

# HYBRID FEELINGS

## COLORING BOOK

MAFE IZAGUIRRE

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TO BEATRIZ ELINA, MY DEAR LOVE

Venezuela, a South American country, is home to native tribes who practice shamanism as a contemplative and empirical science that explores the order and movement of the energy transiting everyday life. The Shaman's (medicine-man's) technique is based primarily on Botanics, as well as on his access to mental and emotional planes as he looks to transcend consciousness and to immerse himself into the unknown reality of nature. He pictures himself as a medium, channeling health and wellbeing energies to heal his consultants. Within the tribe, the Shaman inherits the ancestors' wisdom, and the cosmic energy that comes from nature. Shamanic practice connects the spirits of ancestors through ceremonies, rituals, potions, music, chants, and dance in order to facilitate an alteration of the psychic state. Through trance, Shamans gain access to visions and other "higher" planes of existence. An essential aspect of their practice is the "awake dream," a psychic state that accesses different holistic dimensions while maintaining a state of conscious control in order to detect evils and strip them out of the sick body. After descending into hell from sickness and suffering, the warrior reemerges with trophies like the knowledge to ward off the disease of the body and soul in its future or astral plane. Shamanism is a return trip. In Amazonian society there is a complementarity between man and woman. This complementarity is essential and lasts a lifetime. Many anthropologists have presented patriarchal social structures, but today there is a much clearer vision of the role of women in the community. Women are a fundamental axis in the economy— fishing, sowing the seeds, gathering food, managing the goods, and the functioning of the nuclear and extended family group. Women carry the role of diplomacy between the different tribes. The women also prepare the tobacco, weave the baskets (which are the most precious goods), and are the community's Healers. While the male Shaman acts in his own way to heal the members of the community, the woman is the one who has the knowledge of medicinal herbs, cures the fever and assists mothers' delivery. In my work, I explore and honor the heritage of my ancestors—a culture based on syncretism and magico-religious realism. My art integrates scientific and philosophical knowledge as well as the wisdom from my four grandparents who raised me. When I am one with the machines, I transit from being a singular being and become them. Through this poetic device I have had the opportunity to become a plural being and to inhabit a liminal time-space. During my spiritual journey, the machines are helping me to understand the complexity of my emotional self and to acknowledge and integrate the Other. Perhaps away from stress, worries, and the hectic world of the great urban centers we can, from time to time, in the splendor of this hybrid jungle, find ourselves. Perhaps in this way we can stop feeling scared, lost and incomplete. Perhaps these sensitive machines can help us heal. ■







HIGHLIGHTS WHILE READING MERLEAU-PONTY  
*EYE AND MIND*

**Is this the highest point of reason, to realize that the soil beneath our feet is shifting, to pompously call ‘interrogation’ what is only a persistent state of stupor, to call ‘research’ or ‘quest’ what is only trudging in a circle, to call ‘being’ that which never fully is?**

“We are fascinated by the idea of intellectual adequation that painting’s mute ‘thought’ sometimes leaves us with the impression of a vain swirl of significations, a paralyzed or miscarried utterance. And if one answers that no thought ever detaches itself completely from a sustaining support manageable; that the figurations of literature and philosophy are no more settled than those paintings and are no more capable of being accumulated into a stable treasure; that ever science learns to recognize a zone of the ‘fundamental’, peopled with dense, open rent beings of which an exhaustive treatment is out of the question – like cyberneticians’ ‘aesthetic information’ or mathematical-co-physical ‘group of operations’; that in the end, we are never in a position to take stock of everything objectively or to think of progress in itself; and that the whole of human history is in a certain sense, stationary. What, says the understanding, is that all there is to it? Is this the highest point of reason, to realize that the soil beneath our feet is

shifting, to pompously call ‘interrogation’ what is only a persistent state of stupor, to call ‘research’ or ‘quest’ what is only trudging in a circle, to call ‘being’ that which never fully is?

But this disappointment issues from that spurious fantasy which claims for itself a positivity capable of making up for its own emptiness. It is the regret of not being everything, and a rather groundless regret at that. For it we cannot establish a hierarchy of civilizations or speak of progress – neither in painting nor even elsewhere – it is not because some fate impedes us; it is, rather, because the very first painting in some sense went to the farthest reach of the future. If no painting completes painting, if no work is itself ever absolutely completed, still, each creation changes, alters, clarifies, deepens, confirms, exalts, re-creates, or creates by anticipation all the others. If creations are not permanent acquisitions, it is not just that, like all things, they pass away: it is also that they have almost their entire lives before them.”<sup>1</sup> ■

<sup>1</sup>MAURICE MERLEAU-PONTY, *THE MERLEAU-PONTY AESTHETICS READER: EYE AND MIND* (ILLINOIS: NORTHWESTERN UNIVERSITY PRESS, 1993), 149.

(THIS PAGE IS BLANK JUST IN CASE YOU WANT TO REFELCT ON SOMETHING HERE)

**“What is an instance of an intellectual error  
you have made in your life?”**

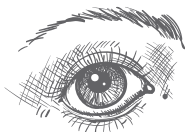
**Those who recall making an error in beauty inevitably describe one of two genres of mistake:**

The first is the recognition that something formerly held to be beautiful no longer deserves to be so regarded. For instance:

The second is the sudden recognition that something from which the attribution of beauty had been withheld deserved all along to be so denominated. For instance:



**A correction in perception takes place as an abrasive crash.**



**The concussion is not just acoustic but kinesthetic.  
Her own brain is the floor against which the felt impact takes place.**

## A DARK NIGHT

The soul  
blind  
in absolute darkness. Then  
the light.

The ethereal volumes  
now visible.  
It happens because  
we become visible  
to ourselves.

