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The time is up
la borradura del tiempo lineal
the succession of cycles enfolded in others cycles
of rhythms within rhythms
el tiempo de la catástrofe y el tiempo de la renovación
a two-folded movement and momentary cut

Regeneration
intercranial pulse
intracranial spasm
the tidal ear
turning out

100 seconds cycle
calling-in
the molecular space
calling-out
the electric liquid rocks back
crossing the secret of the night

What needs to be listened to and cannot be told?
No es fácil estar aquí
On the range of the tumbleweeds
drifting along and spreading new toes
scroll scroll
a call to respond

mapping
the
interferen
cence
headscape
sounds
of things buried inside

¿Qué hay para decir, que hay para escuchar? entre las trampas representativas y las coartadas del vocablo ¿Cómo siquiera confiar en el lenguaje implantado? ¿Cómo siquiera creer que las palabras ayudan al nombrarme? ni en el anglo y ni en el español no reversal coil
no alternative to the violent substitution

desde este lado siempre seremos metonimia

[ the stream ] coming across
no translation ~ just transduction

the poetry of the ancient cut
spidering senses reaching a new source
an energy removed from itself
the outcast songs

gasping off

and I seek and i seek and i seek and i seek and i seek and i seek and i seek and i seek and i seek and i seek and i seek and i seek and i seek and i seek and i seek and i seek and i seek and i seek and i seek and i seek and i seek and i seek and i seek and i seek and i seek can i see?

bullet time
oozing back
insisting to remember
superpuestas
tissues calling in
electric fluidsstream

the source of the sensation imprinting itself on the body of the land
no separation between the tenses
no alibi
homesick and stuck
being both - flesh and ghost

What do I know about the bouncing waves of the strident death?
What do I know about the human admixture?
What do I know about the intimate knowledge to land?
What do I know about the contrast that acts as an assertion?
What do I know about what is shared through the language of secrets?
what forces move what forces?

DESATAR LAS FUERZAS, ALTERAR LAS FORMAS si las cosas se mueven solo en un nivel, acaban por volver al mismo lugar.

La falta de reconocimiento enferma. Transitar el camino de la autonegación al autorreconocimiento es una constante herida. La sanación de una enfermedad hereditaria no es fácil. No es fácil estar aquí, no es fácil estar aquí, ni encontrar relatos liberado(re)s que ayudan a la autopreservación. No es fácil estar aquí

The quest:on should be repeated
What force moves what force?

tack tack tack k
the wandering drums
dance

practicing the (i) is the (u)
practicing as an accessible action
practicing because the owning of owings is bad fortune
00000000 me indica que el camino está por venir.

What is left of the master in me?

There is no outside of violence, no periphery to claim
(long ahhhhhhhhhhhhhhhh) high pitch ...

Resilient

intercranial space
intracranial field
encephalic sound

long tide
ele bebe, ele bebe e dorme..
ele dorme siete dias...
para ver hasta el fondo infinito de la oscuridad
no hace falta cerrar lo ojos
how do you name anaisa?

The question should be repeated

there

the burning mantle

your invisible whiteness

waiting to be betrayed

What do you know about .....being raised for inheritance?
What do you know about people adjusting to your mother tongue?
What do you know about .....trusting so deeply you won't disappear?
What do you know about the world being created by your kind for your kind?
What do you know about living by owning your owings?
bella alma ...lejos de la binaria calma, la compleja transfusión de la memoria.
 atravesarse, atravesarme, dejarme mover, ritualizar el cuerpo, el día a día, dejarse
 hablar por las huellas, por la convivencia con los pulsos y los misterios que van y vienen.
de más allá a más allá, de más acá a más acá. y así el ser casi, lo casi dicho, lo casi
 olvidado, lo no asociado, lo rebatido por el presente, sigue en espera.

*Internal displacement is the first step of migration*

no translation just transduction

*El momento de partir no es siempre una decisión, a veces el desplazamiento comienza antes de ser notado,
a veces esa decisión es menos libre de lo que se pensaba... es quizás una relación con la falta o quizás una
memoria de fuga. Un movimiento que comienza muy cerca y revolotea muy lejos.*

*What is left of the master in me?*
The quest:on should be repeated

potential musicality hidden inside the bodies.. layers came to the surface 
the noise box calls again

get innn iiitttt... get into itttt
to the power of the toooooooonguee, ton ton tongggggggg

swallowing the wwwwwords...
the fluid voidd, the looong shadowww, the raw ggrrwwwww
Biography

Paula Montecinos Oliva is a Chilean choreographer, sonic artist and researcher based in Amsterdam. She works with sound, bodies, vibrations and transduction to explore the performativity, agency and mobilizing potential of movement, voice and embodiment. Her research includes the experimentation with sonic technologies, written matter and somatic movement, creating hybrid formats of performances, concerts and installation that aim to create spaces of relationality beyond the individual. Current projects involve the work with anarchival sonic practices, as counter-narrative to hegemonic and monotonic worldviews and epistemologies. Paula’s work has been presented in art institutions, independent venues and public spaces in Chile, Peru, Brazil, Mexico, Germany, Netherlands, Belgium, Spain and England. She graduated from the MA DAS Choreography at the Amsterdam University of the Arts, teaches somatic movement laboratories and works as an artistic advisor in creative process. https://www.paulamonte.cl/

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