

THE PARADOXICAL MYTH
OF THE CRAZED JAGUAR
AND NENE DEL SOLAR

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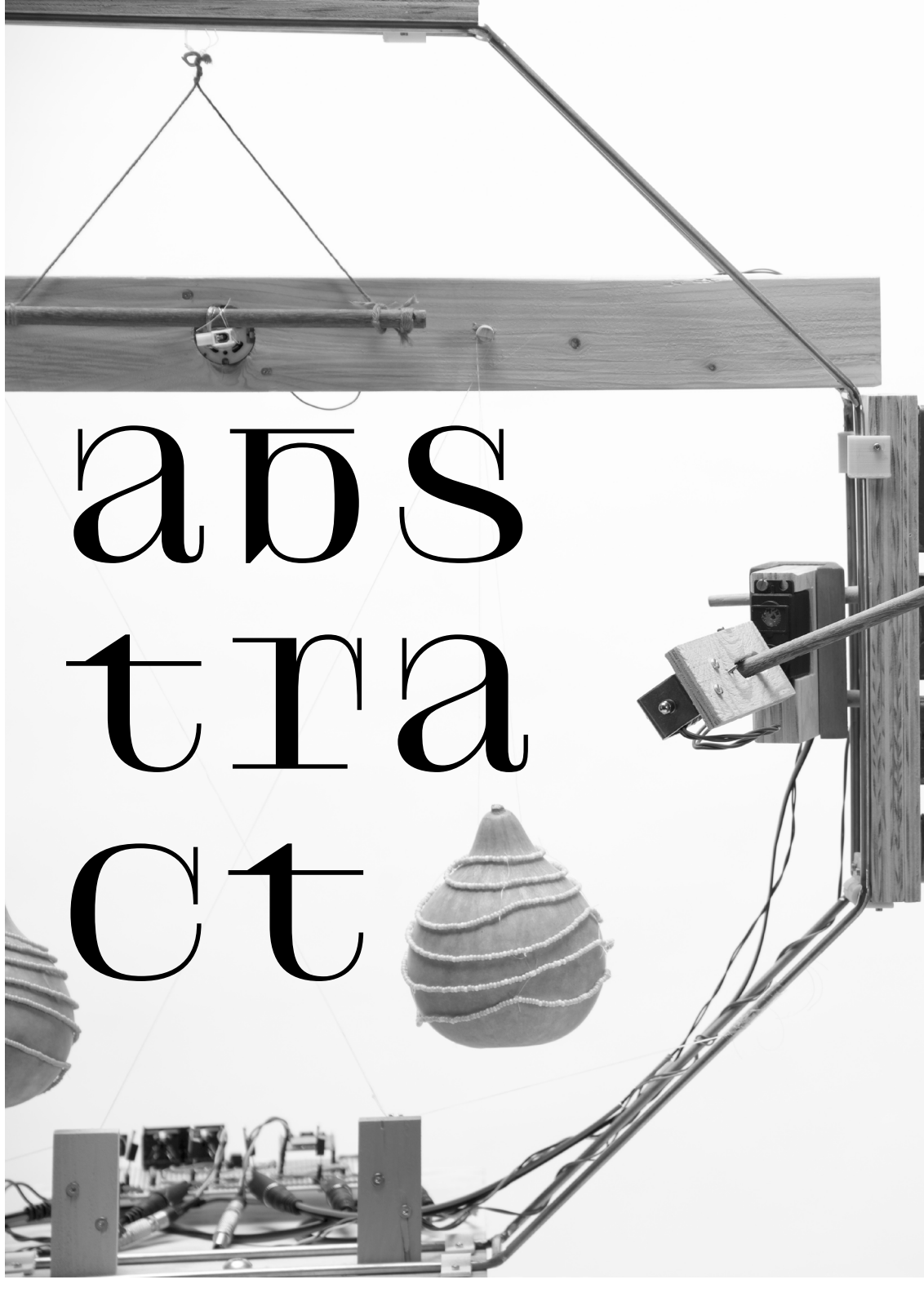
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The Paradoxical Myth of the Crazy Jaguar and Nene del Solar is a technological ritual, a dark/nocturnal, carnivalesque ceremony. Through sound, poetry, and dance, Nene and Jaguar meet to decipher their relationship with the Sun.

The Jaguar brings a reinterpretation of a character from Mesoamerican Mythology (Mexico, Guatemala, El Salvador, Belize, Honduras, Nicaragua, Costa Rica), specifically inspired by the cosmivision from the Mayans, where it played an important role as a figure which could swiftly cycle between night and day. Nene del Solar embodies technological encounters between the so-called global south and the global north. Technologies coming from Colonized and Colonizer places, proposing sonic instruments meant for invocations and chants.

Jaguar and Nene trace relations among their bodies, languages, words, the electronic and the digital. Exploring the figure of the Techno-shaman which establishes connections between technology and the spiritual realm. Exploring the tensions that exist between the animal world and human reason, they confront the obsessions of western thought with the domination of territory, the exploitation of resources, and the imposition of technologies.





COLLABORATION COLLABORATION

We both, Victor & Icaro, met for the first time in 2018 at the Digitale Medien Master Program of the Hochschule Für Künste HfK-Bremen (University of the Arts Bremen). We arrived in this school with two main exploration purposes: Victor wanted research on new media in a dialog with the act of reciting poetry and Icaro wanted to develop a sound performance. In the midst of these processes, both encountered new theories, diverse techniques, and developed new interests. Since that time, our language and identification with a similar migrant experience, brought us together to find answers to the same questions.



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Icaro is an interaction designer, electronic artist and musician from Colombia. with a practice produced around sound experimentation, cultural appropriation of new technologies and decolonial studies. His work has been developed in both artistic and commercial fields and it is the result of explorations that combine art, sound, new media, music and education.

Victor is an interdisciplinary artist from El Salvador, his practice explores the convergence of poetry, the body and digital technologies. Through mainly video and performance he explores new forms of narration that speak about decolonization and nostalgia.

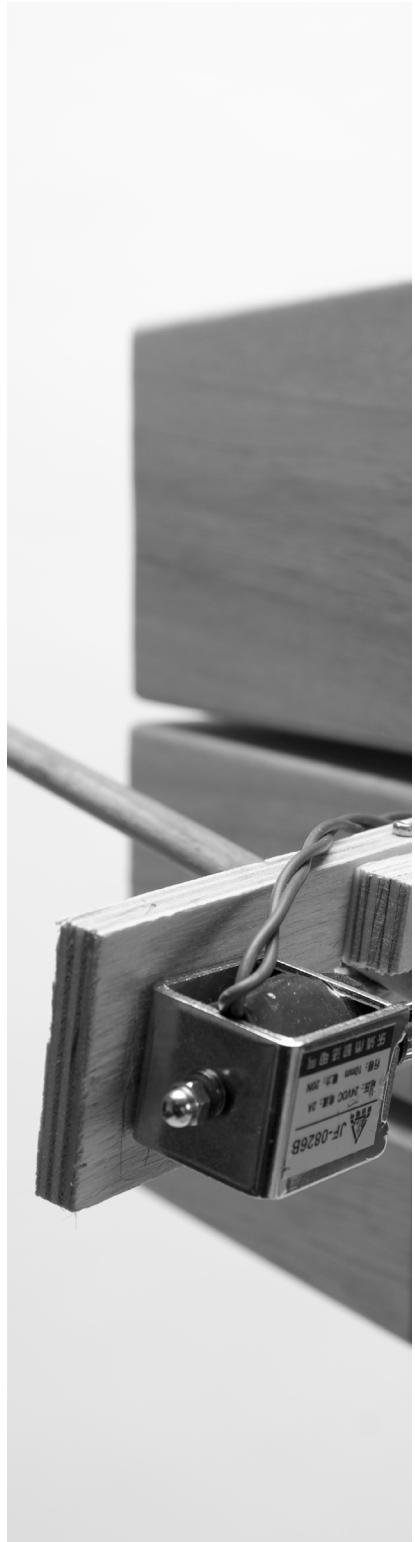
That is how in 2019, we created together with other artists, Tremendo Parche Latino an interdisciplinary collective, united with the intention of questioning Latin American stereotypes and their risk of exotization in artistic practices. With an inquiry of challenging normative gender roles, as well as the migrant notions through artistic decolonial lens. We have been interested in exploring communal ways of creating art and so we have been collaborating with artists from several disciplines like Carla Anacker (body in movement), Rahel Jüngling (Costume design), Renen Itzahaki (Dramaturgy) and Pablo Somonte (Programing). The core group remains the same, but for every performance we organically hope to collaborate with other artists as the fluid structure of the Group allows it. Our last two productions were “Bodies of Resonance” (under the name “Tremenda Corporea”) and “The Paradoxical Myth of the Crazy Jaguar and Nene del Solar”. Sound performances developed through an artistic inquiry ranging from the use of digital media tools, sound studies, and body knowledge to performativity and materiality.

While Icaro was developing the character of Nene del Solar, the vision, the tropical context and the machines, Victor was dreaming of becoming a Jaguar cyborg who would read poems of Latin American nostalgia and sadness for the exploitation of the earth. Both Characters were growing at the same time, together and with the influences of the both authors, in each of them.

The first idea was to make a performance in which the two characters would be presented separately, one after the other in the same night, but then, in the course of the development, we realized that the two characters had everything in common and the most coherent to do was to meet them on stage, present them together and bring them into interaction.

Thus, the two stories started to blend, and each character began to belong to the story of the other. The myth was definitely enriched by the arrival of each character in the life of the other, although the two came from different places, their similarities, common themes, and questions, united them in the same myth that, as in mythologies, ended up uniting characters and deities.

The Paradoxical Myth was created in such a fluid way that started from the experimentation of uniting these two characters and bringing them to the dance together, to tell each other their sorrows and from this idea, the myth became a ritual, then a ceremony of invocation of the Sun, of the jaguar skin. From the questions of their authors, they joined the questions of their characters, their meeting came so naturally that now their separation is almost unimaginable. That is how the myth has become in an artistic performance, through the development of experimental narratives, electronic devices, with a range of material explorations which pursue unusual ways of interacting with sound, voice, body in movement and poetry.



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THE MYTH

The functioning of the myth we have constructed lies somewhere in between the narrative dimension of a legendary or traditional tale, juxtaposed with the possibilities of attempting to construct a contemporary myth where Jaguar and Nene del Solar are shown as fantastic, extraordinary characters who try to explore through a pseudo-scientific and pseudo-spiritual path, the place where technology comes from.

In this context, pseudo points to historical prejudices from hegemonic structures when studying or understanding ways of knowing that fall out from the traditional dogmas of western scientific research, thus leaving some knowledge as unvalidated ways of viewing the world.

The relation of these two characters elaborates on a narrative framed through a decolonial lens. One which finds in the exploitation and the domination of territory, the main structure which supports technological developments, at least those developments understood from a western perspective. Their actions are also a reflection on the destruction of biospheres and the depletion of natural resources in places that do not necessarily abide by the dominant ways of thinking.

This myth evidences the contradictions and emotional conflicts experienced by the two characters, as they both use and carry technological devices all throughout the ritual, in a way, they embody the one element they are also attempting to criticize. They bring forward the complexities in understanding the economical and political structures behind the development and manufacture of technology, particularly of electronic components. Bringing forward the ethical questions of the implications of these extractive practices, especially for the communities that, inhabit the lands where the raw materials are found and, experience the consequences of exploitation. For example, the extinction of local species and the violent legal framework that companies, governments, and institutions use in order to legitimize their actions.

