

PORTFOLIO SUMMER BLOCK

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NEVER ENDING WARM UP

a.pass postgraduate program

SCORING INTIMACY WITH DISCURSIVE OTHERS

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ON COLONIALITY TRACES

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NO LINEAR FUCKING TIME

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HWD

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SCORE

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PAF

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THEORETICAL REFERENCES

Do not tell me to work less. My working is the basis of my being-here. I doubt that my 'working' quite fits in frameworks and paradigms of success. I understand that my working so much, and me being exhausted so much, or being late with responding to text messages, is frustrating to you. I understand you might think I work so much in pursuit of success; which I might, but these are not only why I work so much. I understand you might think like I do not have to do this much work, and be exhausted all the time.

But no. I do.

I live a life of maintaining my being-here. Do not tell me to work less; that I need to work less and rest more. Do not tell me that I need to manage my time better, or that I do not understand that working is not all there is to life. I saw a tweet a few days ago from someone that mentioned they had realised their academic research does not define all of their life or constitute their subjectivity. I realise that I have

had to learn that some time ago; ever since I became able to discern that my working is inseparable from my being-here maybe? Maybe it was already before that.

And I work so hard because I cannot afford to not hustle. I work so hard because some of these privileges are vulnerable and fragile. I work so hard to make space for myself and for the people I love around me to also be-here. I work so hard to make spaces and open ground for my friends and my peoples and the ones that I need around me, too. I work hard to extend beyond myself and the space I inhabit so that I make a bit more space for my peoples to inhabit that space together with me.

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*Do not tell me that I need to work less.
Do not tell me to work less. ¹*

WORKNOT! Is a collective that was part of On Coloniality program. I saved this text and a few months after it came again to my mind. Immediately, I related the name of this collective and some thoughts shared in the texts with a conversation that I had with Sofia Caesar in relation with productivity. *Productive refusal* as a way of relate ourselves with our works and lives.

The intimacy suggested in my last block in the words of its curators: "*The block II 2022 proposes to exercise a personal, immediate and performative relation with discourse – through autotheory, speculative history, conversation and collectivity – embodied in a weekly Score.*", invited me to start the last block with a different approach, working in the scores with material that I usually don't work relating and naming concretely experiences of my own trajectory and life. **SCORES**

¹ Sarmad x WORKNOT! Rotterdam 2020. Worknot! is an independent open collective that works to create a platform dedicated to the representation of the life and work of today's cognitarians. Since its foundation in Tehran (2012) <https://worknot.info/>

Usually my presentations have a collective moment always seeking for a tuning of the whole group, to share information, to be together during the time it will take, to prepare the bodies for receiving the material.

In the first presentation of the last block I felt I had a bit more organized the research than before. I named the practices, I showed videos of the residency in Buenos Aires, I shared wishes for the following months. It was the first opening presentation in which I felt that I already had something clear to present.

The main door that I open from now on was this:

*Mainly I have been engaged in developing practices to un-do some habits, such as conscious and unconscious colonial marks, for example. What does it mean to decolonize the unconscious? Working with notion and ideas like: progress, failure, success, accumulation and binarisms like advance, retreat, better, worse, forward, backward, through our practices. **"Artistic activity un-makes, re-imagines and re-makes the land of the conqueror. It is a practice of 'interior decolonization' (Silvia Rivera Cusicanqui) and invention of forms of life" (Silvio Lang).***

This project has till the moment tree main extensions connected:

1-physical practices - somatic approaches with a focus on proprioceptive and fascia techniques - martial arts- movement creation through score, with an emphasis on a collective approach.

2- writing practices related to the texts used to present the research, as the register of all the process, the translation process involved in the logbook of the exploration in two languages and the creation of a list of questions.

3- an audiovisual archive that is part of an installation in process.

Everything through the lens of Scatter methodology as a way to be in relation with the whole research and my way of doing.

During the last block I will focus on the writing process, on the somatic and choreographic practices and in its dramaturgy to be shared and experienced.

