

From Worlds of Possibles to Possible Worlds: On Post-nihilism & Dwelling

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This volume's purpose is to examine new perspectives on worlding in light of what looks like a shift recently registered in the politics of theory, one which has led from the exploration of the possible into the subsequent investigation of the compossible, i.e. from the counter-capitalist drive towards deterritorialisation (whose flag capitalism hoists today to an unprecedented degree) into the post-capitalist reinvention of new existential territories (partly virtual, partly already real) at the interface of modern frustrations and the logics of the otherwise, thus encouraging (against despotic encodings and active nihilisms alike) a re-stitching of liberation (Dionysus) and dwelling (Apollo) on behalf of what might be labelled a cosmopolitics and a poetics of care.

It includes papers on questions of order, chaos, immanence, transcendence, singularity, and variation; post-foundational and meta-foundational axiomatics around notions like *Grund*, *Abgrund*, and multi-centricity; cosmopolitical pragmatics of alliance; the poetics of dwelling against the politics of devastation; the metaphysics of the others; the narratives of new complex existential niches; and extra-modern ontologies and cosmologies. Ultimately, then, it is dedicated to exploring the contours of the Otherwise on behalf of a non-minimalist philosophical paradigm: that of Worlding.

Tim Ingold speaks of drawing "lines" and making "knots," Donna Haraway of "string figuring." These and other similar expressions hint beyond today's object-oriented fever and dystopian dismay. Yet by putting together this volume we want to move forward on their track in new, unhackneyed ways; for not only do we wish to picture specific modalities of be(com)ing with and their logics: we aim, too, at studying their conceptual backstage, memories, and margins.

The volume, on the other hand, divides into three sections: "Integrals" contains reflections out of which specific notional areas and volumes, but also problems, arise. "Derivatives," in contrast, brings together drifts into the otherwise that make audible, and readable, some of the otherwise's multiform voices. "Constellations," finally, shakes the dust that forms the soil of what deserves to be thought, sensed, and experimented with.

Our gratitude to all those who have generously contributed a piece to the volume's music.