This myth is a narrative tool, since it presents a way of understanding the world in which we live, as well as how objects such as electronic devices come into existence. It outlines the provenance of raw materials and technological developments while allowing the viewer's imagination to connect with poetic actions which reflect on elements that now seem evident, but were for a long time repelled or undermined by the scientific realities of European thought. For example, the fact that the energy and materials to create electronic devices comes from the Sun and therefore these devices themselves come from **the Sun**. A capitalistic and industrialized understanding of the world undergoes dynamics where materials are extracted from the earth without reflecting on their spiritual connections behind the continuous process of fluxus and change that happens in the universe. As a counter-reaction, Nene and Jaguar attempt to bring a spiritual and emotional reflection to the use of these minerals and their extraction. Thinking and feeling profoundly on the procedence of the minerals and components employed for the manufacture of the technology they embody.

The Earth turns as a result of its gravitational attraction towards the Sun. In turn, the movement of the Earth makes water flow, wind swirl, climate fluctuate, and soil transform. All of these natural phenomena could be understood as energy in motion, and humans have developed methods of transferring this energy into electrical currents which power our electronic devices. Furthermore, it is through the extraction of minerals coming from deep inside the ground, such as iron, lithium, cobalt or oil used to produce polymers, that humans develop the materiality of those devices. Although the traceability of these processes could be complex, one can simply understand that the energy and the materials for the creation of technology come from these phenomena set in motion by the Sun. Thus, one can make connections in the relation between technology and the Sun. This myth, inquiries an exercise of scaling the distance between the Sun and the electronic artifacts and instruments we create and use.

The relation of these It would also be of considerable benefit to bring in Barthes' approaches in his analysis of contemporary myths (Mythologies 1957), and from this study, to establish various connections with other theories, in particular media theories and decolonial studies. Barthes concludes in part of his book "Mythologies" by elaborating on the idea that a Myth is a type of speech(1) and therefore intends to convey a message; just as our myth in question. He also employs the proposition that a myth is a semiotic system(2), in order to understand more precisely its meaning.

(1) Myth is a type of speech.

Of course, it is not any type: language needs special conditions in order to become myth: we shall see them in a minute. But what must be firmly established at the start is that myth is a system of communication, that it is a message. This allows one to perceive that myth cannot possibly be an object, a concept, or an idea; it is a mode of signification, a form. Later, we shall have to assign to this form historical limits, conditions of use, and reintroduce society into it: we must nevertheless first describe it as a form. (Barthes, Mythologies., 1957, Pp 107)

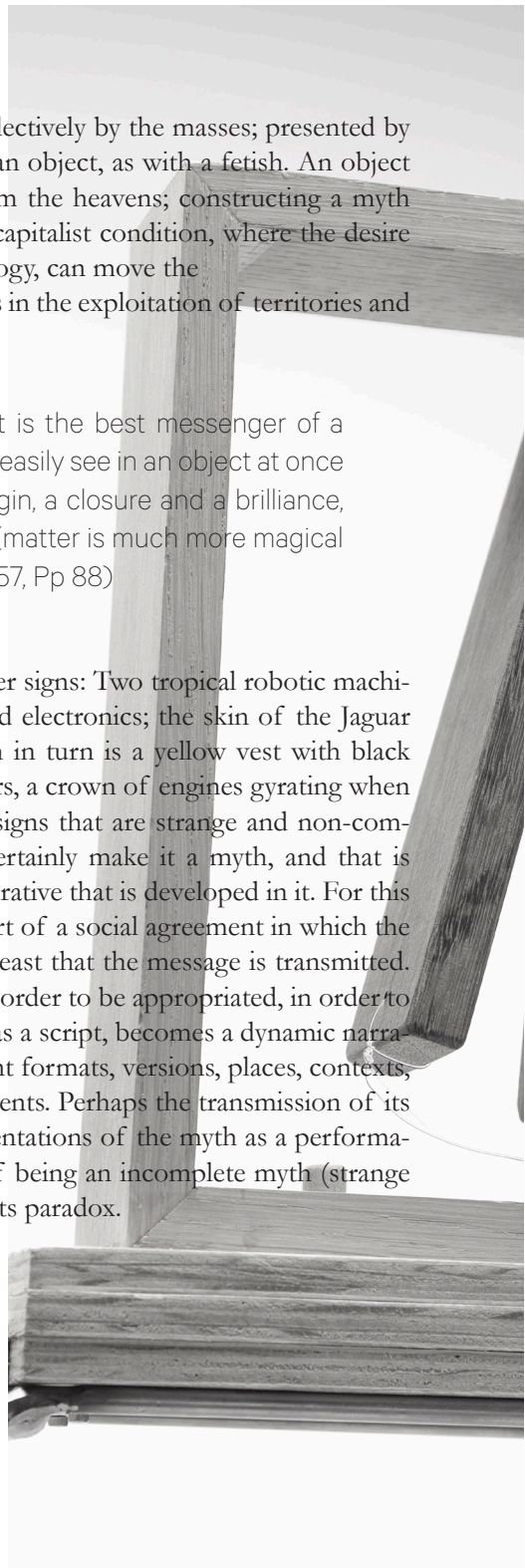
(2) Let me therefore restate that any semiology postulates a relation between two terms, a signifier and a signified. This relation concerns objects which belong to different categories, and this is why it is not one of equality but one of equivalence. We must here be on our guard for despite common parlance which simply says that the signifier expresses the signified, we are dealing, in any semiological system, not with two, but with three different terms. For what we grasp is not at all one term after the other, but the correlation which unites them: there are, therefore, the signifier, the signified and the sign, which is the associative total of the first two terms. Take a bunch of roses: I use it to signify my passion. Do we have here, then, only a signifier and a signified, the roses and my passion? Not even that: to put it accurately, there are here only 'passionified' roses. (Barthes, Mythologies., 1957, Pp 111)

Following this logic, we can review how in this myth there is a Signifier, in turn already informed by previous systems: A human surrounded by machines and devices that he has built dialoguing with another human embodying a Jaguar with cybernetic yellow skin and black spots; the Sun that is hanging somewhere and a belt with electronic components. As the signified, the characters and elements interact to discuss their relationship with Sun and the technology, starting from the understanding of how it is built, developed, appropriated and poetically debating about everything that had to be destroyed to manufacture and develop that technology. They question where the devices come from and how and with what they are controlled. By examining the myth in the form of a performance and vice versa, there is a presence of meaning through the signifier, the Signified and their elements that are exposed in a mythical techno-ceremony. Then, from a semiology point of view, the Paradoxical Myth becomes the broad sign which includes other signs. Similar to Barthes when tells the myth of the new Citroen automobile, as a magical object, shiny, sleek, elegant, with lots of glass, the product of anonymous and collective labor of

workers and engineers, and consumed collectively by the masses; presented by advertising to satisfy the need to possess an object, as with a fetish. An object as if it were a divinity that has fallen from the heavens; constructing a myth from the realities of our times, from the capitalist condition, where the desire to consume and possess the latest technology, can move the most intimate desires of society and results in the exploitation of territories and communities.

We must not forget that an object is the best messenger of a world above that of nature: one can easily see in an object at once a perfection and an absence of origin, a closure and a brilliance, a transformation of life into matter (matter is much more magical than life). (Barthes, *Mythologies*, 1957, Pp 88)

This myth is full of signs that contain other signs: Two tropical robotic machines, which are made of wood, leather, and electronics; the skin of the Jaguar which is made of Pappmache, and which in turn is a yellow vest with black spots, containing sensors and among others, a crown of engines gyrating when nene sings. However, by including more signs that are strange and non-common, it lacks of something that could certainly make it a myth, and that is perhaps, the cultural acceptance of the narrative that is developed in it. For this myth to be a myth, it is necessary to be part of a social agreement in which the facts are accepted as culturally real, or at least that the message is transmitted. That is why this myth becomes a script, in order to be appropriated, in order to be performed more than once. The myth as a script, becomes a dynamic narrative tool, that can be used in many different formats, versions, places, contexts, with modifications of characters and elements. Perhaps the transmission of its message is somehow achieved in the presentations of the myth as a performative ceremony. But probably, in the fact of being an incomplete myth (strange and not yet socially accepted), lies part of its paradox.



THE PARADOXICAL

The myth is by itself paradoxical, partly because it presents a version of reality, including elements that are fictitious. By using fictional characters, it raises a message which pretends to reflect on something that happens in the world experienced by the human senses, but in a contradictory way it narrates fantasies. Myth and reality are in a constant dialogue. To give just one example, in our myth, the two characters take the Sun with their hands and from the Sun they bring down the technology to control the machines. In itself, to take the Sun with the hands is impossible, bringing it to the earth too, but this resource of the image is useful to suggest the relationship between the Sun and electronics.

The Paradox should be understood, on the one hand, as denoting a simultaneity of two opinions, i.e., a juxtaposition...Paradox derives from Paradoxon, which comes from Greek and (later) Latin and denotes a strange proposition or contradictory statement contrary to common opinion. The term is the neuter noun from the Greek paradoxos, contrary to opinion and a prefixed formation of the Greek doxa: view, opinion. The Greek syllable Para has the meaning of against, but also of beside, at, along, beyond... beyond. (Andrea Sick. 2003)

In connection with this description of the term paradox, the myth is located between two ways of viewing or understanding the world, one being reality and the other one fantasy. The myth does not flow in the same direction of the two perspectives, rather it keeps oscillating and bouncing between and against each of them, it moves through the forces of their tensions and contradictions. What our myth proposes is that the apparent irreconcilable gap between reality and fantasy, can be knitted together, brought closer.

The myth of *Crazed Jaguar* and *Nene del Solar*, contains within its premise several paradoxes. First of all, lies the emotional ambivalence of understanding their own fetish and relationship with technology. Often, in our capitalistic society we limit our relation to technological devices as consumable objects which make rutinary tasks simpler or that enhance productivity. As a reaction, *Nene* and *Jaguar* perform a deeper and critical reflection on their relationship to their electronic artifacts, questioning the origin of the materials required for its manufacture, and at the same time with humor, mocking the ways we consume and use technology.

For instance the tropical belt made of leather which is in turn, an electronic device, which comes from behind the Sun as a useful technological tool to control “*Los Robots del Ritmo*” (two percussion totems that utilize drums and beating mechanical systems to produce sounds). *Nene* and *Jaguar* use this device as an emancipatory object which allows them to connect their bodies to the machines. Using all this electronic equipment, in a way luxurious, as many digital practices, in this myth a fashion wearable technology, an accessory, has the power to bring into the discussion the critical aspects of the myth. There is a clear dynamic of technology fetishism in the characters desire towards having the tropical belt, while simultaneously criticizing this fetishism within the development of the whole performance, and here lies the essence of the paradox.

We are therefore dealing here with a humanized art, and it is possible that the *Déesse* marks a change in the mythology of cars. Until now, the ultimate in cars belonged rather to the bestiary of power; here it becomes at once more spiritual and more objectlike, and despite some concessions to neomania (such as the empty steering wheel), it is now more homely, more attuned to this sublimation of the utensil which one also finds in the design of contemporary household equipment. (Barthes *Mythologies* pg 89)

Thinking again about Barthes’ reflection on the *Citroën Déesse*, objects do have the possibility of acquiring a deeper spiritual connotation. Similarly, the tropical belt does acquire within the performance some mystical properties, these go beyond the materialistic capitalist relation we have with objects and in line with some of Barthes critical view. In other words, the myth allows the non-human to come to life, gives agency to the tropical belt and allows it to participate in the story as another character shown through fantasy and divinity.

