

Glossary of terms { . . . for life . . . }

truth - justice - peace

Jimena María Andrade Forero

Artist, teacher, popular educator, member of the collective interferencia-co.net / andradejimena@gmail.com

Translated by Nicholas Callaway

A glossary is a collection of words [on a single topic] that, because they are difficult to understand, are accompanied by definitions or explanations. The [topic] that links together this glossary is *resistance*.

This glossary is a device which, like any other device, is made up of various parts that together carry out a given function. This device is made up of the following parts:

- »--- Words that define terms used when people who reject that which is holding them prisoner band together to defend what they want.
- »--- Video interviews with people whose everyday actions, or even lives, define these words.
- »--- Drawings in the form of diagrams meant to analyze and think through what we do and how we do it, in order to make us stronger. The drawings weave in and out of the videos.
- »--- A network of people to team up with if we want to resist something.

This device is { Educational
and is intended { ... *for life* ... }

It displays these words so that those who { *know*
exactly } what they are and want to explain them to others { can do so

It teaches these words to those who { *do not know*
exactly } what they are.

It defends the meaning of these words when they are used to define that which they are not.

It teaches how to { examine
study
observe
deconstruct
specify
discern
separate } all that is at stake when we decide to employ these words in our lives.

The glossary can be used anywhere that someone is looking for tools to defend { ... life ... } against any type of submission; the section [truth ~ justice ~ peace](#) of the Glossary of terms { ... for life ... } is a tool to tackle the authoritarian present under which we are currently living in Colombia, a critical moment in which, as members of civil society, we must stand up and demand that the government implement 100% of the

terms agreed to in the peace accords. It also encompasses the struggle of Liberation Theology, which in Colombia is one of, if not the main actor safeguarding the memory of the victims and defending human and land rights.

effective love

Father **Camilo Torres Restrepo** [*leader with Christian principles inspired by the New Testament*] concerned by the **social situation we are living through in Colombia**, attempted, in the 50s and 60s, to radically change our **unjust social structures**.

<p>Baptism, confirmation and marriage DO NOT make a person more Christian...</p> <p>It DOES NOT come from institutions, formalities or sacraments.</p> <p>A person BECOMES more Christian by <i>learning to love others</i>; love is the first step in determining whether one has what it takes to be a Christian.</p>	<p>} according to Camilo</p>	<p>Christianity's core value is ~ <i>love</i> ~</p> <p>those who LOVE have no <i>faith</i> and those who have <i>faith</i> do not LOVE</p> <p>we have turned religion into a series of conventions, institutional problems and rituals that, when fulfilled, allow one to pretend s/he is a Christian, without caring about others' lot, or accepting its true essence: ~ <i>love</i> ~</p>
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the ~ *effectiveness* ~ of ~ *love* ~ resides in:

- »— *effective love* should be expressed through SOLIDARITY with one another
- »— *effective love* cannot bear a country full of injustice, inequality and exclusion
- »— *effective love* responds to the challenges that a *lack of love* poses for the structures of society and which take the shape of *injustice, exclusion, suffering, violence* and tragedy.



