

From one thing to something else [Sarah]

The normal continuum. The transfer from A to B.

Like energy, entropy is in the first instance a measure of something that happens when one state is transformed into another.

Neither cyclical nor linear.

Neither progressive nor still.

-It does go from A to B, we just said, it is not still.

-It does not necessarily go from A to B, we just said, it is not progressive.

It cannot go from B to A, what is done cannot be undone.

B: Humpty Dumpty had a great fall.

A: Once in pieces, Humpty Dumpty cannot sit on a wall.

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[Juli]

*Earlier you described Casa do Povo as a living monument, and so my question is; how does your project mediate with a maintained trauma? And how are monuments used within society to deal with trauma, as well as utilize trauma for societal ends; an example of this could be the nine eleven memorial.*

[Ben]

The nine-eleven memorial is about finding victory within failure, how to 'stand-up again' and how to transform a trauma into something that can bring victory, which is really tricky. Let's instead take the Warsaw ghetto uprising in 1942. At Casa do Povo we have a ceremony for this every year, where we talk about the uprising of the ghetto and if it 'was it victory or a failure'?

Within the Israeli narrative it is not a victory because it is the exception within the generally accepted idea that the Jews from Eastern Europe let themselves be killed. And so that's why we need a new country that will not let itself be killed.

This is also connected to the Jewish Passover celebration, Seder. This is the strange moment of leaving Egypt and then spending forty years in the desert, which is also a kind of weird victory. So the idea when we celebrate the anniversary of the Warsaw ghetto, is to not see an 'overcoming' but instead how we go through a moment of destruction again and again. So it's not a monument that brings a possible victory, it's a monument that allows you to go through again and again the same destruction. This is the big difference in seeing a time as linear or circular, if you see it as circular then you can't overcome it because you'll just be destroyed again. This means that you cannot erase a trauma to build something a new,

So basically in the case of nine eleven, it is as if someone that lost the battle saying they will win the war.

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From one thing to something else [sarah]

A: Golden times. I want to keep this

B: Humpty Dumpty had a great fall.

A: The wanting it again

B: nor all the king's horses nor all the king's men, could put Humpty Dumpty together again.

A: over

B: again

A: over

B: nor all the king's horses nor all the king's men, could put Humpty Dumpty together again.

A: Entropy. It cannot be contained

B: again

A: It cannot happen again

B: it is evolutionary

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***Ben's improv***

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[juli]

During the Brazilian dictatorship from 1964-1985, many political activists were imprisoned, tortured, or disappeared. When the dictatorship ended, the evidence of the occurred atrocities was destroyed immediately after. What is known comes from the memories of previous captives.

The Estacao Pinakotheka is an example of a political prison that has been transformed into a place of imagined history. The five-story building functions as a memorial of freedom on the ground floor, whereas the other floors became part of the Pinakotheka museum.

During the dictatorship, the building had its administration upstairs and the cells downstairs. When all the evidence was destroyed by the military police, only the walls of the cells remained in place. Based on the memory of former captives, the cells were reconstructed, including the prisoner's writings on the wall. The administration upstairs was more complex to reinstall as none of the prisoners had ever been there. Today the Pinakotheka uses those floors to present temporary exhibitions.

*Or at least that is what we heard... Brazil seems to have quite a flexible memory.*

In the film *Resonating Surfaces* by Manon de Boer, Suely Rolnik discusses Brazilian culture being a mix of thousands of other cultures. There is no point of cultural reference, and

therefore no learning process. Except that the country is shaped by the knowledge 'that systems of truth are relative'. This absence of a narrative makes sure the cruelty never ends.

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*[sarah]*

From Home to a kind of ideal Bolivia

From Rome to a kind of ideal Bolivia.

From University to a kind of ideal Bolivia.

From Home to a Kind of ideal University. From Arnhem to a kind of ideal Bolivia. From Mexico to a kind of ideal Arnhem. From Mexico to a kind of ideal Bolivia.

From a kind of Ideal Bolivia to an ancient salt flat. From the airport to a kind of ideal Jurassic Park.

From Jurassic Park to a kind of ideal desert, via a kind of ideal city.

From ancient sea beds to a kind of ideal.

From a kind of ideal to Mexico. From Mexico to a kind of ideal Mexico.

From her to a kind of ideal her.

From answering-email mode to party mode. From one her to another her; from caring to not. From not caring to caring. From wanting to not.

From expectation to disappointment. From disappointment to desire. From surprise to desire. From desire to satisfaction. From one uncanny to another uncanny.

From thinking each other to knowing each other to missing each other. From wanting it to being bothered by it.

From Home to a kind of ideal becoming. From child to a kind of ideal adult-child. From child to a kind of ideal perpetual child. From adult to a kind of ideal child. From work to a kind of ideal play.

From a life to a kind of ideal play. From work to love and from sober to hangover.

Nostalgia for the night. Nostalgia for the day. Something that happens when one state is transformed into another.