

Effects and affections

This interview was done via email between the end of May and the beginning of June, 2006, in the middle of the international turmoil that Regina Silveira's life has become. Answers were written in Jerusalem, at Amsterdam's airport, in Taipei and, finally, in São Paulo. From my end, as I received her replies, I opted to make some comments at the end of some of them, as a form to express my enthusiasm and affinity with what Regina was saying, since I couldn't do it in person. In the body of the text these comments may be identified by the use of a different color, the graphic solution we found in order to allow the reader to capture the dynamics of the interview and realize that the answers and the comments were written in different moments.

Marcio Doctors – *I would like to begin our conversation by talking about what made you work with light. What is the function of light in the inner logics of your work?*

Regina Silveira – For a long time my work was marked by the use of projected shadows, but in reality light was always implicit in these projections, due to the simple causal relation between both. Light and shade form a pair and an unquestionable polarity. Nevertheless, and not losing sight of this, I believe that a stronger focus on light's pole was gradually introduced in my work with the dialogue it started to have with architectonic spaces in some of my latest works and installations. Maybe what brought me to place light as a stronger poetic nucleus can be explained by yet another polarity, which could be stated as a thought on built matter (mental / human) and the immaterial (the idea of transcendence). Perhaps...

But it was never about physical light, with its fundamental function of illuminating built spaces. In the beginning it was a kind of light captured and affixed in the very architecture it was contained. This was done by painted registers of this light that were applied on the venue. Then, and for some time, I turned to an almost *objectualized* light, which sometimes was painted on the objects. More recently, I have been using light's magical ability to deconstruct and transform some architectonic interiors of large proportions.

I have also been interested by a more phantasmagoric or even ephemeral relationship between light and architecture. In these cases, light appears as a luminous apparition, a kind of phantasmagoria projected inside closed architectures or as a luminous inscription that overflows to the epidermis of urban context, a writing of light, project on façades and gables.

Marcio Doctors – *I think it would be interesting if you could exemplify, with works and throughout your career, how such use of light in architecture is processed.*

Regina Silveira – Encasing light within architecture started with *Behind the Glass* (1991), an installation characterized by a specificity and ephemerality already found in the institution's proposal. In this work, I registered (with black and silver paint) the pattern of light and shade formed by the nighttime illumination of Washington Square (NY) inside the windows of Grey Art Gallery at New York University (NYU). Several years later the same operation was the basis of the work *Capture / Captura* (2000), which was an ephemeral register, painted in silver, of the light pattern that fell on the floor and walls of a hallway located in the second floor of Itaú Cultural in São Paulo, before the

building's restoration. During several days the work took place at the moment when the sunlight went through the building's side windows, exactly at 10:10am.

Sunshade / Solombra (1990) and *Vortex / Vórtice* (1994) are other key installations for the understanding of this paradigm of light in my work. These works may be understood as doorposts of light that shed shadows inside architectonic spaces, but in a paradoxical way, since they displace the effect of light, which virtually would go through windows and openings and illuminate a closed space. Instead of a 'halo' or an illumined place, light expands itself to form something that could be perceived as an extensive box of shadows.

Double (2003) and *Chimera / Quimera* (2003), on the other hand, are phantasms. Both are replicas of light, apparitions installed inside dimly lit closed spaces, in the lineage of *Equinox / Equinócio* (2002), but in its second version, the one of Fiesp-SP, when the sphere, with painted shade and light, was fitted on a projection identical to itself.

During the last years, both the project *All Nights / Todas las noches* (1999) and the interventions I carried inside São Paulo's CCBB building (*Lumen*, during the exhibition *Clearlight / Claraluz*, 2003) and at the Crystal Palace in Retiro Park, Madrid (*Bluememory / Memoriazul*, during the exhibition *Lumen*, 2005), correspond to the intention of using light to deconstruct – in a virtual way – architectures that are essentially beautiful or too present for the artist's intervention.

In these works, I used a good number of artifices to make the light go through and radically transform closed architectonic spaces, some of them transparent.

Such trajectory having light as the main poetic nucleus has been punctuated, since 1997, by works that I see as luminous inscriptions. These writings with light have been sometimes affixed on architecture, like *LUZ* (at MAC-USP, 2000), and *Translighth / Tranluz* (Crystal Palace, Madrid, 2006) and, other times, put to function as moving images projected on the urban context. That was the case of *Super Hero (Night and Day) / Super Herói (Night and Day)* (1997), in its laser version, in Paulista Avenue, São Paulo, and the mobile scriptures (*Transit / Trânsito*, 2002 and *UFO*, 2006), moving through the city during the night.

