

**Walking in a Pluriverse.
Reflecting possibilities of Hatun Inti, Hybrids, Textiles and Sound.
Stories, Encounters and Practice.**

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Abstract

How can art be a tool to reflect and expand relations we have with our surroundings, with nature and with human and non-human beings? How can art be a tool to alter our perspectives? Based on personal experiences and encounters, research, inspiration by others, epistemologies of the South, and my art production, I propose to broaden our imaginaries, to understand and respect the world as Pluriverse and that Nature is not common, and to expand our community to include non-human beings such as animals, the rain and spirits. Based on a) my personal experience growing up with my indigenous grandmother and sharing time in a handicraft center, where different Peruvian worlds and cosmovisions met, b) my encounter with protesters resisting against a mining project to defend their world and Pacha Mama, c) reflections about persisting colonial structures and severe problems humanity is facing, d) as well as the search for traditional knowledge in textiles and iconographies, I experiment with different artistic projects (performance, installation, video, interacting with Other beings, textiles, Kipu), to reconnect with and resignify the surroundings, nature and the extended community with my own body and mind, and invite others to experience this process together.

*“Many words are walked in the world. Many worlds are made.
Many worlds make us. There are words and worlds that are lies and injustices.
There are words and worlds that are truthful and true.
In the world of the powerful there is room only for the big and their helpers.
In the world we want, everybody fits.
The world we want is a world in which many worlds fit.”*
—Ejército Zapatista de liberación Nacional,
“Fourth Declaration of the Lacandon Jungle”

A letter with my Grandmother

In my heart you are always present, during my dreams I will never forget the most important thing you gave me, to love our home and Imagine. I will keep them sacred, each memory.

I am writing this letter with you, because this is a collaboration with you. You are the first being and one of those encounters in my life in this world, who gave me many lessons to learn and reflect on what is the meaning of life, respect, and the value of it. You said life never ends, we transform, adapt, and continue, teaching me the indigenous concept of Buen vivir. A good life with the beings with whom we live together, humans and non humans, is what we are searching for; living in harmony. I often mentioned how your practice has influenced me and I am very grateful for that. You are always in my thoughts and feelings. Thanks for giving me space and time when I was a child and allowing me to ask you questions when I was curious about our world and afraid about life and death. Also, thanks now because I am still learning from you while I am writing this letter, more caring and sensitive about our memories. Writing to you now makes me think and feel about all the experiences we had together, the way you talked to me and had the patience to listen was something I am really grateful to have had in this life as your grandson. How you shared your traditions and practice, giving to me plants and love to cure myself.

There were and are many experiences together to remember. When I was a child, one that I remember which touched me greatly was your death on Earth, I saw how your clothes were washed in the river by other indigenous women who knew you in this life. That moment I will never forget. This ritual I had never experienced before makes me feel and think about how your spirit was present, creating connections through this ritual with the river, as a blood system pumping life, your spirit flowing through the water every time your clothes were soaked. The water connects us, in the different worlds in which we exist and for all of us who love you and know you. We still have this family connection through this ritual. This made me feel and understand with the river, mountains, water, rocks and animals that are also part of our family.

You came from the “stone”, you said, from the village called Huancayo, (the quechua word “uhuanca” meaning stone), where people from your village - farmers and warriors - always filled me with curiosity. Our history together, there are no words to explain them. Now, I am doing this collaboration with you and many other encounters with humans and non-humans I have experienced in my short life, where I have so much to learn and reflect. I can only express my gratitude and follow your path through my practice making art as you taught me. I keep those reflections and my understanding of nature as a Mother too, when I am performing and creating rituals & connections with sand dunes, oceans, and mountains, loving the sun and walking through trees as we did before.

I remember when we were walking together and it seemed incredible to us. There was an avenue full of trees on the way home. “A tree is such a tree”, we agreed, you referred to them as beings with many hands that take care of us, from which we breathe the air they create, they clean our pollution, they store and purify the water they give us. One of those beings who are Medicine that cure our diseases, and provide us with food that nourishes us. Now, many of these trees and other beings are disappearing too. The economic system we are living in now, capitalism, prioritizes the idea of accumulation, private property, and individualism. These ideas are promoting mining, forestry, fishing and oil companies, among others, and are hurting Mother Earth. This makes me sad because I have so many memories of you with them. You felt responsible for how you were leaving the Earth for the next generations, for your grandchildren, as many of your generation did. This makes me very sad because many don't even care about tomorrow. Our mentality of seeing and understanding the world and the way we relate to it, had the nerve to cause this destruction that we call progress, to put economic benefit above the common good of all, humans and non-humans alike. This current difficult time, where many crises have become evident, such as climate change and the Covid-19 pandemic, makes me question our modes of living and reflect upon our purpose of living. However there are those who do not believe that climate change is a threat or do not take it seriously enough. I want to invite them to talk to the millions of people whose worlds are being crushed, who have to deal with territorial conflicts, such as those who live next to open-pit mining in Peru. One of these cases I have personally witnessed, in Ancash, in the region of San Marcos. I invite those people to go there and meet with the inhabitants in this community and drink a glass of water, (water that tastes like detergent and has mine tailings).

While being in Vienna, I realized that we are drinking water with one of the highest levels of quality that exist in the world. Maybe, some of us do not know that to have the possibility to drink and enjoy this water right from the tap in your house, it has been necessary to exploit a mountain and extract copper, amongst other resources, to create water pipes. In this process, thousands of humans and non-humans have been affected. During the time I have been living in Vienna, going home to Perú and committing myself to social and political aspects in my artwork and research, I came to realize the importance of embracing and understanding that we are connected by diverse realities, ways of life and different relations to the environment in Peru. Some homes do not need to worry about water, other homes think of making a well to store water, some are lacking basic resources such as water or do not even have a house. It is about the access to resources, but it is also about what resources mean to different communities and their worlds, and how communities act as important actors to defend and persist in their mode of living. I want to reflect and invite those who want to view life as a mutual concern, for those who are humans and non-humans to be active and react and look for a change of our understanding of being related to nature from other worlds. The pluriverse as a diversity requires tolerance. If there is no empathy and interest for the other, diversity is reigned by fragmentation. We must walk towards respect and towards the virtue of tolerance.

I open this letter for those who, like me, want to learn of other ways of relating and communicating and who seek to persist in respecting their right to those worlds to exist, to live in peace and harmony, not to be condemned to subsisting by a capitalist system that pollutes and destroys them. We can unlearn and suggest other ways of relating, as farmers see the roots of a plant, as the sheep relates to the flock, as the indigenous women created the character of a textile, as the Amerindian from the Amazons open a multinaturalism, through the gaze of the Jaguar.

We are the roots that connect us, The River, The Ocean, The Mountain, that flock, that sheep and that jaguar, we must take care of our home and realize that we are not separated from nature; we are part of nature and to betray nature is to betray ourselves, to save nature is to save ourselves. In this letter to you I want to continue with your thoughts and knowledge and introduce ourselves to the history of our encounters and experience and invite those who want to open the imaginaries to propose and collaborate with the idea of a Pluriverse.

Invitation for a talk in a Pluriverse and introductory notes

We live in a time, in which different crises, especially the socio-ecological crisis, have become evident. Various ecological problems such as ocean acidification, the rise of the sea level, the extinction of species, pollution of soils, floods, droughts and famines, the spread of fires, and social injustices are apparent. In Latin America, the intense exploitation of nature and its resources creates severe ecological problems directly affecting various local, indigenous and Amazonian communities and their livelihoods which is the cause for many local conflicts (Gudynas 2018). Climate change has become a mutual concern for all of us human and non-human beings - even though not all humans and forms of living are equally responsible for climate change. In the context of the Capitalocene – an epoch in which the capitalist system is considered the primary force of geological change and climate change (Moore 2016), and the disastrous impact on Earth caused by capitalist intervention and exploitation since colonial times. As Arturo Escobar (2015), a renowned Colombian anthropologist and representative of decolonial thought, puts it: “we are facing modern problems for which there are no longer modern solutions. Ontologically speaking, one may say that the crisis is the crisis of a particular world or set of world-making practices, the world that we usually refer to as the dominant form of Euro-modernity (capitalist, rationalist, liberal, secular, patriarchal, white, or what have you)” (Escobar 2015). With structures considered as coloniality still being reproduced nowadays - it is urgent to reframe the dominant relation with “nature” and the disembeddedness of society from the “natural world”. We can learn from relational ontologies. Ontology refers to premises/assumptions that various social groups have about entities they consider “really” existing (Escobar 2014: 57). Through practice, ontologies have the power to create real worlds: if within an ontology mountains are considered lifeless objects, it leads to its eventual destruction; if on the contrary the mountain is considered a living being, the interaction with the mountain will be completely different. An understanding of ontology that permits multiple

worlds leads to an understanding that we are living in a pluriverse, in which many do not follow a dualistic understanding of the world between nature and culture, individual and community, but rather a relational understanding, also permitting non-human and non-living beings or entities to be heard. Therefore understanding that society and nature are relationally constituted and to conceive a world where everything is interrelated and depends on maintaining a proper balance. In that sense, relational ontologies and other ways of thinking and living by various native, indigenous, and campesino groups can offer alternatives and can expand the horizons of the relationship with non-human entities, and the ethical commitments and political concerns with our biocultural systems (Escobar, 2014).

I believe that artistic practices can be a bridge to connect different worlds, and can help us imagine another possible world, a world of many worlds, also understood as a pluriverse world (de la Cadena 2015). Following the understanding of Kothari et. al. (2019) a pluriverse can be understood as a world in which many worlds fit (and with this they refer to the manifest of the Zapatistas) and “co-exist with dignity and peace without being subjected to diminishment, exploitation and misery”. Different articulations, everyday practices as well as strategies for transformation should synergize and conflate, unlike the universalization of one ideology (Kothari et. al 2019: xxviii). Artistic practice can serve as a method to experience and reflect the multitude of relations with nature that exist, as a way to understand relational ontologies and perspectives from the global South (as Thwaites Rey defines: “In this global South we include the nations of Latin America, Asia and Africa that form part of the capitalist periphery, but also the peoples, classes and social strata that in the North are subjected to conditions of growing economic, political and social degradation. Together we make up that oppressed South that needs to find its path of collective emancipation” (Thwaites Rey, 2016). Further, referring to Epistemologies of the South as a broad perspective, a framework proposed by the Portuguese sociologist Boaventura de Sousa Santos to illuminate and give space to different, often suppressed, forms to understand the world, I believe that we can learn from diverse experiences, knowledge, and struggles of subaltern social groups (Escobar referring to de Sousa Santos- 2015) as ways of living and being in the world. It can also serve to enhance and embrace our understanding of societies as an integrated part of the natural realm and with this break the separation between mind and body, nature and society. Therefore, leading us towards a relational ontology in which “nature” and “society” are not separate domains, but co-constitutive. In other words, it allows us to understand human and non-human entities as continually linked and interconnected, only able to be understood in their interconnection (Escobar 2014: 58). It can open up new ways to understand non-human beings from a different perspective. Humans should not regard animals and plants as strange or alien beings, but as participants and actors in the same world (Ingold 2000).

