



*Nobody can know where to go,
if they don't know where they come from*

NOBODY CAN KNOW WHERE TO GO, IF THEY DON'T KNOW WHERE THEY COME FROM

NOBODY CAN
KNOW WHERE TO GO,
IF THEY DON'T
KNOW WHERE THEY
COME FROM

—
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Publish by Rosales Art and Choreography
rosalesscenkonst.wordpress.com

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This publication was made with the support of
Kulturrådet and Haninge Konsthall, Konstnärsnämnden

Printed in Stockholm
100 printed copies



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2022

Paloma Madrid

2022



Acknowledgement

This book is dedicated to those who dance together.

Elvira and Alva and those who always arrive, and plant their feet in the wet earth.

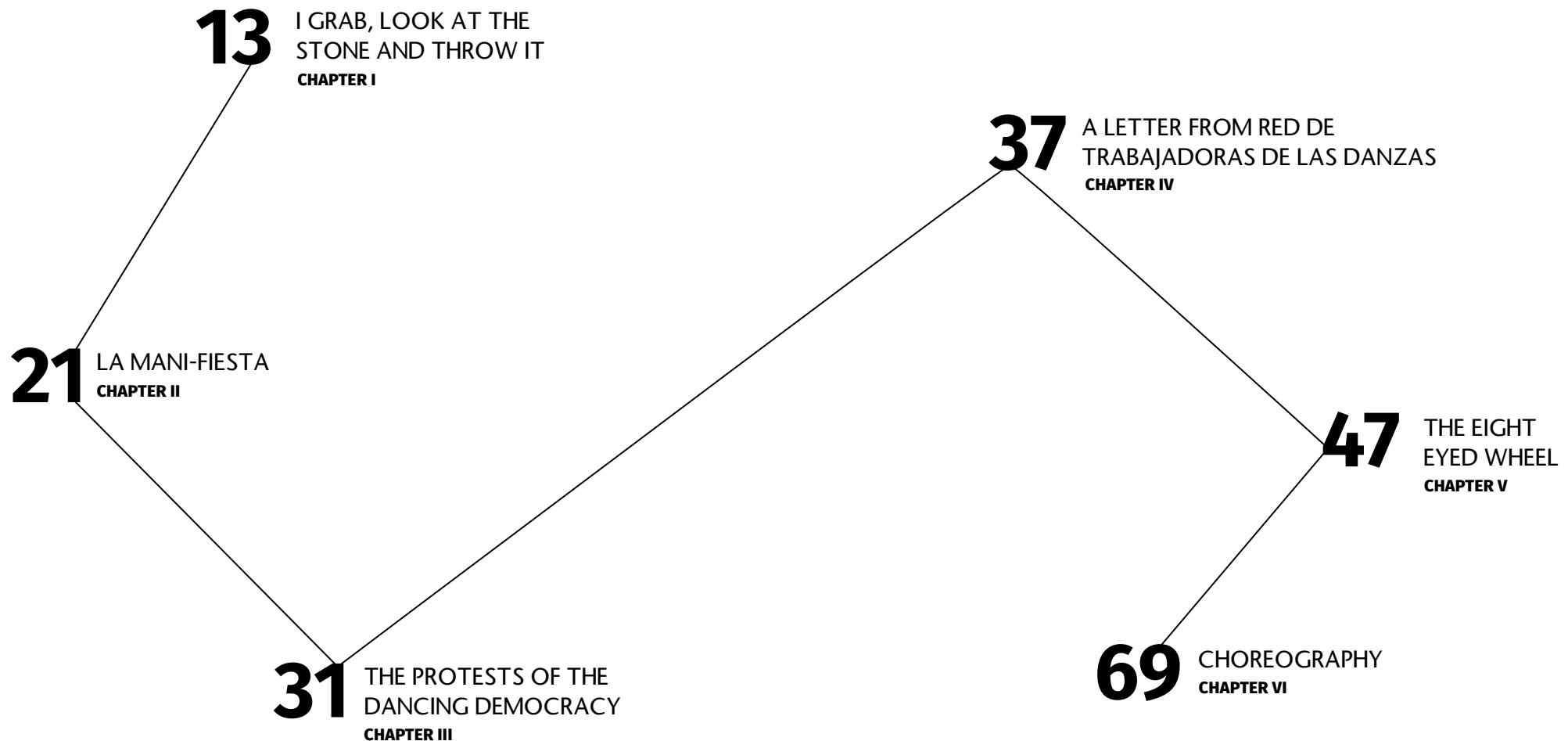
Thank you Ninoska, my friend and colleague, for your big heart, for showing and teaching me about the countryside -el campo de Casablanca- with your memory full of colors and for sharing with me experiences from the knowledge of the moon, and always in movement suddenly one of your photos through WhatsApp with tearful tears and everything about the dance and politicized bodies of the long backbone territory.

And thank you to those who walk and wake up and grow in the movement down and deep.

Gentle love & peace

-Paloma-

INDEX





I grab, look at the stone and throw it

CHAPTER I

By Paloma Madrid
[Dancer & Choreographer]

Photos on this chapter are from the short film 'Pato Negro'. Direction and choreography by Paloma Madrid.

©Elisa Torres

Since my ghost-grandparents walk with me, right now as I write this text they are with me, we migrated holding hands. Migration is death, it is to transfer oneself to the other side, the so-called death, dead, dying. In unison with many beings with souls. Who wear bodies or have already left behind their thick skin. Skin being human, somewhat humid and fleshy. I carry my body, sometimes drag it from the deepest hole. I come migrating, they told me through my ears with sorrow-free voices and so I lived modifying their reality, but fortunately, like the dogs, they taught me of the good migration. The one that dreams, moving the moon while continuously blinking. When the Atacama sun burns me and I hear the desert telling me – always migrant and migrated, mixed and mestiza like bread dough of different wheats, my body baked and glutinous, tempted by what it sees, how they taught it. She, the desert, knows who I am, there lies my trail of past feet with legs of walks in the *aureola norteña* and they turn on the light of the mutilated buried bodies. From my deep vagina the world warms up and while becoming part of the sun, I feel what I was. That is my mRNA vaccine that invades and attacks my immunological system. My body explodes and cures what was the now and what comes through infinite black holes, and there lie the trails of all my ghost bodies who live through me and at my side, forever. I cured my white and bourgeois illnesses, of bodies without hegemonic stomach or hips, I grew large hips and a broad butt, that was my remedy from recipes taught by ghosts with loose and long black hairs, to be cooked on braziers, those casseroles and *tiramisú* are also my most colorful gourmets of daily remedies, I talk of them with short and thick-armed women, who brush with sweat their muscles, thighs moving while cooking. And I eat them and I grab that stone, look at it and throw it.