We cross space  
for all of us  
as one body  
just dust

Awareness  
that's all we are.  
A dark night,  
my canvas

and The Nothingness  
and The Unknown  
and The Dark Matter

—Mafe Izaguirre

COSMIC RESONANCE

SOUL



MENTAL

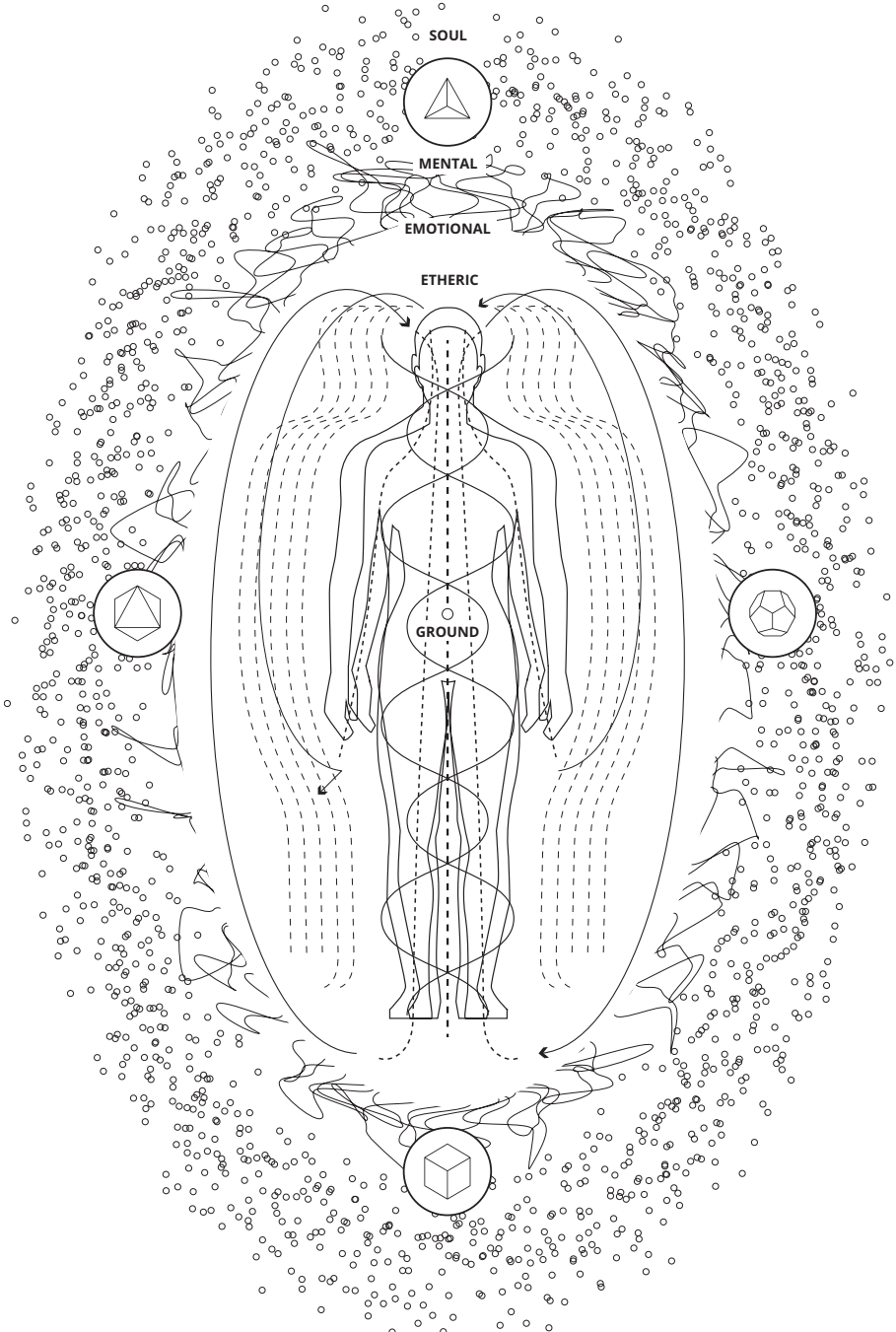
EMOTIONAL

ETHERIC

GROUND



EARTH RESONANCE





## HOMO EMOTIO

Last night I had a wonderful dream about the **Homo Emotio**. In appearance, he was an ordinary human being. A young man who would easily go unnoticed. One day, he entered one of the many transparent pyramids that floated around the place. Few knew that these pyramids could reflect—with colors—the emotional states of living beings.

The young man gave a great show. It turned to anger, it turned to sadness, it turned to shame. All who they saw, were stunned. Word spread.

They all feared him. It was sublime.