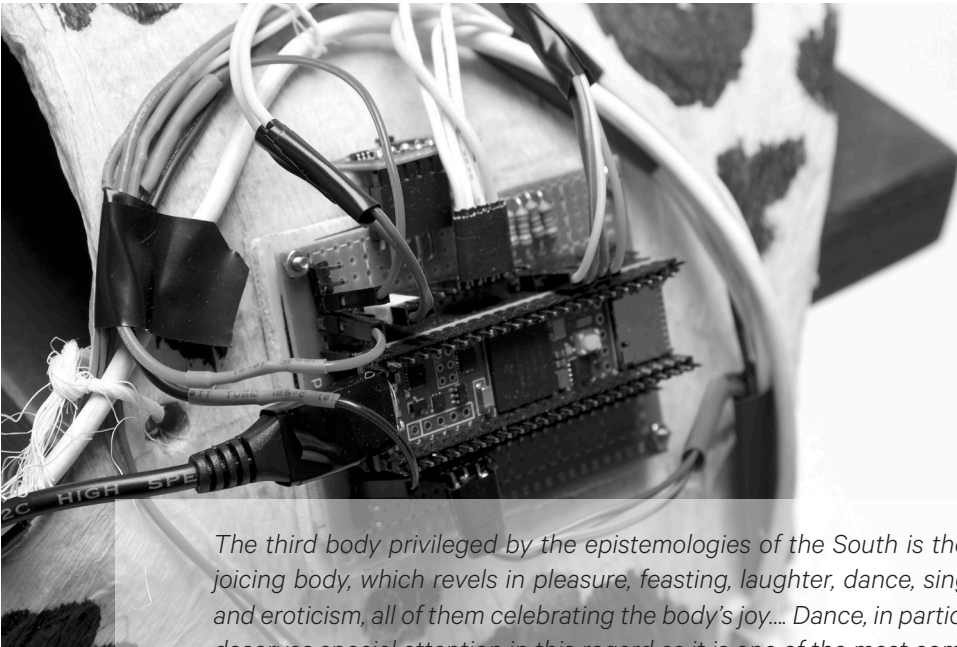
And so, constantly, not only this myth as a narrative, but also the characters that inhabit it present paradoxes. Situations that show two simultaneous positions, in parallel transit and at the same time contradictory forces that generate tension in specific situations. For example, Jaguar is a character that embodies attitudes and experiences of an animal, but on stage is personified by a human. This Jaguar, whose gender is “fluid”, enters the myth to explain problems caused in its territory by land exploitation, but the same Jaguar has a skin, armor, intervened with electronic components and circuits that are the same ones Jaguar is criticizing, since they cause the destruction of nature. This is how this Cyborg Jaguar, in order to talk about what it criticizes, paradoxically makes use of the same destructive technology. As well as to discuss issues about animals, Jaguar does it from a human speech, with words, texts and poems recited in English, Spanish and German.

In the case of Nene del Solar, the character who wants to understand where technology comes from. In order to associate the drum and robotics as technologies, he builds a sculptural collage that mixes stretched animal skin, wood and vegetable fibers, with electronic circuits and motors and thus seeks to give the same relevance to all these technological developments. That is to say, to criticize the value we give to a particular technology, for example the drum, it is necessary for Nene, the contrast and compare with the electronic or robotic and not as it should be, bringing the drum by itself, independent, understood as technology. Likewise in the performance of Nene del Solar, it is relevant to give to the knowledge of the Body, the same importance before the knowledge of the reason that belongs to the mind and that has been raised as superior in the eurocentric conception. As stated by Boaventura de Sousa Santos in this book *The End of the Cognitive Empire*;

*The epistemologies of the South deal with knowledges present in or emerging from the resistance to and the struggle against oppression, knowledges that are, therefore, embodied in concrete bodies, whether collective or individual. This embodied character of knowledge poses many challenges. The epistemologies of the North are grounded in the idea of the rational subject, a subject that is epistemic rather than concrete or empirical. Kant, the author of the most monumental treatise in the Western philosophy of subjectivity, underscores emphatically this distinction when he writes, in the epigraph to *The Critique of Pure Reason*, “de nobis sibi silemus” (about ourselves we say nothing). That is to say, the separation of subject from object, rendered fundamental since Descartes, is possible only on the condition that the only relevant subject is the epistemic subject, not empirical ones. (Boaventura de Sousa Santos, *The End of the Cognitive Empire*, 2018 pg 87)*

To emphasize the equal relation between different types of knowledge, Nene demonstrates how to control machines with his hips. With his body he controls “Los Robots del Ritmo”. And furthermore, an animal, Jaguar, is the one who teaches him how to control the machines. Similar to what happens in the case of the drum and the electronics; this myth demonstrates how relevant is the knowledge of the body, only in comparison to the function of the machines and robots it controls. Technology which at first impression is created with reason and mind knowledge.

Furthermore, within the performance, Jaguar and Nene engage in several moments of dancing as a way of reenacting the emotional paradoxes of their backgrounds, their bodies carry on the struggles of the inhabitants of colonized territories. Boaventura de Sousa Santos, also reflects further on the possibilities of dance as a cathartic tool in the struggles of the Epistemologies of the South:



*The third body privileged by the epistemologies of the South is the rejoicing body, which revels in pleasure, feasting, laughter, dance, singing, and eroticism, all of them celebrating the body's joy... Dance, in particular, deserves special attention in this regard as it is one of the most complex forms of lived, experiential, bodily knowledge. The living body is particularly animate and alive in dancing. (Boaventura de Sousa Santos, *The End of the Cognitive Empire* pg 87)*

Moreover, in her book 'Zombie Anthropophagie', Suely Rolnik poses a type of paradox, to which Latin Americans and in general, people from culturally colonized or westernized countries are commonly exposed. Suely Rolnik calls it The Paradox of the Sensitive (3). She gives the example of how tropicalist (4) musicians in Brazil in the 1960s, in a struggle to preserve their cultural traditions, began to fuse and hybridize the achievements of industry and global technological innovations with elements that could be considered old-fashioned or underdeveloped in Brazil. This mixture, taken to music, fuses rock with Afro and does so aesthetically in sound as well as in plastic and staging, to propose itself as an art against cultural domination. However, in the exercise of finding a particularity of tropical art, Los Tropicalistas are so successful that they begin to be recognized worldwide and turn this art into a product that is marketed so well, that it begins to be part of the very industry it started criticizing. Then the exotic becomes a product, thanks to the machinery of the market that the exotic criticizes and tries to evade.

But the market and globalization are so powerful and so unconsciously rooted that they sell these mixtures in colonialist processes. This paradox belongs to the sensitive, because it is conceived from the sensitivity and affections towards a culture that is at risk, and the paradoxical aspect is that in trying to defend it, while also putting itself at risk.

(3) To know and relate to the otherness of the world as matter, supposes the activation of different powers of subjectivity in its sensitive dimension, depending on whether the matter-world is apprehended as a set of forms or as a field of forces. To know the world as form appeals to perception, which is realized by the extensive or objectifying exercise of sensibility; on the other hand, to know the world as force appeals to sensation, which is realized through the intensive or vibratile exercise of sensibility. The latter is generated in the encounter between the body as a field of forces -constituted by the nervous energies that run through it- and the forces of the world that affect it. In this relation to the world as a field of forces, new blocks of sensation palpitate within the body-subjectivity as it is affected by new experiences of the varied and variable otherness of the world.

The experience of the paradox between the new sensations and the current cartography is denied and repressed, and with it, the cause of the feelings of loss of meaning, astonishment and fear becomes unknown. Consequently, the powers of creation and action naturally brought into play by the experience of the loss of references are dissociated from sensation; that is, from the effects of the living presence of the other, the signs that call for deciphering and their critical force with respect to the dominant orientations. (Zombie Antropofagia, Rolnik 2003).

(4) Tropicalia or Tropicalismo was a social and mass culture movement that extended far beyond the avant-garde. Animated by the values of the counterculture and an existential experimentation pushed to its limits, the movement went much further than its European and North American counterparts. It did not claim the reunion of a supposed essence of man and nature, like the American hippies; on the contrary, it advocated a continuous process of hybridization and fusion incorporating the achievements of industry and technology, as well as the broad spectrum of the country's cultural groups, without class barriers, including those considered outdated, outmoded or underdeveloped, as well as elements of local mass culture. (Zombie Antropofagia, Rolnik 2003)



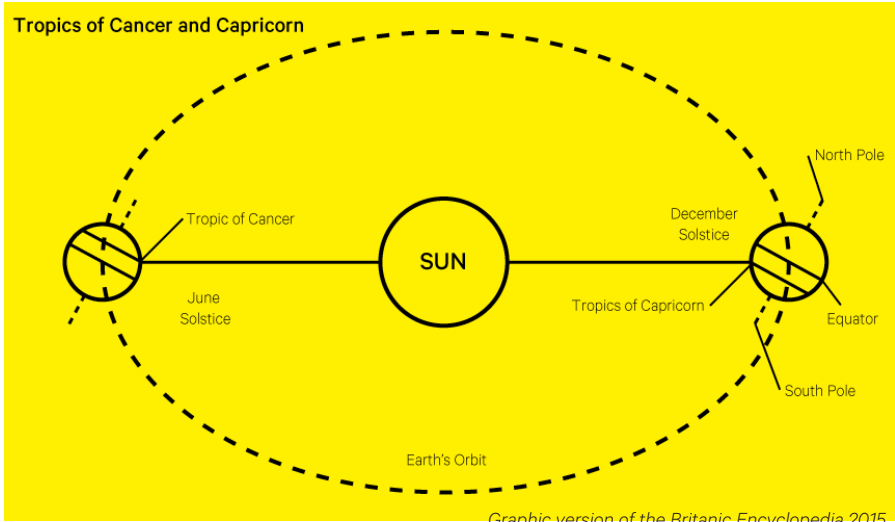
In our myth, this paradox is also understood as the Tropical Paradox. A process that is in the middle of the Epistemologies of the Global North and the Epistemologies of the Global South. Just as the Tropical Zone on the globe, but more than belonging to a geographic region, it belongs to the encounter of a series of opposing ideologies that constantly confront each other and that arise from being in-between. Our characters embody this confrontation. Jaguar and Nene are always inside contradictory perspectives which have oppositions and intersections: The human and the non-human, the body and the reason, the technologies of the North and the technologies of the South, the spiritual and the material, the real and the fantastic.

The characters find themselves oscillating between, like the territory, culture and values of the places they come from; they fall into the trap of the colonial notions they want to fight. For example, by criticizing how Western view understands nature and culture as commodities, the myth of these characters ends up being an exotic product consumed by Western culture. It is paradoxical that the concept of the Tropical is analyzed and reflected upon with a western lens, which has in turn done so much damage to it. The place in which this myth has been created is in Germany, which is and represents the space that is being criticized, the academy, the theater and the European thought that has been for so long, hegemonic and violent.