La Mani-Fiesta

CHAPTER II

**By Vuestrxs Cuerpxs son
Vuestrx Territorio (V.C.V.T.)**

Manifest and previous image from the diary "Vuestrxs Cuerpxs son Vuestrxs Territorio" (V.C.V.T.), 2018 by Paloma Madrid & Ninoska Benavides. ©V.C.V.T.

Colonialism, the patriarchy and capitalism push forward and devour the rhythm of our bodies. Due to the SUPPOSED white, racist and patriarchal global "modernity", we have to remain vigilant and up to date with our own as well as the enemy's movements. We identify our enemies as: Colonialism, Patriarchy, Capitalism, and the pharmapornographic biocontrolling necropolitical conglomerates as a financial global mafia of power over the life of this planet. Beginning with the question: What if our bodies are influenced or affected by our feeling-emotions related to yearning and longing, that is to say, what happens if my bodily territory mobilizes based on my own desires, but not towards yearning, and moves taking into account my own deep needs and not created ones. What if my bodily territory begins to act considering primordial principles of respect towards itself, nature and the community that I live in. What if I am capable of recognizing and valuing MY BODY AS THE TERRITORY WHERE I LIVE?

I need to *habitarme* in my total cyclic complexity and contextualize myself with my three-eyed face, I must recognize that "Nobody can know where to go, if they don't know where they come from", I must recognize my happiness and dream of new horizons and cure my lineage, MY BODY TERRITORY coexists with the qualities of my lineage recognized from my ancestry. We can say that when we are living in the bodily territory, there is no nostalgia, nor any identifications, that is: My body is my wet earth. My body is my place of connection in relation to your bodies. I begin to recognize and construct my lineage in a collective, spiritual and corporal reunion. Time has no shape, it constructs eight eyes that observe from eight different and changing points. Eight points of view equal infinite points of view.



WE ARE Luna (the moon),
WE ARE Witch,
WE ARE Techno-Shamans,
WE ARE Sexuality,
WE ARE Desire,
WE ARE Rite,
WE ARE Hips,
WE ARE Androgynous Body and
simultaneously and as we please
WE ARE Nothing,
WE ARE Blood.

WE CAN REMOVE THE DEFINITION THAT
CONFINES US IN A CATEGORIZATION and
for the rest I hope all goes well, as our
grandmothers used to say.

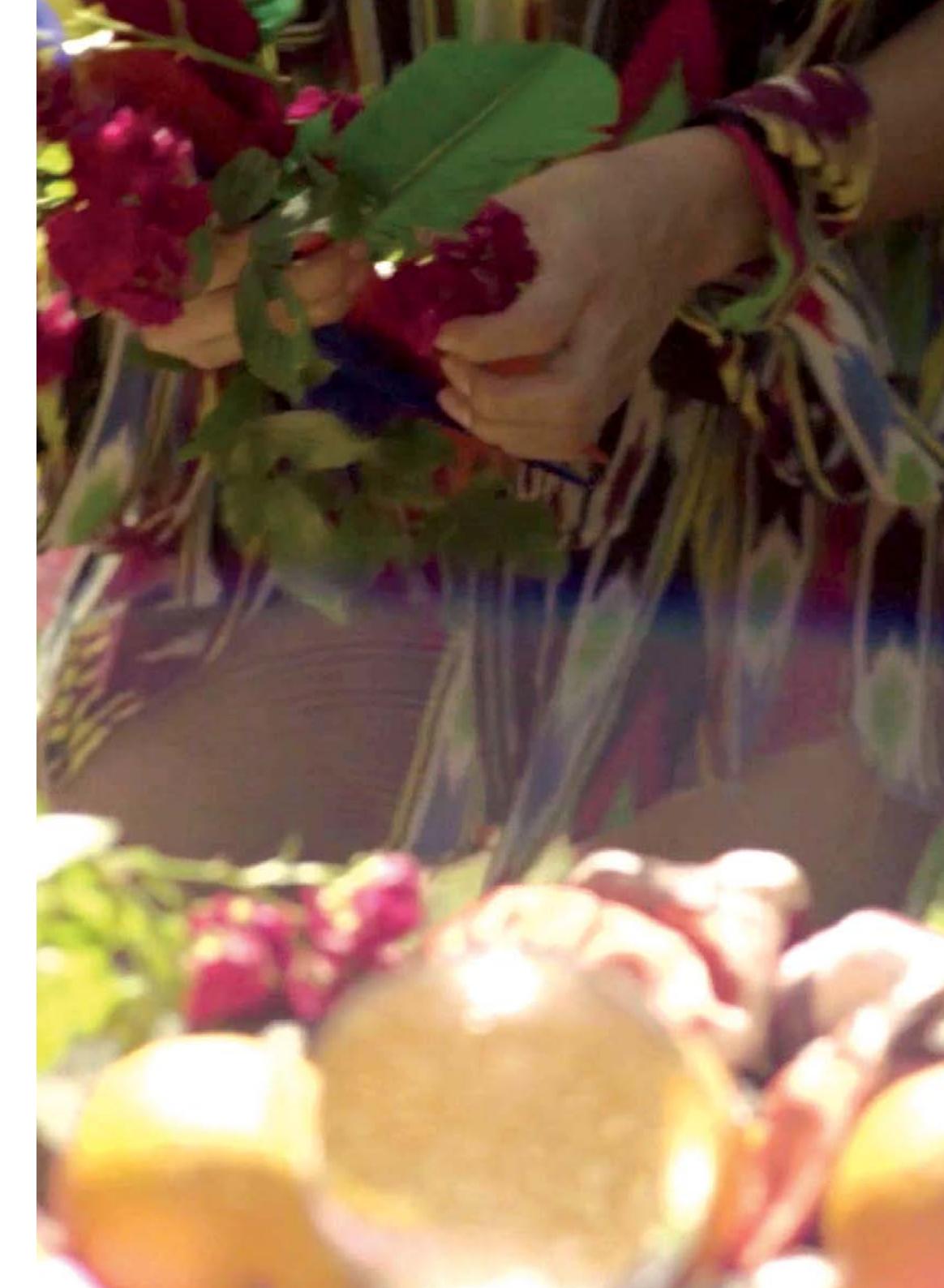




Photo Angela Bravo
from the video:
"Vuestrxs Cuerpxs
son Vuestrxs
Territorio"
(V.C.V.T.), 2018.





