

Hacer pan, como follar

Guió de la performance per Ariadna Guiteras¹

LA VORACIDAD

The hunger

El ànsia

- M, do you like *enchiladas*?
- Yes, I do
- I love them. I love to eat them. Like a swollen vagina.

L'oli rellisca gruixut perfilant el meu dit anular fins a arribar al puny de la camisa. Ressegueixo amb la llengua el camí que ha deixat, com un llimac, fins a encastar el nas dins del plec de la *enchilada*. Apujo la barbeta i eixampro la llengua. Ho vull tot en un gest ascendent, del nas fins a la barbeta, ho vull tot, moll, olorós, llefiscós, a la tràquea i d'una sola llengotejada.

LA ORALIDAD

LA VOZ

LA CIRCULACIÓN

Aquesta cançó no és lineal. És una massa. Una massa no té forma excepte la forma del seu contenidor. Aquesta cançó creix gran com l'espai, s'allarga com el temps. Un temps que és finit, un espai que és exponencial. És generosa però de difícil accés. Es dilueix. Aquesta cançó se suporta en una veu, una que és múltiple; una veu que podria ser qualsevol altra: un vehicle, una *veu sense òrgans*².

This song is not linear. This song is a mass. A mass has no form but the shape of its container. This song grows as big as space, as long as time. A time that is set, a space that is given. It is generous but difficult to access. It dilutes. It is supported by a voice, one that could be multiple; a voice that could be any other: a vehicle, a *voice without organs*³.

LA EXPLOTACIÓN

EL EROTISMO

LA CIRCULACIÓN

EL ÀNSIA

EL MERCADO

EL GÉNERO

I am seduced by the gestures we do not make, the language we do not use, the fact that you and I both know so well the measures that we submit to and we frequently offer in return. The gold market has no tables for us, but it is not because of this that I do not wish to be rich with you. I hope you do not need me to sign with my name.

I don't want the word of history; rather I want to be subtracted from history.

I found the suggestion that I might be happy on the market stalls where the vendor and the buyer were not different but only dressed differently. On sale besides were only an infinity of needs of the highest quality (the desire for) and of the worst production (need for). The cost was lifelong instalments of the obligation to speak, my signature was not sufficient, it had to be guaranteed by the role of being a woman. A game of request and offer whose answer is always missing because it has grown up amid offers 'born' of questions that were not mine, that were consciously wrong, in which one always looks for the proof in favour, and this proof is history. It is the market of logic where reason never enters, where sadomasochism is a substitute for an impossible intensity, because the subjects are points of flight for anxiety, possession and power, the eroticism of diversity that declines the repetitiveness of estrangement.

The market is the only reality that can be paid. Its currency is the coin and the symbol of inexistence that become the exemplary gesture, the adjustment to the market's rate of exchange by abstraction, where my thought has no currency.

¹ Aquest guió ha estat possible gràcies al coneixement compartit amb el Club Manifiesto Chthuluceno, els e-mails amb el Sabel Gabaldón, els textos compartits amb la Caterina Almirall, l'arxiu de "The Displacement" de la Connie Mendoza, les converses i textualitats compartides amb el Michael Lawton, P'skype amb la Julia Morandeira, el llibre "Pero-subjectivity" que em va descobrir el Luís Guerra, el link cap a "Possible Bodies" que em va llençar l'Alba Martínez Feito i totes les converses i aprenentatges rebuts durant la meua estància a THIS (Londres) els mesos de Març i Abril del 2016.

² Lisa A. Mazzei - Voice without a subject

³ Lisa A. Mazzei - Voice without a subject

*I feel no morality about this necessary currency unless it is making sure that it is not for us or amongst us that it must circulate forever.*⁴

EL PAN
FOLLAR
EL SUELO
LA MEMORIA

Pensava sobre pa quan vaig entendre que el fang s'hi relacionava d'una forma poètica. Són essencialment diferents però gestual i processualment similars. Em vaig imaginar les dues masses barrejades l'una amb l'altra, tocant-se, primer amb cura i després amb brutalitat, estrenyent-se, com l'amor, com follar.