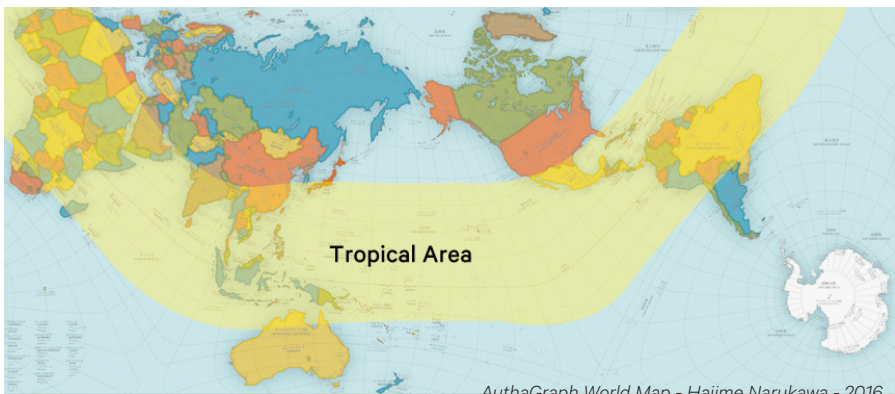
Thus, the paradox of the sensitive becomes a tropical paradox. One which unconsciously criticizes itself, it puts itself at risk by being exotic in search of the authentic. This search is guided by the sensitive and by the affective. A process that becomes a loop of personal reflection of our own identity, as if running through a Möbius strip. Since, we the authors of this myth, Victor and Icaro, are in a constant process of reviewing our colonial unconsciousness. That is to say, those behaviors that we know belong to the wild and rooted colonialism with which we grew up as a result of the violent mixture, one that erased many stories and ideas that we are now trying to understand and recover, without feeling that they belong to us. Such as the representation and relevance of the Jaguar within Mayan mythology. We are in a tropical Paradox constantly moving and reviewing in between the Epistemologies of the South and the Epistemologies of the North.

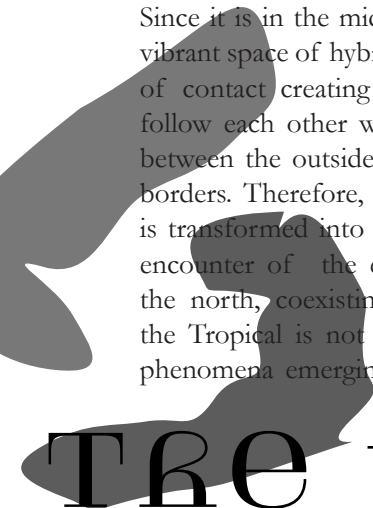
That exercise of criticizing and analyzing from the place and privileges of the criticized European westerners, studying in another language and using cell phones and computers that are certainly mass-produced on the basis of some territory or community. This paradoxical exercising this process is some- how a necessary step to understand our identities. It seems that we, two Latin American immigrants who left their countries to make art and in the process realize that the way in which we came to do it, is part of what perpetuates the ways that forced us to leave our countries, to find the best way to carry out our artistic practice. It seems that paradox is necessary for the myth to be mythical.

When the June Solstice and the December Solstice occur, projections of the most powerful solar rays, drawing over Earth's surface, delineate what is called in the geographical system: The Tropical Area. A fringe of planet Earth located in between its parallels.



A virtual construction of mapping demarcated by two invisible lines: The Tropic of Cancer in the Northern Hemisphere and the Tropic of Capricorn in the Southern Hemisphere. Lines that construct an imaginary warm belt that holds the tension between the global south and the global north. A space opened for horizontal dialogs among perspectives. An in-between space where the pluriverse sprouts.





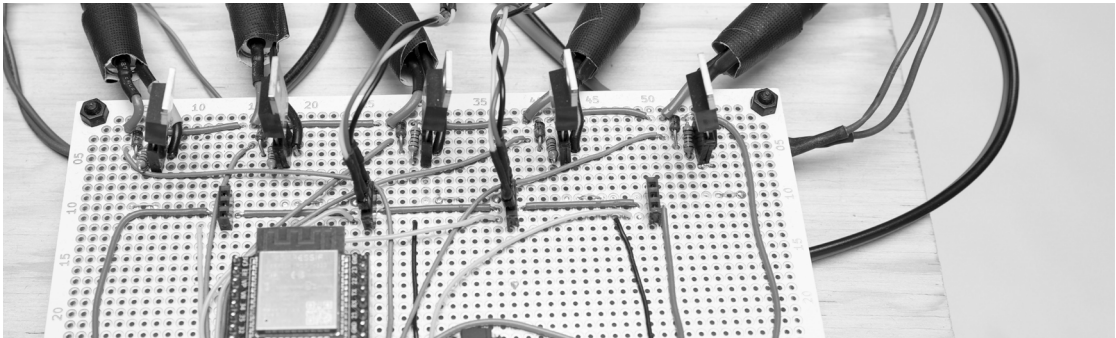
Since it is in the midst of processes, The Tropical becomes a force field. A vibrant space of hybridization, multiplicity, and becoming. Unfolding moments of contact creating flexible agencies. A dimension where words and acts follow each other without hierarchy, in an infinite loop. There, the tension between the outside and the inside is generated and blurs boundaries and borders. Therefore, the notion of The Tropical as a geographical reference is transformed into a metaphor of the phenomena that happens due to the encounter of the epistemologies of the south and the epistemologies of the north, coexisting together and being spread around the globe. Thus, the Tropical is not only a geographical delimitation but is also a dynamic phenomena emerging from the encounters of these two ways of knowing.

THE TROPICAL as PHENOMENA

*As in the case of the epistemologies of the South, rather than a single epistemology of the North there are several, though they all tend to share some basic assumptions: the absolute priority of science as rigorous knowledge; rigor, conceived of as determination; universalism, conceived of as a specificity of Western modernity, referring to any entity or condition the validity of which does not depend on any specific social, cultural, or political context; truth conceived of as the representation of reality; a distinction between subject and object, the knower and the known; nature as res extensa; linear time; the progress of science via the disciplines and specialization; and social and political neutrality as a condition of objectivity. (Boaventura de Sousa Santos, *The End of the Cognitive Empire* pg 6)*

Historically, mainly through patriarchy, capitalism and colonialism, the knowledges from the global north (European and western, some of them stolen from other places), have been dominant and oppressive over the knowledges of the global south (Indigenous, black, mestizo, queer, immigrants and other historically exploited and oppressed social groups).

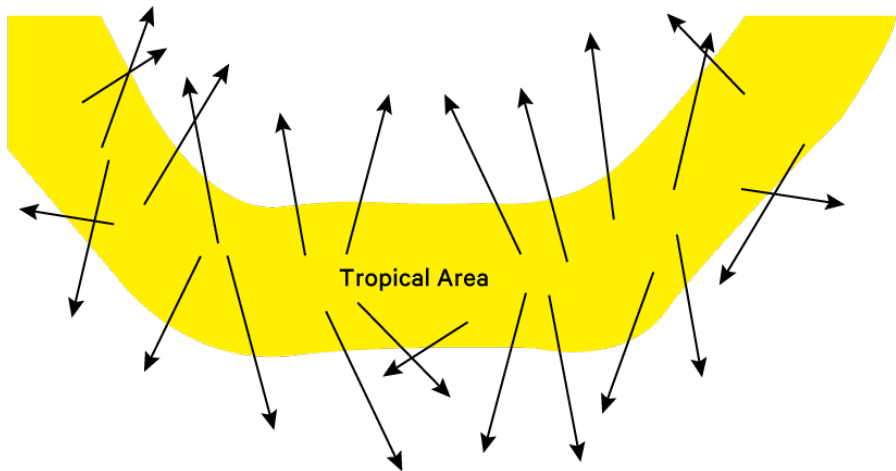
The power of the words has been placed over the value of the acts. Science rules over ethics, following above all, economical interests. The relationship with nature has been established through exploitation and the understanding of it as a resource. Religion has been violently imposed over cultures vanishing other credos, and in turn, cultures have become objects of consumption. Our behaviour has been split into what is wrong or appropriate, due the violent force which pulls towards the north manners.



In the meanwhile, diverse perspectives from the south, on how to relate with each other, have been abolished. Scorned to the point of making them disappear. Such as other more respectful approaches to human and non-human relations. Awareness of the role of animals, plants and even human creations. Different takes on spirituality. Beliefs in what is performed, what is said without words, or even with words that are contradictory and ambiguous. Ideas that are one and its contrary at the same time. Other ways of communication, other knowledge such as sciences, other goods.

The epistemologies of the North have great difficulty in embracing the body in all its emotional and affective density, without turning it into one more object of study. They cannot conceive of the body as an ur-narrative, a somatic narrative that precedes and sustains the narratives of which the body speaks or writes. The fact that the latter narratives are the only ones that are epistemologically relevant is premised upon the concealment of the somatic narrative that grounds them. The body thus necessarily becomes an absent presence. (Boaventura de Sousa Santos, *The End of the Cognitive Empire* pg 88)

Imagine vectors representing opposite ideas, politics and acts, and their force is pointing out either towards the north or the south depending on the interests of each side. According to what has been said, these vectors will make evident, in comparison, how unequal and unbalanced have been the relations between all the forces of the north and the ones from the south. Exactly in between, has been The Tropical.



Nene and Jaguar perform in between the tropics, bearing the tensions among the epistemologies of the south and the epistemologies of the north. Connecting their hips, brain, heart and bodies, to machines and instruments. Chanting and dancing with them, through them; seeking for Intra-Tropical communications. Hybridizing and grafting both perspectives, allowing them to coexist in a contentious way, intimately inside. Acknowledging how colonized and colonizers they have been. Mixing languages and cultures. Exploring alternative takes on The Tropical, avoiding and embracing the over exotised old notions. Connecting affects inside, hoping to resonate with the outside. The paradox of the Tropical Phenomena is in itself the paradox which Jaguar and Nene explore, as well as the paradox which all the elements of the myth bring forward.



CHATA



THE characters

Jaguar

A faintly lit yellowish shadow swiftly interrupts the darkness of the performance hall. The black painted walls are only witness to six rays of light that are born at the base of the theater's columns. Reminding of a memory from the sun rays that crawl through the top of the trees during sunset in the tropical rainforest of El Peten, Guatemala. The Jaguar has waited patiently in the shadows, waiting for the precise moment to be reborn again, to carry the sun in its skin back into the realm of existence. The light-shadow or the shadow-light reveals itself, the audience gets a full glimpse. The sounds from its costume tell the story of a protector, non-human, darkness, human, light, paradox, victor, dream, jungle. This is the atemporal corporeal knowledge of the Jaguar, of embodying night and day in its own skin, a secret that extends far from dualistic reasoning, since darkness and light are just one phenomena of its own. The myth has travelled from the deep entanglement of trees, to the deep entanglement of power, sound and electronic cables of a performance space in Germany.

It is most likely during childhood when we would regularly allow ourselves to imagine or envision a completely different relation to our bodies. For example, when we are still experiencing for the first time all the possibilities of moving through space; learning to crawl, walk, stand up or even the innate instinct to swim which babies still possess. During these earlier stages of child development, the body relies heavily on sense perception to explore its surroundings, in an attempt to make sense of the world outside. The border between one's own consciousness and the other is still being formed. For some time, this boundary remains undefined, the construction of a self identity or the identification of one person with one ego is still not consolidated, In Psychoanalytic theory, Jacques Lacan refers to this specific moment of realization of one's own identity as "The Mirror Stage", also a crucial instance of an upcoming long process of self alienation.

This process of self alienation and self discovery is in itself a complex one, it partly implies but does not necessarily fully entail a process of erasure or separation from our connection to every other living being. Nevertheless, we continuously go through a social process by which we learn and internalize the habitual ways of behaving and conceptualizing ourselves as a human.

Nene del Solar explores the phenomena resulting from the tensions between the global north and south; the clashes between their epistemologies and how these inhabit a tropical individual.

Nene del Solar

As mentioned before, the tropical, according to the geographical reference system, is everything that lies in between the tropic of Cancer and the tropic of Capricorn. Right in the middle of the so-called north and what is understood as the south. However, this not only alludes to a geographical location, or to climatic characteristics and, beyond understanding over-exploited and exoticised territories; it becomes then in an intra-active scenario (5), where two forces, discuss, dialogue, meet, entangle and try to coexist.