Photo from the Lab,
Studio WIP: STHLM, 2018. @V.C.V.T.



The protests of the dancing democracy

CHAPTER III

By Telka Sharro
[Student & Researcher]

Photograph on previous page, image of a tree that has been shot with a rubber bullet by military police, during the protests, 2019, in Santiago, Chile. ©Javier López. This image was shown during Paloma's exhibition "Silvia", Nuda Gallery, Stockholm 2020.

The protests of the dancing democracy are mechanisms of resistance that oppose the violence and cruelty of the undemocratic and unfair, yet dominant, systems that are controlling the world. In this work I aimed to expand the act and performative role of dance and choreography through collective collaboration.

The passionate desire to protest has been exemplified worldwide in over 100 countries since 2017. Among others in Chile, Algeria, Venezuela, Puerto Rico, Ecuador, Colombia, Haiti, Bolivia, France, South Africa, Sudan, Iran, Lebanon, Hong Kong, Bogota, India, Ethiopia and Iraq.

These protests show an exceptional political mobilization against the dualistic performance of neoliberalism, dictatorial politics considered as democratic by those who impose them. Protests for dancing democracy were unstoppable and insurmountable.

The passion for the art of dancing for the sake of the body, free from unjust living conditions, was creating a promise, like a utopia, in every sphere of society around the world. But the pandemic said NO to this passionate desire for fair living. When the neoliberal system lost control of people, the COVID-19 pandemic existed.

The protest-dance is an expressive bodily communication of freedom through the body where the human body attempts to communicate with the self, surrounding people and environments that simultaneously affect it. Thus, dance becomes a bodily language for communication. Yet, to translate this language, choreography mediates to organize the moves and movements of dance to grant it a discourse. Thus, the aspects of physical actions, their production and performance in an urban setting,

consequently denote and realize three overlapping spheres: the artistic, the public of everyday life and the political. These three spheres are an expression of protest since they are striving for a better future. To protest for a democratic and fair existence requires forming creative artistic mechanisms, thus dance, choreography and performativity become basic approaches for criticizing the undemocratic situation of any society.

If democracy is performed, then why have unequal distribution of the world's resources increased? Why have class and race issues, along with pandemics/viruses, child labor exploitation, cyberwars and environmental degradation transgressions increased in the world? How do the dominant countries control the economic capital of the world? Where is the diversified democratic space for criticism? These repetitive acts of violence are performed when there is no space for democratic criticism and this is how a system of slavery functions in order to control the working class.

Image from right page, exhibition
"Silvia", Nuda Gallery, Stockholm 2020.
©Paloma Madrid.





A letter from Red de Trabajadoras de las Danzas

CHAPTER IV

By **Paulina González**
[First Movement]

Ninoska Benavides
[Second Movement]

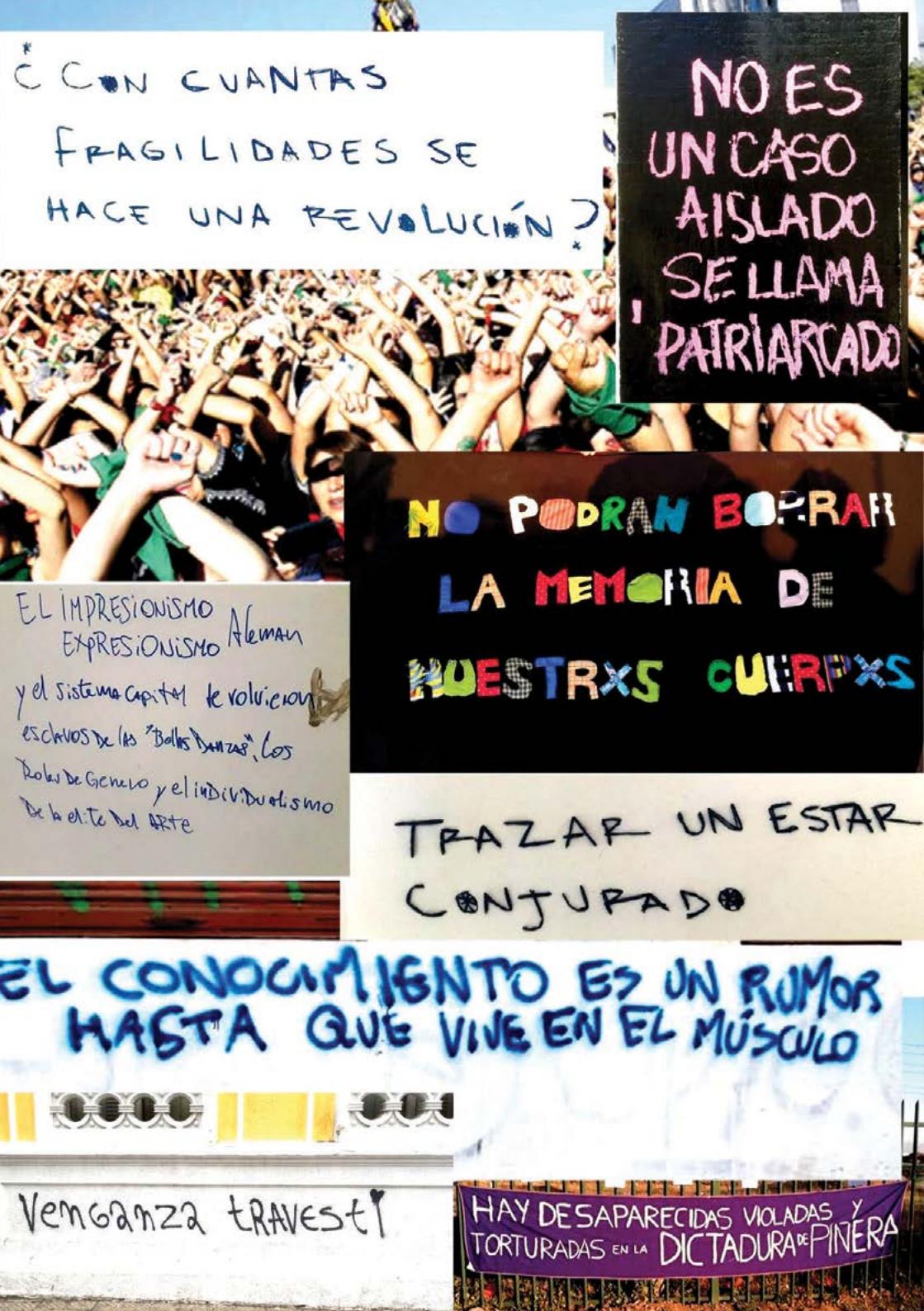
Photograph on previous page titled 'Fascism doesn't know about love, Countercultural Record', which illustrates the Red de Trabajadoras de las Danzas performance, 2021. © Boris Yaikin

