixed identity, instead of opening new futures, there's a political mobility problem. That's why we aim to intercede in this schema with the concept of the spectre. Refusing fixed identities and carrying a potential of agency, it moves through the thresholds constructing new worlds, as Suely Rolnik has proposed above. Therefore, even using the word "trauma" in this project, we assume there's also a point of problematization that shall be better developed in its future developments.

HERE COMES THE CUT

We should all take into consideration that the discourses that emerged with psychiatric and clinical psychological modes of care are consonant with a categorization of madness that proposes that the psychiatric disease or disorder is an individual problem, like if it was possible to park a spaceship over her or his head,¹¹ abduct them and isolate them from the rest of the society, like the normal and exemplary

¹¹ Ghosts of my life: The individual's subtraction is made to stand in for the erasure of everything else that disappears in the diagnostic scene, like the plethora of affective ties and libidinally significant relationships which are systematically obscured by the clinical gaze. In search for an autonomous disease, medical perception occludes all that the depressed person brings into the diagnostic encounter, effectively denying their complicated presence—the multiplicity of relations that encompass the individual

psychologically healthy subjects, as Foucault pointed during his classes about the history of madness and his subsequent book/thesis. Psychiatric modes of care may be today less obsolete than during the 1960s, but in more subtle manners are still attached to an individual approach on trauma, while some affirmative politics tend to see the trauma as collective but creating a collective shared and fixed identity that is incapable of penetrating other (liminal) modes of existence. One key aspect is that, if we go through a spectral politics of trauma, we should be able to see the thin membranes that separate but also mix the revenants invaginating them through a mutually-inclusive organized community. It's not possible to feel them as individuated entities. In an allegedly haunted house, for example, everything seems to be normal according to its materiality, but there's a spectral *atmosphere* (Ludueña, 2016). Should we give the airco-man a right to exist, does he want to ****belong**** to this world, or, better, who are we to give this kind of right without turning on again the anthropotechnique machine that already put our doomsday clock pointing two minutes to midnight? The community of spectres is allied to something that bears more resemblance to the concept of *Haecceities*, as developed by Deleuze and Guattari, specially Deleuze's appreciation of Duns Scotus' approach to the concept. A particular semiotics that activates non-personal affects in a given state of things: "This semiotic is composed above all of proper names, verbs in the infinitive and indefinite articles or pronouns. Indefinite article + proper name + infinitive verb constitutes the basic chain of expression [...] of a semiotic that has freed itself from both formal significances and personal subjectifications." (Deleuze and Guattari *apud* Fisher, 2018, p. 16).

The ghost of traumatic events returns as a spectre, never alone, but bringing a community, an assemblage - or assembly. The fact that it can affect a specific individual that may have gone through a traumatic situation in the past, an act of violence for example, doesn't mean that it's personal. With the ghost effect "that emerges from the silencing of traumatic memories, this boomerang effect increases the danger of a repetition and ghostly return of violent histories." (Schwab, 2010, p. 48). One challenge is to express those visions through art without going back to representational politics, learning with their operational qualities, like tricksterism,¹² mischievousness, contagiousness and specially community bridging - not through a neurotypical or morally-oriented commune of individuals but as individuating entities with porous membranes and techniques of modes of presentation that don't require the traditional oratory. Specially because the dominant forms of identity politics don't create **SPACE-EEE-EEEs** for those who cannot "identify" - they're neurotypical oriented politics, and we believe that there's not such a thing as neurotypicality, (Manning, 2012), unless as a harmful ideal that fuels subjectivity stratification. Spectres only appear if the given conditions are favourable, not in a bureaucratic reunion organized in a circle of chairs. Once the conditions are not ecologically favourable anymore, it's time to leave, or act upon the conditions if possible. As Gabriele Schwab argues, we must write [or film] against the memory and

and are irreducible to it—in the name of scientific objectivity (Szymanski, 2017, p. 04).

¹² See, for example, the role of the trickster in Afrofuturism: (Faucheux; Lavender III, 2018).

forgetting at the same time. It's a paradox, since "to counter silence, the victims of history have produced an abundance of literature of witnessing, testimonials, and memoirs. At the same time, we have a whole body of theories that claim trauma's unrepresentability" (Ibid.). If I'm the ghost of airco are you the ghost of repetition? Every day is exactly the same same same same same fucking same