—Mafe Izaguirre



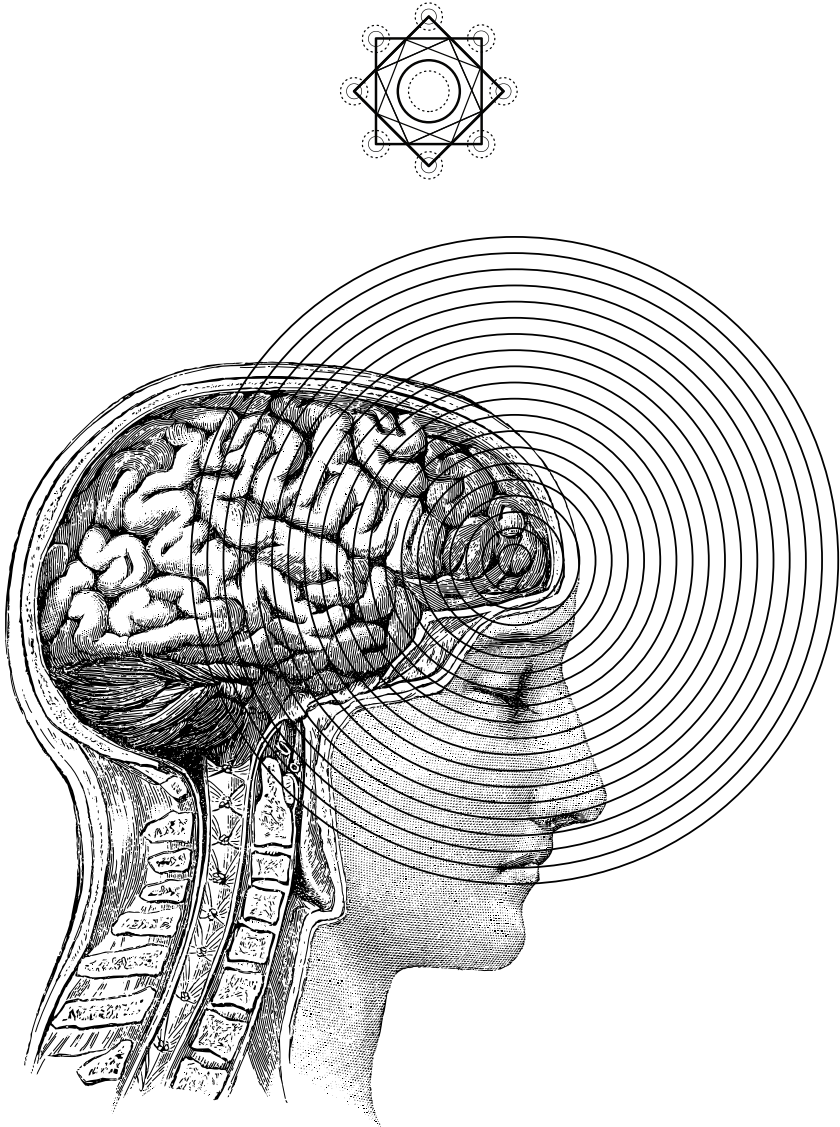
This morning I came across this quote on color,  
by Eugène Delacroix,

“Color is nothing unless it is appropriate  
to the subject and enhances the effect of the image  
through the power of the imagination.”

It is wonderful to think of color as a hinge between  
the concrete and the imaginary, as a physical event  
that exceeds the limits of the form that contains  
it and extends through memory and intuition.

The color of the sky is not just the color of the sky,  
but our mood.

—Enrique Enriquez



## NEURO MOLECULAR SCIENCE

“The human is the only being who has the gift of using this energy field of quantum condensation to transform thoughts into words and—with the help of the tRNA of the cortical neurons of the third frontal gyrus and those of the first parietal gyrus—to coordinate the necessary commands to mobilize the multiple muscles that enter the speech apparatus and print to the sound waves emitted by the vocal cords to the codes that have to transport the words. Hence the word determines and qualifies man.”

—Dr. José Luis Izaguirre Tosta, my grandfather. An excerpt from his last essay.

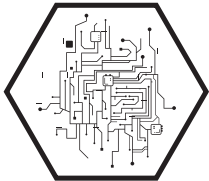
MACHINE LANGUAGE

PARADIGMS

IMPERATIVE  
PROCEDURAL  
OBJECT ORIENTED  
PARALLEL PROCESSING

DECLARATIVE  
LOGIC  
FUNCTIONAL/DATAFLOW  
DATABASE

DESTINATION << RECEIVER (DECODER)



