

DOS CHICAS

Anniversary Edition

me fanzina!

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¡20 years of Dos Chicas!

What do you remember about 2004, what did it mean to you? For memory, I googled. That year Chilean dictator Augusto Pinochet was prosecuted for disappearances and a homicide committed under the Condor Plan, George W. Bush was reelected in the United States and Vladimir Putin in Russia, Hugo Chavez survived a referendum that wanted to remove him from office in Venezuela. Daddy Yankee released the album "Barrio Fino", Arcade Fire released "Funeral", Kanye West "The College Dropout" and Tego Calderón released "El enemigo de los guasibiri". But without cheating, 2004 is the year I opened a store called Pulga (which still exists in Lima!), met a great love, attended the video art workshop organized by Deborah, Luis and Alan, where I became closer friends with Juan, Nancy and Andrea, met Kristy and we started playing music at parties we organized downtown (without imagining that we would still be dancing reggaeton 20 years later). 2004 was also the year Dos Chicas was born.

Andrea Cánepa and I made the first issue by putting together things that fascinated us: old magazines, the streets of Lima, comics, manual activities, pop culture around "the feminine". And we decided that each cover of the fanzine would honor two girls we admired. That time we chose Bonnie (without Clyde) and Mexican singer Gloria Trevi. Then Andrea emigrated to Spain. Her absence and the intensity of the period meant that the next issue came out only in 2006, including a poster by Jean Baudrillard, the comic "Los muchachos y la música" and visual contributions by Natalia Revilla. Issue 3 came out in 2008 with interviews with musician Cocó and hip hop duo Laz Bro and a comic by Tilsa Otta. The last issue so far came out in 2010, with interviews to the Colombian collective La Peluquería, Spanish actress Claudia Faci and a farewell to a dear friend we lost. Among other things. Because it was always a matter of looking at the details, finding more winks and surprises, among music, drawings and poetry. Among paintings and magazines, T-shirts, records and jeans. Among jokes and complicity, like the one that made it possible to publish this bilingual edition for the 20th anniversary. Thanks to Fuxia 2 and the chicas (girls) who bring it to life! (Although in 2024 we say chiques).

And thanks to Rita Ponce de León for her patience. Her drawing (page 3) was going to be published in 2012, but the eternal procrastination brought us to this moment. Now I can only recommend googling her and all the people who brighten up these pages: look for them on Instagram, write them emails! Or love them secretly... After starting this fanzine faithful to collage and photocopies, the present allows us to trace distant talents and imagine more future complicities. Enjoy, photocopy, share, pirate!

e.o.v



Issue 5 of Dos Chicas was printed within the framework of the exhibition La Tierra y el Mar, a two-person exhibition by Carla Zacagnini and Eliana Otta curated by Fuxia 2 (Tari and My) and Gris García. Malmo, June 2024. Cover: the fabulous writer and singer Rita Indiana and Rebeca Carrion Cachot, the first Peruvian archaeologist.

2004

I admit it. I listen to too many podcasts. I normally don't feel bad about this since the podcasts are usually about history or culture or the news, so I'm supposed to be "learning". But once in a while I allow myself to listen to something a bit more trashy. No more literal than that, there is a podcast I listen to called "Glamorous Trash" in which every episode the host invites a different girlfriend to review a celebrity memoir. It's fun. A couple of weeks ago the book they were reviewing was the memoir of Katheleen Hanna, the singer of the bands Bikini Kill and Le Tigre and a hero of mine from my youth. The best part of the episode was when they started talking about the zines she used to make and how important zine making was in the art and music scene that she was part of. I really liked the way they were describing what a zine is to an audience that grew up with social media and doesn't know how it felt not having a medium to raise your voice. They were comparing them to diary entries meant for others to read, or angry scrapbooking. They mention that zines are the coolest thing but at the same time they come from people who are losing in culture and need to find a way to express themselves. Zines are built from rebellion, they are an emotional artform.

It's funny that just some days later Eliana contacted me and told me that this year marks 20 years from the first edition of the zine we published (I don't know if "publish" is the right word here, let's say "made") together. The zine was called "Dos Chicas". The origin story, as I remember it, is that Eliana and I had attended a conference that was organized after the takeover of the National School of Fine Arts by the students. Alfredo Villar talked about zines in that conference. Eliana was a lot more versed in Lima's punk scene than me and knew what a zine was, but I had never thought before listening to that talk that I could actually just do a booklet, photocopy and distribute it myself. After that conference we decided to do our own zine.

The year of the first issue of our zine was also the year that I was mugged in a scary way for the first time. That made me really angry. At that time there was a lot of cat calling in the streets. I had tolerated it all my life. After the robbery I started answering back. It came as a surprise to see that a lot of men became really small once you turned around and confronted them. It was the year of the release of Kill Bill, and I started taking kung fu classes. It was the year I cut my long hair short. It was the year I heard Le Tigre for the first time.

And it was not only the zine. Eliana and I started going out at night with our templates to do stencils on the walls. I never thought I could do that too (graffiti was for gangs not for nice girls). Suddenly it felt to me that the streets were ours. That year I experienced for the first time the intoxicating sensation of realizing that I had agency and a voice, even if nobody cared to listen.

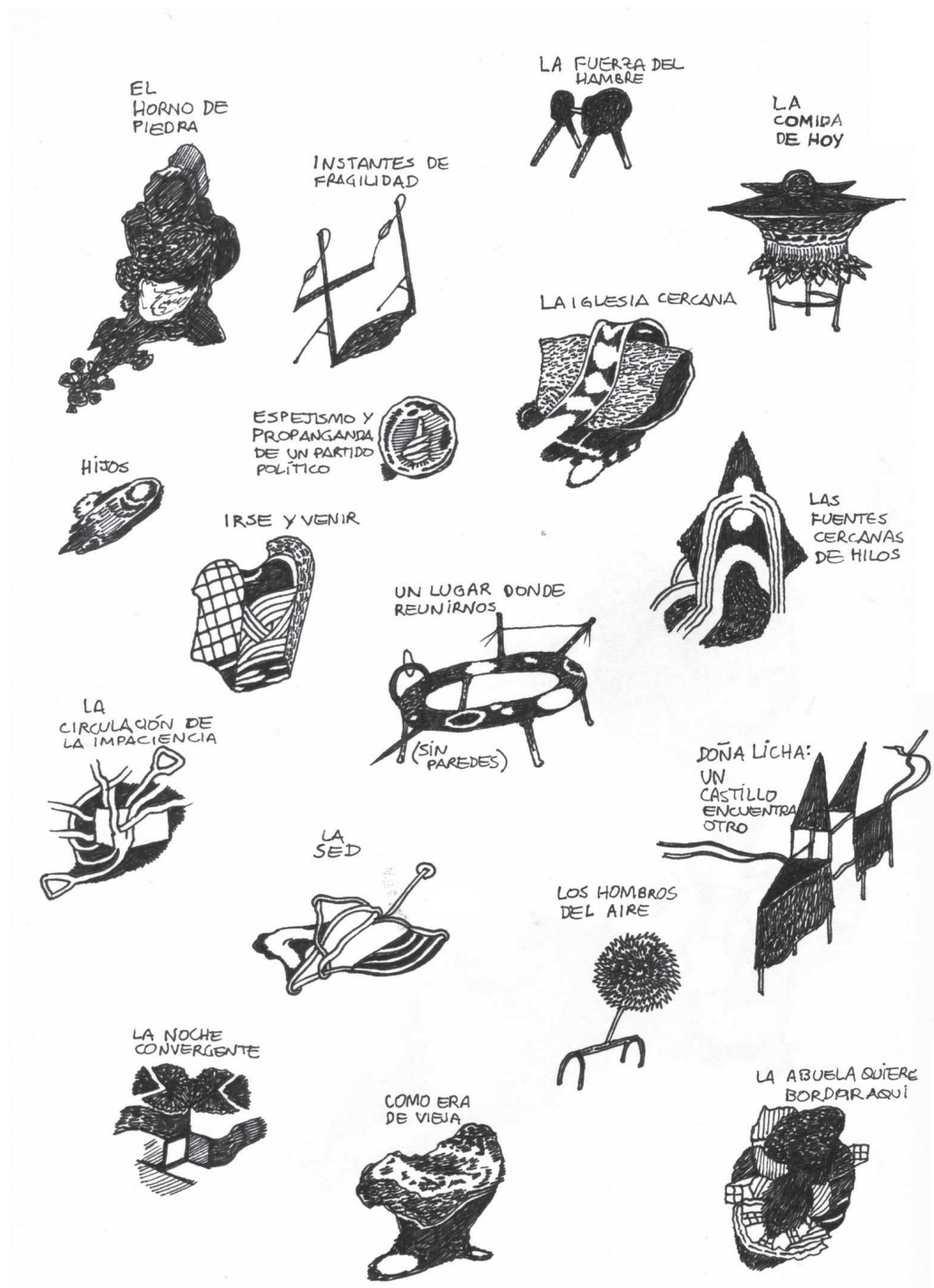
That year I left Lima for Europe and never came back. Don't get me wrong, I love Lima, but I just needed to go. So that meant I was just part of "Dos Chicas" for that first issue. Then Eliana continued with different guest collaborators. That first issue was a Leporello (those books that are binded as an accordion) and we hand scotch taped and folded every page ourselves. I felt so proud.