<https://player.vimeo.com/video/291210365>

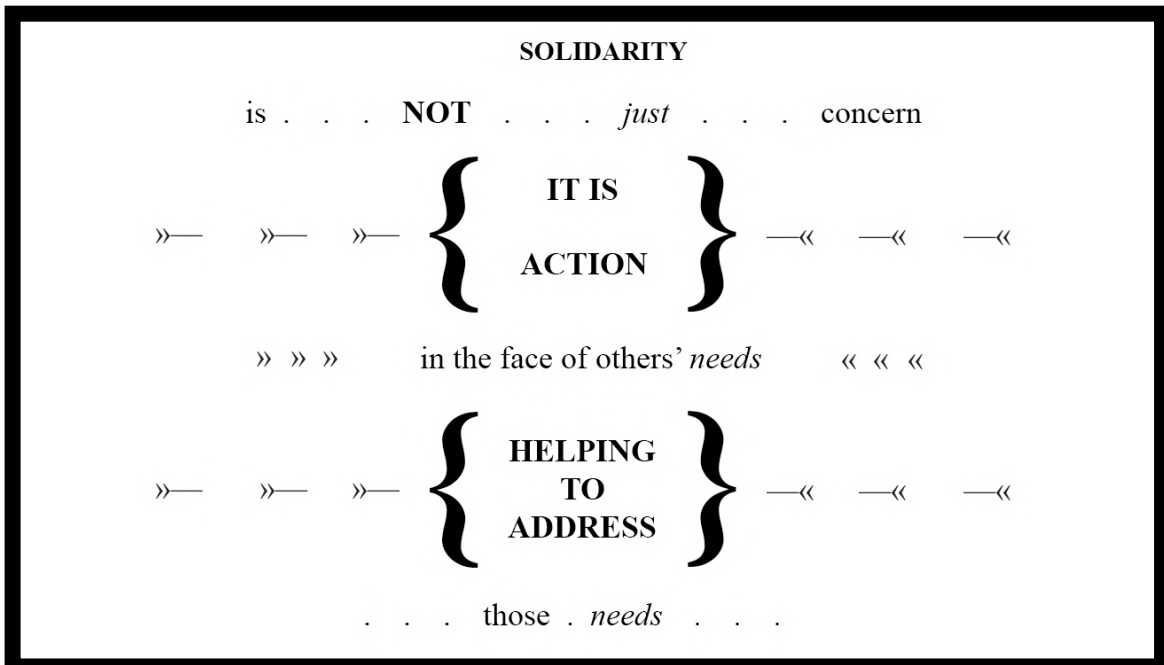
Effective love, translated by Javier Giraldo SJ, available at: http://www.interferencia-co.net/glosario/glosario_AmorEficaz.html

The quickest road to peace in Colombia is to implement the accords. The conflict didn't stop when the guns stopped firing; it will only stop when there is social justice, equity, truth, reparations and a guarantee that what happened will never

happen again. This is why it's not true that we are in a post-conflict period, but a post accord period, because the conflict itself will persist until there is social justice.

Today some ex-combatants have gathered at the Territorial Spaces of Training and Reincorporation (ETCR), generating self-run alternatives to rejoining civilian life. Others have begun a new life alongside their families. Still others have turned to dissidence because, since the accords have not been put into effect, they don't feel that the government has guaranteed their safety. FARC relinquishing its arms was an event met with disbelief and skepticism, and was downplayed by civil society in the cities, where information about the armed conflict (...) has been distorted by the mass media. This has created a deep crisis of subjectivity among society at large, plagued by amnesia, apathy, negligence and indifference, as well as ignorance of the truth and the subaltern history. There are those of us in Colombia who still have hope that the peace accords will come into effect, who are committed, and who are using all the tools at our disposal to help make it a reality.

In Colombia the number of human rights abuses has always been alarmingly high, but after the signing of the peace accords there has been a shocking increase in murders, persecutions and terrorist attacks targeting leaders, human rights activists, and now ex-combatants as well. The "Open Letter to Scholars from Colombia and Abroad" (*Carta abierta a académicos de Colombia y el mundo*; Clacso, 2019) calls for sweeping action on the part of the government to defend community leaders, human rights activists and ex-fighters. The letter also cites the appalling figures published by the Center for the People's Research and Education (CINEP): "In the category of political violence, 2018 witnessed 648 murders, 1151 cases of death threats, 304 injuries, 48 terrorist attacks, 22 forced disappearances, 3 sexual assaults and 243 arbitrary arrests. So far in 2019 at least 62 community leaders have been murdered. (Andrade, 2019, 11)



<https://player.vimeo.com/video/291210415>

Solidarity, translated by Javier Giraldo SJ, available at: http://www.interferencia-co.net/glosario/glosario_solidaridad.html

Why a glossary?