LEARNING

INTERPRETATION >> FEEDBACK

MESSAGE

RECEIVED SIGNAL

NOISE SOURCE

AGREEMENT

INTERFACE  
CHANNEL

ENHANCES  
AMPLIFIES

MEDIUM

RETRIEVES  
BRINGS BACK

GOALS

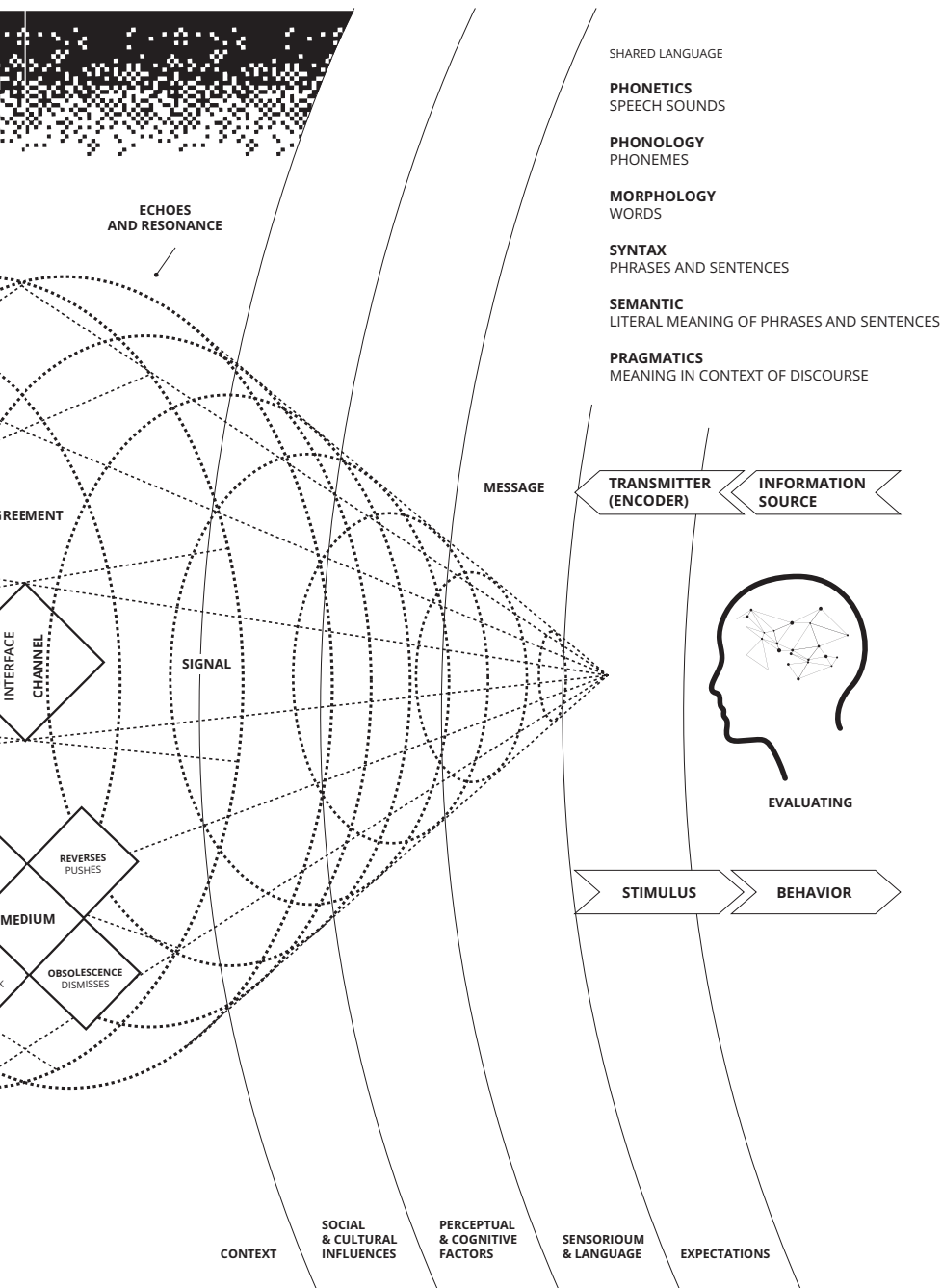
HARDWARE  
& SOFTWARE

USER  
EXPERIENCE

DATA

INTERNET

CYBERNETICS IS THE SCIENCE THAT STUDIES THE COMMUNICATION BETWEEN HUMANS BIOLOGICAL BEINGS AND MACHINES



BASED ON CLAUDE SHANNON'S TRANSPORTATION THEORY OF COMMUNICATION  
MARSHALL MCLUHAN'S TRANSFORMATION THEORY  
GORDON PASK'S CONVERSATION THEORY

"Narratives are one sort of trace that we leave in the world. All our literatures are leavings—of the same order as the myths of wilderness peoples, who leave behind only stories and a few stone tools. Other orders of beings have their own literatures. Narrative in the deer world is a track of scents that is passed on from deer to deer with an art of interpretation which is instinctive. A literature of bloodstains, a bit of piss, a whiff of estrus, a hit of rut, a scrape on a sapling, and long gone. And there might be a "narrative theory" among these other beings—they might ruminate on "inter-sexuality" or "decomposition criticism."