As one kind of returning traces those events, it's clear that images are capable of haunting. Not specifically pictorial images. We stand against Descartes' point that "sight the most comprehensible and noblest of the [senses]" (Descartes, 2001, p. 65 apud Coccia, 2016, p. ix). Senses encounter themselves in a zone of indiscernibility. Spectral images are not purely pictorial but multimodal, even synesthetic, and archives shall not be reduced to the digital. In Derrida's words, we have too much confidence in our analytical eyes: "spectators, observers and intellectuals, scholars believe that looking is sufficient" (Derrida, 2008, p. 11), but it's necessary to "speak to the specter" (Ibid.). In how many ways I'm able to talk with the airco-guy, and in how many ways they were already talking to me before I noticed anything. To call them forth with the use of text and language seems highly non-efficient. I tend to imagine them as stray cats, you cannot call them using the irritant child-like talk you see on the streets when people talk to 'their' animals, but to learn how they move to move yourself with them. Would the spectres exist without the perception of them by any living being perceptual apparatuses, or are they something more like Souriau's virtual beings? Do liminal beings need an advocate that stamp their approval into the realm of [human] existence? We told before that two "incarnations" - or iterations? - of the spectre can be discussed: one in a Derridean sense, traced from past archives that return, or as disruptive/disjunct blocks of sensation. How can we "separate the spectrality from any apparition linked to the phenomenon of the strict sensible perception?" (Ludueña, 2016, p. 208). NOOOO THE QUESTION OF THE FALLING TREE please NOT AGAIN

With so many hauntings, it seems that it's more useful to learn with them than to bash them. Learning with them is different than agreeing with them, and their polymorphous iterations Mark Fisher, for example, considers the œdipal Freudian main figure as the sole spectre of patriarchy: "The father, whether the obscene Alpha Ape Pere-Jouissance of *Totem and Taboo* or the severe, forbidding patriarch of Moses and Monotheism - is inherently spectral" (Fisher, 2014, p. 123), both killed and returning to their resentful and guilty children. "Now stricken by guilt, they find that the dead Father survives - in the mortification of their own flesh, and in the introjected voice which demands its deadening" (Ibid., p. 124). He punctuates that spectres or ghosts haunt not only through affective tonalities that come back or disruptions resulted from a past event, "that which is (in actuality is) no longer, but which remains effective as a virtuality (the traumatic 'compulsion to repeat', a fatal pattern)" (Ibid., p. 19). They can take form as, something not yet fully actualized but already present in uncanny ways, being "that which (in actuality) has not yet happened, but which is already effective in the virtual (an attractor, an anticipation shaping current behaviour)"

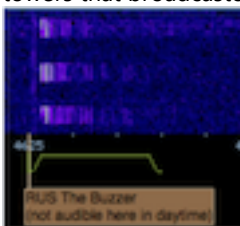
(Ibid.). Both manifestations are possible for him. It also can carry aesthetic traces of media considered “obsolete”. In music, for example, “Burial makes the most convincing case that our *zeitgeist* is essentially hauntological”.



Figure xx: note - this image must come after the next paragraph (some config. problem is not letting this happen)

We have to pose, however, that Ludueña’s spectres, being anontological creatures, don’t act through a causality but intervene with an acausal agency that disrupts the membranes of the existence shaking its unity. In that way, if we strictly follow his point of view, we are eager to say that the air-conditioner guy would be more characterized as a spectre than the examples given that rather form a rigorous path of causality. We don’t aim to define the ontological (or paraontological) properties of the spectre feeding a classification fever, but more to give voice to the multiple voices that breed from the spectral crypts echoing multiple sometimes conflicting modes of existence. To give voice is not to make it visible but to let it resonate through the creation of conditions for that that doesn’t reside in pre-determined rules or social etiquette but only in full hos(ti)pitality. The voice of the airco-man was the field of distortion upon my **embroidered trees**, a Tunguska-like event¹³ shaking my curtains.

¹³ Some may argue that the Tunguska triggered the existence of UVB-76, a Russian numbers radio station that goes back to time of USSR participation in the Cold War. Still active, it produces a metallic sound of an object hitting something, and very rarely codified voice messages. For that reason, it’s called “The Buzzer” along forums on the internet where users share their captures of the mysterious radio waves. A film that dealt with the spectral quality of Radio towers in Canada is *Spectres of Shortwave / Ombres des Ondes Curtes*, by Amanda Dawn Christie, a documentary about the last years of the Sackville (NB) RCI shortwave towers that broadcasted content from 1942 to 2012. See SPECTRES OF SHORTWAVE, 2016.



// It's always fun to remember the uncanny quality that would lullaby me some time ago: on the side of my bed, after taking my sleeping pills, I used to let my iPhone connected to an online relay of UVB-76, somebody in Netherlands with a shortwave receiver that re-broadcasted UVB-76 signals on the internet. At that time, I didn't know how to express what attracted me and made my entrance into the realm of dreams so eerie. I think unconsciously I was feeling that sound could be something that a *vera icon*, an image created without the hands of any human (throwing out all obvious evidence that it's a military number station). Even when I watched a Youtube video of people visiting the old and now submerged transmission of UVB-76 I couldn't believe that was human-made. Or I could but couldn't.



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