

iii[d] *Tool and the Subjective*

The thread created moves forward crisscrossed and interlaced by other threads until it breaks with its own linearity;
and hence, a story is told mainly to say that there is no story – only a complex,
tightly knit tissue of activities and events that have no single explanation, as in life.
(Trinh T. Minh-ha)

The performative act of writing has changed the way we perceive ourselves in our surroundings because it forces us to *think* in lines. Writing is an act of slicing memories (within unconscious space) toward a world not influenced by personal feelings or opinions in considering and representing facts, bare of imaginary ... What we call “history”. It is a progressive understanding. Consciousness changes by changing technologies, which come to life through changing consciousness. Looking at writing as *tool of control* from the perspective of the colonial matrix of power reveals *how* the Western colonial power used it as *tool to control* subjectivities.

We must stand apart from the conventions of history,
even while using the record of the past,
for the idea of history is itself a western invention whose central theme is the rejection of habitat.
It formulates experience outside of nature and tends to reduce place to only a stage
upon which the human drama is enacted.
History conceives the past mainly in terms of biography and nations.
It seeks causality in the conscious, spiritual, ambitious character of men and memorializes them in writing.
(Paul Shepard, interviewed by Derrik Jensen)

In an interview published in *E-International relations* the Argentinian semiotician and professor Walter Mignolo, explains the role of aesthetics in the colonial matrix of power. Within this property, Modern Western aesthetics *managed* sensing of *meaningful allurements* by controlling taste and subsequently the artist’s genius to create a work of art. Both poetics and aesthetics are regional philosophical discourses and limited to Europe’s history and identity based on a narrative building of itself tracing its origin in Greece and Rome, that describes and regulates *poiesis* (making or expanding) and art (expression or application of human creative skill and imagination). The expansion of the West paralleled the expansion of “*ut pictura poiesis*” before the enlightenment and since the

enlightenment also the expansion of artistic technique, art models and of philosophical aesthetics. Consequently, people outside of Europe were not considered capable of comprehending and sensing *meaningful allurements* and deemed alien in the 'civilizing mission'. And this is how, according to Mignolo, the Eurocentric philosophical aesthetic, this type of knowledge and understanding was first formed than managed to control subjectivities. Non-Europeans were purposely educated to become literate in European performativity, teaching them our alphabet and coinciding fundamental thoughts of our culture thus creating the conditions needed for language to become a fundamental part in both the formation and transformation of the colonial matrix of power. A tool that proved to be immensely powerful in silencing non-Western conceptions of creativity and the corresponding place that such creativity has in the overall cosmo-sense of the civilization in question.¹

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¹ Mignolo considers "getting at" the core of Eurocentric knowledge production a fundamental de-colonial task (Weier).

² QR: German-born Peruvian mathematician, archaeologist, and technical translator. She is known for her research into the Nazca Lines, which she discovered together with American historian Paul Kosok in 1940. Known as the "Lady of the Lines", Reiche made the documentation, preservation, and public dissemination of the Nazca Lines her life's work. The lines, first thought to have been irrigation ditches, historian Paul Kosok and assistant mathematician and astronomer Maria Reiche, were later rearticulated after they discovered a marker for both the winter and summer solstice on one of the straight lines via the setting sun. A finding that led to redefining the geoglyphs "the largest astronomy book in the world". Taken from: www.wikipedia.org/wiki/Maria_Reiche

³ QR: The Nazca Lines: A New Perspective on their Origin and Meaning. Editorial Los Pinos, Lima (1988, 4th ed.)