

*I was born a Black woman  
And now  
I am become a Palestinian  
against the relentless laughter of evil  
there is less and less living room  
and where are my loved ones?  
It is time to make our way home*

—June Jordan, “Moving towards Home”

It was 1982 when June Jordan wrote this poem after reading on the Israeli invasion of Lebanon and the massacres perpetrated in the Palestinian refugee camps of Sabra and Shatila. Freely<sup>1</sup> reedited, reprinted, and redistributed in the past year, its verses have deeply embedded themselves in us during the preparation of this cycle.

Jordan’s poetry is not a possibility, nor a menu of possibilities. It is a spasm of raw juxtapositions, whose convulsive rhythm, however, modulates a possibility to attend to the concrete reality of a shattered world from the resistance of our material bodies and voices. What the poem *does* is a very complex political operation. It emerges from a place of anger and denunciation of the fatal effects of the neoliberal system which, nonetheless, develops in a vitalistic impulse. The rebound effect that arises from denying the sign, from crossing the mark and striking it out<sup>2</sup>, is a push to not succumb to unease or indifference; to not let hope die. Hope, along with its other, fear, can be anticipatory emotional structures.

*how from here* seeks shelter in a displacement similar to that which shakes the poem. On the one hand, it seeks to interweave ways of doing and living together, thereby widening the possibility of encountering other struggles that are not based on terms of equivalence. On the other hand, it is an attempt to approach ways of relating to place.

The cycle *see* aims to explore the resonances of the notion of homeplace in the sense that bell hooks<sup>3</sup> expressed it as a space of resistance and political solidarity. It does not advocate a nostalgic return to a

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<sup>1</sup> It integrates one of the *Learning Palestine* booklets, a collection of texts written by authors from various periods, contexts, and epistemic traditions. The collection is published without going through a process of editorial permission requests or copyright claims. The multiplication and agile circulation of its content is a way to contribute to the urgent historical and political literacy needed for the liberation of the Palestinian people. *Learning Palestine* poses the question: What is the purpose of knowledge if not to change the world and make it a just place for everyone? <https://learningpalestine.hotglue.me>

<sup>2</sup> Only the final verses are collected here. Before, the poem goes through a long list of rejections of violence in order to denounce it. At a certain point, the poem shifts toward an affirmation of hope.

<sup>3</sup> bell hooks wrote about this repeatedly throughout her intellectual legacy. *Belonging: A Culture of Place* (2009) is entirely dedicated to this matter.

home that cannot be taken for granted. Nor does it speak the language of the familiarity of neoliberal well-being, which will never allow other ways of life through the door. While the idea of home is central to many of the readings that have embraced its conception, the cycle embraces it from difference - that of the 'house of difference', as Audre Lorde would resolve. We acknowledge the ethical constraints of making certain discursive uses from the privilege of one who writes from the comfort of a white house, in order not to reproduce the modes of epistemic violence that we are trying to contest.

On another scale, which also compels us, the function of *welcoming* often corresponds to the artistic institution as the host for artists, agents, productions, and audiences. Institutions are systems that, by organizing, standardizing, and naturalizing cultural relations, shape the foundations of coexistence. Museums largely fulfill this regulatory function: not only do they systematize artistic work but also legitimize bonds, narratives, and bodies, in addition to organizing space-times. *how from here* prefers to detach itself from inherited crutches that are little or not emancipatory at all, as well as from connotations attached to a certain institutional paternalism, while, in all senses and effects, it is an invited guest—or a parasite—that feeds off the institution.

As with any system of belonging, speaking of a place as *here*, but also of what is close or near, presents its inconveniences. Even so, we understand that the only possibility of imagining and practicing more just ways of coexistence lies in invoking more porous and ductile modes of belonging. What separates here from there? Who has the right to become a member of a community? When can we say that we truly belong? What does it mean to say 'we'? Can we build community without place? How can we practice forms of solidarity without falling into extractivist or appropriationist practices, or speaking in the name of others? These are also vectors of movement in this cycle.