Contrast médium

The words translated in the glossary are on everyone’s lips, especially amidst this period of subjective crisis. Most people have incorporated them into their lives, but in a form distorted and manipulated by the mass media’s disinformation. There is a difficult jumble of voices to pick apart: people fighting and risking their lives for a different world and people defending the killers, all of them uttering the same words. There is a body of fictional meanings that disorients, distorts, drugs us, trivializing real problems, making it look as if they did not exist, and thoroughly trivializing the struggle of those who no longer want to be governed “*like that*, by that, in the name of those principles, with such and such an objective in mind and by means of such procedures, not like that, not for that, not by them” (Foucault, cited in: Butler, 2001).

The media
IN THEORY

* * * give people access to information about what is happening * * *
but unfortunately in our society the media *actually spread disinformation...*

because they always interpret everything that happens	{	in favor of the owners of	{	the radio the TV the papers	{	who are the wealthiest people, with the most power	{	and uphold the situation of inequality of subjugation of near slavery affecting the <i>great misinformed majority</i>
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and this is why

the **information and communication society** = **permanent brainwashing**

because it is **PERMANENTLY**

providing biased information	{	so that	{	the masses interpret what happens each day	{	in favor of	{	those in power
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<i>for example:</i>	{	they silence cover up misconstrue	{	a grassroots protest	{	treating the protest’s organizers as if they were	{	criminals delinquents
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to	{	condemn those favor those endorse those applaud those	{	trying to do good keeping people under in- equality and injustice	{	the information and communication society	{	is for maintaining this situation of inequality of injustice of slavery
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<https://player.vimeo.com/video/291210403>

Media, translated by Javier Giraldo SJ, available at: http://www.interferencia-co.net/glosario/glosario_mediosComunic.html

The Brazilian collective Usina (2008), an interdisciplinary technical consultancy group founded in 1990 that supports landless and housing movements in creating their own built spaces (homes, community centers, schools, public squares, etc.), calls this web of

fictional meanings a “discursive haze.” Their argument is based on the idea that governments and multilateral institutions are being unclear when they advocate for “helping” the poor to “help themselves.” In other words, **THE CONFLICT IS DECONTEXTUALIZED**, deflecting our gaze away from the problem’s true origin, which is the lack of social justice, and toward a plane where the poor, the victims, the most vulnerable, are forced to take responsibility for their situation. Within this rhetoric, the “self-sufficient” poor should help themselves as a way of taking responsibility for their poverty; in other words, on this manipulated plane, the poor have the obligation to organize in order to overcome their situation. By **decontextualizing poverty, vulnerability and injustice**, it is as if nobody is responsible. Banks, governments, business owners, fighters, workers, victims, killers and the exploited end up using the same words to describe their actions. Usina argues that in this situation “no one knows who is who anymore,” as everyone says the same thing, but from different positions with interests that more often than not are actually at odds.

Usina asks us to recall two specific historical moments that led to this situation:

Some of the semantic confusion that we encounter dates back to the seventies, when World Bank began to enthusiastically support social programs aimed at what it called “self-help.” For a nearly stagnate population living on the margins of the formal economy, low-cost policies, where the beneficiaries would work for free, emerged as alternative, feasible and responsible alternatives to gargantuan, loss-making state interventions in developing countries. Giving “power” to the users and beneficiaries of public policies, while keeping these policies’ costs to a minimum, would become the bank’s maxim, reformulating the words of English anarchist and architect John Turner. The fact is that in the tumultuous seventies, authoritarian and modernizing states became a target for criticism from both liberalism and the left. In this moment there was an unprecedented convergence of opposing groups with a similar demand: the populace’s freedom to organize within its territory. In World Bank’s agendas and documents one finds a sort of co-opting of the left’s core vocabulary and ideas – a tactic that Vera Telles has described as “semantic slippage” (the same words coming to designate different things) – which was also taken up in the construction of the lexicon of managerial solidarity during the neoliberal years. But the bank was not content to hijack the words of the left, using them to reproduce its managerial, “good-practice” discourse, forming a sort of “single language” making it impossible to tell who is doing the speaking.