In Spain I met other great women with whom we did another zine called "Tigre Enorme". The first issue came with a cassette tape and we silk-printed the covers. We only made two issues. I never did a zine again but I started writing essays about my art projects and making cheap small publications for several of my shows. I usually use just one color, and a Riso machine. I write the text and design them myself. It is a part of my practice that I cherish, and I'm not sure I would be doing it if it wasn't for "Dos Chicas".

Andrea Cánepa



Do you have all the issues? what is your favorite one?



Drawings I made in my notebook on a very hot day in Jaltocán town, Hidalgo, at the Mexican Huasteca. Fifteen women embroidered, working nearby, with a silence only interrupted when laughing or scolding children

A conversation with no beginning and no end

On June 1 we inaugurated the exhibition **La tierra y el mar**, a duo show with **Carla Zacagnini and Eliana Otta**, curated by the team of **Fuxia 2** (a newly opened space) and **Gris García**. The exhibition is the result of six months of collective meetings at a distance, where we enjoyed finding numerous coincidences between the artists' practices. We finally decided that each would show one very old and one very new work, and that this fanzine would be a way of continuing a conversation that didn't seem to want to end. **Meeting in person in Malmö**, we were able to elaborate on pending issues, such as migration and pedagogy, the shared interest in the uses of language and the possibilities opened by quantum physics as a liberating space...

Carla: I think the interesting thing about quantum physics is that it breaks with a series of ways of understanding the world proposed by modern physics, ways that are very deeply rooted and have a lot to do with the idea of progress. Ideas that got us to where we are and that have to be deconstructed. People say you can't teach quantum physics in schools because it's too difficult, it's counterintuitive. But it's not counterintuitive, it just goes against what we've already learned. It's no more counterintuitive than the idea that the world is round. The world doesn't look round until we learn about it, we understand it, we can imagine it. But they keep teaching us definitions and laws that we already know don't work, but which confirm that one thing is one thing and another thing is another thing, that if two things are not in the same space they are not related, that time is a line and that something that happens in the past causes an effect in the future. Ideas that make people behave in a certain way, because if we knew that time is not linear and that we can be together without being in the same place, perhaps we would move differently, we would generate other relationships.

Eliana: And what sparked your interest in quantum physics? Could you trace the origin of that interest?

Carla: It started with a conversation with Brazilian artist Amilcar Packer. He is currently doing his PhD with Denise Ferreira da Silva, who talks about these concepts. He suggested that we could do something in Copenhagen, alluding to "The Copenhagen Interpretation" and the discussion between indeterminacy and uncertainty. They were discussing the problem of not being able to determine the velocity and position of a particle at the same time. Some physicists thought it was because they lacked the equations or the tools needed to calculate it. Others said that it was simply impossible to know both simultaneously. Because when you knew the position, the velocity became incalculable, because ultimately not everything can be known. I don't remember very well, but it occurred to Amilcar that we could investigate what implications these concepts might have for social justice, for a new thinking about social relations, and for artistic practices. It's very nice how he opposes modern physics, embracing instead other knowledges. The idea of circular time, for example, that there is a relation between the future and the past that is not a line. Or the understanding that things are not separate, as in the Amazonian myths, that consider that all beings come from some common spirits. So, in a way, we are all related and we can perceive the world through the point of the other. Modern thinking does the opposite, it compartmentalizes. So that's the project. We did a series of workshops and conferences with physicists, astronomers, artists.

We went to the European Spallation Source, which is being built here in Lund, a giant building with a cannon that shoots particles. They shoot them to break them up and see what happens to the little pieces. For example, the way those particles bounce off the matter of a fossil gives you information without having to go into the fossil. The engineer showing us around would pat one of those concrete structures and say, "this is worth a house". He was very proud, but I wondered at the end, what does actually matter when the fossil is from? There is a race for knowledge that is not very different from the nuclear race. Or the race to conquer space. It's about wanting more and more and more. You can know that the fossil is not one from hundred and forty million, but hundred and forty-one million years ago. It doesn't make sense, it comes from an idea of power, of world domination.

Fuxia 2: Something very masculine, isn't it? Like not being able to accept that there is a limitation.

Eliana: I think this also causes resistance in relation to quantum physics. On the one hand it deconstructs the most prevalent way of approaching knowledge in schools or in education in general. But quantum physicists also realize that there is a limit to what can be known, and they always say, "today we know this much, there are questions for which we have no answer and maybe at another time we will know a little bit more". There is not such a violent positivist attitude. And do you continue with this project?

Carla: They gave us money for another year and we are doing experiments at a distance, walking at the same time following shared instructions, for example, or the exercise of trying to find each other in a dream. But we don't know how to turn it into an art project.

Eliana: Sure, many people use quantum physics to think about what Carl Jung called synchronicity. Everything we always explain as coincidences: "I thought of that specific person and they just showed up", but understood in different ways.

Carla: And how did you come to quantum physics?

Eliana: I think it has to do with living in Europe. Here, the discourses about ecology and climate change, which to me seem to be mainly connected to what should be done and not as much to the lived and felt experience of the body. A moral thing.



And then there are these narratives about the apocalypse, always thinking of the future as something that paralyzes the present. But without the awareness of how those apocalypses are constantly happening, killing worlds all over the place since hundreds of years ago. I was trying to understand how ideas that seem separate from the corporeal and the affective operate. Ideas that are also far from a sense of belonging to life and to what we call nature. These differences in the way ecological causes are approached made me think, where does something that I feel very physical, very bodily, very learned in a non-theoretical and non-discursive way come from? Where does this sense of belonging to everything, beyond the human, come from? I think it is something present in Peru and in Latin America in general, in how people live the environment, their relations with animals and plants, which are still very animist. It is very normal to talk about the living as an other with which you relate. But then I understood the influence of the experiences with ayahuasca, together with my sister and my dad, who encouraged us to try it when I was about twenty-one years old. As time went by I understood the role that this played in rooting that feeling of belonging in a very embodied way. It really became part of me, in a way that I never felt the need to explain or question. While living in Peru I wasn't aware of it, but then being here, it became clear to me.