| First Movement |

On October 18th of 2019 begins one of the most crucial processes that our territory has experienced in decades. The process, denominated as a social outburst or revolt, expands over Chile and the triggering reasons are diverse. Facing such a recent historical event it may be difficult to elaborate clear interpretations, nonetheless we find it is necessary to analyze how this outburst-revolt unveils a crisis that puts pressure on the foundations of Chilean society.

Through the slogan "*it's not 30 pesos, it's 30 years*" that alludes to the mass evasions started by students due to the cost increase of metro tickets in Santiago, an outburst-revolt was catapulted as a symptom of the much deeper tensions and structural flaws than the ticket price. In this context we can see how the political discourse broadens during the first months of the process, where demands are raised that, although previously formed, are now generalized into a discourse that calls for the dignification of life in face of the levels of extreme precariousness and exclusion arrived at through the neoliberal economic-political model that we live in. Amongst these different demands we find ourselves requiring a new constitution, that will replace the current one, through a plurinational constitutional convention. Other demands are: the refounding of the Carabiniers of Chile in some sectors and in others its abolition as institution, liberty for the political prisoners of the outburst-revolt and mapuches, education, health care and housing for all, a stop to the systemic gender-based violence and many other demands throughout a period of social effervescence.

However, this fervor is abruptly paralyzed by the health crisis of COVID-19, but also influenced by the growing divides in the social movement in the



matter of the support or not of the Constitutional Convention arrived at in the peace agreement of November 2019 and its start in 2021, the political imprisonment, the demands of general reprieve and the multiple positions, settings and atmospheres in this moving process in full development. The Imaginary of the Revolt: discourse and action by dance organizations since October 18th in Chile*.

PAULINA GONZÁLEZ,
[Performing Artist & Researcher]

*Extract of a text presented at the NIDPLA (Núcleo de investigación danza, política y articulación gremial) to be published on 2023.

Image on the left page, collage made by Núcleo de Investigación Danza, Política y Articulación Gremial (NIDPLA), 2021.



Diagnóstico: Un cuerpo humano des de lo más de lo más de la anotomía. Se conforma de una cabeza, dentro del cráneo el encéfalo y la zona donde se encuentran los órganos de los sentidos. Excepcionando lo que es el órgano más grande del cuerpo. Cuello, cabeza, tronco, torso, abdomen y en ellos órganos vitales.

Causas:

Un cáncer, una hormona sintética, espasmos involuntarios en tu parpado, ojos estallados.

Un pitón en el oído

Una dictadura, una revuelta, una pandemia.

Historia clínica:

Una sociedad chilena llena de sufrir lo profundo nocturno de lo eterno en manos de Pinochet y de su legado hasta el día de hoy. Y si nos detenemos a observar lo controlado de los cuerpos, asesinatos, violaciones, una pandemia en las cuerpos individuales y sobre nuestra cuerpa social y reflexionamos sobre lo pregunta: ¿Qué es el rol del cuerpo en un país de cuerpos desaparecidos?

| Second Movement |

Within this specific context named "Chile", territory dominated by deaths, violations and continuous plundering by corporate governments and extractivists, as a society we feel the drive of the constant battle and today, after years of resistance, we have organized ourselves once more to challenge the abuses and liberate ourselves from the oppression, between 2019 and 2021 the People of Chile sacrificed many lives with the street as witness, hundreds of comrades were left with their eyes pouring on the asphalt all our stories will tell, - That unfulfilled "Never again in Chile!", "Chile woke up" but I ask myself from what dream did Chile wake up? when we all gathered, organized ourselves and reflected together about overturning the patriarchy, to become owners of our nature, shed ourselves of colonialism enabling us to recognize ourselves as inhabitants of the Andes and to stop paying the fees of happiness offered by capitalism, when we together, holding hands, with the youth as guides, felt that the street could be ours and finally be able to push back the legacy of the dictator, arrives at our bodies a highly contagious and mortal virus, a virus guarded by rifles and with global publicity, a virus that kills us on the streets and at night, but doesn't promise salvation if we stay locked up and obedient, a virus that is not only lethal to the systems within our bodies, but that also puts in danger the ecosystems in which we "mobilize". Everything remains in an unreal temporality, we are forced to obtain virtual and very limited permits to move outside...? of our homes. How is that possible for those without homes, who live on the street.

Image on the left page, 'Diagnosis' made by Ninoska Benavides, 2021.



We go back to organizing and the webs are activated, the webs are connected, the webs are weaved and pulsate irrigating each cell.

We continue together, feeding the spirit of the People, the spirit of Abya Yala, we continue sowing and activating our most ancient memory, the native memory.

—
NINOSKA BENAVIDES
[Performing Artist & Researcher]

Image on the right page, created by Núcleo de Investigación Danza, Política y Articulación Gremial (NIDPLA), 2021.