The concept of community should therefore be expanded to include mountains, rivers, lakes, animals, plants, and spirits - characterized as ancestors and sentient entities - with whom we need to establish relationships, understand and defend the integrity of biocultural and interconnected life. Considering the diverse threats and consequences of the ecological crisis, I want to approach and reflect on the perspective of relational ontology, based on worlds and cosmovisions of communities from the global south as a place for possibility.

Remarks and Reflections on my Investigation and Artistic Practice

My artistic projects are committed to giving space to other, often unheard and suppressed voices, knowledge, and reflections that question hierarchies and structural problems that exist in the world. Topics such as Planetary Future, climate change and the Capitalocene are currently being discussed all over the world because it is of interest to us as Human Beings and it concerns us all. "Nature" is a global issue that can be discussed in various ways and invites us to reflect upon and question our thinking. My research and artistic work will be elaborated in the context of the concept of Nature from epistemologies of the South, and the existence of different worlds and worldviews. My work aims to highlight the relevance of a relational thinking to achieve a communal way of good living/Buen Vivir – a concept based on indigenous practices living in harmony within society and in relation to nature. This will allow me to dive into various relational ontologies from the global South, an action that also “entails transcending human-centred exceptionalism” (Demos 2016:19) and connect, investigate and strengthen features of different ways to relate with nature. As Mitchell and Chaudhury (2020) stress, various narratives of possible futures of Black, Indigenous and People of Color (BIPOC) “center diverse, plural forms of subjectivity attuned to other life forms and Earth itself and work to create solidarities in the face of overlapping but distinct experiences of ongoing collective oppression. They embrace nonlinear and plural temporalities, making it possible to approach ecological crises as sources of open-ended renewal and regeneration rather than either decline and extinction” (Mitchell, Chaudhury 20: 326)

I want to highlight the idea that nature is not common - meaning that many perceptions of nature exist within different cultures. Following the Peruvian anthropologist Marisol de la Cadena, whose research focuses on “politics, multispecies (or multi-entities), indigeneity, history and the a-historical, world anthropologies and the anthropologies of worlds”, I consider that those perceptions should not be disregarded merely as cultural beliefs - such as if a community understands and interacts with a river as a person. They should be respected as a reality, shaping territories, practices and social relations to nature (de la Cadena 2015). Those understandings give shape to different onto-relational relationships to nature, which might be an alternative to the current dualistic vision of culture versus nature, such as understanding “nature” and “society” as interconnected. Further, I believe that the indigenous conception of *sentirpensar* - which means to think from the heart and the mind and to co-reason, in other words, the ability “to act without separating mind and body, reason and emotion” - can help us to relate differently to nature. *Sentirpensar* is the way that communities connected to their territories and learned the art of living based on their own ontologies and knowledge, in contrast to decontextualized knowledge which is functional for the dominant notions of “development” and “growth”. (Escobar 2014: 58).

The following questions guide my current research:

- How can art be a tool to understand different kinds of worlds and a multitude of definitions of nature?
- How can art help to decolonize the Western, dominant, capitalist way of relating to “nature” that is inscribed into the dominant mode of living?
- How can art and its representation of nature be rethought from a decolonial perspective?
- Finally, how can art embrace a relational understanding of the world, and break with the distinction and dualist separation of society and nature?

I believe that creating multiple scenarios through art (contemporary art and traditional art) can be a method and a tool to open doors to a multitude of understandings of natures and the imaginary of a world as pluriverse, to imagine other forms of social life and communities. For that purpose, I propose various artistic projects, based on the following themes: By combining the human with the non-human - I engage with different perspectives, encountering and exchanging with other entities who share their experiences and ways of being. Furthermore, with the interaction with textiles, understood as a subject, and the study and reproduction of iconographies, I try to widen the understanding of relational ontologies. Referring to and interpreting determined symbols stemming from traditional knowledge/cultures, I further want to reconnect with, revalue, and reactivate traditional knowledge. Also, I want to open up different worlds via sensory perception, by including the reproduction of natural sound as voices of nature via metal bars (electronics connection), which are installed as a kipu (a system of strings and knots used by Incas as a form of communication).

My personal Pluriverse and the Handicraft Center: Experiences and Encounters

“In the world of the powerful there is room only for the big and their helpers. In the world we want, everybody fits. The world we want is a world in which many worlds fit.” (Fourth declaration of the Lacandon jungle’ (1996), Zapatista National Liberation Army)

I consider myself as influenced by many worlds. I have been influenced by different cultures from my family background with indigenous roots as well as local, agricultural roots of the region Amazonas in Perú, and growing up in the city. These different influences have created a conflicted sensation in me in the past. I have often rationally thought of those influences as separate and outside of my everyday urban experience. However, I also felt they were all part of me. On a personal account, the idea of pluriverse helps me to embrace those different worlds and to understand them not as excluding each other, but as integrated parts of myself.

I was born and raised in Lima, Peru and belong to the third generation of a Peruvian artisan silversmith family. In my childhood, we lived together with my grandmother Isabel Acosta, an indigenous woman who migrated from a town called Huancayo in the Andes to Lima. She transmitted to me an Andean worldview, based on the respect for Pacha Mama (Mother Earth) - she talked about Earth: The Earth is the mother which feeds us, protects us and sustains us. She showed everyone who has been around us, my brothers and me the care about the water because it is something pure, clean and gives life to humans and all living beings. Without water we cannot live and neither were our ancestors able to live. So water is something sacred to us. She shared her knowledge about plants and its medical uses with us, and taught us how to live together with animals. She also imprinted upon me this worldview as the search for harmony with and orientation through nature by the practice of artisanal silversmith in which symbols of this cosmovision such as the hatun inti motif (which I will refer to later) are represented. As was the case of my grandmother and many others, when she left the (rural) territory and migrated to the city, she had to learn to apply her knowledge in a new context, and her way of life changed. However, her indigenous roots and cosmovision always remained very present. This relation has influenced my interests. Since the beginning of my childhood and artistic education, I have been inspired by traditional knowledge, as the search for cosmovisions, understanding other worlds, and the representation of nature in different cultural practices.



Isabel Acosta, Lima-Perú.



The Handicraft Center in Parque de las Leyendas. Lima-Perú.

The Handicraft Center

In the 1960's my grandparents arrived in Lima. After many years and with the help of their family, they founded two handicrafts centers that they named "Mercado Indio" and "El gran mercado Inca". The name "Mercado Indio" has a historical connotation of coloniality. When Columbus arrived in Abya Yala (how America has been referred to by indigenous people) he thought he had arrived in India, therefore the denomination "Indians" for the inhabitants of this territory. Columbus was looking to find new and shorter routes to the East, which led accidentally to the so-called "discovery" and, eventually colonization of the Americas. In the context of Perú, the term indio was used to (dis)qualify some areas and provinces with a large number of indigenous populations. This term had a negative and discriminatory connotation, as indigenous peoples were considered and treated as inferior to the new "white" conquerors. This is a real example of the local enunciation from a western perspective that has been normalized.

I have often encountered the word "Indio" when i was a child many times when i was going to the handicraft center to be with my family. My family was proud of their background. They redefined this colonial adjective and empowered themselves, giving the name "Mercado Indio" to their Handicraft center. This announcement for me did not exclude but invited those who felt part of being indigenous, Amerindian, Amazonian among others to be part of this center, as a place of encounter to share knowledge and traditions.

The other center with the name "Gran Mercado Inca" was related to the Inca civilization. During its apogee they extended their territory in the current countries of Peru, Bolivia, Ecuador, Chile, Argentina and Colombia. They were influenced by new cultural expressions of the (violently) incorporated peoples, and it was the last culture that resisted after the Spanish conquest. They based their economy on agriculture as their main activity, but they also carried out livestock and handicraft activities. The Incas distributed equitably among the population all the wealth produced in agricultural and livestock endeavours.. Likewise, all Inca economic activity was linked to very close kinship ties. This implied that each member of the family was assigned a set of responsibilities with reciprocity, redistribution and mutual aid serving as fundamental principles.

These principles were reflected in the handicraft center based on the Andean philosophy of Ayni (mutual help, cooperation), with the passage of time and the growth of the handicraft market. My Family in Lima extended, my grandfather from my mother's side – who was known as "the doctor" as he knew a lot about plant medicine - also came to Lima from a small village in the Amazonas region called Shucush to live and work with us, as well as other relatives from that area. He is also a part of my heart and thoughts.

The artisan center allowed us to invite and receive other people related to our family and to open connections with other families who were also immigrating to the city in search of opportunity and a better quality of life for their children.

However, families as mine brought with them their different world views. Now I can feel and think that this handicraft center, that I grew up with, reflects ontological relations in the same way that many people are related and connected with their worlds and traditions through traditional art - which was, and is, commercialized as a way to sustain and live in the city - and also a way to encounter other worlds.

My brothers and I used to spend as much time as possible there when we were kids. Sometimes after school I would go to the center because I loved it there with my family and other kids. I remember I played a lot with other children running around and playing hide and seek. As a place of reference for our play to be safe, we agreed with others kids to be the Huanca, the front of the handicraft center - a sacred stone in the shape of a tusk, representing the "Great Image" or "Smiling God", and considered as the main deity of the Chavin religion, and of the Andean world. The original stone is located in the province of Huari, in the Valley of Ancash, which is an important site of the Chavín culture. The centrality of the Huanca, also called Lanzon, has a primordial function to represent the nexus that unites the skies, the Earth and the terrestrial world.