L'Ella va assistir al taller que vam fer amb el Peter. Mentre pastàvem la massa de pa em va dir:

- *I'm used to kneading but mostly clay, so it's like the opposite... you try to get the air out rather than put it in. So it's gonna be... well it's quite different though, like... the action is very different.*

I jo li vaig preguntar:

- *Do you move your hands differently?*

I ella em va contestar:

- *Yes, is totally different 'cause you keep it really compact... but you... I'll show you sometime.*

I al cap d'uns dies m'ho va ensenyar.

L'Ella estava preocupada per no ser prou professional, però a mi m'era absolutament igual. De fet, ho preferia. Per altra banda, em semblava que l'Ella sabia el que es feia, tot i així, si no ho hagués sabut tampoc m'hagués importat. L'amateur s'aproxima al les coses des d'un altre punt de vista, més desapregut, més valent. Desplega més possibilitats. L'Ella insistia en la postura, el balanç i la pressió; això em va encantar. Buscant la sostenibilitat de l'esforç que era amassar, empènyer i estendre. Em vaig obsessionar amb les partícules. L'Ella em va dir que l'argila té memòria. *Keep moving the particles, keep moving the particles!* Com quan el Peter, el xef, ens deia que havíem d'estirar el gluten fins a formar esteles llargues i elàstiques. Pura afecció –vaig pensar.

LOS GESTOS
EL PODER
LA CLASE
EL GÉNERO
FOLLAR

I wish to propose to you a new term, one that has been missing for a long time: "circlusion." It denotes the antonym of penetration. It refers to the same physical process, but from the opposite perspective. Penetration means pushing something – a shaft or a nipple – into something else – a ring or a tube. Circlusion means pushing something – a ring or a tube – onto something else – a nipple or a shaft. The ring and the tube are rendered active. That's all there is to it.

The verb to penetrate evokes a non-reciprocal or at least unequally distributed process. The one who is penetrated is implied to be passive. More than that, being penetrated, like being screwed, is synonymous to being feeling disempowered.

It is contradictory feature of bourgeois ideology that effort gets causally associated with power precisely in a society premised on the opposite: power derives from the exploitation and appropriation of others' activeness. It's remarkable how quickly this supposed link between power and effort is forgotten where blowjobs are concerned... but that's beside the point. What concerns me here is that this direct link exists between penetrating and power. That's what has to go.

We often think of feminist vocabulary and speech practice as a highly complicated matter. The word "circlude," however, is easy to learn and simple to use. Look: I circlude, you circlude, she/ he/ they/ it is circluding, we circlude, her dick is being circluded, his ass is circluding their hand.

*And above all, it is much more handy than its counterpart. Penetration has four whole syllables; circlusion only three. We'll end up saving valuable time while talking. Time which we can invest in fucking.*⁵

⁴ Sexuality and Money, Movimento Femminista Romano, 1979

⁵ Bini Adamczak – On Circlusion

LA EXPLOTACIÓN
EL DESEO
EL COMBUSTIBLE
EL MERCADO

La economía del deseo puede también desembocar en fenómenos de catástrofe, de agujero negro. Ahora, la máquina de desear es una máquina de trabajar.

La problemática de la producción es inseparable de la problemática del deseo.

Máquina deseante.

El deseo no es una pulsión orgánica, ni algo a ser trabajado por el segundo principio de la termodinámica, arrastrado de manera inexorable por una suerte de pulsión de muerte. Por el contrario, el deseo tiene infinitas posibilidades de montaje.

El deseo, para nosotros, no es la nueva fórmula del buen salvaje de Jean-Jacques Rousseau. Como toda máquina, también puede paralizarse, bloquearse (incluso más que cualquier máquina técnica); corre el riesgo de entrar en procesos de implosión, de autodestrucción.