In some of these works the luminous inscription had a critical intention that was fundamental, like the giant fly on deteriorated urban areas. But in others my goal was the poetic dimension per se. In these cases, the works gained tautological meanings, the work representing/meaning itself, and such was the case of *LUZ ZUL* (2003), in the version placed next to the window of CCBB-SP, and of *NOOR LIGHT / NOOR LUZ* (2005) – luminous projection of the word 'light' in urdu calligraphy, performed at the markets and darkest areas of Lahore, Pakistan, during three consecutive nights.

Marcio Doctors – *One thing in your work that has always impressed and interested me is the encounter of the poetical and technical dimensions that, I believe, is quite present in this exhibition. How would you describe this process and this relation? The illusory and the magic represent an important dimension of this process?*

Regina Silveira – Indeed, I have great interest in the exploration of techniques of image

production, this has been permeating my whole production and comes from my curiosity about resources brought up by new medias. Without a doubt, this is connected to my attitude, also recurrent, of reflecting and critically inquiry about the nature of visual representation. Nevertheless, I'm not an artist specialized in the technological routes of medias and languages, for throughout the years I have been mixing artisan and traditional processes with the resources of the most recent and sophisticated technologies, often reduced to their simplest expression. If something characterizes my work from the technical point of view it is precisely the hybrid use of means of production.

In the beginning of the 1970's, I produced graphic works utilizing several printing techniques (both traditional and industrial) which include video-art explorations, but specially using fast reproduction medias – from photocopy to microfilm – for dissemination in publications and other alternative means.

In the 1980's, when I began to make installations directly painted on the exhibition venues, like the series *In Absentia* (1982, 1983-1993), I also used artisan resources, such as tapestries, painted ceramics and cutouts of wood boards. I tried solutions that would grant permanence to the conceptions created mainly as ephemeral works for institutional spaces. Nevertheless, it is important to notice that my emphasis was never on the technical procedures, since my works were not per se investigations about the medias they used.

In the series of tapestries hand-embroidered by specialized professionals, in mid-1980's, the most important point was to know how and in what degree the kind of stitch chosen would affect and transform the silhouettes I had produced (I myself never embroidered anything...).

When I started to adopt more and more digital resources for creating my works, in mid-1990's, I was able to confer more velocity in their conception, specially those of large formats. I also were able to have access to new supports that helped me to overcome the challenges of large architectural scales – on which I had to plan my interventions – with a greater degree of precision, not to mention the new kind of permanence I could grant to my site specific installations: the potentiality of repetition, present in digital matrixes.

Since I began my activities with imprints the technical work has been shared with other collaborators, who have specialized skills that I myself don't have. My goal is not the technical dimension, but the poetical one. The more sophisticated the technical resources may be, they should not have relevance. Their main function is to turn poetics more incisive. For this reason, in many works, the equipments are shown as low-tech resources or simply are not even present, so not to distract the viewer's attention of that which should be perceived.

Perhaps the illusion of some projected images, such as the ones of *Equinox*, *Double* and *Chimera*, derive from this fact, being offered to the spectator as a visual trick and magical perception.

Marcio Doctors – *I really appreciate how you emphasizes the poetical aspect of your work. I think it is important for people to perceive your work from this perspective. It is too simple and a reductionism to associate your work to the investigation of new medias*

and technologies. All artists who limited themselves to technical aspects didn't add anything to the process of art, which function is to inquiry into the mystery. I believe that, the closer to the mystery, the larger are the possibilities of a work to create several layers of meanings. And, the more intense this possibility is, the greater the vigor and the permanence of the plastic discourse of the artist. Art is not supposed to answer or find anything: its function is to expand our field of perception. We know that all artists who limited themselves to technique for technique sake (which is not your case) were swallowed by it, because who understands about technique is the technician.