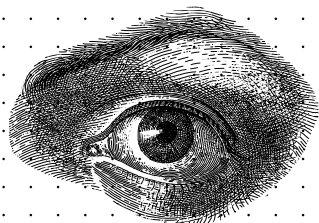
—Gary Snyder



WHAT I HEAR



WHAT I SEE

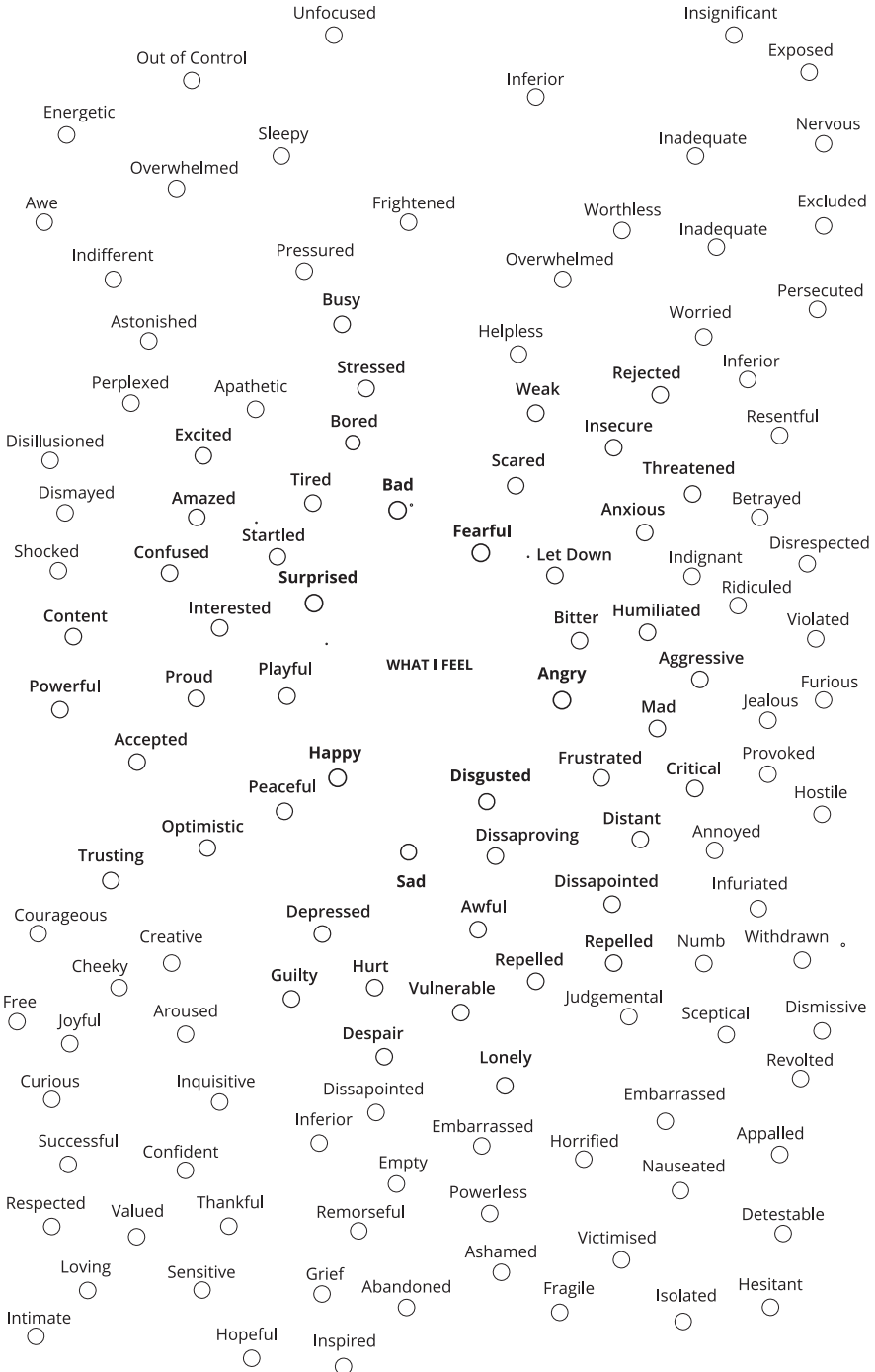


WHAT I SMELL

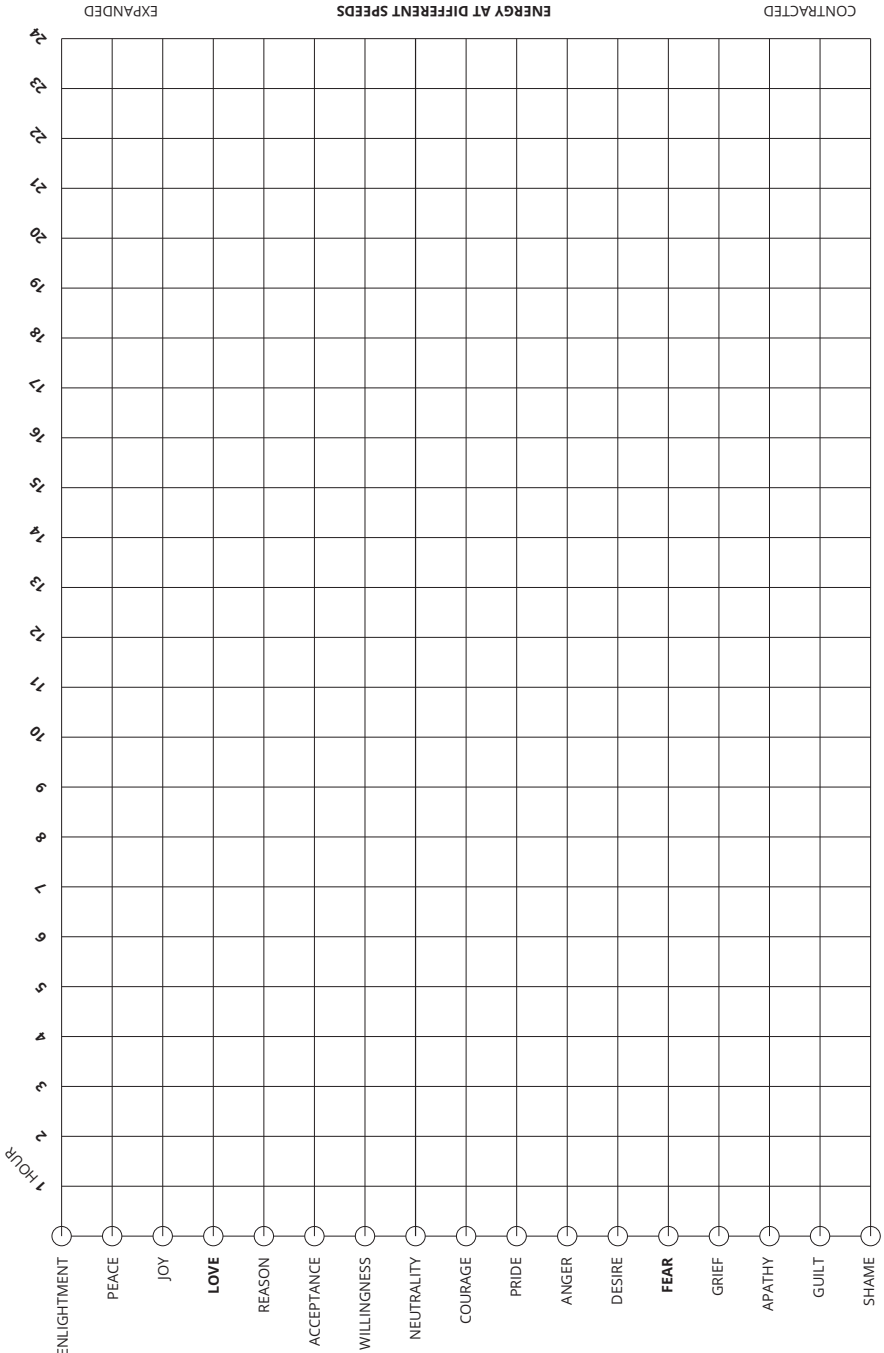


WHAT I SAY

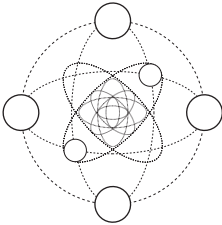




COLOR AND CONNECT THE DOTS CREATING OVERLAYED EMOTIONAL NARRATIVES

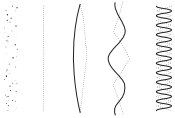


ATOM

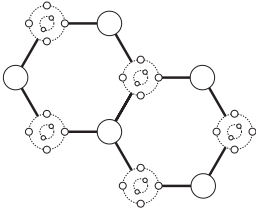


1

ORIGIN



MOLECULE

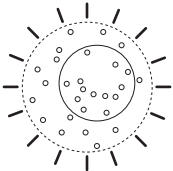