Then I read *The Cosmic Serpent*, by Jeremy Narby, a Canadian anthropologist who wrote about his experiences living with Ashaninka communities in Peru in the 1980s. He wrote much later, in 1998, and tries to find bridges between ayahuasca and possible scientific explanations. Much of his work links traditional indigenous knowledge with scientific knowledge. He explained ayahuasca by saying that normally humans live, let's say, on AM radio waves and that when you do ayahuasca it's like you switch from AM to FM and you experience what it's like to tune in to non-human beings. A change of tuning that shows you the commonalities with all other species. He gave a scientific explanation alluding to our DNA, the fact that we share so much genetic information with all living things. Which brings us back to quantum physics, because we share so much with beings that inhabited such different stages of history. One can feel part of something bigger in the present. But also in relation to time, on a scale very different from the human scale with which we normally see things. That book made me think about how to create broader dialogues between different cultures and people in ways that can translate different knowledge to find common ground.

Carla: Sure, my interest also has to do with that relationship with other forms of knowledge.

Eliana: It is also linked to my interest in music. In a talk she gave, artist Natascha Sadr Haghghighian mentioned that some scholars of sound argue that something that sounds (the reverberation, the vibration, the echo) never disappears. That we would be living all the time immersed in something that sounded millions of years ago, inside layers of information. A fascinating idea, the theme of vibration and music also led me to think about the capacity of the voice to transmit something and how the voice at the same time is what we are. In other words, to think of the voice and the body not as something we have, but as something that we are and that makes us who we are just as we speak or use the voice in some way. At the same time, for me the voice is a way of accessing the unknown. It often says things differently from what we want to say or from something we don't recognise as our own.

Fuxia 2: Sometimes you hear yourself on a recording or and you're like "Uh, who is this?". My closest experience to what you said about ayahuasca is in connection to drugs, but more synthetic, the "thrashy" ones, which I relate to music. Here in Malmö lives Fred Gies, a French dancer who does technosomatics, workshops with techno music, where we dance with our eyes closed, sober, during the day, in the morning, for two hours. The cyclical repetitive sound makes you go into a trance. Fred does an intro about the chakras and the glands, it has a scientific base and when the first workshop ended I asked them: "Could you imagine this exercise with another musical genre?". I told them that a somatic reggaeton could be possible. I feel like there is also something with the tun, tun tun tun, tun, which for me is like a trance.

Gris: I was recently in Dakar and I visited a space called Kenu Lab, where they explained that they approach the community to decide what to do with their programme, and by talking about the needs of the people they created a "diagnosis". They said that in every community there is someone who has the "singing knowledge", the power of singing, the knowledge of singing. This is the person who has the power of the voice to communicate with the community and to mediate. They are usually healers or people who help to solve problems of all kinds, including health issues. They are usually older people. If someone is sick and can't get well, they do a ritual where they talk to the earth, put their ear close to the ground and listen to what the person needs. I found it very poetic but also interesting to think that in the end it all comes from the voice.

Carla: The power of words is amusing, because there are many cultures where evoking something makes it present: the voice has that power to make things happen. Making things present, calling them, invoking them... When we curated the Sao Paulo 34 biennial in 2021, instead of using concepts to divide the different nodes of the exhibition, we did something we called "statements". They were objects with a story that set the tone for the works around them. There we included some Macuxi chants. It's a village where each person is responsible for a piece of a song that represents something important for the community. It can be a person, a plant, a bird, a place, a river. This village was forced to move many times, for different reasons. A hydroelectric plant was built in their town, or because a certain tree is finished, due to a war, the mining industry... But they continue to sing. It is a song that never ends because when one person is gone, another inherits their song, and when they sing it, all those things are present again. Those of now, those of the past. It's like carrying their universe in that song.

Eliana: I was also thinking about the flip side of voice, which is the act of listening. Sometimes I do actions where people can either listen to stories or share silence, do things in silence. There are very specific moments when people share silence, unless you have intimacy. Sharing silences between strangers is something I've been interested in fostering. I also realized that my work, over time, has a lot to do with listening. I often invite people to tell me their stories, in interviews or conversations. It's a constant practice of listening to how things are told. But you focus more on specific words and how they link together, don't you?

Carla: Yes, and in the use of words. As in *World Words*, a work I did with national anthems, where I look for coincidences. It's a list of words that countries chose for the song that represents them. It's interesting to see what landscapes they suggest. There's a lot of peace, a lot of war, battle, army, soldiers... Words related to religion...But also parts of the body. Hair, for example. It is also interesting to cross-reference this information with maps. For example, words related to freedom are only used in ex-colonies and the word "people" in ex-communist countries. Religion is almost everywhere in the world. It also has to do with listening, but in a different way: what is this we are saying? Ok, we have this list of words that nations chose at some point to represent their uniqueness. If we go back a step and we look at that list of words, the ones that are common to more than one country, what can we do with them? What common landscape do we build with these mountains, seas and lakes that are in all these countries? It implies a potentiality, like going backwards.

Eliana: And this interest also comes from your relationship with Spanish, Portuguese, Swedish? And with the experience of migration?

Gris: I was just thinking about how migration has influenced both of us. In the case of Eliana, her approach to quantum physics, or how moving from one country to another has been a determining factor. That movement has impacted the work of both from different places and from different angles. At the level of particles, energy, waves, how does that impact your work?

Carla: My mother was a Lacanian psychoanalyst, so there is this awareness of the use of language. Also, Portuguese and Spanish are very similar, but the same word can be used for different things. How did those differences come about? For example, "taza" in Spanish is a cup of coffee or tea, and in Portuguese it is a glass. Could it be because some people drank wine in a cup?

Fuxia 2: It's interesting that in Carla's case there is an interest in concepts and signs, and in Eliana's work there is something more experiential. How words feel in the body and how the sound comes out. There is also a question of concepts, but not as central as the body and the sensation. Although both cases have to do with the idea of potentiality.

Eliana: I think since I was studying at university, I was aware that I wanted to make things that invite people to relate to them. Whether they are drawings, paintings, objects or situations. But I wanted people to feel welcome, so they don't feel they lack something to be able to access what is circulating there. And that it makes them want to do things. I get excited when there is a painting that, even if you don't paint, makes you want to paint. But now when we talk about listening, I thought that perhaps a more pertinent word for the both of us is "attention". Paying attention to things, even tiny or insignificant things, but paying attention to what makes something happen.

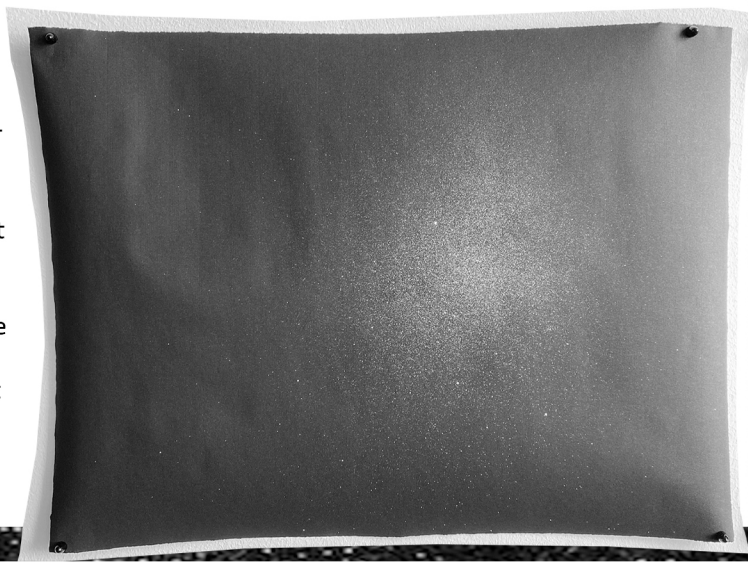
And when Carla mentioned her mother, I remembered a phrase of Jacques Lacan's that I always keep in mind: "you can be very sure of what you said, but never of what the other person heard".

Fuxia 2: You think carefully about language in your works. Like in *The sea* you see will never be the sea I've seen, where the title is so important. Does this come from the tradition of conceptual art? There is a kind of gesture that hits you in the face and is poetic, with adds an extra energy to the work. It seems strong to me that there is an "I", an enunciation from an "I". It's not so common, because it could be a "We": we don't all see the same...But you choose a direct interpellation.