When I mentioned the 'illusory' and the 'magic', I see it clear now, I was referring to the deepest layer of your work, which is the commentary on representation. I know this is an old and almost exhausted issue, but one that didn't lose yet its fundamental function at the crossroads between art and philosophy, specially in this moment when we are still learning to decipher the codes of a world where virtuality became a possible dimension of an experience of human reality. I think that when Modern Art dismantled the canons of classical naturalistic representation it was planting the seeds of the world that technology ended up granting a real form, and at the bottom desired to allow a more immediate relation between art and nature, in the sense of not allowing the natural forces to escape (landscape), bringing them closer, as the Impressionist did – they who wanted to be where the light was. That is, the criticism of the order of representation aimed, on one hand, to follow nature's flow, in the sense of being equal to it (a process that culminated with the dissolution of the frontier between art and life from the Sixties on) and, on the other hand, proposed such an intense displacement from outer reality that created a world turned on itself (a process that culminated with the creation of a virtual reality). In short: the criticism of representation is a paradoxical process, opened toward the reality of nature's potencies and closed on itself, creating a parallel world of human forces. After establishing such paradox, one of the functions of art became dealing with the tension created by these two fields.

Marcio Doctors – How was working at Telemar's façade? How would you interpret LUZ ZUL and the ideas of inversion and transparency contained in this work?

Regina Silveira – Façades covered with glass and skylights are wonderful supports for the development of ideas that imply a relationship between architecture and the universe of color-light. They work as light doorposts that connect the building's inner and outer spaces, operating as a filter of light to those inside and as a backlight to those looking from the outside. I'm also concern about their capacity of throwing into the architectural interior a whole world of luminous reflections, when these transparent surfaces filter the bright sunlight.

Skylights and glass façades are familiar supports for me since *Clearlight* and the giant intervention in the Crystal Palace, but it does not mean this intervention now was less of a challenge, for even if previous practices may make a difference, the results are never totally predictable. There is a large part of the conception that remains open for the conditions brought about by the building itself.

I had also cut the word 'light' as a luminous writing in other architectures at the front window of Bank of Brazil Cultural Center in São Paulo (CCBB-SP) and in the apse of the Crystal Palace in Madrid, in which the inverted reflex were strongly projected against

the floor, allowing one to read the inverted word. Nevertheless, in spite of all these premises, the intervention on Telemar's façade carries other implications, with their own effects and complexities .

LUZ ZUL contains an inversion, which apprehension – and understanding – happens from the place from where the word is read, that is, inside or outside the building. To make *LUZ* appear as a visible word, cut and illuminated from behind, on Telemar's façade, from the point of view of someone outside the building, is for sure the simplest operation. Much more complex is what happens inside. There, this same word, turned illegible, that is, *ZUL* – when receiving strong light coming from outside – should project itself, in smaller sizes, once again inverted and quite fragmented, on the several levels of the building's interior, staircases, walls and furniture.

I believe as well that this whole 'cascade' of intercrossed projections will be affected by the blue color-light filtered by the adhesive pellicle. The effect of the bluish environment may reinforce the "corrected" reading of *ZUL* as *AZUL* [blue].

For sure, at Telemar, the most unpredictable effect will be the fragmentation of the luminous reflexes inside the building, given the numerous obstacles of its interior architecture, and the way the several levels, some opaque and other diaphanous, will intersect and mingle all projections. Perhaps it will be possible to understand *LUZ ZUL* as a kind of luminous kaleidoscope.

Marcio Doctors – *I'm impressed by your capacity to see, or, better saying, of make visible (I like to joke saying that those who make us see are writers, while visual artists 'create presences'). The thing I like most in Memoryblue, in the Crystal Palace, and Lumen, in the CCBB-SP, is the fragmentation. At one point I was afraid that wouldn't happen in Telemar building. Fragmentation, for me, carries a strong metaphorical meaning, which in this work will be simply put into motion by the most impalpable of all things, which is light. This dimension will requalify the space of the building's interior architecture, in the sense it will intensify the vertigo contained in that succession of glass staircases and steps. It will requalify the meaning of fragmentation in your work as well, since it will happen in a natural way, without the help of a digital projection, as was the case in CCBB-SP, or of plotted projections, as in the Crystal Palace. In this way, this concept will gain a new level of meaning, the use of a natural conductor – impalpable and almost with no material density –, light, as transit for virtuality. It is as if you put nature in the place of technology.*

Marcio Doctors – *Please, comment Moonscape.*

Regina Silveira – In *Moonscape* there is the intention to point out to infinite dimensions, through a clear allusion – both visual and auditive – of the infinite cosmic space: at least in the way I imagine it. The spheres of *Moonscape* do not exactly represent planets, but are spherical bodies I dimensioned so to seem heavy and immense. They 'roll' on two different walls, but always over the same horizon line, a kind of low horizon, where the spheres hide from time to time, rolling and decreasing in size, during the 8 minute loop projection.