El deseo, en cualquier dimensión que se le considere, nunca es una energía indiferenciada, nunca es una función de desorden. No hay universales, no hay una esencia bestial del deseo. El deseo es siempre el modo de producción de algo, el deseo es siempre el modo de construcción de algo.⁶

FOLLAR
EL PAN
LA CLASE

Hadria me dijo: *el pan es comida de pobres*. El pan procesado es comida de pobres. Me dijo también: *Hacer pan, como follar, es un privilegio burgués*. Hadria fue la primera persona quien me enseñó a hacer pan. Es amiga de una muy buena amiga mía y estar con ella me hizo sentir como en casa. Hadria aprendió a hacer pan de su madre, quien aprendió de su madre en Asturias y a la vez de su familia política en marruecos. Pensé que sería una combinación poderosa. Aprendería de una mujer que aprendió de otra mujer, que aprendió de otra y así sucesivamente. Fácil, sin pretensiones, un pan muy *muy* bueno y no profesionalizado. Si tenía que empezar por algún sitio, ése era el mejor de todos. Ese pan me tenía entusiasmada, incluso antes de que empezáramos a hacerlo. Hablamos sobre matriarcados, sexo, cándida, capitalismo, vino y huevos (entre otras cosas). Olvidamos ponerle sal. Eso fue un pequeña decepción. *¿Como si fuera pan de dietética!*, me dijo.

FOLLAR
EL HAMBRE
EL COMBUSTIBLE
LA URGENCIA
EL MERCADO

Sex, like hunger, is one of the most powerful of incentives when released from the control of other incentives. That is probably why the family in all its variety of forms is never allowed to centre on the sexual instinct, with its intermittences and vagaries, but on the combination of a number of effective motives that prevent sex from destroying an institution on which so much of man's happiness depends. Sex in itself will never produce anything better than a brothel, and even then it might have to draw on some incentives of the market mechanism. An economic system actually relying for its mainspring on hunger would be almost as perverse as a family system based on the bare urge of sex.⁷

EL CLÍMAX
EL PODER
EL TACTO

The moment when a feeling enters the body / is political. This touch is political⁸

When two hands touch, there is a sensuality of the flesh, an exchange of warmth, a feeling of pressure, of presence, a proximity of otherness that brings the other nearly as close as oneself. Perhaps closer. And if the two hands belong to one person, might this not enliven an uncanny sense of the otherness of the self, a literal holding oneself at a distance in the sensation of contact, the greeting of the stranger within? So much happens in a touch: an infinity of others—other beings, other spaces, other times—are aroused.

⁶ Micropolítica. Cartografías del deseo. Félix Guattari y Suely Rolnik

⁷ Karl Polanyi, *Our Obsolete Market Mentality* (1947)

⁸ Adrienne Rich "The Blue Ghazals" (1969)

All touching entails an infinite alterity, so that touching the other is touching all others, including the “self,” and touching the “self” entails touching the strangers within.

In an important sense, in a breathtakingly intimate sense, touching, sensing, is what matter does, or rather, what matter is: matter is condensations of response-ability. Touching is a matter of response. Each of “us” is constituted in response-ability. Each of “us” is constituted as responsible for the other, as being in touch with the other⁹.

EL PETRÓLEO

Amor, oblidé decir antes que
mi corazón se parece más
a un tatuaje de Black Flag
imprudente pero revelador¹⁰ – que m’alimento de l’estrat
del subsòl, del fil de l’os, de l’ammonita –la memòria.
que sóc l’humà, el vestigi i el servidor que bull.
que sóc l’aliment i el carburant, el pedal i la banya
del bou, la pantalla i l’estrop.

A Espanya la gelatina de petroli es coneix pel seu nom comercial –*Vaselina*– amagant el seu origen: l’extracció de combustible fòssil. Quan em vaig adonar que la *Vaselina* era 100% petroli la meva imaginació va desplegar una infinitat de noves associacions. Per exemple, si pensem en una relació sexual on s’utilitza gelatina de petroli, aquesta assoleix un altre nivell d’intimitat quan es lubrica amb una substància extreta de les profunditats de la terra. Una substància que és, *per se*, història. Des de llavors he estat introduint gelatina de petroli a les esletxes del meu estudi, gairebé canviant el estat sòlid del terra, de les parets, lubricant-les, com si demanessin ser penetrades, o com si estiguessin supurant lubricant, recordant-nos que la matèria també implora, també és viva.