LEER LAS PRACTICAS CREATIVAS PROPIAS
COMO FUENTE DE CONOCIMIENTO
Y CLAVES PARA LA ACCION
COLABORATIVA ORGANIZACIONAL



The eight eyed wheel

CHAPTER V



By **Vuestrxs Cuerpxs son
Vuestrx Territorio (V.C.V.T.)**

Illustrations by Estefanía Leighton,
Muralist Artist

While we were dancing, memories previously registered in our bodies emerged, memories that existed in the blood, muscles, legs, hair, eyes, skin... Our bodies came forward through the movements. In the beginning we observed how our bodies moved and later we learned to feel different emotions that enabled us to verbalize and physically work out eight dance positions '*Rueda de ocho ojos*' (The eight eyed wheel).

The movement-positions, that is the bodily movements, are cyclical and can be looped continuously making them an endless dance. This means that it is possible to perform the eight movements repeatedly. The language of our movements created dances previously unthinkable by the unworldly dance culture. Throughout this process we were able to deepen our dance in peace since we had listened to our bodies and knew what kind of dance they wanted to dance.

Eight positions, a vocabulary of movement. This work was exhibited as:

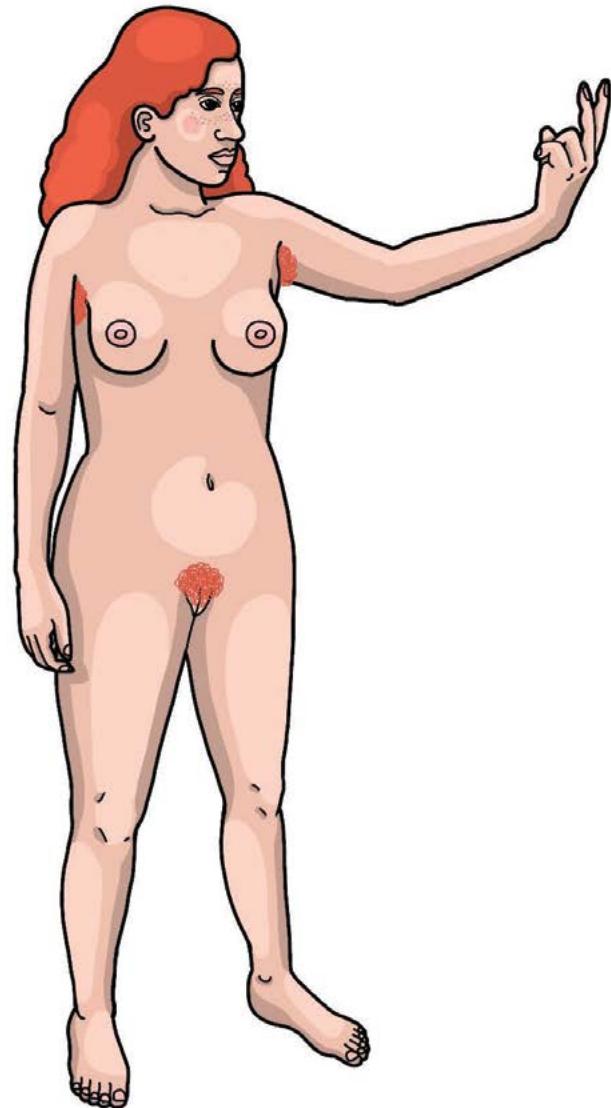
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Duration **62 hours**

From **February 12th - March 20th, 2022**

Where **Konsthallen i Haninge Kulturhus, Stockholm, Sweden**

ONE



Fingers point to the
eyes over the nose

Indicates self observation or auto vigilance, from this point of self observation and auto vigilance I look towards the exterior.

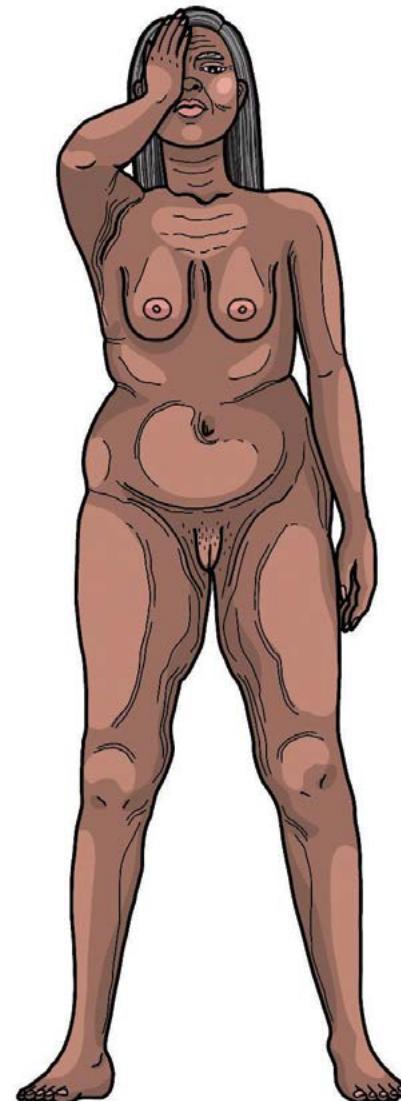
"You! ruler, legislator... I'm looking at you... look at me!
I have blood in my eye...".