Truly, *Moonscape* consists of the identical projection of a single sphere, performing the

same sequence of a slow movement on two walls juxtaposed in a right angle. The small alleatory delay that I established between the two projections is the cause of the open and apparently incalculable combination between positions and the relative sizes of the two moving spheres.

The sphere was digitalized and animated by Ronaldo Kiel, in 2001, when I imagined a stage scenery for the presentation of one of the plays of the group Anita Cheng Dance, at Joyce Soho, in New York. In the scenery, three large size spheres slowed rolled on the back walls and on the stage lateral sides and, often during the show, the dancers interacted with the spheres and with the shadows of the dancers projected on them.

When I recreated those spheres for *Moonscape*, the group Olhar Periférico was in charge of the angular setup and of the new sequence of movements of the spheres, and this was complemented by Rogerio Rochlitz's soundtrack. When I requested this soundtrack I asked it to invoke the distances and possible sonorities of the cosmic space.

Marcio Doctors – *Please, talk about Double and about Pulsar.*

Regina Silveira – *Double* is a luminous replica magically displayed along with its origin: a large wooden cube with which it shares the projected shadow. This work deals with the real and its representation, emphasizing representation as a 'phantasm'.

The cube, which is a very simple geometrical form, was made with maximum technical care, in order to be of a *pristine* beauty, but unquestionable belonging to the real. The painting on the cube's corners, in black and white, registers a fixed pattern of light and shade, and the black edges border the area of the shadow projected on the floor. The shadow spread through the floor and walls moves ahead embracing the luminous replica at the back wall. The double of the illuminated cube comes from the photo image of a similar cube, but in miniature, done as a recording on glass (dycroic gobo) and projected on the wall. From a given point of view, the viewer sees the border of the shadow projected on the wall in perfect alignment with the base of the real cube and of the cube replicated by the projection. This produces the magical perception that the replica is located inside the wall or simply that the back wall is no longer there.

Pulsar was originated by a small work I did for the exhibition *Al fuoco, Al fuoco!*, organized by an Italian gallery (Il Gabbiano, La Spezzia, in 1997), that invited the participant artists to send a work done with box of matches. I did then a kind of pre-*Pulsar*, based on the same operations and poetic principles of the *Pulsar* presented in this exhibition. But in the previous work this very same intention was already present: of transforming the matchbox into the extraordinary place from where light and the stars are born. Only the technical solution was much more precarious, for in that work, useful as a kind of draft for the future *Pulsar*, I placed inside the box a common battery and a small lantern lamp. The procedure of cutting and letting out a star in perspective from the little box's side, allowing the light to physically escape through the hole, was maintained in the new *Pulsar*.

From the very beginning what motivated my imagination was to think about that light imprisoned inside a matchbox with the label Fiat Lux, which paradoxically worked as a readymade title, quite convenient and appropriate.

The light that escaped through a lateral hole and projected a small but quite brilliant star on the wall made me think of the matchbox as a birthplace of stars. In order to develop this idea, I only 'attached' to the small star a much larger and projected one, originated from a metallic gobo with an opening with the shape of a star and set into a specific projector near the matchbox.

The shape of both stars are similar, independently of the contrast between their sizes. On one side, the larger star touches a tip of the smaller one and, on the other extremity, it is much more elongated and diffuse, escaping toward the infinite.

Marcio Doctors – *How do you relate the metaphorical content of the idea of light with your work? For you, is there such level of meaning or you are more interested in the technical and objective aspects? Or, still, what interests you is to use a technological language in order to draw metaphorical extractions of reality so that we could better perceive it?*

Regina Silveira – Unquestionably, there is in my work, for some time now, this level of meaning and interpretation. I myself have been investigating *when* and *how* these metaphorical meanings of light – taken as a spiritual source of illumination and transcendence – started to be part of some of my site specific installations.