Thus, in the 'search for home, the mythical search for the *axis mundi*, for a place to stay, for something to hold on to', as Lucy Lippard puts it<sup>4</sup>, *how from here* proposes an inversion of priorities and framework. In the face of the neoliberal "anything goes" drive, and far from proposing a "forward" movement aimed at a sense or a longing with a pointed arrow, we opt to step away from predetermined dispositions and remain at the heart of a problem. As its title literally states, the cycle poses, before a what, a how, and then, a where from. That is, a situated methodological impulse.

Even if it doesn't know exactly what it's searching for or where it's heading, it proposes a kind of permanent swerving that forces a rethinking of the movement of "the lines that direct us"<sup>5</sup>. Here is a way of inhabiting the peripheries of the imperative of a promise. Or, conversely, a promise that inhabits the deviations of a norm/form. The *how* in the title—both a question and an exclamation—drives a productive tension between the dynamics of resistance and closures; a critical articulation that not only does not collapse the creative moment, but calls it to a continuous oscillation between the inside of the possible and the outside that refuses to integrate. The cycle will unfold from certainties that are not built as self-affirming wills ("this is what I want"), but from the confidence of knowing and working, at least, toward "what we do not want."

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<sup>4</sup> Lucy Lippard, *The Lure of the Local: Senses of Place in a Multicentered Society*, 1998

<sup>5</sup> Sara Ahmed, *Queer Phenomenology: Orientations, Objects, Others*, 2006

The four exhibitions that configure the cycle assemble an ecology—etymologically, a home—of gestures, protocols, methodologies, and connections that do not necessarily align with convenience. They are at peace with ambiguity, with the strangeness and discomfort that comes with stumbling forward. Because more than a repository of practices, each exhibition is conceived as a praxis in itself. And each time, it asks how the intersection of the different materialities that *make* an exhibition can invite singular ways of seeing and listening, of collectively inhabiting a place and a time. The four exhibitions are positioned in the face of contingency, working with it as it happens. A *living labor*<sup>6</sup> as the matrix of a political agency based on collaboration, where, each time, gestures can move away from their habits and keep the spark of desire alive.

The idea of sensitive militancy or militant sensitivity resonates in much of the conversations that compose the cycle. The insistence that it is not necessary to be friends, nor to think alike, to register desires, soften violence, respect the process, endure over time, consolidate an ethic, compose support, generate a code, connect with the body, shoulder the burden, deepen intuition, work through distances, learn to set boundaries, name successes and defeats, not flee from conflict, and fight with others. We are talking about inhabiting the script that ties together the aesthetic-political regime of art.

The practices convened here work with what exists or with what is missing. It is like pointing to the absence or the renunciation of the verb in a title. By doing so, the idea is to redirect attention to the situational or contextual aspects—phenomenological or political—in order to invite a performative continuation, open and, with a bit of luck, replicable or versionable.

The cycle that now begins does so on shaky foundations, but with the firm conviction of the need to rehearse—understanding rehearsal not so much as form, but as a place to rehearse—counterweights for another imagination, at least for a moment, at least partially. *how from here* is an attempt to deploy poetic-political operations capable of disclosing ways of coexistence that break life in its materiality and all its expressions, including the fatality that looms over and cuts through us. Because in the face of the captivity of presentism, of the normalized *here* and *now*, the endurance for the future passes, precisely, by remaining sensitive and present in the present. Or, in other words, by inscribing life into another possibility of *here*, and thus starting to imagine a *there*, and consequently, a *then*<sup>7</sup>. An itinerary, always in recomposition, that can take us home, or, better yet, to something that resembles it.

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<sup>6</sup> Here, I follow Toni Negri's approach to the Marxist concept of "living labor". Antonio Negri, *Marx más allá de Marx. Cuaderno de trabajo sobre los Grundrisse*, 200.

<sup>7</sup> I am reproducing the shift in spatiotemporal adverbs proposed by José Esteban Muñoz in *Queer Utopia: The Then and There of Antinormative Futurity*, 2009.