The relation with the kinship and auto-theory that you propose I think would be a great exercise for my work too.

Finally, in my artistic development, activism and collective work have been very present forces. What is expected of a Latin American artist in other parts of the world? What expectations in the art world do our geographic, cultural origin, and sentimental-colonial education produce? These questions are also important for the development of this research.

NO LINEAR FUCKING TIME

After the Opening week of the block I went to Utrecht, Netherlands to premiered a piece in which one I was working as a choreographic collaborator. During those days I saw that there was an exhibition of visual arts in BAK (basis voor actual Kunst). The title of this project originates from a tweet from June 2020, founded in California at the times of Black Lives matters protests. “alongside a quizzical pronunciation against a widely accepted rational version of ordering time and life, soon went viral”. I founded this extremely related and inspiring for my work as well the huge list of artists that worked for the exhibition, many of them were Latin American artists. This exhibition, works presented, texts, and drifts of it were a significant inspiration for materials that come out in my work from there on.

NO LINEAR FUCKING TIME

← Tweet

↳ lu retwitteó



Esmat Elhalaby
@thaqafatalhind



NO COPS NO JAILS NO LINEAR FUCKING TIME



How are you working? HWD is about the “HOW” that means which practices compose your research. I shared a structure with 3 stations.

1-Kung Fu tuning 2-the writing station 3- vibrational dreaming.

In the beginning we did a warm up together. It consisted in a complicity game with the scopes of the gaze and the aware of the group and the infinite directions in the space we shared.

Before activating the stations I shared a text I wrote exploring the relation between scatter, migration and my own experiences. Through this awareness of the intimacy proposed in the block I started to work with a way of observing my cultural and sentimental

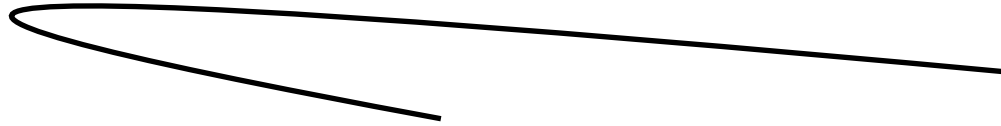
3- vibrational dreaming

Laying down trying to find the way to be in an "in between" **dreaming and holding a state of being awake**, evoking thoughts about your personal relation with time.

What do you think that your relation with the hegemonic notion of linear and productive time does to you? How does it organize your way of being?

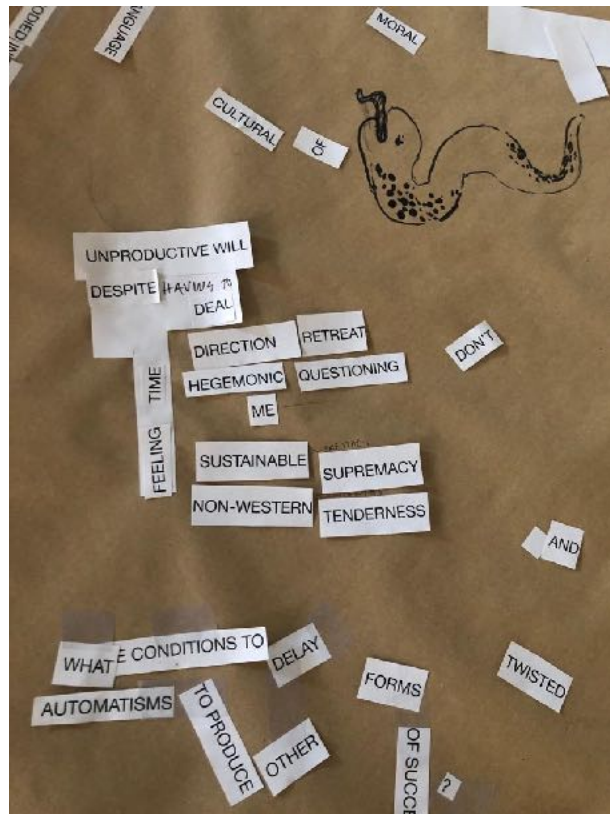
What is your relation with other(s) cosmivision?