In the nineties, World Bank once again recommended that governments employ such *self-help* policies, this time couched in the rhetoric of “solidarity” with the support of NGOs. (Usina, 2008)

The problem with this **FICTION OF MEANINGS**, which is semantic, discursive, symbolic and operative, is that it obscures reality and keeps people from seeing that

~ there ~ **really** ~ **is** ~ **a** ~ **problem** ~

namely: how distorted { . . . *life* . . . } must become when it is subjected to the laws of the market, to injustice or to historical negationism. Indeed, with a position that is “positionless,” neutral, neither affirming nor denying (when necessary), it is easy to keep the landscape sedated, while those acting and deciding are

∞ *once again* ∞

[the same ones who have taken over the lives of the most vulnerable, but now with the window dressing of nice-sounding ideas that do not play out in practice.](#)

In radiology, a “contrast medium” is a substance used to improve the visibility of structures or fluids in the human body, and to highlight characteristics within tissues. It is called a “medium” because without infiltrating the substance into the body these characteristics could not be seen.

Just as radiology infiltrates a “contrast medium” into the body of a patient, this glossary aims to infiltrate, into the body of references of those who identify with this type of words, various people engaged in resistance and struggle, and who are not necessarily from the field of the arts. These individuals describe how they understand what they do, translating into their own words the terms as they apply to their everyday lives. The intended result is not necessarily an immediate transformation. Rather, first and foremost, the aim is to reactivate a differentiation, whereby each person must inevitably compare the characteristics of their own actions with those of others.

Each person decides for her/himself.

It is

. . . *by choice* . . .

Seen side by side, our actions appear *so different, so disparate*, that ---«sometimes»--- the first thing one should wonder is:

are they talking about	the same thing?
_____ striving for	_____?
_____ driven to action by	_____?
_____ defending	_____?

Along the way we have realized that calling things by their name can ruffle some feathers. The ability to discern what is what often elicits reactions that betray discomfort. This discomfort sits on the border between the person’s desire to defend their self-image, and the reality of their actions. The *attempt to regain the capacity of discernment* cannot rely on discourses built upon the sorts of hierarchy dictated by erudition. We, the common people, are well aware of what we have to put up with and, most of all, of our reactions to our own subjugation.

is a word built from Greek roots } * * **DEMOCRACY** * * { that is the meaning of **DEMOCRACY**
 * * **POWER * OF * THE * PEOPLE** * *

Our democracy *is the exact opposite* * What is the power of the people? When can they decide?
[and our people CANNOT decide on any issue]
everything is imposed on us

in this same constitutional and legal structure the major decisions affecting them and the people are far from taking part in these of the people are laughable the majority of votes are a space that the people have is	<i>the people</i> <i>they are made by</i> <i>decisions</i> <i>the voting process</i> <i>bought or coerced</i> <i>won over the</i> <i>the popular consultation but</i>	DO NOT MAKE THE ELITES AND POWERS THAT BE THE SPACES OF PARTICIPATION IS NOT FREE THROUGH THE PROGANDA MACHINE DESTRUCTION OF THE ENVIRONMENT THEY WANT TO DO AWAY WITH IT
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» the Communal Action Committees that Camilo Torres helped found were spaces of participation | today | » they have been co-opted by strongmen, mostly big farmers; the decisions are rigged
 » in the ANUC peasant committees of the 1960s agrarian reforms, | but | » they quickly **disappeared**
 peasants made important decisions about the land

therefore, there are **NO spaces of participation** = there is **NO democracy**

<https://player.vimeo.com/video/291210375>

Democracy, translated by Javier Giraldo SJ, available at: http://www.interferencia-co.net/glosario/glosario_democracia.html

The second life of things: transplanting Simón Rodríguez to a new time and context

Men were not brought into the world $\left\{ \begin{array}{l} \text{to destroy each other} \\ \text{but} \\ \text{to help each other} \end{array} \right.$

Simón Rodríguez

Sociedades Americanas (Societies of the Americas) 1842

Argentinian researcher Mabel Tapia¹ has devised a powerful idea about how, after seemingly losing relevance or ceasing to circulate as intended, an artist's work often becomes reactivated down the road. She calls this "artistic practices' second life," when someone re-appropriates the work of others, making them relevant once more, even if they now circulate and are activated in another temporality and context.