(5) On my agential realist elaboration, phenomena do not merely mark the epistemological inseparability of “observer” and “observed”; rather, phenomena are the ontological inseparability of agentially intra-acting “components.” That is, phenomena are ontologically primitive relations—relations without preexisting relata.²⁰ The notion of intraaction (in contrast to the usual “interaction,” which presumes the prior existence of independent entities/relata) represents a profound conceptual shift. It is through specific agential intra-actions that the boundaries and properties of the “components” of phenomena become determinate and that particular embodied concepts become meaningful. A specific intraaction (involving a specific material configuration of the “apparatus of observation”) enacts an agential cut (in contrast to the Cartesian cut—an inherent distinction—between subject and object) effecting a separation between “subject” and “object.” That is, the agential cut enacts a local resolution within the phenomenon of the inherent ontological indeterminacy. In other words, relata do not preexist relations; rather, relata within-phenomena emerge through specific intra-actions (Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter - Karen Barad Spring 2003)

Nene del Solar has built a tropical call centre, from which a gate is opened for connecting these two hemispheres and their contradictions. A confusing scenario, where languages and dialects converge. A practical framework, created to explore what happens in between, where two extremes converge and try to touch each other, thus a heterogeneous mixture is created, the dual disappears and the pluriverse is born. There, Nene del Solar has built los robots del ritmo (rhythmic totems), and intra-communication devices to establish a conversation with these affections

Jaguar

Historically, this idea or notion of what a human is, has been connected to a violent process of dissemination of a hegemonic way of thinking, particularly in colonized territories from the Americas. Furthermore, the Eurocentric way of thinking leaves behind or does not consider as equal the relation between body-mind. Boaventura de Sousa Santos puts it in the following way:

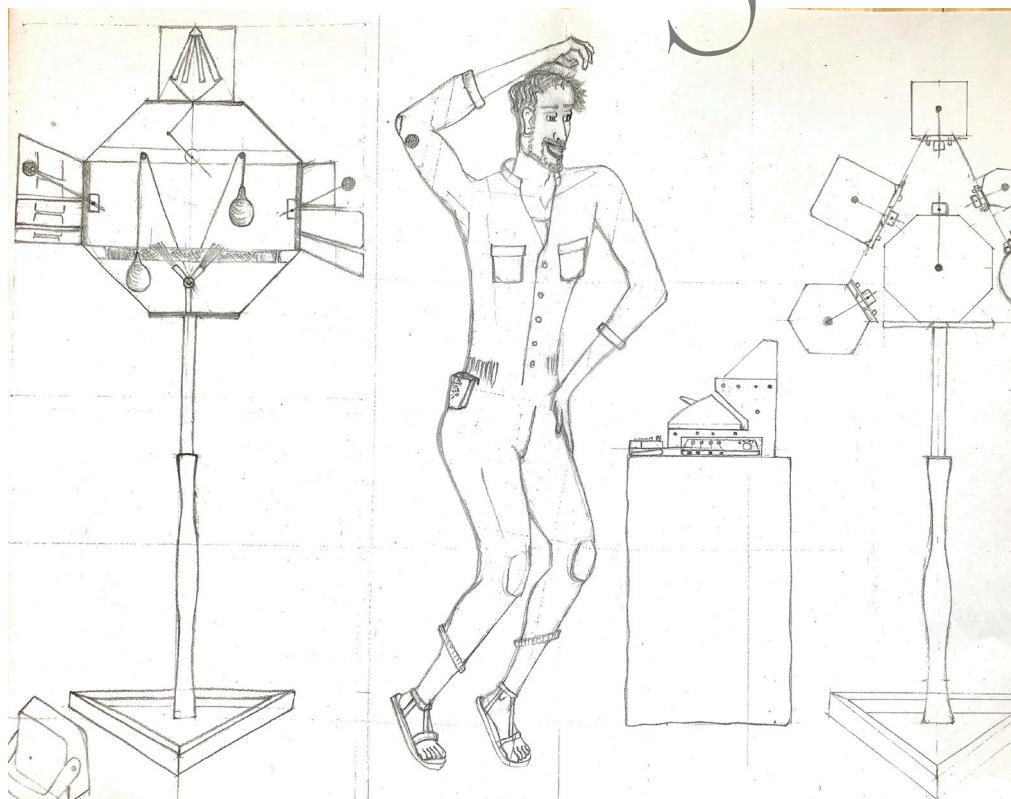
*Even though we think and know with the body, even though it is with the body that we have perception, experience, and memory of the world, the body tends to be seen as a mere support for or tabula rasa of all the valuable things produced by human beings. This is particularly so as regards Eurocentric knowledge, whether scientific or not, in view of the cultural, Judeo-Christian presuppositions underlying it, saturated as such presuppositions are with the sharp distinction between body and soul. (Boaventura de Sousa Santos, *The End of the Cognitive Empire* pg 88)*

It is then no wonder why we experience a more fluid relation between mind and body during our times of childhood, since the long process of body indoctrination has not yet been fully materialized. But, when is it that we give up the practice of crawling? That we have to relearn how to swim, that we are no longer Jaguars? When do we become fully accustomed to our identity as humans, gendered, and regulated? Fully bureaucratized.

I refer back to the phenomena of a still developing understanding of our bodies, since in Mayan mythology, the Jaguar is a figure who is reborn everyday. For the Mayans, living in the area of Central America and South of Mexico, the Jaguar represents a figure who can fluidly shift from the realm of the night and the sky. The fur from the jaguar holds the key to understanding the cycle of the day and night. The dark spots of the Jaguar are the night sky and the yellow fur is the sun itself. Moreover, the deeply poetic narrative is that the Jaguar (who holds both darkness and light), travels every dusk into the night sky, descends into the underworld, where it fights darkness and from its actions is that the sun is reborn every day.

coming from the opposites. With sonic artifacts a techno-shamanic rite is performed, where by the means of the technologies Nene has built, are invoked loves and fears caused by the confusion inherent of being in between. A dance and a chant of worship to machines that conjure up the human and the non-human that exists between the tropics. There, the tropics project into the universe and communication transcends in search of the sun and other suns.

Nene del Solar



It is thanks to the sun that the tropics exist. It is to some extent thanks to the Sun that technology exists. That is why Nene and Jaguar establish their relationship. While Nene is seeking for the Sun, asking, singing, dancing towards the Sun; Jaguar has the ability to dress like the Sun, and bring it to the ritual. Invoking the jaguar, Nene sings to the sun and its warmth.

Jaguar

Thus, the Jaguars also find themselves quite literally embodying a paradox, within their own body the two phenomena of light and darkness manifest, existing together as one. Furthermore, in the mythology it is also the Jaguars the ones in charge of protecting the jungle, of roaming around and keeping away any external threat to the fluxus of relationships that continuously occur between animals, plants, fungi, water, sun, humans, soil, insects, rocks etc.

One can wonder, if in the narrative of our particular Paradoxical Myth, the Jaguar is reborn as a baby or rather a fully developed “adult” on every occasion. If the Jaguar also goes through this process of self discovery, of the mirror stage or it comes to think of itself as a non-human body. As a body not limited to our extremities, organs, eyes, legs, but rather as part of a much larger and fluid energy that connects all living entities. In a large part of what we now call the “Americas” the term traditionally used to refer to the land we inhabit is “Abya Yala”, which in Kuna language translates closely to “land of full maturity”, “land of vital blood” or “land that is”, making reference to the all the connections and consciousness that happen as a whole.



Nene del Solar

A leather belt turns the hips into a control interface. It is through the hips that Nene translates the sun's heat into body heat. The hot belt, created by the sun, becomes a symbol and is placed on the hips. Just as the tropical is drawn in the middle of the world, the belt is placed in the middle of the body. The hips are the centre of the body, the axis and the core of movement, they are what pushes, what connects the brain and legs. And they have an intelligence of their own. The body is wise and the hips express it. So, Nene controls machines with his hips and teaches them the rhythm they must replicate. Nene teaches and they learn and then they make Nene and people dance, the dance becomes a dialogue of heat. It is the hips when they wiggle that give balance. It is also the hips motor. Human motor controlling non-human motor and they enter in dance, dance of love and heat.

The hips control but at the same time lose control. Or they don't control, but rather generate movement and rhythm with an absolutely lost control. As a practice of giving to the body what one day stole its reason.

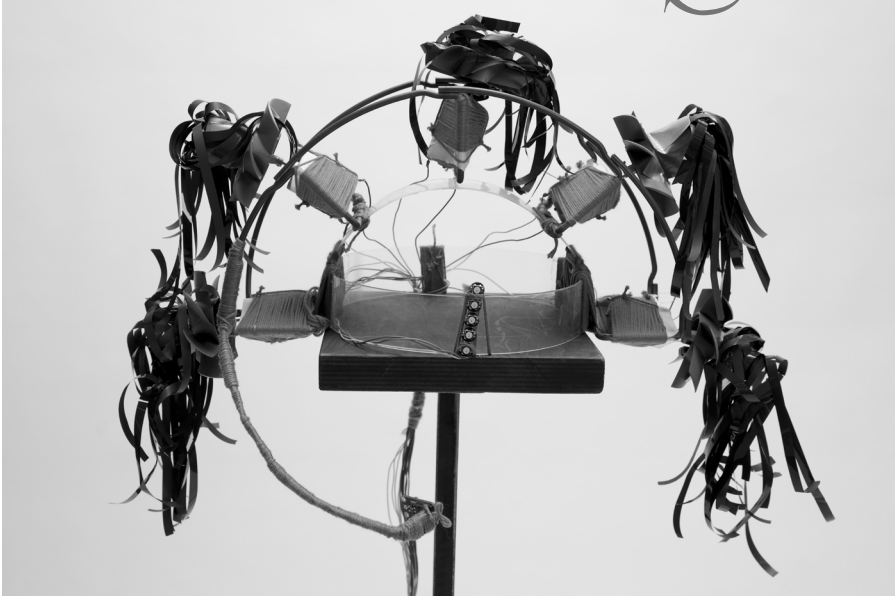
A crown of intra-communication with the tropical cyber space, in its structure made of copper brought from Chilean mountains and woven in its contours with pink thread. It is also a helmet that vibrates with motors imported from China, motors that shake magnetic tapes around Nene del Solar's head, activating neuronal areas in the brain that awaken the multi-language ability kept deep in the mind and its relationship with speech. The crown carries a microphone through which Nene's voice is distorted to reach a sound spectrum that produces direct communication with his totems of rhythm. Through this communication, Nene conjures his sorrows and pains, while five little colored lights located on his forehead indicate the levels of the transmission waves that the helmet reaches in those calls that are incantations, from the tropical call center.

Jaguar



These connections are also part of the Jaguar's continuous rebirth process, experiencing moments of playfulness on a loop. Similarly to the experience during our childhood, when in those playful moments we could be, for example, a bird, a turtle, a lion, an elephant, and when we could, through group dynamics or even in the intimacy of our family, play at flying through the clouds, or swimming freely in the vastness of the ocean. However, this imaginative relationship with the more than human bodies and spirits, are at some point in our existence left behind, we move to the seriousness of the bipedal body, regulated or conditioned to exist, we must leave behind the imagination and act with our body in a way that can enter the capitalist productivity system, and thus the usage of our bodies during our everyday life or routine is determined by the productive activity we are performing, often for decades. Since our production systems are conceived and designed with the intention of using the human body in an efficient way, it has gone through processes of standardization of the work space, whether this space is an office, a factory or a museum. Crawling then has no use anymore, we are rather accustomed to using our bodies in front of a computer screen for a long period of time and then dedicating a determined amount for exercise, sleeping etc. the regulated body.