Em pregunto si parlar de l’eròtica del petroli ens recorda que la matèria és viva, si és descentrar la mirada antropocèntrica, si és feminista i ecologista –li vaig preguntar al Sabel.

p.s. la vaselina no s’asseca mai, està sempre humida (molt sexy).

Em va parlar –el Sabel, quan em va contestar el correu– del Jean Genet, de *l’escena famosa del “Diari d’un lladre” (Journal d’un voleur)*, quan la policia l’escorcolla i li troba el tub de vaselina a la butxaca dels pantalons, i aquell tub de vaselina es torna aleshores en una mena de tòtem, un objecte màgic molt poderós, capaç de concentrar tota l’abjecció que Genet representa als ulls de la policia.¹¹

I del caràcter tòxic - sintètic - contaminant de la vaselina amb certes línies de feminismes emergents (inclosos els nous materialismes de la Bennet)¹². Molt *Zeitgeist*, em va dir. Entre moltes altres coses, perquè el Sabel escriu correus molt llargs.

EL LENGUAJE

A vegades penso que potser s’amaga darrera les paraules. *Las hipocresías fundamentales se ocultan en que el lenguaje es hermoso*¹³. Però més tard em va enviar un text, petit com dues columnes de cinc línies cada una, on tot el que havíem estat intercanviant estava molt ben resumit. Precís, concís. I que jo també m’amago, llest, troba’m.

EL PAN EL PETRÓLEO

L’Hadria em va dir *Hacer pan, como follar, es un privilegio burgués*. Aquesta cançó és un spin off –de la seva frase, que després va ser escultura–. És un spin off des d’on desviar-se cap al cos somàtic; un cos que gemega, es desnodreix i ejacula. Sexe i pa, situant una paraula al costat de l’altra, pa i sexe, nutrient i tacte, gana i afecte; en un acte sexo-poètic. Amb la fi d’apuntar cap el lloc on el combustible i el clímax es toquen, i brollen com la matèria prima que alimenta al Capitalocè.

⁹ Karen Barad – On Touching

¹⁰ Laura Jaramillo – Reactionary Poems

¹¹ Extret dels correus amb el Sabel Gavaldón

¹² Extret dels correus amb el Sabel Gavaldón

¹³ Laura Jaramillo – Reactionary Poems

EL COMBUSTIBLE
EL CLÍMAX
LA URGENCIA
LA ECONOMÍA

*Ours is a culture of premature ejaculation. More and more, all seduction, all manner of seduction (which is itself a highly ritualized process), disappears behind the naturalized sexual imperative calling for the immediate realization of a desire. Our center of gravity has in fact shifted toward an unconscious and libidinal economy which only leaves room for the total naturalization of a desire bound either to fateful drives or to pure and simple mechanical operation, but above all to the imaginary order of repression and liberation.*¹⁴

EL SUELO

*I am a compost-ist, not a posthuman-ist: we are all compost, not posthuman.*¹⁵

EL LENGUAJE
EL PODER

La Gertrude Stein sabia molt bé que el llenguatge és estructura, y que gairebé tota estructura humana és patriarcal. La concepció del tems, la línia y el punt, la pausa. L'ascendència cap a la vertical, el progrés i, al final, l'explotació i la destrucció. Entendre's és important, l'anglès és llengua vehicular. Em vaig enfadar molt quan en una xerrada vaig preguntar perquè, si teníem un traductor, haviem de parlar en anglès. És veritat que el traductor al començar la xerrada va preguntar si algú el necessitava i ningú va aixecar la mà. Però, qui vol aixecar la mà? La mà alçada que assenyala a l'ignorant. És una qüestió històrica la que nosaltres no parlem anglès, és una qüestió de classe, també. Jo no vull ser la que aixeca la mà. Aquesta pregunta no me la feu, és violència. M'ha d'agafar forta. El traductor em va dir que ell ja ho havia dit al principi i que ningú havia aixecat la mà. Alhora, va afegir, si parlem l'anglès és per entendre'ns, sinó seria lent, tediós. Imagino, poc eficient i incòmode. Però és que el canvi no serà productiu i amable, serà lent i tediós. Serà complexa, el canvi, i abraçarà la complexitat. La Gertrude Stein ja ho sabia això quan escriu "Patriarchal Poetry". Només començar ens anuncia que vol deslligar les estructures del llenguatge, la poesia i la cultura patriarcal. I segueix al segon paràgraf deixant un espai de dubte abans de cada paraula, abans que el llenguatge hagi de dir, o hagi de ser, per tant: *to be*. Són unes 40 pàgines, us canto les primeres:

¹⁴ Jean Baudrillard - Forget Foucault

¹⁵ Donna Haraway - Anthropocene, Capitalocene, Plantationocene, Chthulucene: Making Kin

As long as it took fasten it back to a place where after all he would be carried away, he would be carried away as long as it took fasten it back to a place where he would be carried away as long as it took.

For before let it before to be before spell to be before to be before to have to be to be for before to be tell to be to having held to be to be for before to call to be for to be before to till until to be till before to be for before to be until to be for before to for to be for before will for before to be shall to be to be for to be for to be before still to be will before to be before for to be to be for before to be before such to be for to be much before to be for before will be for to be for before to be well to be well before to be before for before might while to be might before to be might while to be might before while to be might to be while before for might to be for before to for while to be while for before while before to for which as for before had for before had for before to for to before.

Hire hire let it have to have to hire representative to hire to representative to representative hire to representative to hire wire to representative to hire representative to hire.

There never was a mistake in addition.

Ought ought my prize my ought ought prize with a denies with a denies to be ought ought to denies with a to ought to ought ought with a denies plainly detained practically to be next. With a with a would it last with a with a have it passed come to be with this and theirs there is a million of it shares and stairs and stairs to right about. How can you change from their to be sad to sat. Coming again yesterday.

Once to be when once to be when once to be having an advantage all the time.

Little pieces of their leaving which makes it put it there to be theirs for the beginning of left altogether practically for the sake of relieving it partly.

As your as to your as to your able to be told too much as to your as to as able to receive their measure or rather whether

intermediary and left to the might it be letting having when win. When win makes it dark when win makes it dark to held to beheld behold be as particularly in respect to not letting half of it be by. Be by in this away.

To lay when in please and letting it be known to be come to this not in not in not in nightingale in which is not in land in hand there is it leaving light out out in this or this or this beside which may it for it to be in it lest and louder louder to be known which is could might this near special have near nearly reconcile oblige and indestructible and mainly in this use.

Mainly will fill remaining sad had which is to be following dukedom duke in their use say to amount with a part let it go as if with should it might my makes it a leader.

Feels which is there.

To change a boy with a cross from there to there.

Let him have him have him heard let him have him heard him third let him have him have him intend let him have him have him defend let him have him have him third let him have him have him heard let him have him have him occurred let him have him have him third.

Forty-nine Clive as well forty-nine Clive as well forty-nine sixty-nine seventy-nine eighty-nine one hundred and nine Clive as well forty-nine Clive as well which is that it presses it to be or to be stay or to be twenty a day or to be next to be or to be twenty to stay or to be which never separates two more two women.

Fairly letting it see that the change is as to be did Nelly and Lily love to be did Nelly and Lily went to see and to see which is if could it be that so little is known was known if so little was known shown stone come bestow bestown so little as was known could which that for them recognisably.

Wishing for Patriarchal Poetry.

Gertrude, dieses Lied ist eine Masse. Y es ilegítima, Gloria¹⁶.