In the handicraft center, this being was located in the middle of a fountain from which water flowed from his head. It was formed by wavy lines, engraved in the stone, in its head it has large teeth and jaws, with snake heads, with jaguar fangs, claw-like feet and scepters in both hands. This stone accompanied me throughout all my youth. It protected us in the handicraft center as a guardian of the entrance of our world, it protected me in a spiritual way and supported our collaboration. It has been the point of encounter to reaffirm identities and share traditions, values, and knowledge about the perception of nature through arte(sania). I come across people who share their way of relating to Earth beings, they transmit and reaffirm cultural traditions of the diversity of cosmovisions that exist in Perú. So I have been in contact with many people who create, produce, and commercialize handicraft, based on silver, textiles, ceramics and design since i was a child.

However, this cosmovision and various traditions got lost in the course of my everyday life growing up in Lima. However, I have been trying to recapture these traditional perspectives with my art practice. For this purpose, together with personal reflection and family history, I have been studying and observing (pre)Incan iconography and textiles, traditional rituals, and socio-ecological and eco-territorial conflicts in different regions of Peru, and encounters with humans and non humans beings, that reflect different cosmovisions and societal relations to nature. I believe that cosmovisions and reciprocal relations with the environment and forms of living of various local agricultural, indigenous, campesino or native/Amazonian communities offer much to (re)learn from. Of course, there is a wide scope of different experiences, including negative ones, and communities should not be essentialized or romanticized. Nevertheless, various existing practices demonstrate and can teach us a different perception and ways of relating to nature and other beings, such as how we can live with the mountain,

live with the landscape, interact as shepherds, as peasants, as hunters or hunted, without imposing one's decisions on how to treat the environment and other beings. But instead, to have a reciprocal communication.

All of us live in a world in which many worlds exist, and in which different forms of understanding and relating to nature exist. There are many worlds we can learn from. However, one world has become dominant, “a world allegedly made up of a single World, and that has arrogated for itself the right to be “the” world, subjecting all other worlds to its own terms or, worse, to non-existence” (Escobar 2015). Before coming back to other possible ways of relating to nature and the environment, I find it helpful to consider some underlying structures, that have marked Latin American societies, to reflect and problematize dynamics that have led to the suppression of other worlds.



First Photo: my in the Handicraft Center, “ Gran Mercado Inca” Lima-Perú.

Second Photo Left side, my cousin Isac, My Brother Hugo and me. In the Handiocraft center “ Gran Mercado Inca” Lima-Perú.

When Worlds collide, co-exist and re-exist

Structures of Coloniality

Colonialism imposed “several entangled global hierarchies” influencing structures considered as coloniality which are still reproduced nowadays (Grosfoguel 2011). This hierarchisation was based on a certain colonial power matrix referred to as “coloniality of power” (Quijano 2000) which can be understood as a pattern of power working through the naturalization of territorial, racial, cultural and epistemological hierarchies (Svampa 2016: 409), and affecting all dimensions of social relations as f.e. sexuality, authority, subjectivity, labor (Quijano 2000). It further imposes a certain way of thinking, acting, and living, and inscribes in bodies. This partly led to “the negation of a culture “of one’s own” as a collective identity and the acceptance of Eurocentric models of representation (which) seem to have laid the fundamental traces in the continuity of the colonial heritage (Zukerfeld et al., 2014: 1). Nevertheless, as mentioned above, there are several experiences alternative to the dominant ones.

In this work I reflect the ways in which coloniality produces an epistemic hierarchy which privileges Western knowledge over non-Western knowledge (Mignolo 1995, 2000; Quijano 1991), based on the Cartesian notion of dualism between mind and body and mutually exclusive differentiation between “humanity” and “nature”. It seemed possible “to claim non-situated, universal, God-eyed view knowledge”. The Colombian philosopher Castro-Gómez called this Eurocentric perspective “point zero” (Castro-Gómez 2003), pretending to be “without a point of view”, that “hides its local and particular perspective under an abstract universalism.” With this, this knowledge is represented “as the only one capable of achieving a universal consciousness, and to dismiss non-Western knowledge as particularistic and thus unable to achieve universality.” (Grosfoguel 2011:6 refers to Castro-Gómez 2003) However, “all knowledge are epistemically located in the dominant or the subaltern side of the power relations and that this is related to the geo- and body-politics of knowledge. The disembodied and unlocated neutrality and objectivity of the ego-politics of knowledge is a Western myth.” (Grosfoguel 2011: 8) Peoples closer to nature are recognized as “native”, “uncivilized”, “indigenous”, and as categories residing outside the Western world. According to this, how the aforementioned groups perceive reality is part of their beliefs which are bounded by superstition and thus non-scientifically valid.

—an ecological hierarchy, where modern conceptions of “nature”, understood as a resource and means toward an end, regardless if it means destruction of life (human and non-human). These views keep hegemony over non-Western conceptions of “ecology” such as Pachamama. That gives nature a more spiritual idea (ecology or cosmos as subject that is an end in itself) which considers in its rationality the reproduction of life (Grosfoguel 2011).

I want to challenge and question coloniality and hierarchies imposed on various aspects of our societies by opposing it with Andean and Amazonian conceptions of life in harmony with other earth-beings, transmitted by the medium of art. Through decolonial de/re-learning, I explore what forms of values, thoughts, imaginaries and visual perception have persisted despite colonialism. Structures of coloniality continue to expand and create tensions with traditional cosmovisions and ways of living and to threaten the lifeworlds of various communities. Therefore, I find it necessary to name and reflect upon them. On a personal account, I found it very important to reflect on those structures, reflecting which visions and understandings are deeply inscribed in my own body and way of living, and to find orientation and inspiration in different experiences and the protagonism of various communities that fight to persist and to continue certain modes of living which can serve as alternative horizons for the dominant system. Some call those experiences “re-existence”, meaning that groups resist dispossession of their territories and destruction of different aspect of their lives, and at the same time, redefine their forms of existence, and reinvent their identities, forms of thinking, and modes of production, becoming more aware of aspects of their life in the course of defending it, while adapting to changing circumstances. (Porto and Leff, 2015). Those experiences motivate me to put effort into reflecting and overcoming some visions, normalized patterns and habits, and also to reconnect with, face, and revalue my own history and experiences growing up and being influenced by an indigenous cosmovision by my grandmother and experiences in the handicraft center where different worlds met. I am trying to think and feel with the others, and be connected with those who are not visible and often unheard. Changing discourse and urging others to accept our diversities, create empathy, and to learn from different experiences, knowledge, hopes, visions, and propositions for future scenarios.

Traditional Knowledge

Traditional knowledge is a reflective practical knowledge, it is a knowledge passed on from generation to generation. The knowledge of indigenous tradition is often incorporated into their territories. Territory refers not only to a geographical space, it is a space consisting of nature, natural resources, with social, symbolic and spiritual meaning also marking identity. The idea of this practical knowledge is a way to be with the territory, and also to be with nature. This traditional knowledge is often related to understanding nature as a being.

However, which knowledge about nature is produced, and the conditions and possibilities of knowledge production depend on or are related to the power structures in societies and the type of knowledge which is considered legitimate – considered important or as having a value and therefore able to materialize and influence politics. Knowledge which is able to foster development based on economic growth is prioritized. At the same time, however, this idea of development and importance of economic factors also leads to consequences such as ecological destruction and political issues like corruption, bad management and administration of the

resources by states and transnational companies (Leff 2015). As indigenous and Amerindian ways of understanding the world and nature are often not directed towards economic growth, and differ from the dominant perception, they are often considered beliefs and discriminated, in front of modern Western society and governments. Therefore, local, indigenous, knowledge concerning nature in a specific territory, its protection and reproduction is often devalued as inefficient, as they do not meet, for example, agricultural production numbers that could be reached by modern technologies. Technological scientific knowledge to put nature into value is overvalued.

Mountains and Mining

I come from a silversmith family, on my father's side. This part of my family comes from towns in the Andes, close to the city Huancayo. It was a mining area where silver was also produced. Some of the silver was used to produce artisan silver jewellery, which carried a cultural tradition. However, most of the metal was used for export. And now, the area is grey and destroyed. Already my father moved to Lima as a kid. I myself was born and grew up in Lima where, I would say, many do not question the practice of mining. Everyone is aware that Peru is very rich in natural resources. It is also a thing people are proud of. And the mass media present mining as something from which the whole country benefits. Conflicts are mostly not mentioned. Politicians and the media make the population understand how important mining is for the economy. In the 80's, we were in a deep economic crisis, and many people had problems, and then starting in the 90's, the economy started to grow, and mining became one of the most important economic sectors and is even considered the motor of the economy, with half of all exports and 15% of GDP being attributed to this sector. Since then, because of Peru's considerable economic growth, the economic situation of many people got better and poverty on a national scale was reduced and various social aspects such as education became more accessible. The middle class has been growing, so more people have access to consumption, mobility, but also higher education, which is mostly private in Peru. This was also the case for my family. So of course mining is important for the country. Those aspects are emphasized, to promote and legitimize mining. Mining projects are often implemented in areas where the population is economically poor and basic services such as education, health facilities, running water and sewage are lacking. However, the local population usually does not benefit from mining projects as promised, but rather bears the negative consequences, such as pollution, the repression of local ways of life and a clash of different ideas and values of what a good and desirable development actually means, and what value is ascribed to nature. Mining continues to reproduce coloniality and imposes or tries to impose a way of living and thinking, and with this makes other ways of living impossible, and a lot of knowledge is lost. When visiting towns influenced by mining projects it became very clear to me that so much can be lost when mining starts. It's about culture, it's about beliefs and values, it's about knowledge, different perceptions of wellbeing, it's about different relations with nature. So much is being suppressed, because the state, parts of society and companies want to profit from the natural

wealth and with this impose a certain way of life and understanding of wellbeing or development, which often is just not compatible with the culture, habits and beliefs of the communities which ultimately harms or even destroys it.¹

Social-ecological Conflicts - Valle del Tambo

Two socio-ecological conflicts (in relation to the planned mining project Tia Maria and the existing mining operation Antamina), which I have witnessed in 2019 in Peru, have influenced my perception and my commitment to reflect in my art practice existing worlds and their conflictive relation and contradictions of different worlds and relating to the environment, such as traditional understanding of the mountain, as a virgin, that has defended itself, or the protection of Mother Earth which has nurtured past, current and hopefully also future generations, which is threatened to be now exploited and put into value.