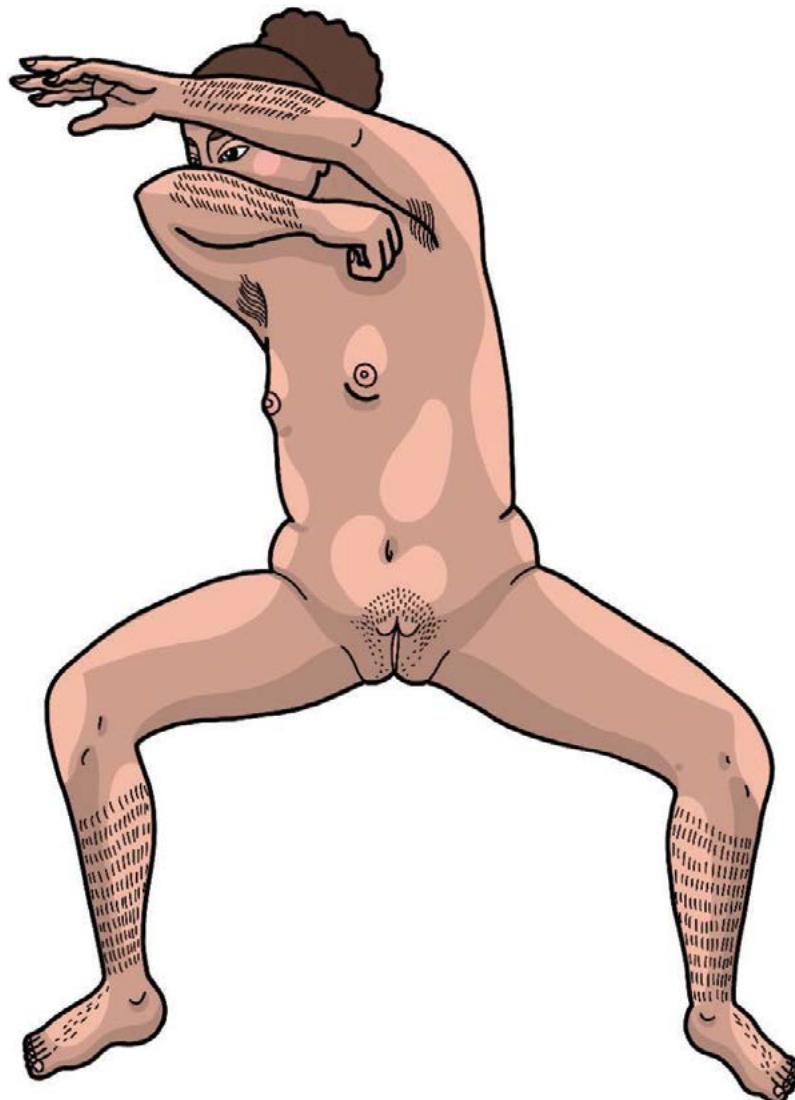
TWO

A palm covers
one eye

This is a symbolic act of protest in Chile after the social revolt of October 18th 2019. Police shot rubber covered steel bullets and tear gas bombs that would ricochet from the ground towards protester's faces, as well as others passing by the Plaza Dignidad and those by the police called "people of the perifery". They left over 500 people blind in one or two eyes.

"...my friend's eyes taken by a cop, my friend raped by a cop...".





THREE

Cover half of the face with one arm while the other arm creates a gesture of throwing a stone

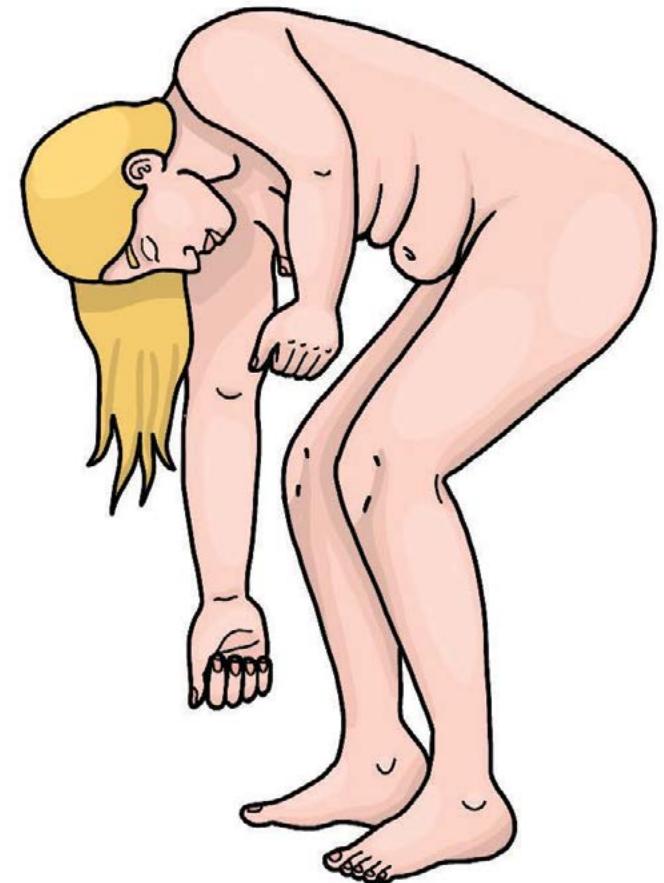
Bodily dedication to the front line and the social organization at the moment of defense.

"Here we shatter your mirror... we will never be your reflection again, even if it will cost us a thousand lives".

FOUR

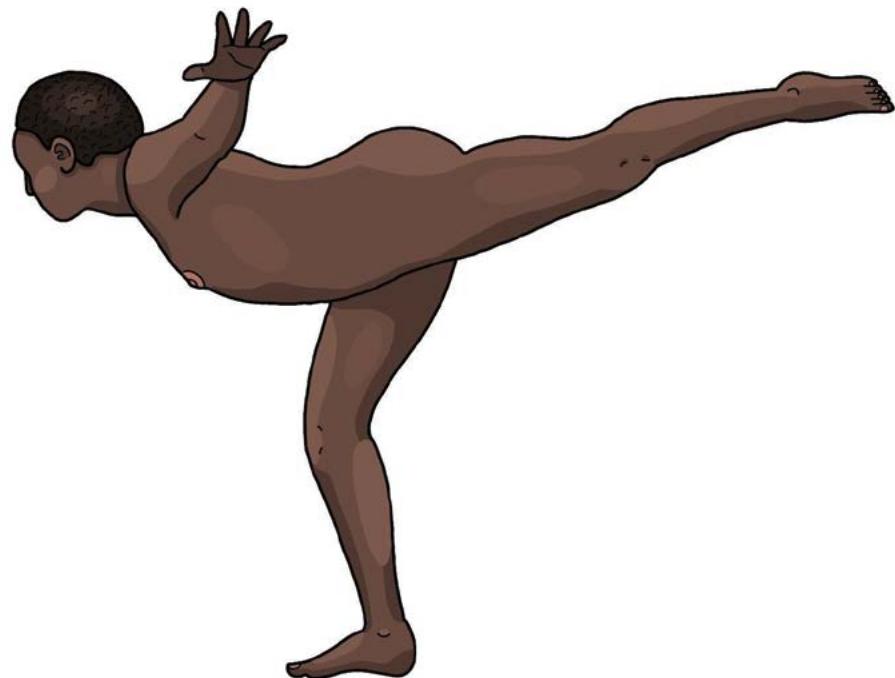
Lower half torso while
rhythmically beating the
feet and waving the arms
towards the earth

We remove cobblestones from the streets.
We want nature to grow, again.