Carla: My work speaks a lot about that inability to translate the experience, as it is the case of that title. It has to do with "you can be sure of what you said, but you will never be sure of what the other person heard". Years ago I wrote a text about Cézanne and Mondrian, when Cézanne always paints the same mountain. There are some gouaches by Mondrian trying to paint the sea with black stripes and he erases them with white, and paints them again, erases them again, paints them again, erases them again... It's that certainty about failure, we know we will fail but we keep trying. Cézanne painted that mountain, painted and painted and painted. And it was never the mountain, it was never going to be the mountain. But there's something in that trying again, that insistence...

Gris: And it's never going to be possible because things are changing, like the title of your work. That sea will never be the same because it is in movement. You made me think of my grandfather, always painting waves, constantly painting waves. Trying to capture them, stiff waves. This relates to a problem of mine. I have a problem with stillness in general. There's something about stillness that gets me out of control, that's why I'm also obsessed with stones. Many people tend to understand them as something still, immovable, and it seems to me that something interesting is happening there and that it is alive. But yes, titles are very important in both cases. There is always a wink that becomes very important to be able to access the work.

Carla: I always try, and I perhaps fail, but I would like people to establish a relationship with my work that is similar to the one they have with a book. To be able to share it. The author writes and the book comes into your hands, you take it to the beach, you get it dirty with sun cream and it has that smell or it gets wet. You give it the rhythm you want. In the end the book only exists with your voice. When you're about to finish it you read it more slowly so that it lasts. The book adapts to the reader. How do you achieve that in art, where the whole system is based on looking at the works with your hands behind your back?



It's funny that when you talk about Palaeolithic art, which I've been researching, there's parietal art and portable art. It was the things they carried, the jewelry, the spearheads, a horn with a horse engraved on it. Pocket art I sometimes say. Like publications, another interest that we have in common is publishing, as well as making games...

Gris: A participatory dimension. There is a very similar methodology through encounters, where there is a story, an object or an image that ends in drawings. There is a narrative, a connected desire to listen or share stories.

Fuxia 2: I was thinking about your desire to have an artistic practice that can provoke a relationship like the one we have with books. Among the media that have had the most impact on me, that have formed me as a person, music comes first, literature second and contemporary art probably last. Because I think that the way of showing it is not very affective and it is hard to interact with it. On the other hand, music is related to fashion, to getting together with people, sharing obsessions, artistic gestures, visual or sonorous expressions that can incite you to also want to make things happen, or simply shake you. That's why I like to read aloud and collectively. The Fuxia 2 sparks from a desire to work with contemporary art in a space of encounter and conversation. That's why there can also be fear, on a curatorial level, when programming. How do people get hooked on this? It's never going to be as much fun as a club, but I also like the complexity and slowness of contemporary art. You can't have an immediate relationship with art. It requires thinking.

Gris: Yes, art allows other temporalities. You access it immediately or not, but afterwards there is a life experience, a resonance, a memory that comes to you, softly. Everything is so immediate these days, so I like those encounters, at a slower pace, a lot.



Carla: Once a childhood friend of mine had her father die and I sent a message to our group of friends, talking about this work by Dennis Oppenheim, where his son draws on his back. Then, guided by the sensation of the touch of the drawing on his back, he repeats that drawing on the wall (and the other way round). It is very beautiful. My friend was very sad because her children's grandfather had died. That work helped me find a metaphor for death and continuity.

And when we inaugurated the Sao Paulo Biennial, in the time of Bolsonaro and just after the pandemic, people hadn't seen each other in a group for a long time. There was a feeling of gratitude and happiness for being together amongst works that brought to the public sphere issues that we wanted to talk about. Art has that power too, to create and offer metaphors that embrace conversations.

Eliana: I also think that, for us, as migrants in Europe, there's an awareness of the use of the resources we can access here, since it is so different from those we would access and those that exist in our countries of origin. That is very important. It gives us a very particular dimension to the way we approach work, production, its circulation, a relationship with responsibility in the type of intervention we can carry out. Something I've been thinking about these years is that, in Europe, the convention of what contemporary art is has to do with creating and thinking in relation to the limits of art itself, and to beauty. As if art was there to question what makes art exist or not. And for me, art in the global south, and to a certain extent the art that interests me most or that I identify with, has more to do with what is life, what are the limits of life, what makes life possible, what does it imply to survive or not. It's having art as a tool to relate to life and expand the conditions of what is possible within life. While here, in the North, it's a more solipsistic question, an internal discussion about art and its conditions, an aesthetic problem... But I was also thinking about our common interest in drawing. When you were talking about metaphors and what art can do, I was thinking about a workshop I did in Vienna, which was called "drawing is political". We did some exercises with a group of students and at the end I asked them what they thought drawing and politics had in common. They were a bit lost, even though we had done a lot of things with drawing, imagining animals that don't exist, how they could relate to each other. But it seemed a bit of a freaky question to them, and I told them that for me they both are tools for imagining different worlds.

Carla: As a friend of mine says, "politics is the negotiation of subjectivities in the public sphere". And drawing is a step in the direction of the public sphere, departing from something that is initially a mental image, something internal. It is the most immediate step, the shortest distance towards subjectivity, but already placed in the public sphere. An act of communication. I always say that I draw when I'm asked what I do as an artist.

Gris: Now that you were talking about the drawing workshop, I'd like to talk about the pedagogical aspect of your work. There is always a dimension, not only in your work, but in what you do, connected to pedagogy and education.

Carla: I don't know if I'm interested in pedagogy. I'm interested in learning, in sharing knowledge. I'm interested in finding structures that facilitate or make it possible to share learning or learn together. I teach very little [as professor and main responsible for the School of Conceptual and Contextual Practices at the Royal Danish Academy of Fine Arts]. I do studio visits, one to one, and I like the group crits. I pay a lot of attention to generating a conversation. There, silence is important. That was a great learning experience, how to let the moment of awkward silence pass when someone presents a work or a process. At the beginning I quickly invented a question to erase the silence. Now I wait, I see how people settle into their chairs, thinking, starting to talk. I like that a lot. There is a very subtle equalization that can't be seen, but it is work. Getting a conversation going. There was a time when the crit sessions were very uncritical. So I started going with the students to exhibitions and critiquing the works of established artists. And then we would go back to class and talk about what their colleagues were doing. With respect, with generosity, but in a critical way. My voice is already very present, being there all the time, so I don't give many classes. From time to time I do a talk, but what I do most is curate the programme and I guide the conversations with the guests a bit.

Eliana: I haven't taught for a long time. I was teaching in Lima, at the university where I studied, the Catholic University, from 2010 until 2016, when I came here. I also taught at a space called Corriente Alterna. At the uni I taught composition and drawing. Very formatted, early career courses. And at Corriente Alterna I started teaching a course that I was invited to invent, which was what gave me the most pleasure. It had to do with sketching out the art worlds that were available to the students once they would finish their studies. Through that exercise, they could try to imagine how they were going to position themselves. It started from thinking about their own position. From where they lived, a very territorial question, situated and in relation to the different spheres that made art in Lima what it was at that time. These years here, I don't teach anywhere, but I've worked a lot with workshops...

Fuxia 2: Well, you have your yoga classes.

Eliana: Yes, the yoga, of course. But in my workshops I am just another participant. I offer practices that I am also interested in being part of. I try to generate situations in which we are, as far as possible, in similar conditions according to what can be controlled or created, and where I share what people experience in some way. I am part of whatever small activating or transforming thing may occur. Opening up or evoking certain ideas, sensations or questions. I am not offering a service or generating something of which I know the outcome. Instead, we inhabit a shared uncertainty, acts of curiosity and shared intimacy. Workshops for me are ways of creating small temporary communities, where we explore common questions. It's about learning together. I also learn from those who participate. My relationship with pedagogy has a lot to do with accompanying processes, which I think is also a bit like what Carla has been describing. It's very exciting. And we also do that in our interpersonal relationships, with our friends and people we love. We try to encourage each other. In different situations there is fear, insecurity. For example, with the act of drawing. People's initial reaction is to say "I don't know how to draw". From an act as simple as drawing to other things that people may want to share, but don't dare to. Sometimes it's just being there, silent and withdrawn but accompanying things while they happen.