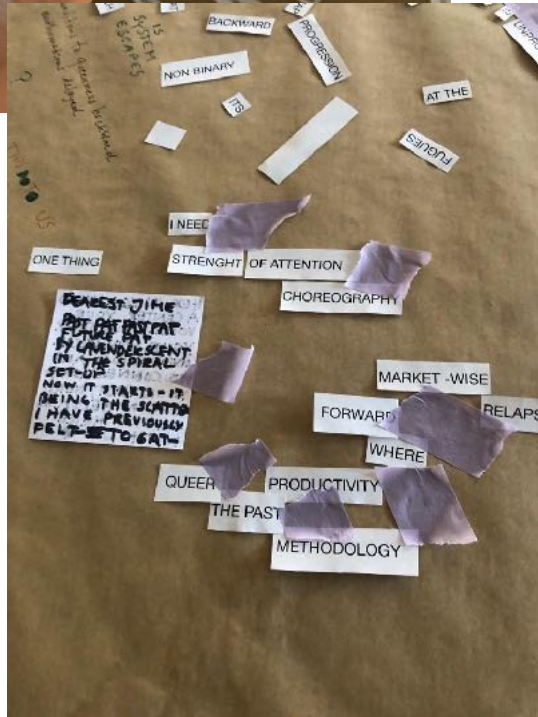
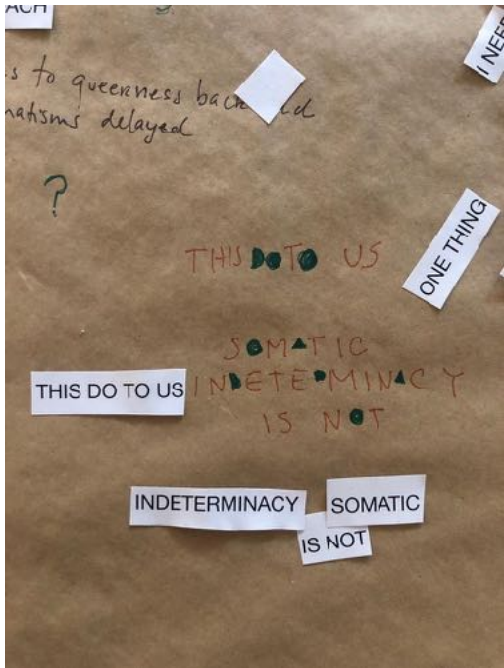
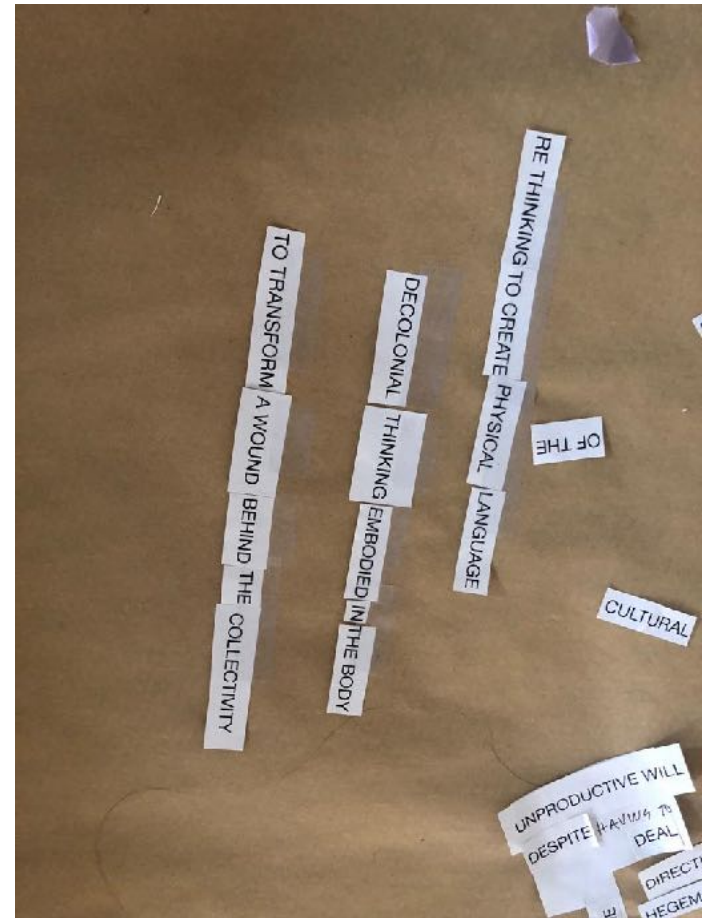
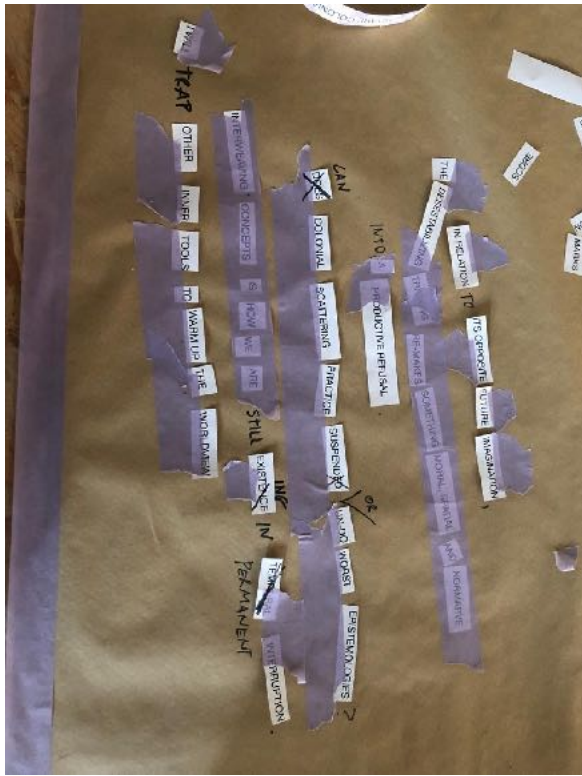
education in Argentina **“I will step forward to the past”** I said, and I shared and auto quote of a text I wrote for the block I regarding the foreign tongue, the snake, the *Ch'ixi* notion and the undetermined entities.