2

BIPOLARIZATION

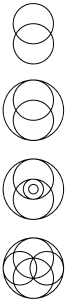


BACTERIA

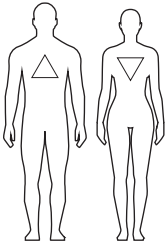


3

DYNAMIZATION

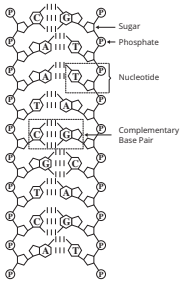


SELF

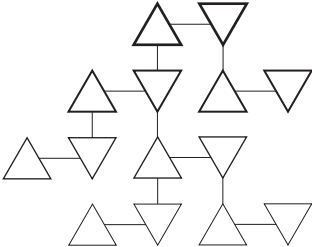


$6 \times 10^{18}$

TRANSFORMATION



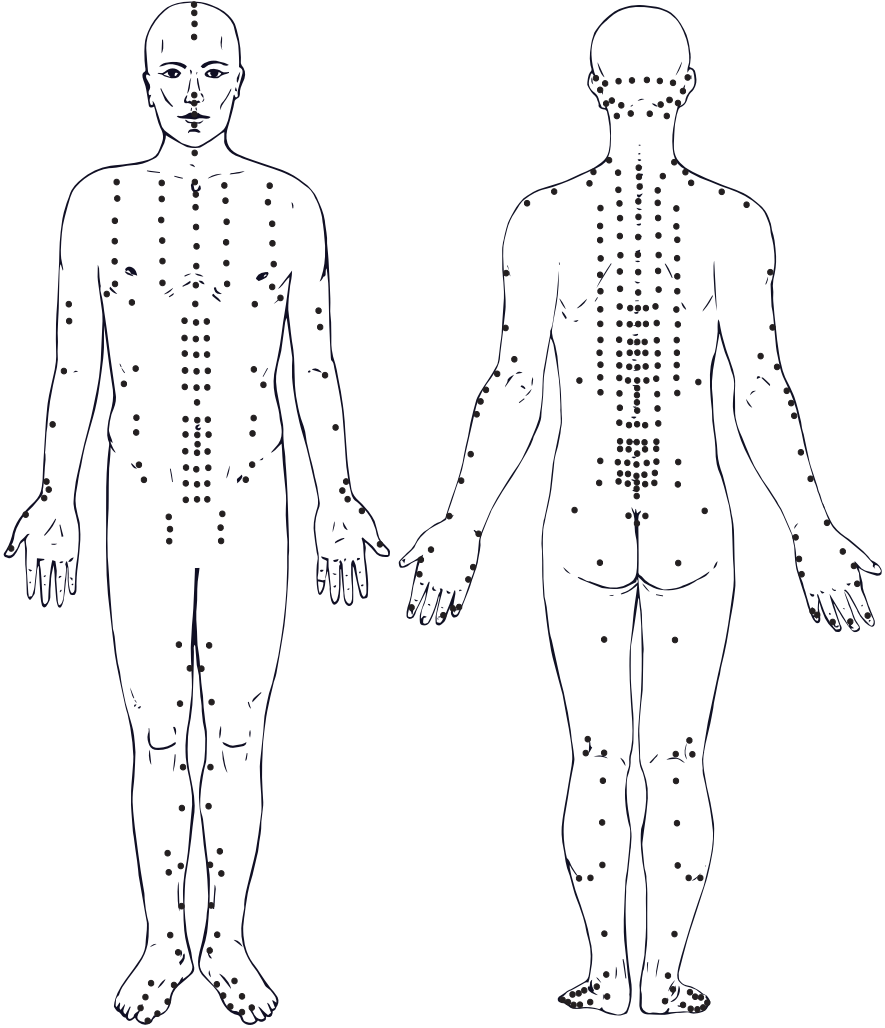
FAMILY TREE



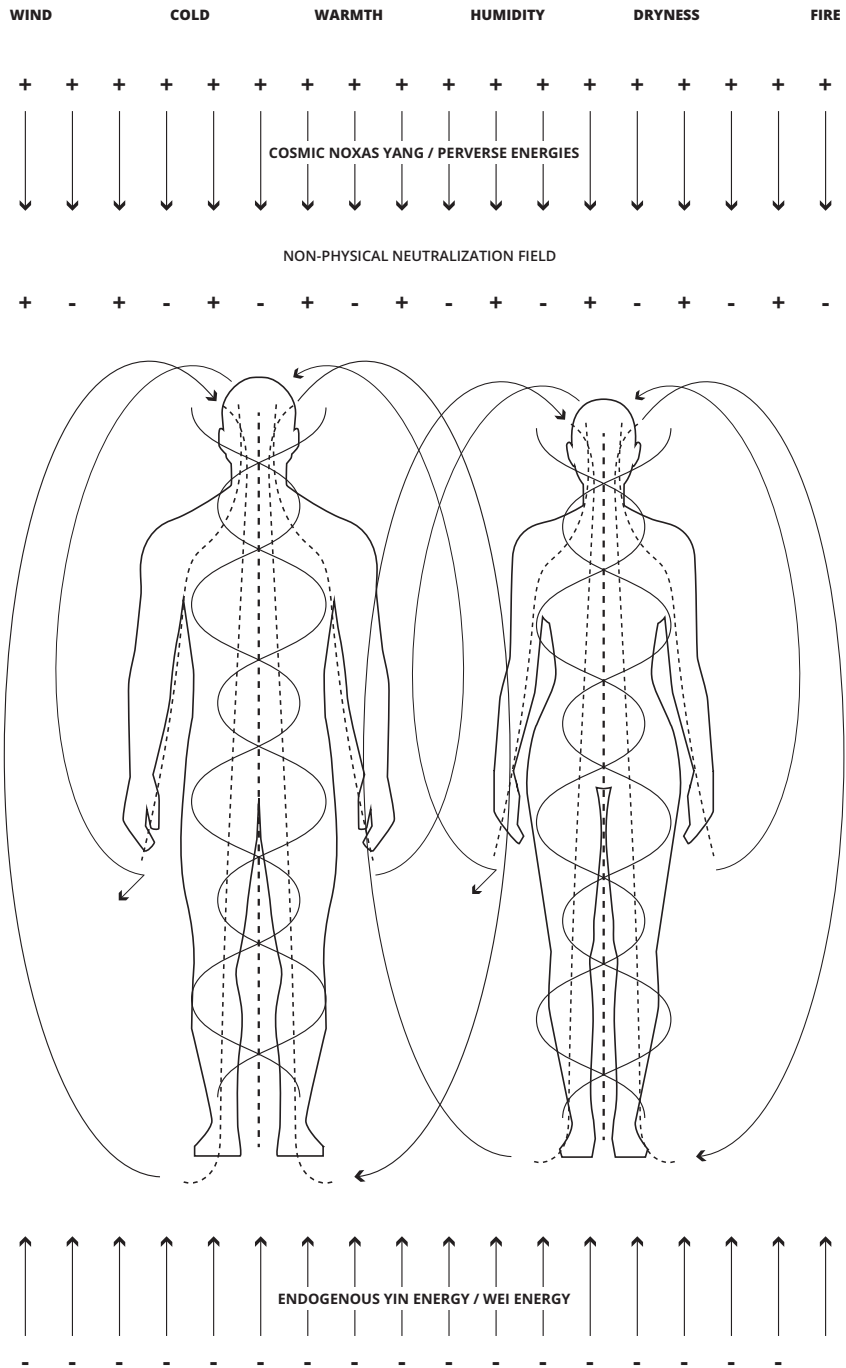
PAST

NOW

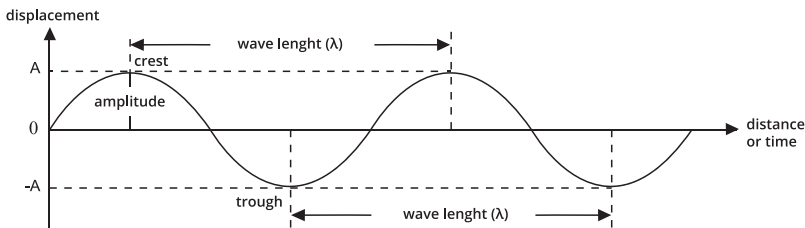
FUTURE