What does this mean, the 'activation of a practice?' What is this situation in which a work suddenly becomes practical and once again operates in and acts upon the world? And how can this practice be expanded or appropriated, and what can be done with it from there? Practices that earn a second life do not operate in the same way as they did initially. The question that arises out of all of this is how these practices are shared. How can practices embedded in the world be shown? What tools can we provide so that practices operating outside the arts can operate in new ways within the arts. And what are we saying when we do this, what discourses are activated through the way in which these practices are presented? (Tapia, 2014)

This idea resonates strongly with a point that we have chosen to juxtapose in the glossary, based on the premise that one possible way to **regain the capacity of discernment** is to linger on this reflection about our own practices, slowly analyzing what our aims are, how we do things, how we interact with our context and with history. It is along these lines that the work of Simón Rodríguez² resonates with the glossary. The defining principles behind his work were education and his courage in designing new methods of teaching that were anticlerical, emancipatory and inclusive, at a time when the new Latin American republics were emerging out of the wars of independence. This was a period in which all of the European systems of exclusion and inequality were being violently reasserted, and the weight of colonialism remained pervasive. All of this has pushed us to put Mabel Tapia's concept into practice and give Rodríguez a second life through the glossary.

let's see { what we have learned
 from whom } we have learned.
 and where }

Simón Rodríguez
Luces y Virtudes Sociales (Social Lights and Virtues) 1840

Rodríguez's way of writing defied a linear reading, proposing spaces for the reader to pause, think and reflect by multiplying, subtracting or dividing his sentences by one another, filling them with layers of meaning activated by their mutual interaction. His drawings/diagrams renew the reader's capacity to learn or unlearn, or in any case allow them to open up to the distinct valences of our utterances.

The School of Latacunga could distinguish itself by

Ensuring its Funds in Rural Estates { I gave the same Advice
 when I first arrived in
 Latacunga in '44

A Professorship of Spanish
 and
 another of Quechua..... } instead of Latin

By setting up...

one of Physics
 another of Chemistry
 and
 another of Natural History } instead of { Theology { this is
 Law and { what they teach
 Medicine { in 5th grade

Simón Rodríguez
Consejos de amigo, dados al Colegio de Latacunga
 (Friendly advice, offered to the School of Latacunga) 1850 – 1851

The work of Simón Rodríguez takes on a new life in the glossary as part of our attempt to *recover the capacity of discernment*, since if one wishes to counteract the effects of the crisis of indiscernibility, writing also allows for a detailed analysis of our practices. Rodríguez encourages just such an analysis by defiantly tracing diagrams of resistance in the books dating from his last three decades of life. Unfortunately, his reflections still resonate today, since, nearly 180 years on, the same inequalities persist.

Putting his work back into action does not mean simply *transplanting* the “way” in which he took action through writing, but also reawakens the emancipatory power of his work as an educator. His life was one full of decisions that can also be regarded as **a kind of educational program**; for example, in addition to teaching, he also made candles and sold them – at the height of the Age of **Enlightenment**. He did away with Latin in school and in one school established Quechua classes. He founded schools where students also learned trades and agriculture. He fought so that girls, indigenous people, and the poor could also enjoy the privilege of receiving an education. He strode through his anatomy classes naked so that his students would grow accustomed to seeing the nude body. According to Rumazo (2006, p. 101), one of his most recent biographers, in 1838 in Valparaíso he opened a school and candle factory, whose facade bore the sign:

AMERICAN LIGHTS AND VIRTUES

Namely, tallow candles, patience, soap,
resignation, strong glue, love of work.

