

Ludión Manifesto

[E-Poetry Festival, Buffalo, USA. May 2011]

Exploratory | Argentinean | Poetics | Politics | Technology

Ludión Group

Who? What? When? Where? Why? How?

Ludión is a viewpoint from where to watch Argentinean and Latin American poetics that take charge of and question in a significant way the technological world turned into an atmosphere at least since the beginning of 20th Century.

Ludión is a soft archive which explores registers and interprets the field of techno-poetics without claiming saturation coverage. Ludión fumbles and rests its gaze on anything which enables it to continue thinking.

Ludión is named after an Antique artifact –toy and physics scientific experiment as well – attributed usually to philosopher René Descartes, but more probably invented by Otto von Guericke.

Ludión is a research group, a joint of thought-experimentation.

Ludión thinks that techno-poetics are necessarily techno-politics, considering that they fall within the context of a social matrix which has shaped the world since the beginning of Modernity in an instrumental way, defined by efficiency utility and profitability criteria.

But Ludión also thinks that both art and technology are manners of experiencing the sensitive world; and because of that they also breed creativity.

Hence the articulator concept below which **Ludión** bases itself on is the idea of “a risk of technological tightening”; that allows taking on the complexity of the relation between art and technology, avoiding the closure in a unique direction. Due to this notion, **Ludión** looks at works, texts, projects, institutions and artistic manifestos in order to discover the level of their tightening concerning hegemonic modernization postures, which tend to praise “progress”, “novelty” and non critical acceptance of gadgets that endlessly provide cultural industries.

Ludión proposes a widened notion of technology, which not only includes a repertory of artifacts, methods, mechanisms and machines, but also implies new dimensions of instrumental planning intervention of the living: politics

technologies, institutional technologies, social technologies, subjectivity technologies. Poetics that connect themselves with this way of understanding technology can be also understood as techno-poetics, even though they are not associated with artifacts.

Ludión takes on that the boundaries between artistic languages entered in a field of indeterminacy a long time ago because of techno-availability. This indeterminacy takes at least three directions; blurring of boundaries between genres and artistic disciplines, between author/spectator/reader/critic; boundaries established by the autonomy of arts itself.

Ludión holds that it is possible to read the history of techno-poetics without sticking to chronology, identifying instead “thick” moments, condensers and irradiators of processes that, even if they begin at a precise moment, they also irradiate—forward and backward in time—ways of inhabiting the space of art and its bonds to the technological ambience. In Argentina, the “Vigo’s experience” for instance, could be such a moment, because even if it had its center in the last years of the sixties, it enables to re-order the history of Argentinean experimental poetry, turning Vigo as “precursor” of his predecessors like Oliverio Girondo or, mainly, Xul Solar. Not that they didn’t influenced Vigo, but because after Vigo we can re-read them in a new light.

Ludión: is situated thought from Argentina and Latin America.

Because life is a techno-artifact which is worth deconstructing.

Ludión is:

- **situated thought**
- **soft archive**
- **art/technology/politics/experimentation**