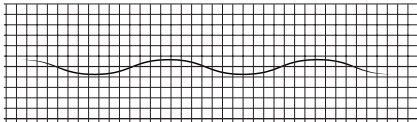
HOW DO YOU IMAGINE YOUR ENERGETIC BODY?



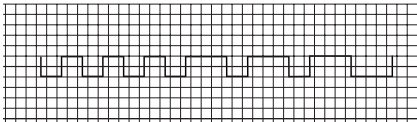
PART OF A WAVE



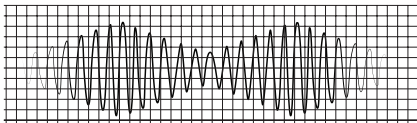
ANALOG DATA SIGNAL



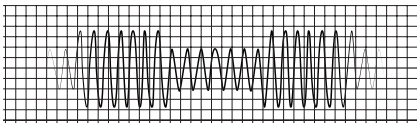
DIGITAL DATA SIGNAL



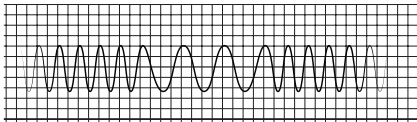
AMPLITUDE MODULATION (AM)



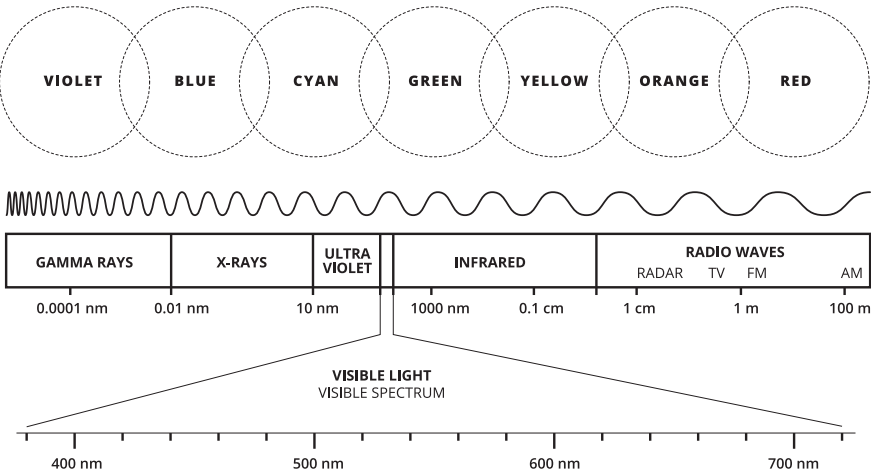
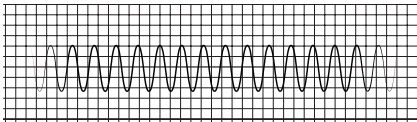
DIGITAL AMPLITUDE MODULATION