The “lights” are both candles and education; the “American virtues” are patience, resignation, and love of work. The rest – soap and strong glue – were actually on sale in the shop/school.

Did Simón Rodríguez anticipate, by *just* a century, Russian productivism?

Within the aspects that the glossary as a whole juxtaposes, arranges or joins together through montage, the diagrams/drawings are the one that directly resurrects the educational work of Simón Rodríguez. The glossary diagrams each term didactically. While its context is still education, it can also be re-activated in new contexts, artistic or otherwise, wherever the encounter between the two spheres gives rise to questions such as:

Which { other words can be included?
aspects can we define with words and which with drawings? Why?

Which?

How { do you live these and other words in your everyday life?
can we translate them into our everyday language?

How?

The diagrams

SOLIDARITY

{ is to **FEEL** others' pain

it's not necessarily that what we **FEEL** is being done to us personally
 but it is **FEELING** that *that pain* is a part of us, too
 it is **FEELING** that we need to **DO SOMETHING** for *someone*
 who is like us *or not*

it's **knowing** what it means *to be* in conditions someone *should not be* in
without an education . . . for example . . .
suffering and destitute . . . for example . . .

IT'S NOT just *saying* we feel solidarity ... **that's not enough** ...
 »— **IT IS doing something, all I can** so that my fellow citizens get out of a *situation*
 they **should NOT be** in

»—»— what do we **do** to truly show **SOLIDARITY**? —«—«

from our perspective { **BEING THERE** when *times are tough*
 as revolutionaries at . we **know** we **have to be there**
 IT MEANS at . we **can't leave someone alone**
NOT FORGETTING the reason why we do what we do
being ENGAGED in whatever sphere it may be



<https://player.vimeo.com/video/291210508>

Solidarity, translated by Johana Ruiz, available at: http://www.interferencia-co.net/glosario/glosario_solidaridadJo.html

linger on the screen, seeking to open up another space, in this case for reflection, so that the foregoing questions arise in each person, while in the video each translator translates the question from the standpoint of their own everyday practice.

road

We must *understand* that

{

. our **life** is one long *road*
 paved with each step we take through history

that the logic of the *road*
 is the logic of **dynamism**
always changing
 but *always constant*

»— *the road* is » made by **marking** the *paths* we take
 and especially

» allowing *many people* . . .
 to take those

paths to *understand* **life** as . . .

»»» a **space where there is room for all of us** «««
 we can all be **pedestrians**
athletes
passers-by

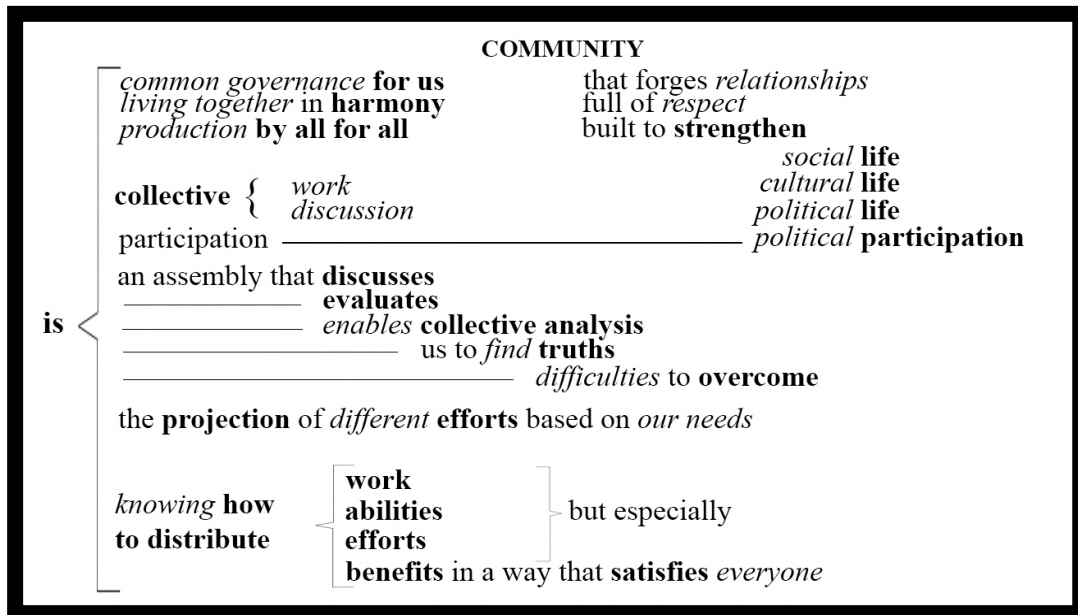
»— »»»» the **road** enables us to *meet up and live life* «««« —«



