

Zürich, 26 de maio de 2023.

Querida Maria Angélica,

Ouro agradecer pela ótima indicação do livro de Tim Ingold que você me enviou ontem à noite. Confesso que fiquei tão fascinada pela leitura que tive até certa dificuldade em dormir. Primeiro, por que há algo na escrita de Tim que me faz, de alguma forma, chegar em casa. Segundo, porque a consistência e persistência (e porque não dizer também doçura) com que ele aborda os temas matéria-mundo-linhas-palavras me fazem reorganizar aqui os pensamentos e a maneira como me levanto da cama de manhã, coloco uma roupa no corpo e vou ao mundo.

(O mundo como atmosfera recheada de símbolos, palavras e imagens).

I blow there fore I am  
Pois há algo na matéria, na organização cartesiana e cética (e talvez única) dos acontecimentos, que se liquefaz na escrita de Tim.

Ultimate self-struction  
É subversivo. Ele escreve assim:

gestural traces  
are solidified  
into  
objects

earth-below-  
sky-above

o mar  
sempre  
vence no  
final

doctoral student, Alberto Goyena,  
who has been visiting our department in Aberdeen, is working  
with demolition crews who blow up large buildings or blocks of  
flats when they are no longer habitable. He explained to me that in  
order to demolish a building the best thing you have to do is  
strengthen it first, by putting in more concrete and steel, because an  
ordinary building will not fall if you try to blow it up, it will  
collapse first, and with this strengthening it will last another fifty years. Thus although  
we might not be able to see it, all buildings are moving, in relation  
particularly to the wind, perhaps also due to movements of the  
ground. And I suppose that one development in architecture over  
the course of history has been that buildings become less and less  
flexible, which means that they are increasingly vulnerable to  
earth tremors. Thus earthquakes in modern times are much more  
destructive than they would have been in the ancient times, even  
in Japan. Since Japanese architecture was mainly wooden, the main  
problem with earthquakes was fire rather than building collapse.  
Most traditional building techniques were apparently quite flexible,  
which is why most buildings are not set on a solid base, but in a  
way that allows them to move with the wind and weather.

constituir,  
deconstituir,  
reconstituir

the weight of  
the past as  
it presses  
on the future

a natureza  
como parte  
da mente

(pagina 120)

I blow,  
therefore  
I am

matter - world-  
lines - words -  
conversations

self-defence  
is  
ultimately  
self-destruction

o título como  
enigma

gestural traces  
are solidified  
into  
objects

earth-below-  
sky-above

o mar  
sempre  
vence no  
final

A doctoral student, Alberto Goyena, who has been visiting our department in Aberdeen, is working with demolition crews who blow up large buildings or blocks of flats when they are no longer habitable. He explained to me that in order to demolish a building the first thing you have to do is to reinforce it by pouring concrete and steel, because an ordinary building is so flexible that if you try to blow it up, it will merely bend. It only falls if it is absolutely rigid. The building actually last another fifty years. Thus although we might not be able to see it, all buildings are moving, in relation particularly to the wind, perhaps also due to movements of the ground. And I suppose that one development in architecture over the course of history has been that buildings become less and less flexible, which means that they are increasingly vulnerable to earthquakes. Thus earthquakes in modern times are much more destructive than they would have been in the ancient times, even in Japan. Since Japanese architecture was mainly wooden, the main problem with earthquakes was fire rather than building collapse. Most traditional building techniques were apparently quite flexible, acknowledging that buildings are not set on a solid base, but in a way that allows them to sway with the soil, wind and weather.

construir,  
desconstruir,  
reconstruir

the weight of  
the past as  
it presses  
on the future

a natureza  
como parte  
da mente

(página 122)

I blow,  
therefore  
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matter-world-  
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A doctoral student, Alberto Goyena, who has been visiting our department in Aberdeen, is working with demolition crews who blow up large buildings or blocks of flats when they are no longer habitable. He explained to me that in order to demolish a large building the first thing you have to do is to reinforce it, to strengthen it using concrete and steel, because an ordinary building is so flexible that if you try to blow it up, it will merely bend a little this way and that. It only falls if it is absolutely rigid. So you have to strengthen it first, and with this strengthening the building could actually last another fifty years. Thus although we might not be able to see it, all buildings are moving, in relation particularly to the wind, perhaps also due to movements of the ground. And I suppose that one development in architecture over the course of history has been that buildings become less and less flexible, which means that they are increasingly vulnerable to earth tremors. Thus earthquakes in modern times are much more destructive than they would have been in the ancient times, even in Japan. Since Japanese architecture was mainly wooden, the main problem with earthquakes was fire rather than building collapse. Most traditional building techniques were apparently quite flexible, acknowledging that buildings are not set on a solid base, but in a world of living earth, soil, wind and weather.

↳ (página 122)

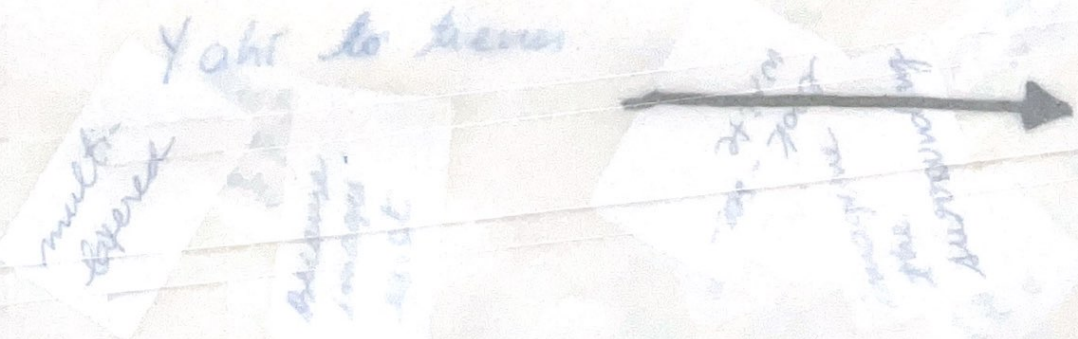
And after reading Tim's book, I kept thinking a lot about <sup>now</sup> his text has been resonating in me with images, impressions and ideas. I also wondered about which language should I write to you, Maria Angelica. Would Portuguese be the most adequate? And if not, should I google-translate it to Spanish or English language?