As far as I'm aware this began with *All Nights* (1998-1999), a not carried-out project I did for five contiguous rooms of the Museum of Contemporary Art (MARCO) of Monterrey, Mexico. For this project, I imagined that those rooms for temporary exhibitions, in the ground floor of that impressive building created by Legorreta, would have their ceilings taken off and would be exposed to two intense light sources capable of covering all exhibition spaces with strong projected shadows. The effect would be a lunar illumination on an empty museum, for the rooms would keep only the benches, the bases and the glass cases, with no art being exhibited, and everything covered by almost 5 miles of black adhesive vinyl. In my project, the only architectural element that would be kept from the removed ceiling would be the immense concrete sphere that the architect placed in precarious equilibrium on the exact angle of the walls that limit the exhibition space before the inner yard.

All Nights would make night fall on the museum and on art in the museums. For me, it was a remarkable reflection about the place of art and the place of art in the sculpture-museums of current days. Perhaps it was a too critical project for that museum and, for this reason, it was formally denied and kept in stand-by until today.

I can't explain in words the meaning of this demolishing light/shadow of *All Nights*, nor how it could be related to the idea of transcendence – these connections take place in the same area of the mind where artistic ideas are born, and are kept nebulous for the artist himself. But I know that the spheres I did for *Equinox* and *The Lesson / A Lição* – works that deal with light and art, in a special relation – are descendents of that sphere hanging over the darkened halls. They ask from the viewer a time-elongated contemplative attitude toward what is being offered by the works: magic, wonderment and surprise with the scale, an almost cosmic relation with the spheres in which the patterns of light and shade are painted in two identical sides.

The association of these contents with technological languages is also a fact, and it is related to the need to produce immaterial images, make simulations, plan works in dilated scales, and so on; in short, to operate with new materials and procedures. *All Nights* itself was originated by sophisticated digital technologies – the 3D digital maquette was made in partnership with the architect Claudio Bueno, at the time working at the Nucleus of Technology in Architecture and Urbanism (Nutau) of the University of São Paulo – and the presentation of the work to MARCO was made in the form of a website housed by Nutau.

Other instances in which I believe metaphorical approaches to light are clearly exemplified are the works *Lumen* and *Memoryblue*. In them, I try to invoke the perception, or, better saying, the feeling of a luminous event virtually dynamic, catastrophic and also amazing, in which light goes through closed spaces, transforming the matter of the building that it at same time invades and demolishes into luminous shards. A lot of technology is necessary to produce those strong projections and digital images with enough power and definition to cover such large and high spaces...

Marcio Doctors – *I agree with you. These works that keep such poetical and philosophical dimension at the same time are the ones that make use of a very sophisticated technology. This meeting point between art, philosophy and the technical use of science reminds me of the moment when philosophy was born, when these pulsations were gathered and throbbing in their desire to become knowledge. Better saying, I'm able to perceive, through these works, the same perplexity man must have felt before the forces of nature, when he founded philosophy as an organized perception of reality. They have this dimension of perplexity and enchantment, which found the basis for the organization of chaos: a rationality that agenciates the metaphysics of immanence. A vigorous manner of facing man's destiny.*

When I thought of the collection of works that form this Telemar exhibition – the final choice was the result of a rich and organic process in which those involved with the project suggested the pieces – what I had in the back of my mind, guiding my thoughts, was that I wanted an exhibition in which the dimension of the poetic, in association to this perplexity of the foundation of the logos, would involve the spectator. I hope we will be able to reach this goal. I think that works like Moonlight (in its cosmic choreography), Pulsar (in its ludic simplicity), Double (with its sharp criticism to representation, mimesis and the double) and, finally LUZ ZUL (blowing up with tautology and light the meaning of things and space, inquiring us about the relationship between word and image) may, as a whole, be the translation of this feeling contained in All Nights, where the great Presence is the great Absence. Perhaps that's why the museum has kept the proposal in stand-by. After all, how the place designed to store the memory of time would house emptiness?

Marcio Doctors – *I would like to know if your interventions in public buildings keep any relation with the political and social concerns present in the beginning of your career as an artist. If these works, by reaching a larger public, would have a social function.*

Regina Silveira – Interventions in buildings with extensive visitation of non-specialized public are a great challenge for artistic communication, since it is important to make

oneself understood without lowering the level of one's repertoire. While I was setting up *Lumen* in the Crystal Palace in Madrid I thought that my task was to make the exhibition understandable by the kind of people that visits the Retiro: a large middle-class public that systematically visits the interior of the Crystal Palace no matter what's inside, for sheer pleasure, as if in a promenade, more than anything because the Palace is beautiful... My intention was to create a trap that would capture their perception and transform their understanding of that architecture.