FIVE

Extend the arms open,
lowering the torso while
elevating a leg

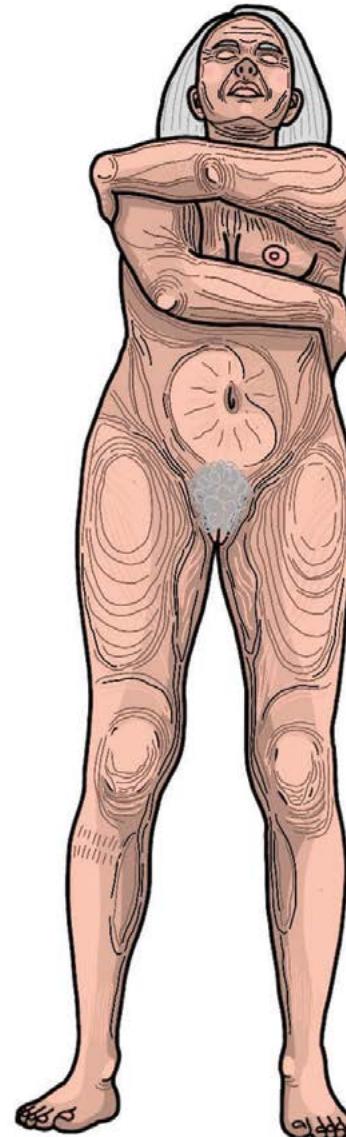


Fly.

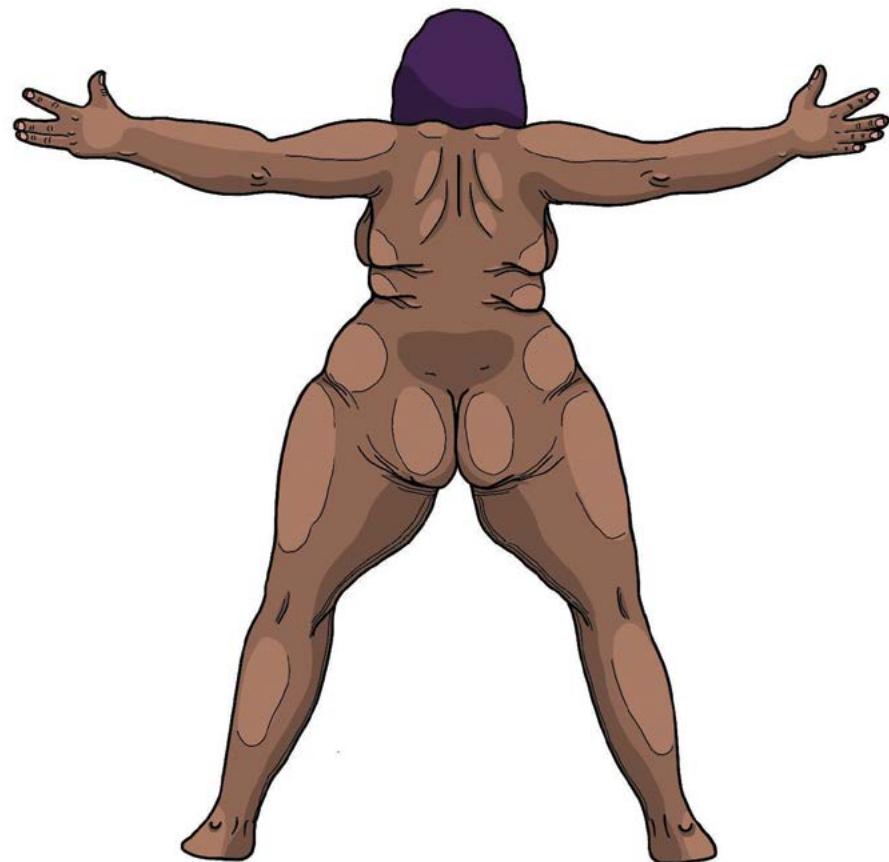
SIX

Hug yourself

Be physical, give yourself love, learn to ask for help.
We turn to the collective.



SEVEN



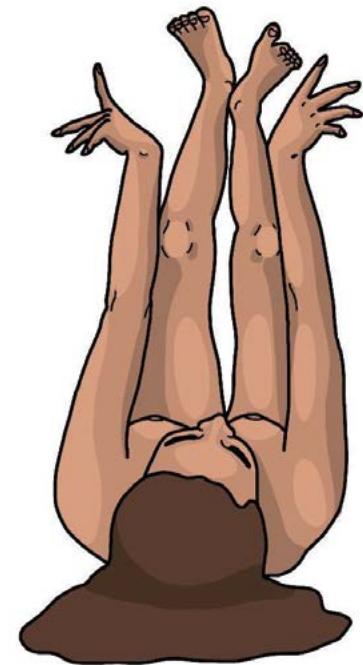
Activate the thymus

Speak of personal care, to be connected with the supreme
that lives within each one of us.

EIGHT

Die, lie down on the
ground... shape of a seed...

Begin again...



Together we weave
an endless movement



Choreography

CHAPTER VI

THE EIGHT EYED WHEEL - The Performance

Uses the body as raw material to articulate what can't be said in words. During the work of over 37 days of endurance, the vocabulary of movement is performed in direct proximity to the viewer, close up, as to immerse them in the work, confronted by the energy of a doula* practice for optimising production of the oxytocin hormone.

Exhibited at the gallery of Haninge, Haninge konsthall, Sweden from February until March, 2022.