In the Valle de Tambo - one of the most productive agricultural zones in southern Peru - the population has been resisting the start of a mining project for over 10 years. In the course of the planned mining project Tia Maria, copper is supposed to be mined in an open-pit mine at a distance of only 800 meters from the fields of the local population. In 2011, 2015 and 2019 the population was protesting for weeks; 8 people were killed during those protests. The people try to defend their livelihood, their way of life, agriculture, food security, but also a healthy food and an intact environment for future generations, and they also defend their jobs – knowing that the promised jobs will most probably not go to the local population. And with these demands they come into conflict with the dominant economic model and the development ideas and promises of development on the part of the state, companies and also a large part of the population. Mining is intended to create more prosperity and thus better opportunities both in the region and for Peru, and to reduce poverty. People we have spoken to do not live in economic wealth, but they criticise the fact that they are said to be poor, because they themselves do not consider themselves poor at all. Their basic needs are met. They are proud of the way they live. They are also proud of what they produce with their own hands. They produce not only for their own use, and export not only to other parts of Peru, but also export to neighboring countries. Through mining they fear a break with the social structure, they fear that they will compete with the mining project for water use, that the water will be polluted and that the quality of the soil and the air will deteriorate. This would, of course, have negative effects on their health, but also on agriculture, which would jeopardise their livelihoods. As an activist in the Valle de Tambo pointedly stated: “When you are dispossessed of a territory, not only do they take away a physical space where you can live, where you can sleep, but they also take away your culture and your identity, they take away your habitat. It is not only about defending the source of work. Agriculture represents the defense of nature and ecosystems, against repression, and the defense of life and the people.” (activist 2019)

¹ I shared experiences visiting mining areas, talking to protesters, and reflecting about it, with my partner Anna Preiser. I understand part of my reflections therefore as a collaboration with her.



Valley del Tambo (Arequipa) & Open Mine Antamina (Ancash)

Living Beings as Protester

The protest of the population of the Valle de Tambo is manifested through the blockade of the roads by the communities to show their nonconformity and disagreement with the project Tia Maria. During this strike, I encountered a type of relationship and experience with animals, among them llamas and dogs who wore shirts with the message “Tía María no va!” (“Tia Maria does not go!”). These characters of the protest were symbols of the demonstrations. The way to perceive these animals was as if they were allies, beings with another skin that also have a voice and need to be heard. From this experience and together with the protests carried out in Latin America, as is the case in Chile, where the dog called Matapacos (which would be translated to “kill the police”) is a symbol of mobilizations and protests. I find it interesting to understand how other beings such as animals are symbols and icons of social manifestations and protests, and are important characters in the manifestation of ideals and feelings of the protest against the discomfort and precariousness the state threatens to provoke.

In the protest I interpreted how the dog can represent a breakdown of the hierarchy, as a marginalized being, discussing the power to the one above and so this model of discussing the power creates small powers by civil society and its expanded community including animals and other beings against the greater powers. For that reason I find it interesting to consider the communication and interaction with the animals as part of the protesting community and to put oneself into the position of another being to be able to be heard. I proposed to do so in my performance projects including hybrid characters I will present later on.



Dogs, Lamas and Humans as Protesters, Valley del Tambo (Arequipa). Lima-Perú.

Imagining a different World - the Experience of the Zapatistas

Another way to see and live the world, and another way of making the world, is the experience of the Zapatistas in the southeastern state of Chiapas, Mexico, who fought for their autonomy to be able to live in a way that corresponds to their own understanding. The revolutionary formation of the EZLN (Ejército Zapatista de Liberación Nacional - the zapatista army of national liberalisation), an anti-neoliberal social movement, consisted mainly of rural indigenous people, and further includes some supporters in urban areas and internationally, is named after Emiliano Zapata, an agrarian revolutionary and commander of the Southern Liberation Army during the Mexican Revolution in 1911. The armed uprising in 1994 of previously invisible indigenous communities demanding the valorization of indigenous culture, was also considered the first movement against neoliberal globalization and received continental and global solidarity (Svampa 2016). They initiated "a plan that struggles for work, land housing, food, health care education, independence, freedom, democracy, justice and peace" and installed schools to spread their worldview (Decolonize nature-T.J.Demos 2016 pag 152).

Chiapas with its natural wealth in water, oil, gas as well as pine and oak trees "has been site of intensive resource extraction since spanish colonial times", leading to the destruction of local ecosystems and "leaving the region's inhabitants resources poor" (Decolonize nature-T.J.Demos 2016 pág 152). Their long-standing motto "ya basta" ("it's enough") and their form of life represent an alternative to neoliberal market-based solutions that cause further destruction of the environment, economic and political inequality, expendable people, and eradicate indigenous people. Zapatista ecology has aimed at implementing sustainable technologies, producing energy through wind, solar power, and biogas, and powering collective public transportation by recycled oil. They practice organic subsistence farming, and protect their seed heritage in opposition to monocultures, gene manipulation and petrochemical fertilizers. (Decolonize nature-T.J.Demos 2016 pag 153).

Despite constant struggles with the state, and despite that autonomy by indigenous peoples could not be exercised at all domains and levels (PLURIVERSE 2019) there has been progress in terms of collective decision-making in matters affecting the community - representatives have been democratically elected and voted out, and women's participation has been strengthened (Svampa 2016). They created various inspiring and poetic manifestos with their demands, influenced by communitarian practice and becoming political practices. The quote I chose for the beginning of this text - *“In the world of the powerful there is room only for the big and their helpers. In the world we want, everybody fits. The world we want is a world in which many worlds fit.”* - being part of one of them. They further created networks of autonomous governments known as the Zapatista Rebel and Autonomous Municipalities (Municipios Autónomos Rebeldes MAREZ), organized under the principle of ‘governing by obeying’ which - against the dominant political system marked by corruption, violence and impunity - includes the following premises: (PLURIVERSE : A Post-Development Dictionary 2019)

To serve and not to be served.

To represent and not to supplant.

To build, not to destroy.

To obey, not to command.

To propose and not to impose.

To convince, not to defeat.

To go down, not up.

Everything for Everyone, Nothing for Ourselves

Until 2012, the subcomandante Marco was a spokesperson for the EZLN and predominant in the communication concerning the Zapatistas. As a strategy to counteract protagonism when asked for a picture of himself for example, he showed a mirror, indicating that “you are me”, and taking out his “pasamontanas” (a mask covering the face), which is a symbol of the Zapatista, to demonstrate that “todxs somos Zapatistas” (We are all Zapatistas). By wearing the pasamontanas, these humans become a collective, they unite to govern themselves and to be autonomous from the capitalist concept of understanding nature as a resource to be exploited. The pasamontanas became an expressive element, associated with indigenous cosmovisions, activism and social ideals such as equality, freedom and self-government. “We turn invisible to become visible” - by covering the face with a pasamontanas, a person becomes invisible, to make visible their cause based on collectivity.

During the time I spent in Mexico in January and February 2021, I made some art pieces that were inspired by Zapatism and the “pasamontanas”. As I understand it, the pasamontanas are a way of thinking about collectivity and a way of connecting with other human and non-human beings and the territory. The image of covering the human face brings with it the possibility of distancing oneself from the idea of the rationalizing human head that separates the body from its surroundings. By wearing a pasamontana, we can feel like a part of the corporeality of the territory, activating a collective memory of inhabiting that space. As opposed to a one-world culture, the indigenous cosmovision of the Zapatistas proposes that there are different ways of

constructing worlds, an ontology that allows for different worlds, including validation of non-Western knowledge, ways of living and cultural heritage. It intends to externalize the interior and make visible other worlds which also exist and seek to survive, through protests and struggles as in the case of the EZLN. Further, the idea of performmorming with a Pasamontana seeks to give space to sentir-pensar (feel and think) and to be with nature, and to co-reason, focussing on the communal and the relational.



Embracing the Pluriverse

Nature is not common

Against this dominant relation of society and nature, Marisol de la Cadena suggests that the meaning of nature is not universal/common, meaning that many perceptions of nature exist within different cultures, and that “forests, trees, rivers, animals, rocks and other entities thus destroyed are not only nature.” (de la Cadena - homepage). She invites people to think about our understanding and relation with nature and points out that we are used to thinking that the world is divided into many cultures and one nature. This suggests that nature is or should be common to all cultures - a universal nature that can be interpreted by these cultures. She invites us to close and open doors. Closing the “cultural door”, meaning to leave behind the perception that understanding the river as a person might only be a cultural belief and thus giving it the status as a second level reality, and opening the door of perceiving it as a reality. With this she questions the power of who decides what reality is, questioning the state and science to decide what is real and what is not, what should therefore be respected and what can be denied or

suppressed or even destroyed, and what interaction with nature is legitimate. She proposes to close the “cultural door” and open the “ontological door”, allowing for different understandings to be valid, and thus stopping the idea of reducing citizens to a second category of citizens. With this, she also refers to the discourse of Peru's former president Alan Garcia and his discourse about the natives of Amazonas, who defended their territory against the invasion of investment. Garcia referred to the metaphor of “the dog in the merger”, which does not eat, but also does not let anyone else eat, insulting them as citizens of the second category, who would stand in the way of progress for most part of of Peruvian population. To open up the ontological door, means to include other languages and ways to refer to nature in decision making. The indigenous have known the language of the modern state for 200 years - and have lived for 500 years in the colonial condition. They know their colonial situation, the colonial language, and they also know that the river is not only a river, it is also a person. The river as a person can not be understood only as a hydrological, biological, or geological entity; it can obviously also not be understood as a modern person or as a person defined by sciences nor by laws. (de la Cadena - video)

“La Mirada del Jaguar” - Decentering the Human

"It is the subject that has a soul and has a soul that is capable of having a point of view"
(Viveiros de Castro)

In a similar spirit, Viveiros de Castro refers to the concept of Multinaturalism, understanding nature as a diverse and ambiguous concept and implying the existence of many worlds, including the worlds of animals. Based on Amerindian perspectives from the Amazon, he decenteres human perspectives, to include and recognize non-human perspectives, and with this overcomes the nature-culture dualism. When we talk about Who is the Other, we name and label him/her/them/it, we look at him/her/them/it from a certain place. The look from a western perspective is based on the differentiation between culture and nature, categorizing nature as an object and people as culture, but these categories are not universal. Viveiros challenges the dominant human-centered perspective with the Amerindian perception. The worlds of the animals are parallel to ours, different from ours and equal to ours, from the point of view of each of the species. In his essay “The Gaze of the Jaguar” he refers to an Amerindian perception and relation to nature, recognizing the different species inhabiting the world which are considered to all have consciousness and culture and understanding themselves as humans, thus having in common with humans humanity, and not, in contrast to the modern perception, animality. Understanding oneself as human also implies an ability to understand oneself as subject and a soul. In that perspective, not only humans possess intention and can own objects

and other beings of nature. One cannot be subordinated to the other, but rather, they negotiate intentions.