I started to used Argentinian and South American folkloric's sounds interweaving with this practices and the stations.



1-The writing station would be the main one. You will find here many scattered words of my research and others empty pieces of paper, scissors, glue, tape, I would like to invite you to re-create a collective-individual discourse through the words that are part of the constellation of meaning of my work. I can say that: this is for me to continue working, I'm interested to test with other visions how this words can be combined.

I interested to find ways of saying within which ones we can find a tension, a contradiction, a metaphor, as for example UNPRODUCTIVE WILL- You can also leave me a message, a question, a reflection or intuition. **I would like to invite you to do a creative work, so feel free to associate scattering your thoughts and sensations regarding this research.**



Fragment of Kung fu tuning + folkloric music

SCORE

As I mentioned above, the score was the practice in which one I found place during my a.pass trajectory to deploy a depth relation with my past and materials that were there, spinning but they took place each Thursday during the scores. I presented many times. I will name 4 of them that were fundamental for the development of the last part of this year a.pass research and for my end communication.

SCORE Nº1 Pala-Pala (Folkloric dance) I danced a kind of forgotten dance from my childhood. It is a danced fable. The choreography imitate the movement of a crow wanting to conque a dove. Other animals were involved too. I discovered that the name of the animals were in Quechua, something that I didn't know before. I felt that through re-visiting these memories I would find something else that could inform the present.



SCORE Nº2 a collective greeting called the snail hug. In Zapatista's collective farewell, when they left Belgium they taught us a greeting. I shared this with the people of the block, by proposing it as a reparative gesture. I think in our relation with linear time and productive behavior as a collective wounds.