How can I write a letter to someone I do not know?

The more I thought about translating this letter, the more I got closer to the other side of the context here. las facilidades (context seen almost as a land, or territory of Maria Angelica (Pisces, Fire, Rabbit) and Santiago (Sagittarius, Water Dog)).

A translation ~~where~~ that could be filled with decolonial attitudes, strategies and fundamentals. A translation that the relationship between center and periphery dissolves, where the cartesian order is disobeyed.

**DESJOBEI EN VIX**



So now, we come to the main point of the letter. My main goal here is to create bridges, open dialogues and provoke possibilities of actions between the fantastic and tasty world of choreographically-organized movements and the broad area of wonders of decolonial translations.

a system - I mean

How can we write a letter to someone I do not know?

Pensando así, me vino a la mente la necesidad de bucear y degustar y analizar y conocer sus textos y sus ideas y sus obras y sus pertenencias. Así que, con las facilidades que nos da la internet, entré en su página y fue allí donde pude ver toda su selección de imágenes y escritos. De la misma manera que presté atención a los textos de Tim, pasé días y días desafiándome a leer también a Martí. Empecé a seleccionar las partes más provocativas y poéticas y intensas de los escritos.

Y ahí lo tienes:

multi-layered  
Because images exist

Don't write - see - impossible! the impossible



Let's question  
the visual  
world we  
live in.

Images as  
a code-  
system

information  
and/or  
stories

objects -  
people -  
spaces

form  
without  
skills

a way  
to stand

Seeing  
with the  
tongue

Language  
as a  
sculptural  
device

what  
challenge us  
to rethink  
our connection  
to the images?

involvement  
at evoke  
negative  
image space.

flat  
surfaces  
with depth

object  
space  
i

quantitative  
x  
qualitative

point  
to  
space  
is  
involvement

a way  
to  
understand

metaphorical  
gestures

multi-  
layered

because  
images  
exist

look  
with  
see -

imaging  
the  
surrounding

Exterior  
Interior

masks  
allow  
belonging

defects -  
people -  
spaces

we will  
die  
without  
routines

Seeing  
with the  
tongue

Language  
as a  
sculptural  
device

a movement  
that evoke  
an image  
negative  
space.

Quantitativo  
&  
Cualitativo

Sagittarius-  
water-  
dog

metaphorical  
gestures

tasty  
persuasive,  
deceptive.

number  
303

Exercise  
book

an image  
that evoke  
a movement



Así que, para establecer una conexión entre el terreno del plano corográfico y las letras, los mapas y las imágenes, pensé en una estrategia básica de organización y generación de movimiento. Sería así:

manipulating intelligence

01) Seleccionar (5/cinco) de las 41 etiquetas encontradas en la carta.

Seeing with the tongue

02) Con la etiqueta elegida, organizar por medio de construir/hacer una foto/video/dibujo/movimiento/texto/gráfico.

Eye tracking

Siéntete libre de optar por la complejidad de cómo relacionar cada label.

03) Cada una de las etiquetas elegidas debe relacionarse con los elementos de color en los mapas.

Sagittarius-water-dog

• etiqueta 01 → el mapa de los signos zodiacales vivos.

metaphorical gestures

• etiqueta 02 → hacer un movimiento con las acciones de deslizarse y girar.

Experiencia física

• etiqueta 04 → de una cabina telefónica en un pub.

PISCES-fish-rabbit

• etiqueta 05 → las cicatrices que tienes en el cuerpo.

• pulsera de desabete

Así que para establecer una conexión entre el terreno del mundo coreográfico y las letras, los textos y las imágenes, pense en una estructura básica de organización y generación de movimiento.

- Sea así:
- 01) Seleccionar 05 (cinco) de las 41 etiquetas contenidas en la carta.
  - 02) Para cada etiqueta elegida, organiza/prepara/construye/hace una foto/video/dibujo/movimiento/texto/gráfico. Siéntete libre de optar por la complejidad/simplicidad de cómo relacionar con cada label.

03) Cada una de las etiquetas elegidas debe relacionarse con:

- etiqueta 01 → el mapa de donde vives.
- etiqueta 02 → hacer un paseo turístico por tu propia ciudad.
- etiqueta 03 → una cadena de movimiento con las acciones de deslizarse, rodar y girar.
- etiqueta 04 → debe desarrollarse en el interior de una cabina telefónica pública.
- etiqueta 05 → las cicatrices que tienes en el cuerpo.

\* fue para descubrir.

04) Publica los  
resultados en  
tu página web e en la página web SoC  
antes del 28.08.23

05) Informame por escrito,  
vía carta, de la publica-  
ción en ~~su~~ página web.

E no mais, finalizo esta carta  
desejando que os arts e  
ventos decoloniais possam cada  
vez mais sustentar os nossos  
fazeres.

Um forte abraço,

Lima.

\* ful free  
to describe.