Through my artistic practice I am trying to decenter the human perspective, by putting oneself in relation to the cosmos and other non-human beings, stepping away from this human individuality. With the idea of La Mirada del Jaguar, as Eduardo Viveiros de Castro proposes, I want to give space and voice to other perspectives, propose other ways of seeing and be related with nature and non-humans, overcoming dualism between human/culture and nature and open the idea of multiculturalism/ pluriverse. I want to illuminate and open the doors to other existing, non-dominant, often suppressed worlds, cosmovision and knowledge and possibilities for re-existence - in terms of resisting against imposed forms of existence, returning and basing existence on different and own cosmovisions, including human as well as non-human/other-than-human beings. With this, apart from creating artistic images, I want to open new imaginaries. (Leff/Porto Goncalves 2015) (De la Cadena, Blaser 2015)

Johanna, my artistic Approach and the Body

I started my artistic career specializing in sculptures made out of metal, with a focus on space and the perception of space, aiming at intervening and exploring it and the landscape it surrounds. During my studies in Lima, I met my teacher, sculptor and friend Johanna Hamann, with whom I shared an important stage in my artistic education. She, along with other teachers such as Sonia Prager, Marta Cisneros, Joicy Bartra and Verónica Crousse, formed a group of women who carried the specialty of sculpture and shared with me their way of seeing and relating to sculpture from their own worlds. They influence how I approach art, sculpture and the body to interact with nature.

We lived together for 6 years, sharing ideas with other sculptors in the sculpture patio, which has a tree that was planted by Anna Macagno who founded the Sculpture Specialty and who was their teacher. El Patio, was the place where we worked on our artistic projects. We called it “the beautiful island” because we imagined that by being there all day it was as if we were living on an island and that each one of us had somehow arrived there shipwrecked from another reality to contribute with our imaginations, thus we referred to our imagination of how to create and give life to these ideas. For us, the patio was a magical place, a place that had an energy and spirit to create and share imaginations, as if it was our home. We spent our days on the patio sharing time and space, learning with our hands and fingers to create and observe.

I remember the first time Johanna approached me was in a modeling class. I was trying to give shape to a model of my head. She told me I should touch my head and feel how the parietal bone turns. Not everything can be seen. Then she put her hand on the clay and started to increase the shape. At that moment I could see she had a huge hand, one of those hands that

impresses you by its size and strength. Her nails were full of mud, I was amazed at her personality and determination of how she added and removed the mud. Johanna and clay accompanied me during my studies, we learned to make clay from the earth and recycle it, to transform and shape it through modeling and the study of human and non-human figures: like heads and bodies, making self-portraits and synthesis, carving stone and trees, welding and bending metals with fire, proposing and materializing our ideas, making visible what we imagine, respecting and giving validity to what we believe in.

Johanna, together with my grandmother Isabel, taught me to relate to the environment, to understand the language and the materiality of each object as a being, to feel and listen. To learn to look with different eyes and to persist in the practice.

My grandmother introduced me to the rituals with metal, she gave life to that flame of fire that melted and soldered silver threads, she was the one who introduced me to these beings: fire, silver and other metals, with whom I have a family bond thanks to her. Metals, such as iron and silver, which are versatile and flexible, are a tool that allows me infinite possibilities to imagine and create.

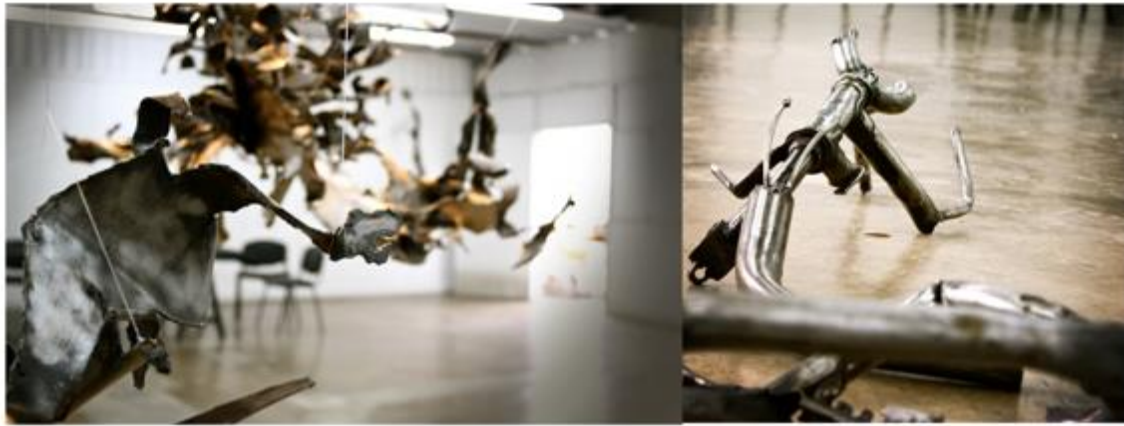
Johanna helped me as an artist to form my way of approaching sculpture not only as an object but also as a body that interacts with the environment, to think and feel the void as a volume, as a body, as a being. To explore and become aware of the space we inhabit and of time, which leads us to become aware of our corporeality, and the fact that there is a relationship between humans and nature and the necessity to form a unity. The meaning of our work is based on this relationship between subject, body and nature on the reunion ("joining again") of humans with the various components of the universe.

My art practice, over the last 15 years, has been marked by my interest in this relationship between subject, body, and nature. In investigating the limits between sculpture and space, subject and object, human and nature. I want to consider the body as a medium to connect with other beings, and how we can connect with the idea of a pluriverse using our experience through our senses .

We believe that sculpture is a bid to undo the tyranny of the subject over the object. Sculpture is a reconsideration of our concepts of space and time, of our corporeality, and of the limits of our consciousness. Good sculpture, like all good art, also helps us to reach a higher level of awareness of our body:

"The human body - the center of all experience of the world - is the basis of our individual experience, which is always a social experience. From there, our perception in space and the psychophysical interaction with other bodies in a specific social environment starts. The human being is permanently located in space, in relation to the environment, receiving sensitive references from it. Therefore, it is in this space where we locate and define ourselves. We construct space in relation to the activities we

develop in it, following socially regulated patterns to achieve coexistence. The function of use that we give to that space - the way we live, interpret and share it - is what defines us as a specific reality." (Hamann 2009: 105-112)



Johanna died 3 years ago, on the same day as my birthday. That night I stayed up watching the stars, squinting my eyes to see their flashes of light and imagined that Johanna is now one of them, sharing her energy with us. In my dreams, we saw ourselves in a universe of our own, surrounded by mists that altered the landscape, a wind manifesting itself through the movement of a textile that marked various paths. I told her how much I needed to talk to her and I started asking questions that only she could answer, she looked at me and smiled. Then we talked and the only thing I could remember she told me was to stop thinking so much and start feeling, at that moment I woke up.



Johanna Hamann Mazuré, Antologia, Lima-Perú (2015). Alfredo Ledesma Quintana, Lima-Perú (2010)

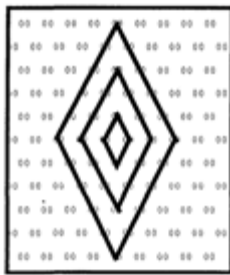
Art for Imaginaries and a Pluriverse - Projects, Motifs and Subjects

Iconographia as Image of Knowledge and empowerment

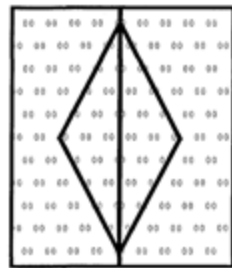
The aesthetics from the craft, textiles and sacred stones as the huanca located in the handicraft center have influenced me and my artwork since the beginning of my studies. Some illustrate iconographic shapes from pre-nca and Inca, and Amazonic cultures which represent a way to be connected and related with other worlds and nature. My artwork attempts to be an iconographic interpretation; it is influenced by the traditional motifs and knowledge.

The knowledge found and recovered from most of those cultures has been transmitted orally or through the reproduction of symbols - iconographic records. In the diverse artistic techniques, such as ceramics, textiles, and metal artworks, among others, the concept of "good living" is transmitted, which has a philosophy of life which seeks to live in harmony with nature. This is reflected in its architecture and use of space as well as the principles and values of community life on which it has been based, such as respect for life, mutual aid and collaboration. This can also serve to reflect the current situations in the context of climate change, the capitalocene and the conflicts of territoriality that exist in many places around the world.

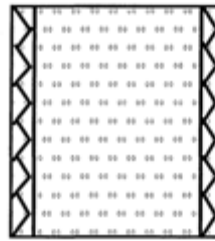
In the following paragraphs I describe two motifs that inspired me in my research, artwork and in the ways of how to orient myself with the space and interact with it. The Quero culture and their iconographic shapes of rhombuses which are expressed in the textiles. According to the natives' interpretation, the Qero textile works as a knowledge register, understood by all community members. The Quechua-speaking Q'ero community and other natives of the department of Cusco, region of Peru, where the Inca Empire arose in the 15th century, advanced various branches of science such as astronomy, mathematics and medicine as well as several technologies applied in agriculture, hydraulics and architecture. They have the merit of taking advantage of ancient customs, knowledge and techniques collected from a cultural legacy of the Andean civilization, which goes back to the culture of Caral in 3000 AC. Q'ero represents a symbolic place of this knowledge that seeks to keep in practice.