Nene del Solar



Then, Nene turns to the Sun Seeker, by means of which Nene asks questions to the Sun: “dear Sun? why don’t you heat the whole Earth equally?, why do some parts are warmer than others?. With the Sun Seeker, a sonorous artifact, Nene del Solar transforms the voice and produces melodies generated by the beat of the heart, and again the control is propitiated by an organ that cannot be controlled. The heart, the organ in charge of pumping blood, organ of blood, the same blood that humans and animals have and pulse through their body.

Jaguar

Whether at work, at school or at home, there are similar relationships with the body and with our way of moving, thus simultaneously conditioning our relationships with other bodies. That is to say, we have designed spaces for work, rest and social interaction that facilitate only a limited range of movements, for example, sitting down to do a job, our relationship with the computer, with screens, with machines, with our devices. This might seem at first as a trivial reality and perhaps a simple by-product of the pragmatism that we must have when performing most of our activities, and even thought or designed with the best of intentions, which could be to facilitate or help the human being to perform their daily activities. However, we cannot fail to notice that these realities move together with the historical advancement of capitalism and the search for a more productive body.

*Corporeal emancipation or subversion becomes impossible, even when the body speaks of emancipation and subversion. Indeed, particularly in core capitalist societies (and in all the little Europes around the world), a perverse emancipation of the body dominates today. This is the body that is obsessively cared for so as to maximize its vitality and performance. Culturism, preventative medication, jogging, radical sports, massive marathons, the gym industry— such are some of the dominant ways of emancipating the body. This enhanced physicality of the body twists the dialectic of the vital and human dimension of the body in favor of the physical, by means of which a new humanism of the (Boaventura de Sousa Santos, *The End of the Cognitive Empire* pg 89)*

It is in the bureaucratic and regulated spaces, where the body is rationalized, disciplined, indoctrinated, institutionalized, optimized through industries, school, family, hospital and we are told how you have to write, eat, sleep etc. Beyond that regular body relations, there is another space where these barriers are fluid and permeable, the space of dreams. It was here, where I experienced a timeless sensation, which gives life to this whole process of writing and artistic creation.

Nene del Solar

Icaro describing why Nene del Solar...

I come from a neighborhood located almost in the middle of a city divided by the idea that the rich live in the north and the poor live in the south. At least that was the notion of the city that I used to hear when I was a child and with that idea I grew up. Those neighborhoods like mine, located in between the south and the north, were inhabited mainly by the middle class, including upper middle class and lower middle class. Today, as the rich have been stealing, buying, exploiting and taking over part of the southern territory as well, poverty has been displaced from the south to the north. The north of the rich has become smaller and the middle class has increased now being less middle and poorer.

That city is located almost in the middle of a country located likewise almost in the middle of the division of a world where the understood as rich live in the north and the thought as the poor live in the south. I had to come to the north to understand empirically that not only I was living in a city divided by that notion, but also that the country where I lived was located in between a divided world, where like in my city, the “rich and developed” live above and the “poor ” live below. That is the notion of the world that I have always heard, experienced and with that idea I have grown up.

Coming from that location, I have developed an enormous interest in what happens in the intermediate space between two extremes. That is why I am interested in the Tropical, conceiving it not only as a geographical fact, delimited by conventions invented by the greeks 2000 years ago [TROIKÓS = To Turn]*, but more thinking of it as a phenomenon that is transferred to different situations, scenarios, contexts, in which the existing division, generates a heterogeneous amalgam which occurs where and when the extremes try to touch.

*<https://futura-tropica.network/>

Jaguar

How far from reality will the space of dreams be? How does it vary as a legitimate space of existence in societies, for example non-Western societies? In the dream I was and continue to be the Jaguar, I was and I am running through the jungle in a non-bipedal way, I left my human body for a moment and continued existing as Jaguar, the dream persisted. In the knowledge from the Mayan region, dreams are other manifestations of reality, as legitimate as reality itself, and where beings are intertwined with each other. For Western eurocentric thought, dreams have been objects of study of our human psyche, as a window to the subconscious, for example through Freud's analysis of dreams.

Thus our Paradoxical Myth functions as an extension of a dream, a research project, together with a performative action, which explores the possibilities of a dynamic sonic narration, to narrate the suffering from "The Gran Jaguar", "The Great Jaguar". The costume which we developed for this performance produces sound, which is generated and modified in real-time by electronic components and sensors. The Jaguar costume can activate via electronic processors, different samples that were all recorded in El Salvador, specifically in regions that have a history of land exploitation; birds, bulldozers, machines in a sound collage, the performer can change which track is being played while performing. The costume also gives effects to the voice, according to the movement of the body, with the use of an accelerometer, crawling here then retakes its importance.

The Jaguar together with Nene explore the grief caused by the destruction of the territory in Central and South America. Destruction driven by the extraction of resources for the manufacturing of technology (for example, minerals like copper, lithium and Gold). In particular, the performance centers around the current destruction of the jungle territory in the jungle region of the Yucatan Peninsula in Mexico. The Mexican government is currently developing a multi million dollar infrastructure called the "Tren Maya", which has stirred much controversy among local inhabitants of the region, since this megaproject is mostly geared to connect cities for the easier mobility

Nene del Solar

In Villa Luz the neighborhood where I was raised, whose English translation would be Light Village. A place located in the center of Bogotá, the capital city of Colombia, one of the countries crossed by the tropical heat; my parents named me Icaro. Like the mythological Greek character who wanted to reach the Sun but flew so high that the heat of the solar rays melted the wax wings his father built for him, and this caused his death. Icaro, like the amazonian shamanic chant of ancestral power, raised towards the sun, which acts and transcends through sound vibration. Sacred, magical, and mysterious healing tools serving for protection.

In Villa Luz, my friends call me “Nene del Solar” as if I were a boy with a magical connection with the Sun and its rays.

Jaguar

This dire situation also took material form in one of my dreams: A great jaguar laying on top of an ICE4 as it rushes through the infinite number of stations throughout Germany. With my semester ticket I can visit some of these places. Sometimes I just sit down and observe the trains that do not stop, and my thoughts run away with them, to some hundreds of kilometers, and some of these times I am thinking about jaguars. Then, the jaguar moves together with the train, not inside of it, since if I was a jaguar I would rather sit on the top, to be able to say hi to others and enjoy the landscape. Say hello to those passengers who are waiting in the platforms and that entertain themselves by watching the hands of the clocks turn around, while they wait a bit bored.



Jaguar, Train, Selva (Drawing) – Victor Artiga - 2020

Nene del Solar

Don Toño and how Los robots del ritmo (Rythmic totems) and its drums were made...

Don Toño was the most famous traditional musician in town, and my father helped me get his contact with an anthropologist friend expert of the indigenous cultures from La Sierra Nevada de Santa Marta. Julio, the anthropologist, told us that, because Don Toño was an elderly musician, he knew everything about the cosmogonies of Kankuamos and that was exactly what I wanted to learn. After some calls and talks, Don Toño offered to host me and my partner and let us spend 5 days with him. We cooked together, we walked through the mountain and the forest, I helped him to build an extension of his house, and always at night, he started telling us about his stories and culture. He told us how the Catholics built a church over the Kankuamos cemetery and how with this kind of violence all the traditions were forced to disappear. He said he survived the Colombian armed conflict, because of being a musician. He told us how the new generations are not any more interested in their mythologies and their ancestral conceptions of Earth are being left in oblivion. We played music together and one night after a couple of fermented drinks. He started telling me that his drum was made for calling spirits, his flute imitated the birds' chants and together with maracas, the whole sound was meant to penetrate the forest to establish communication with Nature.

Wall la casa de Don Toño (Photo) - Icaro - 2020



Jaguar

Personally, when I'm bored my thoughts go towards the jungle, towards the humidity and towards those fussy sounds of mosquitoes. I drift through the jungle while it is being dismembered, that bleeds every time a deep incision runs through its topography, and which is a wound that hurts deeply, like this so called "Tren Maya" that has nothing of real Maya, and that perhaps one day some German trains will run at full speed through the jungle and then Jaguars will have to lay on top of trains and little by little forget about the tree tops.

This current destruction of the jungle is not an isolated event, the jungle has been in a continuous process of destruction for centuries. This research topic was of particular interest for me, since my father used to work as an electrical engineer installing telecommunication equipment back in the 80s in the jungle of El Peten, in Guatemala. At that time there was almost no road infrastructure and traveling to this region meant a long journey through the jungle. He had described that during those journeys it was possible to encounter jaguars crossing the roads. To our disappointment, years later we made the same journey, but now the road was a larger highway built for mostly foreign tourists to travel to El Peten. After further thought, I was conflicted to reflect on how my own relation to the use of electronic components in artistic performances and my father installing electronic equipment (much of the equipment coming from Germany), could have played a role in the destruction of the land.

This project is a research on contemporary artistic body practices which have connections to mythologies and narratives that originate from the Mesoamerican region. Furthermore the research is also an exploration of how these narratives intersect with popular culture and references from our time, having a special focus on the challenges artists face of being exotized when dealing with objects that identify them with one particular culture, especially when coming from the Global South.

Nene del Solar

I could not sleep that night thinking about what to do, also because there were some wild rats running around, but definitely, I wanted his drum, I wanted his instruments. I wanted to bring them to Germany for my experimental machines and the next day I asked him - " Don Toño Could you please sell me your drum?" and he said "yes" I asked him how much, we negotiated a bit but at some point, he preferred to send me to the drum maker of the town. A songwriter expert in healing plants, a bit arrogant with his knowledge. Who was making hundred drums for the school and told me he could make one for me, very expensive by the way, but in two months.

My partner, Daniela, who was observing the whole process just said "let's go".

I came back to Don Toño's house and while I was staring at the drum, Daniela, looked at me and said "You shouldn't get this drum - it is not yours". I understood immediately and I felt terrible.

There are some of those invisible colonial forces that, through Nene del Solar, I would like to address in this performance.



Performance Script:
"The Paradoxical Myth of the Crazy Jaguar
and Nene del Solar"
total runtime: 40 minutes

This written version of the performance is presented as a script that takes the format of a conversation between Jaguar, Icaro, Nene del Solar, Victor and the audience. As such, this script allows the scenes to be described and analyzed from different perspectives, including theoretical approaches to what happens in each scene.

It is written in a broad way in terms of technical conditions, in such a way that it can be developed and performed in different spaces, always preserving the spirit, the atmosphere, and the dialogues that are generated between the two characters and the elements on stage.

Inside all of us there is both Jaguar and Nene. All our bloods have copper, sadness, lead, wood, sounds, mercury, silence, aluminum, frequencies, zinc, bits, cobalt, and stories. For this reason, everyone is entitled to appropriate this myth. Thus, anyone who has the document can perform it. Please take this text in any way you find it meaningful.

For clarity, the document has different typographies or use of italics, which mark a change in the voice.

On stage

Jaguar: Marxist philosopher who uses colloquial language and a Cybernetic skin.

Nene del Solar: Poet who only speaks in verse and sings onomatopoeias.

Victor: Shaman of the body and the word in movement.

Icaro: Magician of technology, he can conjure healing sounds only by welding.

Can and Capri: Los robots del Ritmo / Robots of the rhythm.

Two percussion machines that make music.

Sun Seeker: transforms and decodes messages that are sent to the Sun.

The Crwon: to make intra-tropical calls

The Sun: Artifact that controls technology.