SCORE Nº3 What do you mean when you say wounds? Inspired in the exhibition I saw in BAK and in many other readings, I wrote an answer for this question that was a text I read trying to imitate the way of saying of a *payador* which in Argentina is the person that recite a *payada* which is a folk, poetic musical art tradition as part of the gaucho culture and literature in which the structure and the rhyme is fundamental to be respected.

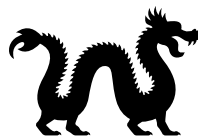
SCORE Nº7 KUNGFOLK I mixed in a dance the preparation of the Kung Fu position and the sound of the *payada* gathering in the end of the block, all the materials that were interweaving during the last months.

other collective practices I shared:

Dandelion dance, observe the movements of the dandelion, circulating, *"they can go for long distances patiently. They are extremely resilient by their abandonment to the wind and their will to propagate"*



Drawing with ants, observe the trajectory of an ant and follow her respectfully from her back drawing with a chalk, her path.



PALA-PALA	CUERVO	CROW
CHUÑA	PALOMA	DOVE-PIGEON
AMPATÚ	SAPO	TOAD
UTÚ	LAGARTIJA	LIZARD
YCACÚ	CHINGOLO	CHINGOLO
HUALÚ	TORTUGA	TURTLE
CARAYPUCA	IGUANA	IGUANA
HUIÑI	TORDO	THRUSH

QUECHUA		
QUICHUA	SPANISH	ENGLISH





Wednesday 27.07 in PAF at
16:45pm FAST seminar on fucking
linear time. Don't hesitate to
participate!!

ph. memory of my first drag experience

In my last PAF presentation I proposed a **fictional situation** of a seminar. I put posters on the common spaces to invite people from outside a.pass. We shared some collective practices and in the end I shared a *payada* that I wrote for the occasion. The *Payada* is a sort of dialectic discussion that can be interpreted by one person or two as a counterpoint duo in a virtuous improvisation. Often, it deals with universal themes intertwined with everyday life topics, such as politics, family, the origin of life, justice, love, etc. It is a ten-line verse called *décimas*, written in octosyllabic structure (**A-BB-AA-CC-DD-C**) and usually it's accompanied by a guitar. Here, a little example about what was it:

- A** **It's clear and it is at sight**
- B** **how much the forward direction**
- B** **imposes us some associations**
- A** **that build a perspective in life.**
- A** **As arrows that always advance**
- C** **to point what is morally right,**
- C** **and they pretend this brings the light**
- D** **but binary thoughts get reinforced**
- D** **as linear time mind-sets our thoughts**
- C** **that logic we do want to fight**

To mixed the group between people from inside and outside a pass, was a test to see how the presentation would work, between people with different levels of knowledge about and engagement with the project. I realized that some things that had been present during the block re-appeared in the end presentation taking a different presence and relevance than before. This was an announcement of the material to make itself present with a new and strong agency, as an auto-recycling.

PAF PRESENTATION FRAGMENT

One of them is the *snail hug* that was a small try-out I did for the scores. It reappeared in the form of a collective dance called *Carnavalito*, a folkloric dance from the north of Argentina, Bolivia and Perú that I practiced a lot in my childhood. This dance is a celebration of being together. Its choreography is composed by several figures that take the shape of circles, spirals, curves, and crosses through simple steps that people can follow easily. In this dance nothing is about the individuality, to practice it you need to tune with the collective situation in a common mood.



THEORETICAL REFERENCES

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-**Elie During**, “Loose coexistence: *Technologies of Attention in the Age of the Post-Metropolis*” (2009) the paper was originally published as: “*Technologies de L’attention et esthétique de la coexistence dans la post- metropole*”, in *Technologies de contrôle dans la mondialisation*, eds. P.-A. Chardel and G.Rockhill. Paris, Kimè.

-**José Esteban Muñoz**, “*Disidentifications: Queers of Color and the Performance of Politics*” (1999) Chapters. Univ. Of Minnesota Press. (US)