From a political point of view, these larger *audiences* are quite different from the sharp-minded *micro audiences* of the beginning of my career, when the works were distributed as political exchanges, almost from hand to hand. Nevertheless, in the case of the political and social meaning of public works, whether ephemeral or not, I think the urban interventions – and the relationship they establish with the people at the streets, an anonymous and more or less numbed mass – are more demanding than the interventions in public buildings.

I was never able to evaluate how the intervention of the large shadow of the *Super Hero*, covering 12 stores of a façade in Paulista Avenue in São Paulo, worked. Was it perceived as the presence of our protecting hero, the mythological *Superman* of comic books? Or as a kind of a giant bat, the protecting hero of the corporations established at the Avenue? I was also never able to measure the effects that an image projected during the night on dark façades may have on the passengers of a bus that may pass by it.

Outside the protected spaces of art, what must be put into motion – with redoubled vigor – is art's transforming power: to provide new experiences of reality and to replace an indifferent regard by a more curious and participative attitude. This should be enough.

Marcio Doctors – *Uncommonness and wonderment are found in the works of this exhibition, and this reminds me of the Greek concept of thauma, which is the moment of perplexity before the forces of nature, which awakens the logos and the desire for philosophy. I believe such potency is kept in your work. How do you see this?*

Regina Silveira – Wonderment and descontextualization were already my favorite indicators when I created *Anamorphous* / *Anamorfás* and other projective distortions in the beginning of the 1980's. But the wonderful of the works of those years was not a correspondent to astonishment. It was a more conceptual effect, derived from the artifice and ingeniousness contained in the inventions and fantastic 'maneirist' imaginary – ironically resumed by Duchamp in his *opticeries*, doubtless an other indicators for my works. The maneirist wonder that interested me had a halucinogenous side and was connected to several optical mechanisms of the cabinets and chambers equipped to produce magical visions, apparitions and anamorphosis.

This imaginary – imprinted with irony (like in *Anamorphous*) or impregnated with political meanings (in the series *Dilatable*) – was at the basis of my re-creations of those years. In the works of this exhibition, wonderment certainly has another 'tonality', the one of spiritual illumination (*enlightment*) and the search of a wonder that one could experience through beauty and magic. This kind of effect was doubtless the connecting link between the pieces of *Clearlight*. When I conceived the broken light of the installation *Lumen*, in CCBB-SP and the kaleidoscopic fragmentation of *Memoryblue*, in

the Crystal Palace, I also wanted to generate in the spectator a perception/interpretation of an uncommon and illuminated beauty.

I think that the nocturnal projection *NOOR/LIGHT* I recently did within the context of the Performing Arts Festival of Lahore, Pakistan, was also based on the search of these effects, with the distinction that its meaning was divided between the poetical and the political. The illuminated calligraphy of the word *LIGHT*, written in urdu, made a reference to Nur Jahan – a poetess and notable woman, known as “Light of the World”, who was the Empress of India and Pakistan in the 17th Century – and, at the same time, to the idea of bringing more light, even if only metaphorically, to the darkest and most conflictuous night markets and urban environments of old Lahore, where the word was projected, as I said before, from a moving open car during three consecutive nights.

Marcio Doctors – *Uncommonness, wonderment and perplexity are dimensions that the fragmented time of contemporary days have been engulfing in such a devastating way that perhaps we still aren't able to evaluate the terrible consequences that it will bring to the future. These elements are the source of the poetical, the philosophical and the creative imagination of science. It's hard to live without such dimension. I believe that the capital's greatest (perverse) maneuver is to create an alliance between consumption and enchantment in order to generate a sensation of happiness, that occupies the place of plenitude that we can experience before the spectacle of nature, which is the source of the wonderment that makes space for indignation and creation within us. This is vitality, pulsation and life as a partner of life.*

Your work touches me because it faces the physical struggle of this fight inside the enemy's arena. With this I mean that more and more you have been taking possession of technological resources in a positive manner: as an arm capable to recover such lost dimension of nature. I don't want my thoughts or my interpretation of your work to be understood in a wrong way, as if I am against technology. That's not the point; on the contrary, it is all about the appropriation of effects. Effects generate affections, and badly dealt affections bring barbarism. My fear is the trivialization of Evil.