1. “Follow the Jaguar” [approx. 5 minutes]

The beginning of the ceremony takes place in the external space of a theatre/performance venue. Nene del Solar is inside the room, producing a soundscape that is faintly heard all the way to the outside.

Jaguar appears at the entrance of the space. Purring, exploring, walking, crawling, alternating movements at different speeds, plays with the human and non-human possibilities, showing off the abilities of the body.

Jaguar takes a bit of time, recognises the audience and the characteristics of the space. After a few minutes of being around the entrance, and provoking the audience, Jaguar invites them to come inside, each one of the attendees to the ceremony has received an invitation which says....

“Follow the Jaguar”.

I received the handwritten message, an invitation to follow the approaching beast, as if it did not want to attack us but to lead us to a ceremony. or a ritual. I have never understood the difference between ceremony and rite. perhaps in this case they are the same thing. ceremony has always sounded to me like marriage or baptism. As if the jaguar was getting married, and not hunting. a joke that only works in Spanish.

The audience starts to follow the Jaguar.

People enter a space that is reminiscent of a jungle in Latin America. An abstraction of a selvatic atmosphere in which the violent passage of technology has left a destructive mark. The songs of birds have become increasingly digital, the water of the rivers sounds with heavy metals after being processed by the mining industry. A faint green light barely outlines the contours of the space. The stage becomes a place of shadow and dark green light

The mineral is always next to the electricity, the hardness is given by the electrical bonds. Iron can be liquefied. Gold is neutral, valence 8, there is no gold salt, there are iron and potassium salts, that is why they form different structures, chlorine and sodium are perfectly matched. They have the potential electric charge of hydrogen (chemical). Digital technology returns to the mineral, the analog relates to the organic. The digital resembles a crystalline structure. Knowledge is acquired through the body.

Juan Alvaro Echeverri

Healing as technology Based on interviews with Amazonian wisdom workers

By Bárbara Santos

2 - Invocation : “The flow of metals” [2-3 minutes].

The attendants to the techno-ceremony are distributed around the stage, blending in and becoming part of it.

Inside, Nene del Solar, in the Tropical Call-Center surrounded by machines, plays river, bird, water and forest sounds, altered by digital effects, which extract the metallic and mineral characteristics of the abstract jungle around. Nene del Solar whistles, sings and hums to invoke Jaguar. Jaguar prowls the space where the ceremony takes place, recognizes it and makes sure there is no danger. Sometimes Jaguar gets lost.

Icaro: Nene del Solar’s whistles are like birds, they are like a primordial sound. You know what I think when I hear the whistling?: in interspecies communication, even in a universal language. Because Nene is not going to call Jaguar like “hey come!” Nene is looking for a language that transcends the non-human.

Spectator: The sound river has a metallic and shiny texture too, as if the particles of the river are also particles of the metals that by their extraction have shed so much blood.

Victor: The river flows through the copper of the apparatuses Nene del Solar is playing. It is the synthesis of nature made of electricity, bits, frequencies, and modulation.

River cries with a crystalline voice of precious metals. River laughs and murmurs because it also carries secrets, the ones the Sun told, while heating River.

Icaro: River sounds like Barequeo: the artisanal practice of panning for gold, sieving the river with a sieve.

After a few minutes, in the digital jungle soundscape, the roars of dead cows enter. They are the dark songs, the laments of Nene del Solar who lowers the frequency of his voice and generates rhymes with it, rhythms that cross the depths of the jungle ~~to~~ communicate with Jaguar.

3 - Calling the Jaguar" [2 minutes].

A change of light indicates that the Jaguar feels comfortable in the space and finds a place from where can observe Nene and establishes visual communication.

Jaguar: Hsbbaauur, traasrcrsha, tatatatattanammsas, grg-dgdhgrgekjbs. These are all sounds I hear deep in the jungle, from machines that do not rest in their daily life of capitalist production.... But what does this Nene want?

Nene de Solar moans syllables like onomatopoeias and sings clammouring for the arrival of the jaguar.

Nene: Na, Ne, Na, Na, echt, doch, Na Ja, Na ne? Ne Na Na!

Nene: echt, doch, doch, doch, doch, doch, doch, Na, echt, echt, Na Ja, Na ne? Ne Na Na!

Nene: doch, Na ne? Ne Na!, Na ne? Ne Na!! doch, doch, Na, echt, echt,, Na Ja, Na ne? Ne Na Na!!!

And Nene sings them for a while looking straight at Jaguar, walks towards Jaguar keeping his distance, until Jaguar decides to approach and confront Nene. Nene is silent.

“We produce raw material and they give us back a processed product”
(where do they get the materials to make the machines they sell us?)

Silvia Rivera

4 - Gaze [4 minutes]

Jaguar: the gaze is silent, silence is the sound of the gaze.

Here the gaze is the protagonist. Their gaze on each other takes on all the importance.

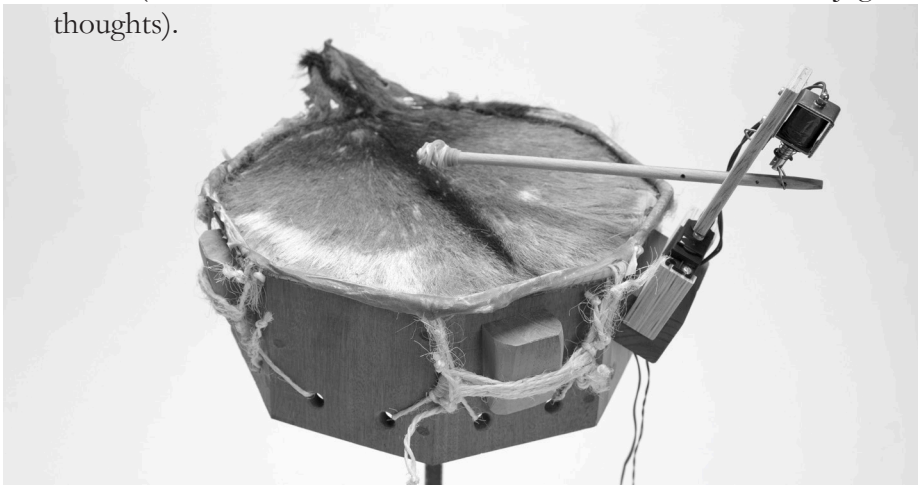
Jaguar approaches Nene without losing eye contact, walks slowly, and as Nene approaches, Nene moves away. The moment of recognising each other in the gaze and eyes of the other begins. The human gaze meets the animal gaze.

Jaguar stands in front and confronts Nene. Jaguar indicates that the music and dance must begin.

SCORE:

The two characters play around the space and dance looking at each other all the time, without losing eye contact. Two invisible threads are established connecting their eyes, right to right and left to left, sometimes left to right. That invisible taut thread is never broken. For much of the song, the two twirl, jump and move freely but never take their eyes off each other. Sometimes they imitate each other or repeat small movements that the other has made, and so a dance develops throughout the space. Sometimes there seems to be a hierarchy, as if one is attacking the other, sometimes they play like animals. Their relationship is confusing.

Nene: (Nene del Solar describes what it is like to look at the Jaguar in thoughts).



Nene: (Nene del Solar describes what it is like to look at the Jaguar in thoughts).

dientes de leche
leche que no es nuestra
dientes de leon,
sonrisa de jaguar
gato con temor
temor al agua
que como el agua
machas de sombra
pelo de luz

No te acuerdas
no me llorés
no me acuerdas
no maullés
Agua que vas por ahí
cantame el rio que vi de
ay Jaguarcito
jaguardo ardo
arde tu pecho
arde tu cuero
ay jaguarcito
Jaguardo ardo

milk teeth
milk that is not ours
dandelion teeth,
jaguar smile
cat with fear
fear of water
that like water
shadows spots
hair of light

Don't rebite me
don't recry me
don't rebite me
don't mewl
Water that you go around
sing to me the river I saw of
you
ay Jaguarcito
jaguardo ardo
your chest on fire
your leather on fire
ay jaguarcito

Until exhausted they stop and throw themselves on the ground.

From this idea arises the question of including non-humans as subjects, because this openness beyond the modern identity facilitates the participation also of those perspectives with which we are unable to achieve. How, from a political point of view, can plants, animals and machines be heard?

This is a question that Latour always asks: “how are we to involve non-humans in a politics that depends crucially on speech? For Indians, person is one who is always open. There is an article by Philippe Descola on ceremonial dialogues, which are talks that take place when a visitor arrives, exchanges of words that are sometimes aggressive, sometimes not, but in all cases the following affirmation appears on the part of the visitor: “I am a person; I am not a ghost, nor am I an enemy”. It is as if one always doubts who is a person in the world. One does not know who is a person. There is always the danger. “It’s not like me, it looks like me. The jaguar that became a person, then I am no longer a person.” The subject position is always in dispute. It’s a very different idea from the one that says that “everybody is a subject, let’s have a conversation.” It is not that. Everything can be a subject and managing who is going to be in each context is a political problem.

From a more classical idea it could be said that now those non-humans could be included as subjects of rights. But from perspectivism, perhaps there is another way of thinking, beyond representation.

Bruno Latour

5 - The memory of the Jaguar[4 minutes].

Nene and Jaguar sit looking at each other, Jaguar is a bit tired (cansadito). Nene gives the signal, raising the left arm. Jaguar turns around and raises an arm in the same way. Nene gently takes the techno-skin with electronic circuitry and installs it on Jaguar.

Jaguar slowly stands up, and moves around the stage.

Playing his techno skin, Jaguar activates the sounds of the jungle.
The singing of the birds of Central America,
the rumbling of wheels on the road as they rush through the jungle,
the assertive engines that tear through the woods,
the precise touch of the rain on the hundreds of leaves on the treetops,
the wind stroking the backs of their friends,
the mournful cries of the displaced animals,
the roar of the chainsaws clearing the trees.
sound snippets of landscapes and memories that I gathered on my visits to El Salvador.

The Jaguar's pace becomes progressively more desperate, full of sorrow, changes pace, chases, looks, turns, falls, cries, approaches the call centre machines and with its noises tells Nene about the violent progress of technology in the jungle.

Nene watches Jaguar all the time, and from the same place, he follows him with eyes, sometimes with his head or by turning his body.

Jaguar falls again, the jaguar's roar becomes exaggeratedly distorted as he lies lower and the synthetic sounds full of pain and despair subside.

6 - Motors Crown [4-5 minutes].

Jaguar gets up, goes to the crown, takes it and brings it to Nene. Nene sings the sorrows and begins the activation of the machines. Nene poses a dual attitude between the solemnity of singing to the blood and the joy and dance he believes necessary to communicate with the machines.

A poem that talks about
 the blood spread in the proces-
 ses of colonization
 and domination of the territory,
 the blood that
 connects all living beings, full of
 minerals, which
 are the same minerals that are
 extracted from
 the earth, hence

*Tan calien-
 te*

Es
 calien-
 sangre

y es tut
 y es tut so
 para ra va pa

* So heiß *

So heiß wie Blut
 y duele tanto like a bullet
 So Caliente

So heiß wie Blut
 y es tut so weh
 y es tut so weh

dass when es fällt
 geht in den Ground
 und dann ist gold

Und dann ist Salz
 und Salz ist manchmal so heiß

* So heiß *

So heiß wie Blut

If would know that when you are
 Salting
 you are also throwing blood ins meer
 ins Meer werfen

the blood spread in the proces-
 and domination of the territory,
 connects all living beings, full of
 are the same minerals that are
 extracted from
 the earth, hence

Salz und Blut, dass
 salzig tastes

rein und raus
 kommst und
 hst

so wehout-
 weh insi-
 side cold and
 de So heiß

so heiß that burns
 wie Feuer

y como el Sol
 Sol Sal y Sangre

are with es gewriten
 gewriten writen que se derriten
 S de sweat

de sweating sweat
 like all the Sangre that instead of blut
 could have been only sweat

but now it tastes more like Schnaps
 salzig Schnaps

Salado y triste
 sal y sad

so sad wie all the massacres
 massacres saccer

saccer y sangre
 so saccer sangre

so sad und heiß

The shaman is the scientist, it is the laboratory of high energy physics, it is the particle accelerator. The shaman's maracas is a particle accelerator.