1



2



3



4

MOTIVO

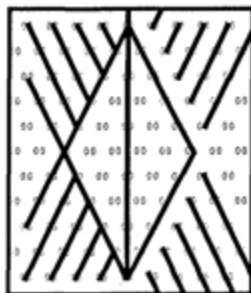


Fig. 11 - Hatun Inti.

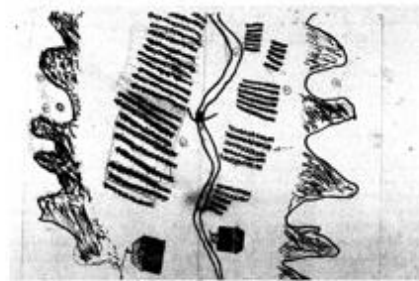


Fig. 9 - Los mismos elementos gráficos que componen este dibujo de Tundakia, forman también el motivo Hatun Inti. El los triángulos - las puntas de las montañas; 3) líneas - chakra, campos; 4) la línea vertical - Tundakia Moya, río; 4) punto - Chumpi Chaka; 5) líneas - chakra, campos; 6) los triángulos - las puntas de las montañas; y 7) la punta del sol.

Fig. 1 - Hatun Inti está compuesto por un rectángulo dividido en dos partes por una línea vertical. Tundakia Q'ero-Chewra Chewra, 1988.

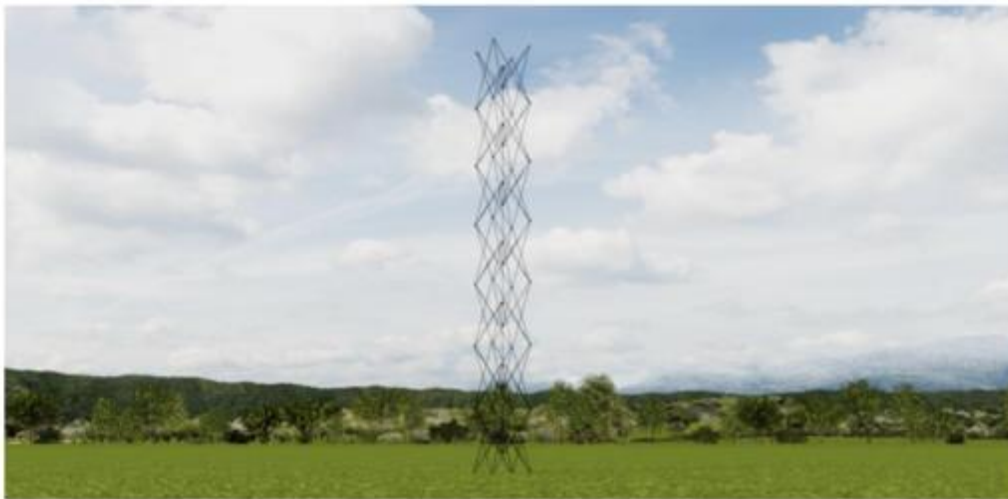
Images references from Silverman, Gail P. (1994).

With the geometric motif of hatun inti, which means “big sun”, the Q'ero community reference their spatial conception. It consists of, in the case of the first image, three rhombuses called puna, qheswaay and monte, representing the village. A centric vertical line, called sonqocha, in the second image dividing the village in two. Chakra, the radiating lines, represent the agricultural field. The isosceles triangles, in image four, represent mountains and function as boundaries or limits. As Silverman (1994) points out, women and men refer differently to the graphic elements. . Concerning the vertical line, women call it sonqcho, meaning “heart”, thus connecting it to the body, and men “ñan” or mayu, meaning path or river, referring to the earthly space. Considering the representation of the mountain, women refer to them as “tips in the shape of teeth”, and men to mountains. (Gail P. Silverman 1994-188). Their Iconographic forms are a metaphor for the human body and how they read it in terms of a spatial conception. They respond to a particular geography of the Peruvians Andes and transmit, from a Indigenous perspective, the concept of sentir pensar with the territory as a form of conviviality with the Pachamama and other beings.

Those images transmit knowledge and demonstrate a perspective which perceives nature as a space of knowledge, and unites and links humans and non-humans inhabitants through experience, interaction, and imagination, thus extending our concept of community, where elements such as rivers, mountains and rocks are related with the body and can also be considered a subject.

Hatun Inti, Installation (different years, different sites)

Based on those studies and thoughts, I created an artistic project to represent the motif Hatun Inti. A tower with shapes of rhombuses is situated in a place surrounded by nature. It is an open space where you can appreciate the clear sky and have a more direct approach with Astronomy. This allows us to reach a greater perception of the stars and space through astronomical orientation. This permits us to experiment through our senses to change our consciousness.



Alfredo Ledesma Quintana, Hatun Inti. Wien-Austria, Köln -Germany (2015).

Tierra Prometida (performance, sound, desert, 2019)

During the 2019, I visited a place called "Tierra Prometida" (Promised Land), a young town located at the entrance of the Ica desert, in Perú. This town was founded in 1998 during the government of Alberto Fujimori when many inhabitants of Ica lost their homes and had to be relocated because of the floods that occurred that year due to the phenomenon El Niño. Most of the houses are made of straw and the population lacks basic services such as drinking water, electricity, and drainage, a situation that makes the population vulnerable to climate change and disease. It is my interest to show the lack of these resources and to raise awareness of their use, and to manifest the poor organization and administration of the regional government.

To do this, I proposed a ritual-performance that consists of a call to the Rain - as a being that generates, transforms and gives life. I was inspired by ritual practices in some communities in Cuzco dedicated to calling water to manifest itself in spaces where water is scarce. An important actor in this ritual is a hybrid being called Ukuku (from human and bears).

Through this ritual we also seek to make visible the original culture of the area (the Nazca and Paracas culture - who were semi-nomadic and developed practical knowledge through their interaction with their environment) as inhabitants of the desert. “...who turned the desert into an oasis, creating a totally masterful irrigation system”, representing the intelligence and wisdom of the pre-Inca peoples (see video Cecilia Vicuna). They should not be represented merely as archaeological remains found in what is called "the landscape" but we should remember them as inhabitants of the desert and value their knowledge.

This ritual I propose is connected with the idea of decolonizing nature through rituals and extending our concept of community. The desert is the stage/environment which contains various natural actors - the wind, the sun, the moon, the dunes and even water which could be considered an absent actor. The environment is the scenario in which hierarchical structures should be overcome. It is based on the reinterpretation of iconographic images of textiles of pre-Inca and Inca cultures (Hatun Inti) and the creation of sounds through the installation. It is an invitation to understand and see the world differently from its dominant perception through the practice of doing, interacting, listening and feeling-thinking the world in a decolonial way.

I made a sculpture of metal bars joined together, hung on the structure of the tower, which interplayed and produced unison/sound. Lightness and verticality are meant to be the most noticeable characteristics of the work. The sensation of lightness but at the same time strength is supposed to make the observers see the shapes of rhombuses, and transmit the Hatun Inti worldview. The shadow of this motif is projected on the ground and is connected with the lines and waves in the territory, lines of connection, lines of visibility, lines of movement, that are connecting us with our body but also with everything that exists in the space surrounding us. It is intended not only to be observed but also to have the spectator see through it, letting them join nature, connecting subjectivity and spirituality with the environment.

With this project, I further reflect the construction of the gaze as a position of power, as politics of the visual, and as part of a structure of coloniality which influence what images and thus interpretation of different realities can be transmitted. Also, I question how a process of appropriation is happening with a certain look that is imposed on a territory and landscape by people not inhabiting the territory they visually consume. The panoramic, horizontal look shapes what we see, and takes away attention from vertical perception of the world, connecting the Earth to the cosmos, and perceiving the Earth as part of a bigger whole. This hierarchy of gaze of what and how we see makes it evident that there is a denaturalization of the Image: there is a domain of the visual that is related to power and politics affecting sensitivities, perceptions and the imagination, also of subjects originally inhabiting those territories. Therefore, the Indigenous cultures appear as archeological objects in the landscape but not as inhabitants of the landscape. Which makes us wonder who they are?



Alfredo Ledesma Quintana, Promised Land 2019, Ica-Perú

The Textile as a Subject

In the pre-Inca Wari culture, textiles and their symbolism are a testimony to their vision of the world. Textiles seek to act as a means of communication between different communities and beings, expressing their feeling-thinking about nature and their environment - leading to group expressions of collective intercommunication. Textiles have a ritual character that seek to transcend and express values and knowledge in a pure and intrinsic way that exists in nature itself.

I started to study iconography on (pre-)Incan textiles that transmit history, stories, and worldviews as I mentioned with the motif of Hatun Inti. On the other side I started to dedicate myself to textile with one of my projects dedicated to the memory of an Andean ritual during which all the clothes of my deceased grandmother were taken to the river to be washed, so the spirit could manifest in the river and can go in peace. This spiritual idea of this tradition suggests that clothes are more than objects and materiality, and that we are connected to our surroundings. It is a way of seeing that life and death are connected through the spirit and it has to do with the way we relate to nature. In this case, the river is a purifying and channeling living being that connects worlds like a bridge.

The Wall

Through the experience of making a Wall out of hand-dyed clothes (2015), which represents, to me, a connection between my own experience of being in another space and also the wall as a delimiting space. This makes me reflect about my identity and where I come from. It connects me to my grandmother and my relationship with her as an indigenous woman, and leads me to think and feel my way of relating to the territory. Further, it makes me reflect how, through traditional knowledge and practices, we can reaffirm values and knowledge which are transmitted to us. and how diversity in the same space influences how we relate to our environment and nature. These ways of relating invite us to open a door of pluriverses to transform ideas and ways of knowing and being with other beings and perhaps allow us to have a broader vision of who we are or what we become.



Alfredo Ledesma Quintana, A Wall of clothes, Group Exhibition-Territory. Viena-Austria.(2015)

This reflection about textiles led me to an encounter with the Bolivian indigenous artist Elvira Espejo, who inspired me with her explanations and reflections about textiles, and her referring to textiles as subjects. This is in contrast to the western/dominant perspective, in which the textile - produced in seemingly unlimited quantities - is understood as an object and input for clothes and the fashion industry. However, there exists a more profound understanding of textiles. Talking about traditional knowledge, Elvira explained in an interview the concept and the process of how the textile became a subject:

The Textile and the Japichallana

In some indigenous communities in Peru and Bolivia, the term Japichana is used to refer to the complexity and care of building the personality of the textile. Through the whole process of the operative chain, in which the weavers feel the breeding of the “object”. The concept of Uywuiwaña refers to the participation and a mutual breeding and mutual nurturing in the process of creation.