<https://player.vimeo.com/video/291210101>

Road, translated by Henry Ramírez CMF, available at: http://www.interferencia-co.net/glosario/glosario_camino.html

Apart from appearing between shots in the video, the diagrams are also available in pdf so that



<https://player.vimeo.com/video/291210539>

Community, translated by Henry Ramírez CMF, available at: http://www.interferencia-co.net/glosario/glosario_comunidad.html

people can download them, print them and distribute them. Every time we meet up with people to screen the videos and discuss them, the diagrams are passed around as

handouts so that

justice

IS NOT { a legal structure
an institution } *you might hear it called by other names*
 that apparatus that **bans** _____ that **punishes** _____
 that does **the opposite** of what it was created and designed for
 Although it was designed to protect people from being attacked by others
 *in * practice * it's * being * used * for * the * opposite *
punishing the innocent and absolving the guilty

justice

IS { a *human value* referring to **COEXISTENCE** } *this *is* its* fundamental*
 **SOLIDARITY** } * value *
 that brings us and others closer together

IS { making sure each } can { live a decent life
 person who coexists } cover their basic needs
 with us in some way }

<https://player.vimeo.com/video/291210389>

Justice, translated by Javier Giraldo SJ, available at: http://www.interferencia-co.net/glosario/glosario_justicia.html

the *contrast medium* spreads further.

JOURNALISM

as a *profession* _____ and _____ *service*
 to *safeguard* _____ a _____ **truth under attack**

»— the *true facts* that **those in power want to hide** —«
 the *memory* of a people _____ in _____ *search of liberty*
words more dangerous _____ than _____ *the people in arms*
 because *it fosters* { *awareness*
demands for dignity

Critique of authority } *thought* { *the seed of rebellion against tyranny*
awareness of the public domain
intelligence speaking out

not propaganda [some people get them confused] **no journalism without independence**

a response to **a right that is aimed at making decisions**
 to **a society** by all for all.

confluence of *visions*
 of *positions* *it is born* the *boiling over of the desire for liberty*
testament to *pluralism* precisely of the *criticism of dogmas and journalists*

»— *it is the torchbearer of freedom* [as Javier Darío Restrepo once said] —«



<https://player.vimeo.com/video/291210522>

Journalism, translated by Miguel Estupiñán, available at: http://www.interferencia-co.net/glosario/glosario_periodismo.html

While the diagram structure is inherently educational, by distributing it across the duration of the video the sentences are multiplied in a non-linear fashion, creating gaps that foreground certain ideas. Words show up in a different order to highlight aspects that need emphasizing.

FORGIVENESS

Is the ability	{	to keep the <i>wounds</i> caused by <i>someone that hurt us</i> from continuing to <i>maim</i> our life our soul our spirit and our history
Is	{	NOT letting <i>hate, rage, revenge</i> become a motor for <i>injustice</i>
Is the ability	{	to act differently than <i>those who hate</i> — <i>murder</i> — <i>exterminate</i> — <i>point fingers</i> — <i>stigmatize</i>
Is the ability	{	to heal and recover despite all the <i>wounds</i> we inhabit