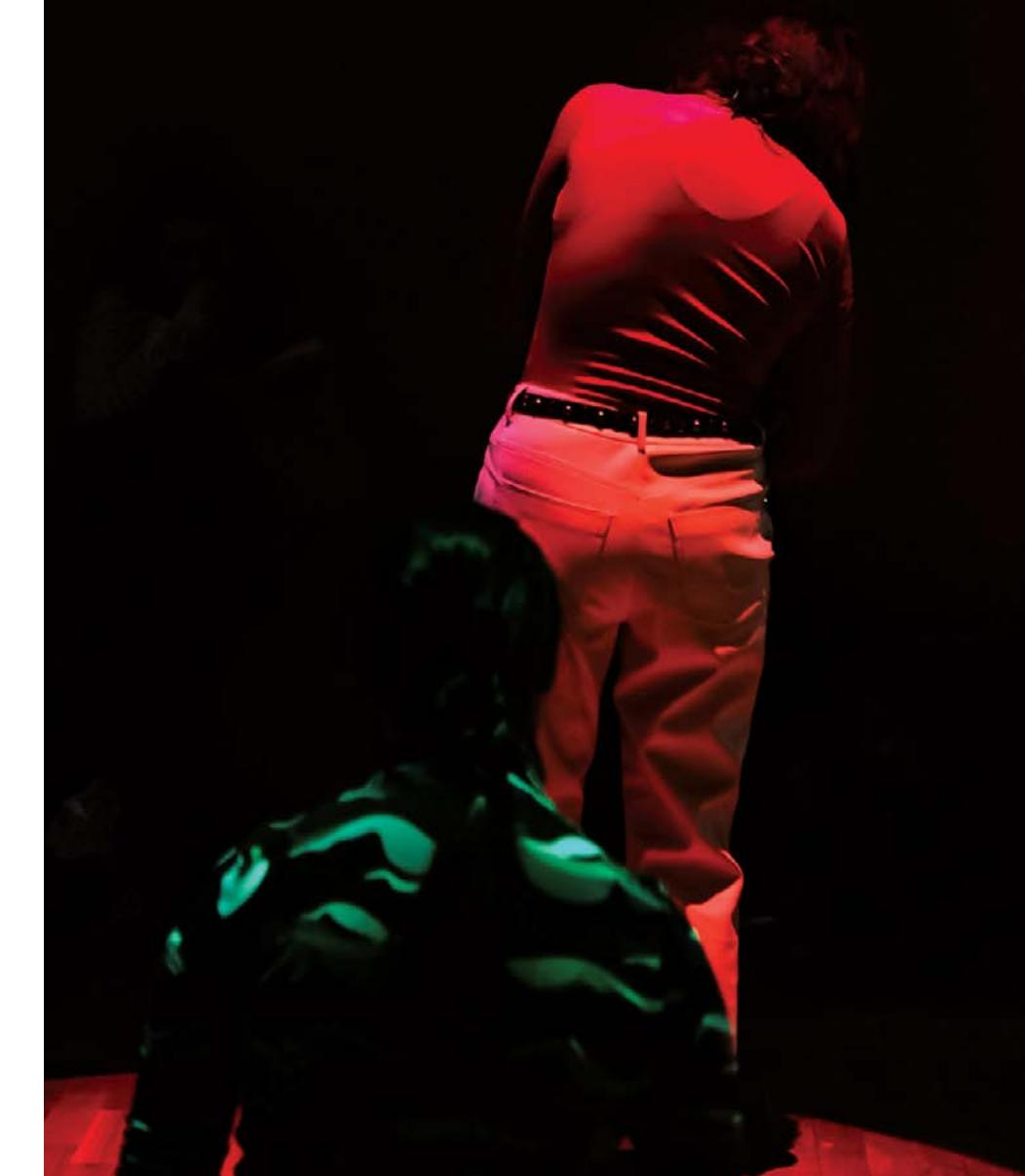
CHOREOGRAPHY Paloma Madrid

PERFORMED BY Ninoska Benavides, Daniel Staaf, Sarai Alvarez Rivero, Shaya Khalil and the youths from the community of Haninge: Patryk Korzybski, Amanda Johansson Nilsson.

PHOTOS Lukas Calderon B.

DIRECTION&PHOTOGRAPHY Maria Iglesias P.
Moshinaproduction

*Doula/Partera is a person who helps and supports someone during pregnancy, childbirth and after giving birth.

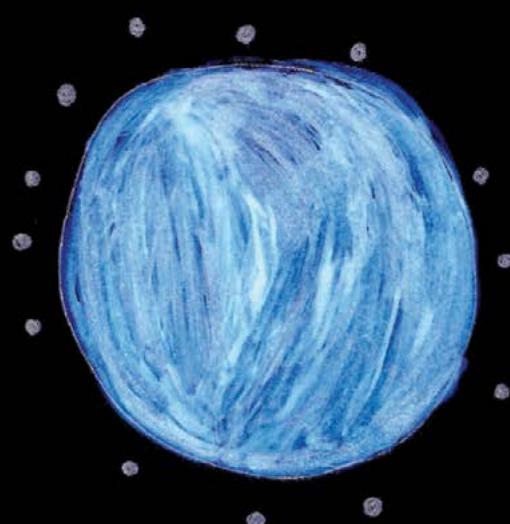








De 6 a 14
felicidad y estilos
el resto conviyo todo
Soy que nunca la había conocido
porque no me la habían presentado
cuando fui pequeña, ni en la
escuela nunca me dieron herramientas
corta y recto y negó los moldes ni me dieron
Siento el nomadismo en mi
voy caminando por mi sendero
con mis abuelas y antepasados.



Cada luna llena es especial
otro mundo la luna, ayerdesde ayer
cuando nací que me dieron
SOL Y LUNA MARTE

Escribir para aprender
Aprender para escribir

For
the composition of
this catalog entitled 'Nobody
can know where to go, if they don't
know where they come from', Stone Sans
and Fira Sans fonts were used in their different
variants. It was designed in London between
the months of December 2021 and February 2022.
It was printed at the end of February in Sweden
and launched on the 18th of March, 2022 at Haninge
Konsthall i Haninge Kulturhus. All the creative meetings
for the outlining, drafting, edition and corrections
were made by zoom calls due to the pandemic
situation that the world is experimenting since
2020. Fortunately, the performance was able
to take place in a physical space with the
recommended restrictions. Thanks to
everyone that contribute to
make this publication
possible.



Haninge
kommun

KULTURRÅDET



NOBODY CAN
KNOW WHERE TO GO,
IF THEY DON'T
KNOW WHERE THEY
COME FROM

