




PERFORMANCE  
PHILOSOPHY

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## CHAMPURRIAS

PAULA MONTECINOS OLIVA INDEPENDENT ARTIST

 The present text was influenced by conversations, practices and creative processes shared with Johan Mijail, Flavia Pinheiro, Pedro Matias, Devika Chotoe, Veza Fernandez, Papaya Kuir Collective and accompanied by the writings of Gloria Anzaldúa, Eduard Glissant, Fred Moten and Silvia Rivera Cusicanqui, among others.

n(i)e(u)ws

*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  
ce  
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 el español *no reversal coil  
no alternative to the violent substitution*

*desde este lado siempre seremos metonimia*

[ the strea

no translation ~ just transduction

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

	s		pr in	gi		out
	tu r ni	ng		ru st le		s ou n ds...
	o		pa q	ue w o		ds
n	o tr	ans	ion..			jst te cu-ht

*gasping off*

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

bullet time  
oozing back  
insisting to remember



*Restaurar*  
pulsión intracraneal  
tiempo encefálico  
ciclos envueltos en otros ciclos  
fuerzas rítmicas

*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?

*Reexistencia*

*territorios arácnidos  
campos transductivos de reposición y permanencia  
restored and transmitted  
rechanneled strength expanding note by note*

*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.

repetir para ser cambiada  
repetir para ser cambiada  
repetir para ser cambiada  
repetir para ser cambiada  
repetir para ser cambiada  
repetir para ser cambiada

*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 ahhhhhhhhhhhhhh) 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 quest: on should be repeated*

there  
your invisible whiteness  
waiting to be betrayed

the burning mantle

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?

What do you know about                    b l                    i m                    e  
O f the plac e                    no                    re t                    ur n  
the                    refus                    al o                    f tra                    nsp a                    re                    n                    c                    y



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 tooooooonguee, ton ton tongggggggg

swallowing the wwwords...  
the fluid voidd, the looong shadowww, the raw ggrrrrrrrrr

## 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.

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