Carla: What you said about each one's position is nice. I also tell the students that what these three years of MA can do is help them to establish their position, from which position they want to speak. It's not so much about learning a technique or a method, but about defining their position as an artist. In relation to the world, to the art system, to the place they come from. To ask themselves for what, for whom and, from there, to do what they actually want to do.

Gris: This conversation could keep going... There were many things that I imagined coincided, but now that we are talking, other things keep coming up. It's an ongoing conversation. I find it difficult to establish a beginning or an end. I have to mention the idea of circularity, because when you were both talking about quantum physics, I was thinking of an article by Yásnaya Aguilar Gil, a writer and linguist from a Mixe community in Oaxaca (Mexico). She writes about the approach of certain indigenous communities, also in other parts of Latin America, in relation to time. They find it surprising that we see the future ahead and the past behind. For them the future is what is behind, because it is what you cannot see, and the past in front because it is the only thing you can see. When I read it, it seemed very important to me to keep that always in mind, almost like a life mantra. Right now I feel that this conversation is a continuity. That it flows through other temporalities, and that it carries on...



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2 décadas dancing with concha

2004 was also the year Kristy, Deborah and I started organizing parties in downtown Lima. Tired of nights revolving around the concerts of our male friends and boyfriends, we started to play music and take over old discos, like one with a dance floor in the shape of a shell (concha in Spanish, slang for vagina and for being shameless in Peru). Thus were born Dj Rat and Dj Flaquita, who continue to play music together every time they meet again. 20 years making our friends dance, exchanging music, making flyers and enjoying the next morning the recounts of the new moves and loves generated by the dance floor. Here is a playlist that goes through time and continents, a tribute to punk adolescence, the sweetest pop, the most energetic beats and the slowest perreo, courtesy of Rat.



Constellations of Concha

1. Standing in the way of Control
The Gossip / Le Tigre Remix
2. Flans - Te Conoci en un Bazar
3. La Factoria - Perdoname
4. Cookie Kawaii - Pretty Girls
5. CSS - Let's Make Love and Listen
to Death from Above
6. Alaska - A Quien Le Importa ???
7. Donna Summer - I Feel Love
8. La Gata Agrícola (12" version)
(bootleg Guarachera Instrumental)
9. La Bouche - Where do you go?
10. El Chombo - Ella
No quiere → into Yamilet's cover

11. DJ Gabi - El me mintió
 12. JJ Fad - Supersonic
 13. Maluca - Tigeraso
 14. Dade Nada - Riverside
(Moonwhaunt edit)
 15. Deize Tigrona - Injecao
 16. El Camaleon - Lilibeth
Michel
 17. Cosas de Amor -
Ana Gabriel x Vikki Carr
 18. Pintura Roja - Telefono
 19. Maria T-Ta y el empujon
- La Desbarrancada
 20. Los Macuanos - Ritmo de
Amor
- BONUS: Lido Pimienta - Resisto
Y YA!
love, Kristy (2024)

ig: ratatomica
ig: buh records (the
concerts we went to
and still attend)



Challenging science with dance and spiritual orgasms

Interview with Frédérique Apffel-Marglin

Frédérique is an anthropologist and the founder of Sachamama, a center for biocultural regeneration in Lamas, northern rainforest of Peru. For Sachamama, the human, the non-human and the community of spirits are related to each other. Nature implies a you and not an it. Its mission is to strengthen the ancestral legacies of the Kichwa-Lamista indigenous communities and regenerate the Black Earth (Yana Allpa in Kichwa), a pre-Columbian technology that increased fertility for thousands of years in the Amazon. The project aims to contribute to improving local agriculture and contesting the climate crisis. Frédérique also accompanies the work as a healer of Randy Chung, her closest collaborator, with whom she published the book *Shamanic Initiation*.

2CH: How did your years in Tangier accustom you to live with the difference?

F: My schooling was in Tangier, an international city administered by representatives of different countries. It was a port without customs, where smuggling was usual. Two kinds of Jews lived there: the old ones, who arrived before Christ, and the new ones, expelled from Sepharad (Spain). In the 50's, 60's there were many French people, an Italian school, an American school, an English school and a Spanish school. There was a great variety of people. I saw them when I went to the market with my mother. There was an Arab woman working in our house, and she told me stories about the place that fascinated me.

My father was a Protestant. From our terrace you could hear the mosque and the call to the five prayers during the day, and you could see the old Jewish cemetery. There, in June, they celebrated a feast where people ate with the dead. The diversity of religions, ethnicities and nationalities was common, but there was a hierarchy: higher up the French, then the Spanish and the other nationalities. It was also a place for other sexualities. Homosexuality was more or less accepted. The sea, which was beautiful, was nearby, and I swam before going to school. I left at 18, at the end of the French Lycée.

2CH: What was your family life like at that formative stage?

F: There was a total silence and distance with my parents. I was afraid of them. The one who took care of me, who gave me love, was my brother. I lived through him, we always went hand in hand. He was limping, so everytime they made fun of him I defended him. I was not interested in school because it meant time without him. My grades were the worst and the French system is tough. When my brother was sent to England, I sank into a black hole. I don't have many memories of that time. I overcame that depression when I went to Barcelona. I came back at 16 and that was my awakening, intellectually and personally. I realized that I liked my studies and I took advantage of them as never before. I faced the big national exam and succeeded. I became close friends with a Muslim Arab, who opened my eyes and made me see the racism against them. I understood that my parents were racists, and the colonization. Meanwhile there was the war in Algeria. We didn't talk about the Second World War at all. The history lessons stopped in the 19th century, so I didn't know anything about what happened.

My father went to the United States, my mother stayed in Tangier, but then she followed him. My little sister, who was born 13 years after me, became my responsibility, she was like my daughter. My mother was very repressive. Once I painted my lips and she slapped me.

Those were years of discovery, through my philosophy teacher, who was a communist and said that America was terrible. All my high school friends were going to France and we went with dad to Boston. I was shocked when I saw that all the beautiful places, like the seashore, the river, had become ugly. I came from a beautiful place. Why is everything ugly here? It took me a lifetime to understand that it is the extractivist soul, that makes everything ugly, commercial or both. There I went to Brandeis, the only university that gave me a full scholarship, the first one funded by Jews for intellectuals who were leaving Europe. For the scholarship I was interviewed by Eleanor Roosevelt, but I didn't know who she was. I knew almost nothing about America.



2CH: So your mother was on the one hand conservative, but she wanted you to study, she didn't imagine you as a housewife.

F: It also took me a lifetime to learn my mom's history...I had a maternal grandmother that I knew nothing about. I think my mother was born in 1915 in Malaga. Then the First World War broke out. Her father got sick and died at the age of 45. There was no money, and my grandmother finds herself with four children, no education, nothing. I realized that the only thing she could do was to sell her body. I think that's why my mom erased her mother. It was very hard for my mother. She started working right away, and she took care of her younger brother. They were poor, hungry, cold, and had to deal with the contempt of society. Because they were foreigners and Italians, a very hard story. That's why I forgive her a lot. Why she followed the Nazis, I don't know. I wanted her to talk but she spoke so little. It was difficult to know. So I decided to go with her by car to the places where she grew up. I was driving in the mountains and suddenly there was a sign: "Concentration camp Stutthof". I had known about my father's connection with that for a long time. I told them I wanted to stop, and they said "don't stop, there is nothing to see", but I insisted. There was a sign that referred to the crematorium ovens. But my mother said "no, they made bread there". She denied it in the face of the evidence. It was '93, she was 74 and she kept denying it all her life.