Notes from the jaguar's gaze by Eduardo Viveiros de Castro

7 - Taking the sun [4 minutes].

Jaguar activates the music, and together with Nene begin to walk around the space, as if they were up to something. It seems that Nene is very interested in knowing what Jaguar wants to show. For a while they walk and step to the rhythm of the music.

At one point, when the song has a low ride, Jaguar goes to a corner and delicately and majestically, picks up the artifact that is hanging. It is the Sun. Jaguar takes with the hands and turns on the lights installed on it.

Just as Jaguar takes the Sun, Can and Capri: the rhythm robots, begin to sound, to move their motors in choreography. They have little sticks that hit pieces of wood. It is the sun, which appears to activate those machines.

Jaguar lowers the sun, with the hands/paws, and begins to move it seducing Nene. The sun has a mirror in the center. In the mirror Nene can see his reflection. And they play for a while, Nene chasing the sun that is in the hands of the Jaguar. And the jaguar, a bit elusive, at one point allows Nene to take the sun. They hold it together with their hands.

In the space, there are several spots of light, discs of light projected on the floor. Jaguar and Nene walk around the stage which feels like a dark techno-jungle, illuminated only by these light spots (which can be three or four). And they go from point to point, causing the mirror contained by the sun to go through the light, creating a reflection they use to blind the attendees of the ceremony.

Jaguar: And we stood at each point of light and pierced the Sun, so that the rays of light would reflect all over the techno-rainforest. on the eyes and faces of the Ceremony attendees. Nene and I turn the sun with our hands to illuminate, to make some areas, more evident than others, more visible. Jaguar and Nene bathe the place with the rays of Sunlight.

Nene:

**Girar el sol / Turning the Sun
tomar el sol / Taking the Sun**

Icaro: It is a moment of euphoria, in which the sun is movement, enjoyment and laughter. Laughter, dance and black humor are a healing technology in Latin America. In this dance with the sun, Jaguar and Nene exorcise their sorrows and pains.

A poem that talks about the blood spread in the processes of colonization and domination of the territory, the blood that connects all living beings, full of minerals, which are the same minerals that are extracted from the earth, hence the salt, which is then gold and then blood.



The two stop under a point of light, and Jaguar places the sun on the floor.

Affect does pertain to the body, but the body figures here in an extended sense. The body of affect is extended first in the sense that it is not limited to the brain. It extends throughout the body through the innervations of the flesh

Every act of language involves an expression of affect.

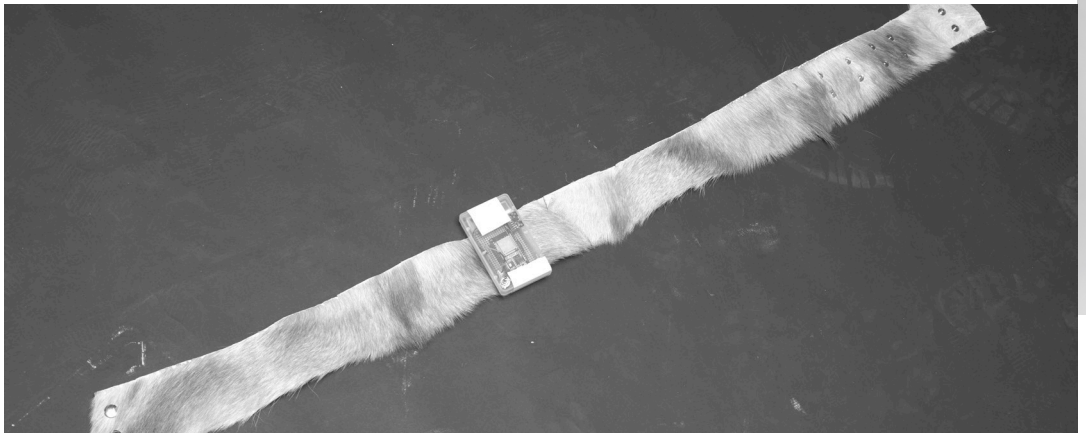
AFFECT by Carrie A. Rentschler

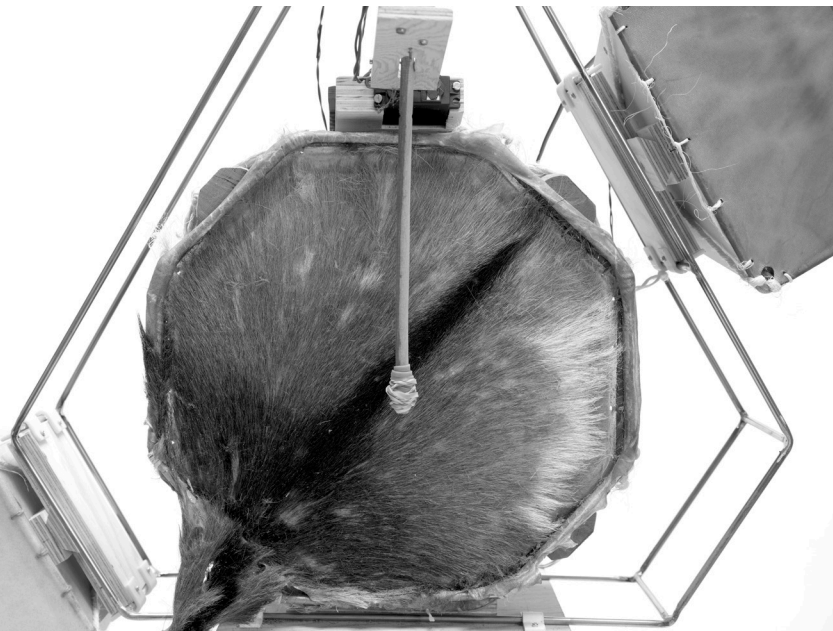
8 - Tropical Belt [2 minutes].

Jaguar pulls out from behind the Sun a belt made of animal skin that has an electronic circuit in the middle. Jaguar displays the belt majestically and puts it on the feline hips. The belt wirelessly transmits (via bluetooth) waves through the Techno- jungle, using a transmission protocol that sends Open Sound Control OSC messages to the rhythm robots. The signal lands in decoder software as a series of digits that travel through MIDI (musical instrument digital interface) cables to the robots' brains. The robots interpret the messages as musical figures and produce beats according to hip movements.



Out of nowhere, the machines stop responding to Nene del Solar's erotic movements and the hips. Nene desperately tries a little, shaking the tail, but they doesn't respond.





Jaguar begins to control the machines with the movement of the hips, still on the floor in various directions, goes to one machine, then to the other machine. Jaguar teaches Nene del Solar how to use the machines, and stands up, then hands the belt to Nene del Solar. Nene explores different movements, moves the hips in a sensual dance with the machines. First going to one machine, dancing with it, then goes to the other, then stays in the center. Nene realizes that the heart wanders between the pleasure of dancing and the sadness of not fully understanding the relationship with technology.



8 - Wir die Jaguare [5 minutes]

Jaguar senses Nene's sadness and begins to recite a poem.

Jaguar:

Wir die Jaguare

Nosotros les jaguares sind Himmel und Erde
our skin hat dunkle Flecken, und dieses Gelb es la luz del sol
estamos cerca del manantial

Jaguar
wir trauern in shadows, en memorias de infinite Zeiten
wir sind the protectors of the jungle,
wir reisen durch den Himmel, descendemos al inframundo
we bring the rebirth of each day.

Wir Jaguare sind die Beschützer*innen de la selva,
in unseren Träumen los rios murmuran secretos
wir sehen wie die Menschen das Land einnehmen y poseerlo todo quie-
ren

der Zug ist eine Wunde in la selva

Asche und sangre

Materialien materia prima raw materials

exploitation des Territorio

jedes particula von der Sonne gestreute

jedes Geheimnis, das der Fluss mit sich bringt

because silence is always a ghost en la constante marea die Klänge que
bañan la selva

Out of nowhere, the machines stop responding to Nene del Solar's
erotic movements and the hips. Nene desperately tries a little, shaking
the tail, but they doesn't respond.

Woher kommen die Materialien, die wir in unseren Maschinen nutzen?

Nene toca la piel del jaguar y ésta cambia su voz, como un instrumento.
la voz del jaguar es controlada por el traje que tiene sensores de fuerza,
de presión y de voltaje, que controlan la intensidad y las frecuencias de la
voz del jaguar.

Nene se siente cercano al dolor del Jaguar
y empieza a jugar con las palabras que
Jaguar deja en el aire, las agarra, las repite,
las transforma y trae otras palabras con las
que continúa recitando otro poema.



Nene del Solar

Tan caliente como la sangre
y viene siendo tan triste
tan triste que se reboza

Es tan caliente
Y duele tanto como un balazo
como la sangre
que cuando cae
entra a la tierra
y luego es oro
y luego es sal

La sal a veces es tan caliente
y hierve tanto
que es sangre hirviente
si tu supieras que cuando salas
también la sangre echas al mar

sal y sangre que sabe a sal
sal y entra
salí y entrá
afuera frío y adentro es tan ca-
liente
tan caliente que quema
como el fuego
y como el Sol
que también es de fuego

Sde sal y de sangre
Sol, sal y sangre
se escriben con ese
ese de sudor
como la sangre que pudo ser
sudor
pero ahora más sabe a licor
licor salado
salado y triste,
triste como aquella masacre
triste y caliente como todas las
demás

er
r
e
s las



Affections can, according to Deleuze and Guattari, occur between heterogeneous terms stretching from fellow humans to humans, non-human animals, technologies, natural milieus, musical sounds and so on.

Spinoza and Deleuze's non-anthropocentric notion of the body allows an increased understanding of how also other-than-human elements, such as the traditional and newly made instruments and media technologies of experimental music praxis, so affect and are affected by music-making.

Musical Encounters with Deleuze and Guattari.

10- Bailongo of the Hips [8 minutes].

Welcome to the moment of joy, to the total dance, to leave our sorrows behind. How many times have we cried alone in sadness? But in this techno-selva we are not alone, we are crossed by bits, frequencies, sound waves, particles, oh how beautiful, we are all a sad frequency resonating in the darkness of the jungle, but we feel the beat of the techno-machines and the robots of rhythm.

OR ROW de
CIOUS!

Out of nowhere, the machines stop responding to Nene del Solar's erotic movements and the hips. Nene desperately tries a little, shaking the tail, but they don't respond.



What exquisite sonorous caresses come out from Nene's drums, which run through our bodies.

What a desire to dance! Should we all get up and dance together?

i — What is left after the crying? Which flavors can we dance together? What do our guests dance to in the techno jungle? What rhythms come out of those speakers in the space? Which dissonant sounds?

After stirring the pains of their souls with poetry, Jaguar and Nene join together to dance and move their hips. They play at looking at each other, at recognizing each other again.

Nene and all of us are in the end jaguars all together, the masks are the true face of us. It is true that in the techno jungle there is a multiplicity of voices, but there is also a joint voice that dances, sings, enjoys and cries.

Selected graphy

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