The weavers understand all the dynamics of the operative chain of the Japichaña process and building the life of the textile. Als Elvira describes it:

“It is like saying how I have love for the plant and the animal or the love or affection for the territory, the territory feeds the animal and I give a lot of love to the territory and feed and take care of the sheep and thanks to that love and care it gives me its wool, and that wool I have to take care of and by taking care of it is for example that "mutual breeding" which leads us to these specific cares from where the information enters and in that sense.” (Espejo, 2020)

It is very interesting because it also reflects the concept of *sentir pensar* – to think and to feel with territory, in relation to ancestral knowledge and collective affection. What is connected with the relational ontology refers to the idea of existence and life cannot only be talked about among human life.

The production of textiles is a traditional art practice based on cultural traditions and knowledge and reflects a certain cosmovision also in Peru. It can be understood from a perspective of relational ontology. For some indigenous communities, as Elvira Espejo emphasizes, textiles are part of a relational world and are understood as a subject, in relation to culture, visual and tactile experience. The production of textiles is closely interrelated with nature and culture. Textiles are part of a way of living, produced within an intimate relation between weaver, knowledge, tradition, the territory, plants and animals, and a multisensory experience through the process of making. In this sense, textiles are more than just objects, and are considered as subjects by various communities. (Espejo, 2020)

Through the Textile (performance, video, actors: textile, wind, mountains, Ancash, 2019)

I proposed the project *Through the textile* (2019), a symbolic intervention with and of the textile in the Andes in Ancash. In this area exists a conflict of territory, where people, animals and nature are in danger of being destroyed. Following the proposition of Marisol de la Cadena that nature is not common, I am interested in reflecting and questioning how we know and understand "nature" and give space to nature to express itself as it is and to articulate its own language. At the same time, hearing voices of the population of the Valle de Tambo, who defend their living base of agriculture against the extraction of copper, the conflictive character of parallel existing perceptions and valorizations of nature become evident. This also refers to the concept of Territory as a space consisting of nature, natural resources, with social, symbolic, spiritual meaning with the different values attributed to it.

With my art projects I further want to make a contribution to the understanding of a textile as subject and as part of a relational world. I consider textiles to be a representation and symbol, like the notion of a flag as an aesthetic of liberty and independence, which can also serve to manifest the existence and presence of other living beings.



Alfredo Ledesma Quintana, *Through the Textile*. San Marcos-Ancash, Perú. (2019)

The Earth Beings. Hybrids and a World of many Worlds.

(performance - video)

I have encountered the text “Earth beings: ecologies of practice across Andean worlds” by Marisol de la Cadena (2015) which has inspired me to expand my understanding of beings of the world and their agency. She explains that Earth beings are sentient entities that do not inhabit, but that *are*, such as mountains, rivers, lagoons, and other visible marks of the landscape. Those beings are in mutual relationships of care with humans. Marisol, in conversation with a father and a son from a quechua community, came to understand that all that is happening in the community includes those non-human beings, with links exceeding dominant understandings of mountains as an object that can be exploited or a natural area that should be protected (Araya Moreno Javiera 2016 about Earth beings Marisol 2015). Their indigeneous ways of knowing and being include, but also transcend, modern and non-modern practices. In that sense, indigenous political strategies also question modern politics, as well as the dominant notion of culture which excludes non-human beings, expanding the binary logics (de la Cadena, homepage).

Having those reflections in mind, I created various characters related to the sheep, jaguar, and mountain that can help to reflect on whom we perceive as being an actor, how we perceive them, and how we experience and relate to our surroundings. The action/ritual of connecting humans with non-human beings to become hybrid beings is an attempt to connect with other beings. It is intended to offer us a vision of different worldviews (including non-human worldviews), help to understand or lead us towards an understanding of different perspectives, leaving human-centered perspectives, and allow us to understand and appreciate differences, and in this way approach understandings of different communities and their way of relating to beings of the earth and to open up the idea of a pluriverse. I performed one of these Hybrids, with the intent of creating an experience and broadening the perspective of being more than a human, as how we can understand that we are all equal beings with different skins. The idea of becoming a Hybrid means embracing a multiplicity of possible worlds - for example indigenous communities understand rivers, mountains, oceans, rocks, clouds, the wind, the sun as a subject and a being.

My artistic proposition is offering other ways to think about those differences, overcoming the dualism between nature and culture, and to engage in a process of unlearning through interacting as another being with other beings, in a way that is not pre-established in a modern society. Performing as a Hybrid is a self-experiment to broaden my own horizons and connections on the one hand, and an experience that I have and also will invite others to experience themselves.

Art poses a possibility to reconstruct myself by extending my body with another's beings to create a unity of differences that often tend to separate us and limit our understanding. The aim is to open a world of many worlds, to create the possibility of respect and understanding of a world of many worlds, to create an artistic experience to experience the world of many worlds, where we can coexist and live together, as a non-human, as a living being, connecting with traditions and practices.

Hybridity, which in this context I understand as the integration and combination of human and non-human perspectives, can help us to understand one another, not just in terms of opposition. Also on a personal account, we can understand ourselves as hybrids, embracing different aspects, influences and parts of ourselves not as separate, but integrated parts of ourselves. Many people in Peru for example are not just indigenous, white, urban or rural, Andean or Amazonian, they are influenced by various backgrounds. So the idea is also to embrace the different worlds, influences and parts within us.

The performances - performing different non-human perspectives by becoming different characters, in different settings and including sound - have been registered by videos. They are attempts to make visible that other living beings exist and through this "the possibility of other worlds becomes evident. I am interested in showing a change in social roles and hierarchies through the images and sound, where human beings and modern culture are not the protagonists, questioning the dominant social connections that exist between human and nature. The performances invite us to experience the body and sound, to interact with nature, others

living beings, trying to reflect the perspectives from the indigenous and Amazonian communities.

Videos-performance

This project of performing that which was inspired by the concept of Earth beings, connected with non-human perspectives and the idea of hybridity started during the participation in two collaborative community based programs between Fužine (Croatia) and Vienna (Austria) within the flagship “27 Neighborhoods” in the frame of the European Capital of Culture Rijeka 2020, Port of Diversity, organized by the Art & Science department.

I demonstrate the process and development of the project in various chapters: For the first chapter, I edited a video, in which inhabitants and beings of this space located in Fužine, Croatia manifest themselves, whose presence and characteristics are often invisible and represented as “other” beings, such as the forest, the rain, the wind and also the animals. This video creates the feeling that these spaces in Fuzine are not inhabited by human beings, nevertheless, they occupy and control spaces, and thus demonstrate the hierarchy of different beings. To question the legitimacy of this hierarchy, the video gives space to those “other” beings. In the second chapter, as an attempt to connect with those beings and to be in “another skin”, I performed as a hybrid, - a fusion of natural beings who manifest themselves as a unity through corporality - with the costume of a sheep. It is intended to offer us a perspective of different world-views. In chapter 3, I connect experiences, performances and encounters I have been collecting during the last two years to give an impression of my collaboration with other human and non-human beings to open the door of art as a tool to imagine the concept of a Pluriverse. It is accompanied by sound and voices of nature which manifest in different situations, which helps participants to understand the conception of a pluriverse.

Characters

The Sheep Being

I was inspired by my family history to create this character. My grandfather came from a peasant family, breeding sheep and selling their meat. When my grandmother immigrated with their sons and daughters to Lima, my grandfather remained for a few years in Huancayo. When he visited Lima, he always brought my grandmother a sheep, as a way to remain connected with their rural territory and to not miss the connections they have with other beings. During my childhood I was in contact with this character of the sheep, living in the same house. Also, in the handicraft center sheep were represented as a symbol of this connection with the territory and mutual care. In 2019, in Lima I met my aunt Lorona, who still lives in the birthplace of my father in the Andes. We talked about her connection to sheep and my artistic project, and we agreed that she would send me the skin of a sheep that was bred in this town.

With this skin, I performed as a hybrid. In the performance, the physical presence is manifested in an open space, as well as in the action of walking and interacting with a group as a flock. This performance invites us to understand and accept different worlds and ways of thinking within a body, understanding the body as a bridge to different cultures, which embrace multiplicity. It is an alliance of people who seek to reflect and question the way we relate to each other.



The Jaguar Self

I am inspired by Viveiro de Castro's reflections about the "Mirada de Jaguar" and the idea of decentering human perspective, and trying to change one's own perspective about other non-human beings. I am also inspired by the project of the Cuban artist Coco Fusco and the Mexican artist Guillermo Gómez-Peña's "Visit of Two Undiscovered Amerindians". Referring to this performance, Fischer-Lichte (2008) states "In this performance, the actors, "exhibiting" in cages, provoked the audience to participate in actions that embodied the colonizing gaze to which actors of color often submit. Instead of considering the spectators as passive recipients of the works of art, Fusco's and Gómez-Peña's performances demonstrated "the transformative power of the gaze directed at the other, either by recognizing it as a co-subject or degrading it to an object" (59). In his analysis, Fischer-Lichte illustrates how "the act of perceiving the other is always a political act that involves projections of oneself" (46)". (Merril, 2011 referring to Fischer-Lichte 2008)

These actions/presentations through artistic proposals represent a critique of Eurocentrism based on subalternized and silent knowledge from indigenous and Amazonian perceptions and how they are connected and interact in relation to nature.

It is interesting to imagine and create the character of the jaguar, because it allows us to reflect on this encounter between human and non-human and to ask ourselves what is our gaze as an actor and/or spectator? What would this encounter between two animals be like, a hunter and the hunted? Who has this role, how would you feel, as a human or as a human-jaguar, if you saw a jaguar in the jungle and it looked at you? Or in an urban city? Is it possible to perceive us or be perceived as non-human? The way we look at ourselves and reflect on what exists in front of us is an interesting way of perceiving the non-human.

Acting becomes crucial to really feel the emotion experienced and the way it is perceived and reacted to. That is why in my performance I want to involve the public as an actor, not only as spectators. The public can also be non-human, like the mountain being, the wind, the birds, the fire or another being and/or person.