2CH: And your father too?

F: My father died in 1985. He didn't speak either, he didn't say anything. He was very cultured, very intelligent and handsome. We used to go to archeological sites, to Granada, the Alhambra. He knew a lot about art, about ancient culture, but he never talked about his past. I did my research and I found out. Because my ex was going to Germany, near where I was born, and I told him to go to Strasbourg, to the library of the institute of medicine. The librarian knew my father when he was young and found his file with all the evidence. I told my sister not to tell my parents, because I knew they would be furious. But she told them. My mother divorced me twice: "You're not my daughter, get out of here, you can't come home anymore."

2CH: And at the same time she guaranteed your education.

F: That's wonderful, because since she couldn't study.... Almost when I arrived in Boston my parents invited two young men, the son of the one who took my father to America and his friend. I fell in love with the friend and we started dating. His parents were the first people that were my parents' age and were affectionate with me. I fell in love with the whole family and got married. Then we separated, but he stayed close to our son, although my second husband raised him. My son is probably one of the few people who has a paternal grandfather who fled the Nazis and another who was a Nazi. There aren't many with that profile [laughs]. Before I got married, I was a sophomore in high school and Tom had already finished. He went to a statistical institute in Calcutta.



I was alone and I didn't want to lose him. I wanted to leave, but my mother said: "I couldn't get an education because of the family situation, there was no money. I don't want you to go through what I had to go through, to be dependent on my husband. I want you to finish your studies, don't go away." That was before the second wave of feminism. She was not a feminist, but her life experience had been very difficult. She wasn't tender, she didn't show me love, she rejected me. But at that moment she saved my life. Because she told me to do that, over and over again, until I understood her and I stayed.

2CH: And how was your experience of being a mother?

F: When I finished studying I went to accompany Tom in India. Things were not working out and I don't know how, we decided to have a child, to see if that would work out. We visited a place where women would tie a red thread on the tomb of a saint named Sushi. I did it too, prayed for a child, and two weeks later I got pregnant. We went back to Boston and she was born there. But we went back to India and things finally broke down. I separated and was with someone else, with whom I started a graduate degree in anthropology. I chose to study dance, its origins and its meaning. Who were these women? It was not what the scholars said, but something totally different.

2CH: You had studied ballet and then studied dance in India, it was an intellectual transformation but also a physical one.

F: The discovery of India was profound. I discovered the dance, which I adopted. I liked it very much and it was good for my body. Through dance I got into spirituality, because I came from a temple ritual. It kept that form, but it was presented as art. Because of the influence of the colonizers, that was not art. It was not like in Europe. All art was not art for art, it resonated to spiritual reasons. It opened up a whole different world for me, learning that dance with an unimaginable passion. It was 40 degrees and I was dancing drenched in sweat. But I was eager to learn at an intellectual level. I wanted to do a Ph. I wanted to study and learn why there are people like my parents. I talked to a sociology professor. When I told him that I had grown up in Tangier and lived in India, he said: "Your place is Anthropology". I didn't know what that was, but it felt good. However, I have an ambiguous relationship with that discipline. I was angry when I discovered certain things that took me years to figure out. I chose to study Indian ritual dances because I had read everything about the topic when I was there, and they said false things. They argued that the dancers are like nuns, virgins. That was not true. It was a censored reading. The dances were in fact very erotic. I learned the language by researching the Jagannath temple, in Orissa, a huge and very traditional city. What I experienced there was the opposite of what was said.

There was a movement since the 19th century, carried under a colonizing gaze, since the education of the administrative class was in English. There is an internalization of the Western look, and this institution, which existed in all the temples for centuries, was called sacred prostitution. And it was not prostitution. They tried to eradicate it, to make laws against it, even after independence. In the temple I talked to older dancers, servants and priests.

The priest liked me. He observed me during the year I was there, and told me that if I wanted to understand the dancers I had to read a text of his, in Sanskrit. We worked on it with my assistant and his wife, who was a Sanskritist, and with the help of the priest. It was the left hand tantric version, very secret. It was about the worship of the feminine energy, in contrast to the public ritual in the temple, which was the right hand version.

It was a key that unlocked everything. That work, which became my first book, revolutionized the paradigm set by the most prominent specialist of Hindu society, which was a Frenchman. I contradicted him. They incarnate the goddess Cali when they dance. It is very radical, because they use menstrual blood. In Hinduism, they make use of menstruation pollution. If you approach or touch the woman, you are instantly contaminated and have to purify yourself. But what I found out is that, even though menstrual blood pollutes, in Sanskrit they describe it with a word which means auspicious. It is not pure, but it is auspicious. That word in the original language is everything that gives life, all the things that people want: children, harvest, rain, abundance, happiness, health, everything good. That was completely new, so the look towards women changed radically.

2CH: How was it received?

F: In India it is like in Peru. The local people read in Spanish, not English. In academia it was very well received. At the Harvard Divinity School I taught a course, and I was also writing. Since I did not work either in Christianity or Judaism, but in Hinduism, I was included in a center for the study of world religions, headed by a professor specializing in Hinduism. That center sheltered me, because my anthropology professors at Brandeis, during my PhD, were Marxists, and they were not interested in any of that.

2CH: Is that when your ambivalent relationship with academia began?

F: Yes, it arose in the academy. In anthropology and in a course on Hinduism the students asked me to dance. But my colleagues saw that very badly. It was an absolute taboo in the tribe of anthropologists. I could not show the practices of my first spiritual expression, which was Hindu. Now I have a theodiverse altar that has the Virgin Mary, Shiva, Ganesh. But then I could not show that side of me and that led to depression.

Until I met a fellow quantum physicist at an event, talking about spirituality. I suggested to him to start a seminar with academics from five universities on spiritual matters. He was interested. He had been meditating since he was young. I wanted to send a mass email and he said that it was better to not do that, since most of them don't want to handle those types of things, because those emails are public. I knew he was right, because that's the way it was in my department. But by word of mouth in two years we were eighty academics meeting monthly to make presentations and talk. That helped me get out of my depression, while waiting for my daughter to finish her bachelor's degree. Because I needed money and I couldn't retire before that.

It has become clearer to me that the dominant Western system of knowledge is at the heart of the mechanistic Revolution that we call scientific. Nature is understood as a machine, as well as the body. That is at the core of the Academy. Having to split myself, I felt schizophrenic, so when my daughter graduated and we no longer needed as much money, I decided to go to Peru. To Lamas, carrying on with the project I had started with Pratec (Andean Project of Peasant Technologies).

2CH: That's how you came to Peru...

F: After the ethnographic work on the dancers, the second study was focused on the most important festival of peasants in rural regions, which was the menstruation of the land, of the sea and of women. I wanted to say that the work on the land, and on the sea, with the fish, was linked with menstruation. As it happens with women, if you don't menstruate, you can't have children. In South Asia the rains come at the same time and last for four months. This festival occurs before the rains start, after the driest period of the year. During April, May and June it is very hot, the lands are dry. Then the first rains begin to produce and last four days, like menstruation. Symbolically, all women menstruate at that time, and the peasant communities go to a place where there is a goddess. I studied a place near the sea where they celebrate this festival. They make swings for the girls, they sing to menstruation. There is a sacred forest where you cannot cut down trees, because they belong to the goddess. They put up tents and everyone sleeps and eats together. It's a ritual where caste distinctions disappear.

When I finished that ethnographic study, I reached a point where I spoke the language, had friends and wanted to just participate in rituals. Not taking notes, asking questions or anything that an anthropologist should do. Then the book about the temple dancers came out, with reviews in well-known newspapers. But because the local people don't speak English, they didn't read it. And I realized that even if the book was translated into the local language, they would not be interested. I asked myself: what am I doing here? I describe things, but all according to intellectual paradigms, things that don't interest people.