EL PAN
LA EXPLOTACIÓN
LA CLASE

*Bread arouses the most archaic respect, nearly sacred; to throw it out, to trample over it is a matter of sacrilege; the scene of bread thrown in the trash arouses indignation; it cannot be separated from the working class condition: to throw bread in the trash means to forget the story of poverty. It is a memorial.*¹⁷

EL PAN
LA EXPLOTACIÓN
EL PETRÓLEO
LAS PANTALLAS

*Estoy lejos del pan: he optado
por quedarme sobre el suelo diáfano
del aeropuerto internacional, he venido a postrarme
ante la permanencia
de su iluminación. El término antesala
surgió aquí y aquí
se quedara.
Todo lo necesario está en este
lugar, aquí es donde aprendimos el lenguaje
de lo simultáneo, las acciones opuestas
al borneado de pan:
 escoger alimentos envasados en plástico
 abrirlos y comerlos mirando
las pantallas.*¹⁸

EL CLÍMAX
EL GÉNERO

*Nos cerraron el grifo en algún dramático momento del pasado. Va llegando la hora de volver a abrirlo.*¹⁹

EL CLÍMAX
EL SUELO

Water makes us wet.

1. Tell the Earth, "I love you. I can't live without you."
2. At first you may feel embarrassed to be lovers with the Earth. Let it go. It's OK.
3. Spend time with her.
4. Ask her what she likes, wants, and needs-- then try to give it to her.
5. Massage the Earth with your feet. 6. Admire her views often.
7. Circulate erotic energy with her.
8. Smell her.
9. Taste her.
10. Touch all her all over.
11. Hug and stroke her trees.
12. Talk dirty to her plants.
13. Swim naked in her waters.
14. Lay on top of her, or let her get on top of you.
15. Do a nude dance for her.
16. Sing to her.
17. Kiss and lick her.
18. Bury parts of your body deep inside her soil.

¹⁶ Gloria Anzaldúa.

¹⁷ Michel de Certeau, Luce Giard, Pierre Mayol - The Practice of Everyday Life, Vol. 2: Living and Cooking

¹⁸ Mercedes Cebrián - Aeropuerto (dos) (excerpt) Mercado Común

¹⁹ Diana J. Torres - Coño Potens

19. *Plant your seeds in her.*
20. *Love her unconditionally even when she's angry or cruel.*
21. *Keep her clean. Please recycle.*
22. *Work for peace. Bombs hurt.*
23. *If you see her being abused, raped, exploited, protect her as best you can.*
24. *Protect her mountains. Stop mountaintop removal mining.*
25. *Vow to love, honor and cherish the Earth until death brings you closer together forever.*²⁰

FOLLAR
EL PETRÓLEO
EL SUELO
EL PODER

We ingest, rub on our bodies, inject under our skin items that are made directly from oil derived chemicals or made using oil or other forms of cheap, wasteful energy.

This pre-conceptualization undergirds and gives structure before the formulation of a single thought, hope, or heart palpitation. You are born and will die with this precondition. It modifies and lays all the ground for the actions you take. It is in your food, your housing, your health care, your sex, your thoughts, literally everything.

*This precondition is your, our, everyone's, "petro-subjectivity." It is the presence of oil in your sense of the world and self. The conditions oil (fossil fuels) creates, through massive accretions of habit and influence from great to small, repeatedly over the course of seconds, minutes, hours, days, weeks, months, years, generations, in all of us gives immense force to our collective subjectivity. We repeat this collected totalizing gestalt of relationships every moment of the day, by ourselves and with others.*²¹

EL PAN
EL SUELO

Me pregunta Júlia –*sabes que en distintas culturas es tradición hacer pan con arcilla e ingerirlo?*
Me dice también que *todo es canibalismo*. Según como se mire. ¿Dónde empieza el humano, dónde termina el Kéfir, la grasilla de los dedos o la cruziana en el lubricante?

EL PAN
FOLLAR

Medias Eros Co.

*Mientras como este sandwich de jamón
otras actividades
transhumanas podrían cruzar mi mente*

*algunas dificultades
inagotablemente ensayadas
dentro del calor embarazado
como respirar y coger*

Eros Hosiery Co.

*Eating this ham sandwich
other transhuman
activities may cross my mind
some endlessly
rehearsed difficulties
in the pregnant heat
like breathing and fucking*²²

²⁰ Elisabeth Stephens and Anni Sprinkle - 25 ways to make love to the earth

²¹ Breet Bloom - Petro-subjectivity

²² Laura Jaramillo – Reactionary Poems