<https://player.vimeo.com/video/291210124>

Forgiveness, translated by Henry Ramírez CMF, available at: http://www.interferencia-co.net/glosario/glosario_perdon.html

I have found that by using them with video, the possibilities of the diagrams' inherently educational nature are only multiplied.

		memory	
Is the human condition	{	Of rereading oneself Of returning to the past	
		as a mechanism of resistance	not as a <i>mechanism of nostalgia</i>
It is the possibility of	{	understanding what's happened to us and that there can be 1000 different versions of history	but in general the version of <i>the oppressors of the victors</i> is the one that predominates
It is the ability to	{	resist created by those who are forever trying	the to use <i>strategies of forgetting violence and deception</i> as a mechanism for doing politics and for exerting economic <i>control</i> over the regions

Memory therefore acts as a **mechanism of resistance** that allows us

to approach the **past**
as a way of seeing what is going on in the **present**
but especially with the aim of dreaming up a **new future**



<https://player.vimeo.com/video/291210000>

Memory, translated by Henry Ramírez CMF, available at: http://www.interferencia-co.net/glosario/glosario_memoria.html

Here the use of **montage** brings the technical conditions of the medium into the present through video, in order to exponentially increase the educational capacity of the diagrams with respect to the printed page. This is not to say that they make the printed page obsolete; indeed, the printed diagram has its own specific temporality that is also very important in the educational process. The video-based diagram anticipates the possibilities of breaking down the linear structure with which we have been taught to understand things or to define “truth.”

truth

there are several ways to understand this word

one type we find when we study or understand how things work { for example { how a machine, a clock, etc. works } } — that would be a *scientific truth*

another type is REAL agreement between { what we *say* what we *feel* what we *think* what we *know* } — that would be a *moral truth*

For example:
 our *courts*
 our *tribunals*
 our *media*

{ are full of **false truths** } { where what is *said* *written* *declared* } **DOES NOT match up** { with what *is happening* with what *we feel* with what *we know* }

»— **this is falsehood** —«

»— **true truth** —«

is when there really is agreement between

what *is happening* and what *we say* —« »— what we *feel* and what we *express*
 what *is happening* and what *we write* —« »— what we *know* and what we *express*



<https://player.vimeo.com/video/291210506>

Truth, translated by Javier Giraldo SJ, available at: http://www.interferencia-co.net/glosario/glosario_verdad.html

. this is the way .

. here is our “how” .

and now the glossary is out there so that whoever wants to can keep multiplying it like we have, or in any other way they see fit. The glossary is also open so that whoever wants to translate a term can do so from the standpoint of their own practice.

. if you decide .

. to multiply the glossary . or . translate a term .

. tell us about your “how” .

proyectointerferencia@gmail.com

. whatever sprouts up is a sprout worthy of transplanting .

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Notes

¹ Mabel Tapia is an Argentinian scholar of contemporary art whose research centers on the processes of legitimation, valuation and visibility of contemporary artistic practices related to the reification of new paradigms that are both artistic and socioeconomic in nature. Her current work includes neo-conceptual practices in contemporary art, and uses of archives in work dealing with art and politics. She has taken part in numerous conferences and symposiums, and has worked with many institutions, artists and curators. She is a member of Red Conceptualismos del Sur, and lives between Paris and Buenos Aires.

² Simón Rodríguez (Caracas 1769 – Amotape, Peru 1854). We have only imprecise information on his biography, as the various accounts differ on his family members, major dates, etc. However, what they all agree on is that he dedicated his life to achieving freedom, equality, emancipation and justice through education. Abandoned by his father, he chose to adopt the surname of his mother, Rosalía Rodríguez. He was a teacher, educator and philosopher, and was Simón Bolívar's most influential mentor and tutor. His life was marked by countless travels ever since leaving Caracas in 1797: after taking part in a conspiracy against Spain he was forced to flee Venezuela, never to return. From that point on his wanderings never ceased, and one could say that the only two constants in his life were his itinerancy and his obsession with implementing a revolutionary form of education in Latin American society.