What people want is to do rituals. At the end of the 80s I started to do rituals at home, following the ones my friends did. I learned the chants, the mantras, how to make altars and all that. And I understood that I no longer wanted to do ethnographies. I had chosen my subjects and I knew that what I had received in those processes was priceless. Then I decided, more or less in 1992, that if I was going to go to a country that had been colonized by Europeans, I would do it only if they invited me, because I had something to offer that they wanted. Shortly after that decision I went to a meeting of an international network of alternative scholars. The representative I was most interested in did not speak English, but Spanish. He was Grimaldo Rengijo, director of Pratec. It was the first time I had met him and he was saying things I had never heard before. He explained his line of work, that the alternative to modernity was to be found in indigenous cultures, and I loved it.

I invited Grimaldo to meetings of the international network with the topic "Alternatives to Development". Not alternative development. They sent a colleague, Eduardo Grillo. He came to several meetings and after two years, he invited us to get to know Peru and his work. The only one who could come and was interested was me. So I went for the first time, invited by Pratec to a course on Andean Amazonian culture and agriculture.

Then, they invited me to collaborate with them. They were interested in my critique of developmentalist feminism, which was growing in Peru, just as it was the case in India and worldwide. I critiqued the eurocentric perspective on India. Because they say that Hinduism is misogynist, that women are seen as pollutants. I showed that it was not so simple, that there was another side, a very positive one.

Since I was teaching a critical take on science at the university, I started teaching that too. But one time I was doing my course on culture and gender, and the students rebelled. They said: "With what you're teaching us and what we're finding out, it means that what we were meant to become once we get out of college is no longer an option. What are we going to do?" That shocked me. They didn't know what to do.

2CH: How did you start Sachamama and the work with the yana allpa [black earth]?

F: I named it Sachamama because I wanted the name of a Quechua spirit connected to the jungle. I bought this land and started building a big house, for myself and to host foreign students. First I helped Oro Verde, a cooperative created in 1992 with UN funds to facilitate small farmers switching from coca leaf to coffee production. Half were Quechua, the others mestizos. The problem I learned with them is that the farm lasts only a few years. Then the nutrients run out, but they don't have enough land to rotate crops. There were agronomists who helped them raise their food organically, but the solution they had found was very expensive. They had UN funding, they could do it. They were extracting nutrients from rocks brought from the coast, which was very expensive. I knew that if the communities were going to do permanent farming it had to be for free. The solution could not be expensive. I started reading, researching and learning about black soil, from books I used to teach my students in the North.

How to do it here? What I learned from what was published was all quantitative and scientific, nothing spiritual. I mixed the black soil with things that were found locally and I started to find out what is good for the soil and what was free. I found a free solution for the soil: bagasse, sugar cane, the part from which it is extracted, which is then thrown away. I had a friend who made chancaca. He let us come and collect it.



A neighbor who has cows let us pick up the manure. The fact that no one would pick up such useful things shocked me. In India, even the smallest bit of dung is used to fertilize the soil, obviously, but also to clean the walls. It is considered almost sacred. The cow is sacred. It is also used for cooking, as combustion. They dry it in the sun and burn it.

We used rotten sachachi husk, rotten sawdust, all the things that are discarded. That's how I learned about biol, compost made from manure and water. I went to Costa Rica in 2008, because I knew that there they worked with biol. It was very similar to Lamas, with small pieces of jungle. They taught me how to make biochar, and then I made it here. Randy Chung, who worked with me, searched on the internet how to make homemade ovens, because there are industrial ovens for large productions. But more should be made. That's the solution, we have to stop industrial agriculture, which is a killer. He designed the oven from the internet, translated it into Spanish, made a miniature model and tested it before building a large version.

2CH: And how was the process to write the book Yana Allpa?

A: We had an event where I invited Susana Bustos, a Chilean psychotherapist and her husband, Robert Tindall, a writer and researcher. We explained what yana allpa was. Robert suggested writing a book together and invited David Shaerer. Robert wrote a novelistic account of Francisco de Orellana's arrival in the jungle. About what it would have been like if the Spanish had been curious about indigenous knowledge. What could have been and wasn't. I wrote about what the yana allpa is, how it is made, where it comes from.

2CH: How did you connect this new technology of the oven and what was left of the ancient offerings, of the spiritual practices? What did you find that survived here?

F: I had learned from everything published about the yana allpa. I found an article about certain indigenous groups, written by an anthropologist. Those people had the custom of breaking all the pottery that a woman had made, when she died, burying the pieces with her.

But this explanation was insufficient, because it would mean that it was used only in certain places. In the Amazon, however, long stretches of yana allpa have been found, deep and wide. The answer came from a Quechua worker, who told me that his grandmother makes offerings to the orchard. I interviewed the grandmother, who did not know her age because she had no documents. She said that she always brings offerings to Mama Allpa (earth). In the native communities they told me that in the old chacras we find yana allpa. I asked the students if they wanted to make offerings and they said yes. Then Royner, with whom I worked, made a beautiful one in our seminary, where we planted corn. We began to make offerings not only with the planting, but also in the forests of native communities. Before entering the forest, Royner would ask permission from the mapachos (tobacco) and I would distribute a mapacho to all the students. I explained to them that smoking is bad for them, because tobacco is the food of the spirits, and it also invokes the Pachamama.

Pedíamos permiso para entrar y recoger frutos. Luego, cuando salimos con sacos llenos, agradecemos con pequeños rituales y los estudiantes lo hacían también.

2CH: ¿Te acuerdas de la primera vez que probaste Ayahuasca?

F: Nunca lo olvidaré. Llegó una pareja de mestizos, un curandero muy conocido que trajo a su nieta de 8 años. Fuimos al cuarto y me impactó que no había balde para vomitar y que le dieron un poquito a la niña. Después Grimaldo traía curanderos, muchos de Yurimaguas. Yo tomaba con ellos, muy rápido descubrí que era extraordinario para mi desarrollo espiritual y decidí continuar siempre. Cuando conocí a Jacques (Mabí) empecé a ir allí, a Taki Wasi, porque coincidió con el término de mi relación con Pratec. Por eso llevé a Randy ahí después de su iniciación como chamán. Creo que mi transformación radical empezó en la India, pero continuó aquí, de manera diferente a través de la ayahuasca, que trabaja sobre ti mismo. Es un trabajo profundo de desarrollo espiritual.

2CH: ¿Y ahora quieres dedicarte a ayudar a compartir el trabajo de Randy?

F: Yo doné todo a Randy antes de su iniciación, porque el contador sugirió que organice Sachamama como herencia para mis hijos. Pero ellos viven en Estados Unidos, son académicos y tendrían que venderlo. Yo no quería que se venda, quería que continúe y la única persona que podía continuarlo bien era Randy. Él ha construido todo, la cocina, la piscina, la casa grande. Oro Verde trajo un ingeniero, pero yo le encargué a Randy la estética. Ellos no le hacían caso a él porque no tiene diploma, pero él manejó el cambio radical de la estética, y todo lo hizo bien, bello.

2CH: ¿Cómo te transformó la iniciación de Randy?

F: Conozco a Randy tan bien, como un hijo, y sabía que me decía la verdad. Sus visiones son muy distintas a lo que yo he experimentado, mucho más densas y precisas. Eso de dar poderes... A mí nadie me dio ningún poder, no me estaban preparando para ser curandera, nunca. A él sí, desde el inicio, le dieron una paliza, trataron de matarlo y empezó a morir. Eso es clásico en la literatura etnográfica, no sucede solamente en Perú, Ecuador, Brasil, Bolivia, en la etnografía del chamanismo a nivel mundial es típico. Fue porque él no era una persona obvia. Royner hubiera sido obvio, hacía los tours de las plantas medicinales, explicaba todo. Pero escogieron a Randy y fue bien escogido, porque es una persona recta, generosa, puedes confiar. Sus padres son laicos y él se crió laico. No es quechua, es mestizo, pero los espíritus han escogido muy bien. Es un misterio, hay que dejarlo como un misterio, pero yo estoy contentísima. Ahora todo mi esfuerzo es para que sea conocido. Que venga la gente a hacer dietas, retiros, talleres, para que este proyecto crezca. No solo el restaurante y el hospedaje, sino también su curanderismo.