The Mountain Being

An important actor in this ritual is the Mountain, considered from an indigenous Andean cosmovision as an Apu, as a protective being. They are attributed a direct influence on the life cycles of the region in which they are located. According to the pre-Incan tradition of the Andean area some of the mountains protect the inhabitants of the valleys that were irrigated by water from their peaks. Mountains are also associated with divinity. Some mountains are inhabited by Apu, which can be understood as mountain spirits. Further, some sacred mountains served as platforms for various rituals.

Mountains are also a protagonist in the socio-territorial struggles when they are threatened to be exploited. It makes us think about the deep ecologies of the indigenous communities, understanding mountains as protective beings, and the indigenous communities' right to live in harmony with the mountains. How are mountains perceived in Austria? What would happen if the Wilder Kaiser in Tirol were to be threatened to be exploited by open pit mining? Would there be a territorial conflict between a company that wants to extract a mineral and the surrounding villages? Do they only perceive the mountain as a part of the aesthetics of landscape and a protected area, or does it have a deeper meaning?



Videos of Reference: The Earth beings, The Hybrid and a World of Many Worlds
<https://www.youtube.com/watch?v=FTOkDA3bswU&feature=youtu.be>
https://www.youtube.com/watch?v=C_inJ5BjTyY&feature=youtu.be
<https://www.youtube.com/watch?v=u65yGWkjRw4&feature=youtu.be>

The Kipu: connecting Worlds

The concept of Kipu is a system used by the Incas, a system consisting of strings and knots. Kipus were used as a form of communication, as calendrical information and spatial organisation, collecting data, amongst others. The information transmitting numeric and other values were encoded by knots, with different shapes, positions and positioned on few or up to hundreds of strings. This system of Kipu can also be understood as memory of a traditional knowledge based in indigenous worldviews. Many Kipus were destroyed during colonization. Up to now, the meaning of its complex system could not be entirely decoded.

My own experience in the process of developing the Kipu takes me back to the past, reconfirms my identity with indigenous and Amazonian roots from my family background, myself as part of a pluriverse and opens other relations. The process was a kind of transition from my memories, beliefs and thoughts about the time and distance from the places I grew up. The process of making and organizing the Kipu in reflection of my memories and in relation to my grandmother and her cosmovision as a indigenous woman put my focus on the meaning of indigenous knowledge and other non-human relations, as well as other ways of seeing nature, insofar as nature is a site of diverse ontological becoming.



Alfredo Ledesma Quintana, Kipu with my grandmother , Group exhibition - Is this Intimacy? Viena-Austria (2019)

As a further proposition, I want to open up different worlds via sensory perception, inviting those interested to experience and perceive other relations of nature. My purpose is to consider the Kipu as a mutual language, as a system and a bridge to connect with other worlds. Sound of natural beings such as the rain, thunder, a bird or a dog is reproduced via metal bars, which are installed as a Kipu. I propose the view that it is a system of existence, a network with sound of voices constituting an imagination of a pluriverse and a metaphor of life. In order to survive these worlds, we must continually invent an infinite network of information and interactive relationships that expand its infinitive life, through the action of imagining.

With the project of the Kipu I want to invite us to experience how nature is perceived with sound. Nature has a visible structure that often limits our understanding and relation with it. Sound is a door that can open other ways of understanding and being related with Nature. Sound can help us to immerse into the space, also considering other characters or inhabitants in the space who are normally unnoticed. Therefore, I want to focus in my artistic projects on what is not audible and our perception of nature from a perspective inspired by peruvian cosmovisions. With my artistic projects of performing as non-human, I have been engaging with different experiences with sound and encounters with other beings, who shared and opened to me other experiences and open ideas for experiences.



Alfredo Ledesma Quintana, Kipu, Group exhibition - Alacero , Lima-Perú (2013)

The kipu as a sound system of voices is a medium that creates, transmits, represents and articulates a certain relation with nature, in dialog between human and non-human actors, to give space to other beings that can be perceived and heard through the sense of touch of some metal surfaces. I am interested in the experience of sound environments through echoes - (sound and environments as a unit through vibration) - how sound travels, how sound touches many things when it travels, so the echo goes through textiles, goes through electronics, goes through mountains, animals and humans. How sound opens different dimensions/ characteristics either in the body, psyche and emotions of those who experience the effect of a sound produced by this Kipu.

I understand a Kipu not only as an individual form of expression. The audience should not be passive, but is invited to experiment with the artworks. In the process of developing a Kipu as a group (humans and non-humans), I am trying to involve the spectators as actors and to invite them to participate in the idea of constructing and forming the language together. Through practice and experimentation, and interaction through exploring the surrounding space, the projects intend to have an impact on the sensitivity of the public as actors, through the experiences of the visual and tactile senses, in the process of developing and creating it together and with this open up possibilities of new relations with other beings and relation of nature. Through interaction, the knots and sounds should also be interpreted as connecting human and non-human actors. For example, the mixture of voices of bird chirping from the town Shucush in the region of Amazonas 2019; Am Himmel in Vienna 2020, with the mix of sounds of the waves from the Pacific ocean in Lima 2020 and the Atlantic ocean in Holbox, Mexico 2021 immerses the (spect)a(c)tor in an experience, an environment. When entered through listening and interaction it opens up other worlds in different dimensions. This helped to try to overcome or break this dualism between society and nature, through the action of visual and auditory senses. Our imaginaries can help us to relate differently to the surrounding and environment.

Opening Doors and Imaginaries

This is a letter, with my grandmother, to remember that I have been in many places where I realized how my body was touching the ground and what makes me breathe deeply. I will never forget that day when her clothes were washed in the river, feeling and thinking about how my body becomes so connected with the textiles. I am trying to reflect many worlds and concerns through words and imagination. The sound I heard during the night reminds me of the waves of the ocean. When I closed my eyes and opened them again I could be there. The sound persists and I can be there, I can change.

In the present and for the future I opened this letter with those who want to reflect and imagine a pluriverse world, to encourage ourselves to not be quiet, to have a voice and be with those who are not listening and hearing, to react and create.

“We believe that the biggest crisis we are living through right now is not the crisis of images but of the imagination: it is about how to imagine ourselves into another economic system, breaking stereotypes and hierarchies. ” (Zuckerfeld et al. 2014: 20). I follow this concern, and also, that art can be a tool to stimulate others’ imaginations. Various artists - such as the Cuban artist Coco Fusco and Mexican artist Guillermo Gómez-Peña's with their project "Visit of Two Undiscovered Amerindians", the Mexican Artist Tanya Aguiniga in *Borderlands* and the Nigerian artists Otokobong Nkanga in her video “multiples voices, multiples ways to narrate” (see videos references), who have especially inspired me - have opened new imaginaries, questioning, rethinking and proposing how to (re)connect and engage in different relations with humans and non-human actors. With my art, incorporating reflections such as that of Marisol de la Cadena and the understanding that nature is not common, that there is not only one, but various definitions of nature from different cultures, and struggles and propositions of actors defending their territories such as in the Valle de Tambo, I also aim to contribute to breeding the possibilities of imaginations, and, as Marisol puts it, to invite us to open the “door of ontologies”. I talk about the body, talk about the landscape, talk about the pluriverse, talk about multiple ways of understanding, how we can be together. I want to propose a pluriverse connected with the idea of extending our concept of community, that incorporates other beings and gives voice to the pluriverse in a hybrid territory- that seeks the unlearning of colonial western knowledge imposed through the conquest of how nature is understood and perceived as a object. In this respect, I also refer to the discourse of Pachamama, which “constitutes a process of “opening to diversity” building an episteme in which multiple worlds coexist, countervailing the hegemony of Western modernity’s domineering and appropriative relation to nature.” (Decolonize nature-T.J.Demos 2016)

Through the combination of art, social sciences and technology, I investigate different perceptions of space, values, and ways of living with nature. I want to close a gap between belief and knowledge and to explore what form of values, thoughts, knowledge, imagination and visual perception colonialism has brought to the Andean societies, creating tension and discrepancies with the traditional cosmovision and ways of living of many of the communities in Perú. I want to critically approach existing “modern” values and rework, decolonize, and help to de/re-learn through art. Traditional Andean and Amazonian thoughts and worldviews that have partly been suppressed and discriminated serve as a base and starting point.

With my artistic projects, I want to accompany the mobilizations of many indigenous, native, and afro-descendant peoples in Latin America, I want to contribute to "present the existence of relational logics" and give space to different worlds, where one can experiment with other definitions of nature and ways of relating to the environment. In this way, I want to contribute to the struggles “of those worlds that seek to persevere, in the midst of the intense uni-worldly onslaughts of globalization” that can contribute to ecological and cultural transitions to make possible and respect a pluriverse world (Escobar). I want to transmit these ontologies and relations with nature that defend the life and existence of the lagoons, seas, mountain, ocean and rivers, which are perceived as beings or entities that are protagonists of the struggles. Communities seek to protect them from extinction and to transmit the approach that different beings and entities relate and interact with each other. This represents a way of understanding

living in the world based on feeling-thinking (sentipensar) and engage with collectivity exploring the importance of (an expanded) community and of sharing one's knowledge. I agree that "we as artists have to go beyond our practical utility and become part of a collective reconstruction of the social imagination." (Zuckerfeld et al., 2014: 19)

My research and artistic practice is an ongoing process of trying to unlearn, based on the indigenous concept of *sentir pensar* through interacting as another being with other beings. My interest is to search for a way to decolonize artistic methods that serve to learn about the relationship with the environment and communication with other beings to find a different way of conviviality between multispecies.

I believe that art can be a way of inhabiting the world through the collective. I engage with different encounters and experiences with other entities and beings. By becoming a hybrid – combining the human and nonhuman. Furthermore, with the interaction with textiles, understood as a subject, and the study and reproduction of iconographies, I try to widen the understanding of relational ontologies – also my own understanding of being relating and connecting with nature, that inspired me to explore the world as a pluriverse. My art (sculptures, installations, performances, videos, serigraphy, sound installation) interacts with the space in which various beings are present. In contrast to the idea of knowledge generated on the basis of isolated individuals perceiving and knowing the world in a passive and contemplative way, with the separation of human beings and nature, I want to invite those interested to experience and perceive other relations of nature.

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