2CH: Ante la situación crítica del mundo, con tantos problemas que amenazan la vida, ¿Qué puede ofrecer la ayahuasca?

F: Lo digo al final del libro "Iniciación Chamánica": la modernidad nos ha traído mucha tecnología, cosas indispensables, carro, aviones, celulares, computadores. Pero el precio de separar el conocimiento de la ética, de lo bueno, se convierte en algo fatal. No es por casualidad que tengamos epidemias de enfermedades mentales y adicción, porque el mundo está muerto, es una máquina. Eso te vuelve loco. Un sistema económico basado en la competición atenta contra la salud mental y mundial. La crisis ecológica es parte de ese problema. Nosotros somos parte de la naturaleza, nos enfermamos como ella. Si se enferma el mundo, nos enfermamos porque somos del mundo. Esa erradicación del chamanismo, que solo se hizo en occidente, ha sido fatal.

Vemos lo que se publica ahora, hay investigaciones científicas sobre el valor terapéutico de los psicodélicos, ayahuasca, hongos o LSD, que viene del centro. Hay una ironía profunda, pero bella, porque las plantas "del diablo" vienen a rescatarnos. Las hemos maldecido, matado y aun así nos ayudan. Hay una compasión infinita que viene de arriba. Veo esta coyuntura histórica como la posibilidad de algo radicalmente nuevo. Ya que los de arriba se involucran más y más en lo que está pasando con nosotros, tengo que ser optimista. Principalmente porque tengo muchos nietos [ríe] y por Randy.

2CH: Pensando en el significado de ayahuasca en quechua, como sogá de los muertos, ¿Qué crees que los muertos tienen para decirnos?

F: Aya puede ser traducido como muertos o como algo más amplio del otro mundo, el mundo más allá de la muerte. Aquí le dicen "ir al otro lado", que quiere decir un lado donde hay ancestros, no solamente los ancestros humanos, sino también espíritus, deidades, dioses, diosas. Se traduciría mejor como la Liana de los Espíritus. La palabra espíritu en un sentido muy amplio, que quiere decir todo, que abarca los sobrenaturales, los dioses, diosas, vírgenes, todo lo que existe. Es lo que te lleva a ese otro mundo.

2CH: ¿Me puedes decir lo primero que te viene a la mente sobre las palabras religión, ciencia, orgasmo y vida?

F: **Religión** es una palabra, no te podría decir exactamente, históricamente, cuándo se crea. Pero no cabe con el hinduismo, el budismo o muchas prácticas indígenas. Es una palabra occidental, una categoría desde que apareció la separación del Estado entre religión y lo político. El libro "Cuando el judaísmo devino una religión" de Leora Batnizky me lo hizo ver, porque muestra que el judaísmo era una manera de vivir, como el hinduismo.

La palabra **ciencia** como es usada, se refiere a lo que se inventó en Europa del Oeste en el siglo XVI y XVII: todo lo que se escribió, que se puede verificar y se supone que es lo mismo para todo un mundo. Pero que está totalmente separada de la cultura y la religión es falso. Es un sistema de conocimiento entre muchos que existen, pero el único que se cree universal. Y es lo que más traté de hacer, demostrar que no es universal, que tiene profundas raíces en la tradición Europea histórica, religiosa, social, política, etc.

En el libro de Michael Polan "Cómo cambiar tu mente", hay una cita de un voluntario de los estudios psicodélicos, que estaba muriendo de cáncer. Cuando le inyectan una sustancia psicodélica, él dice: "no sabía que uno podía tener un **orgasmo** del alma". Me encanta esa expresión. Deberíamos tener más orgasmos, que los orgasmos físicos sean también del alma. Esa es la tradición tántrica de la mano izquierda que aprendí en la India, donde a través de la práctica ritual sexual, el orgasmo físico deviene también del alma. Así debería ser para mucha gente.

La **vida** ha sido desacralizada por la modernidad occidental, de manera horrorosa. Nuestra civilización moderna occidental la mata. Tenemos que cambiar y aprender de otras tradiciones, conocimientos, otras espiritualidades, pero nos están ayudando los de arriba. La vida es más fuerte que los que matan la vida. Yo admiro a los espíritus, tienen tanta compasión, van a ayudar a esa gente tan soberbia que piensa que lo saben todo o que pueden saberlo todo.



Con Randy Chung y el libro que escribieron

The Stray Dogs

Ο ΑΔΕΣΠΟΤΕΣ ΣΚΥΛΕΣ

Η ΠΑΝΟΠΛΙΑ

Η πανοπλία μου κι εγώ
είμαστε ένα
Δεν μ'έχω δει ποτέ
σκέτη εμένα
Δεν ξέρω πώς φέρομαι
και δρω χωρίς αυτή
Με πανοπλία ταξιδεύω
στη ζωή

Η πανοπλία με καμάρι
περπατάει
Πάντοτε ορθή πάντοτε
αγέρωχη κοιτάει
Ενώ από μέσα σκυμμένη
κρύβομαι εγώ
Στης πανοπλίας μου το
ασφαλές κενό

Η πανοπλία στα
χτυπήματα αντέχει
Όταν φυσάει όταν
χιονίζει κι όταν
βρέχει
Μα όταν ξυπνάω το
πρωί κι η μέρα είναι
Κυριακή
Η πανοπλία μου
μοιάζει με φυλακή

Η πανοπλία μου
προπύργιο και τείχος
Το όριο μου και του
Σίσυφου ο λίθος
Ποιός μου την έδωσε
πώς μπήκα μέσα και
γιατί;

Την κουβαλάω ή με
κουβαλάει αυτή;



A month and a half had passed since Dina Boluarte assumed the presidency of Peru, after Pedro Castillo's failed coup d'état in December, 2022. In the face of protests against her, Dina took refuge in police and military. By 01/13/23, when I saw Adespotes Skyles for the first time in concert, more than 40 people had been killed in the streets, some, non-protesting bystanders.

That night they sang and danced in the occupied Embrós theater in Athens. You could see on stage friendly bodies, daring, having fun, transforming together. Their songs speak of the city they love, of collectivity in capitalism and convey an idea of beauty that fears neither ridicule nor a sense of humor. Hypnotized by their Waltz of the Dirty Streets, I forgot for a couple of hours the anxiety I felt those days when I was constantly looking at my phone to know if people in my country managed to go out to march and come back home alive. Thank you Stray Dogs for singing to friendship and offering your collective body (they are usually in the front line in marches and street carnivals). <https://adespoteskyles.blogspot.com/> - www.facebook.com/adespoteskyles/

THE ARMOR

My armor and I are one
I've never seen just me
I don't know how
I behave and act
without her
In armor I travel
through life

Armor with pride walks
Always upright,
always haughty,
she looks
While on the inside
I'm hiding
crouched down
In my armor
the safe void

Armor on hits
withstands
When it's windy,
when it's snowing
and when it's raining
But when I wake up
in the morning
and it's Sunday
My armor looks
like a prison

My armor bulwark
and wall
The limit of me
and Sisyphus
is the stone
Who gave it to me,
how did I get in
and why?

Am I carrying her
or is she carrying me?



MAKE YOUR RETABLO!

The more than 60 deaths caused by the repressive government of Dina Boluarte in Peru remain unpunished a year and a half later. In January 2023, the "Retablos por la Memoria" (Altarpieces for Memory) emerged, appropriating a traditional peasant artistic expression, first to denounce and mourn those murdered and then to include diverse collective demands. Initiated by feminist artists, they spread to Peruvian cities and abroad. "Retablos por la Memoria" fights impunity while demanding radical change: it is a regenerative form of activism in an extremely violent battlefield.

lg: retablosporlamemoria