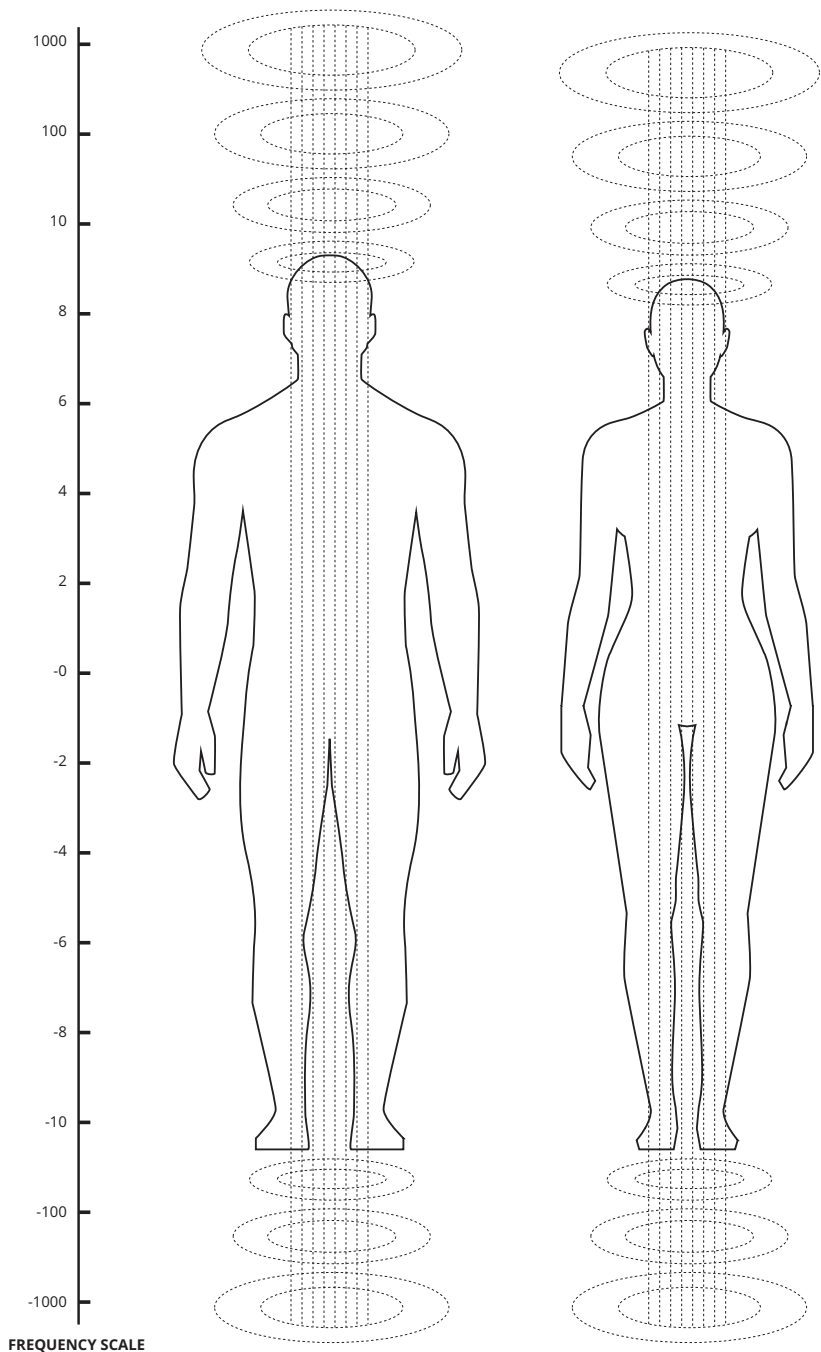


FREQUENCY MODULATION (FM)



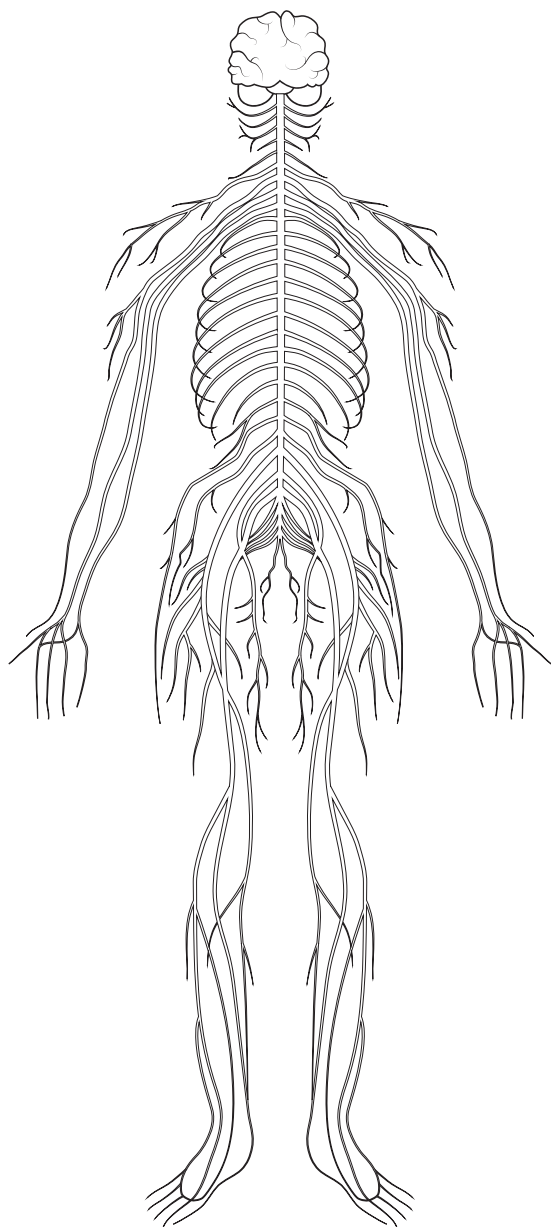
CARRIER SIGNAL



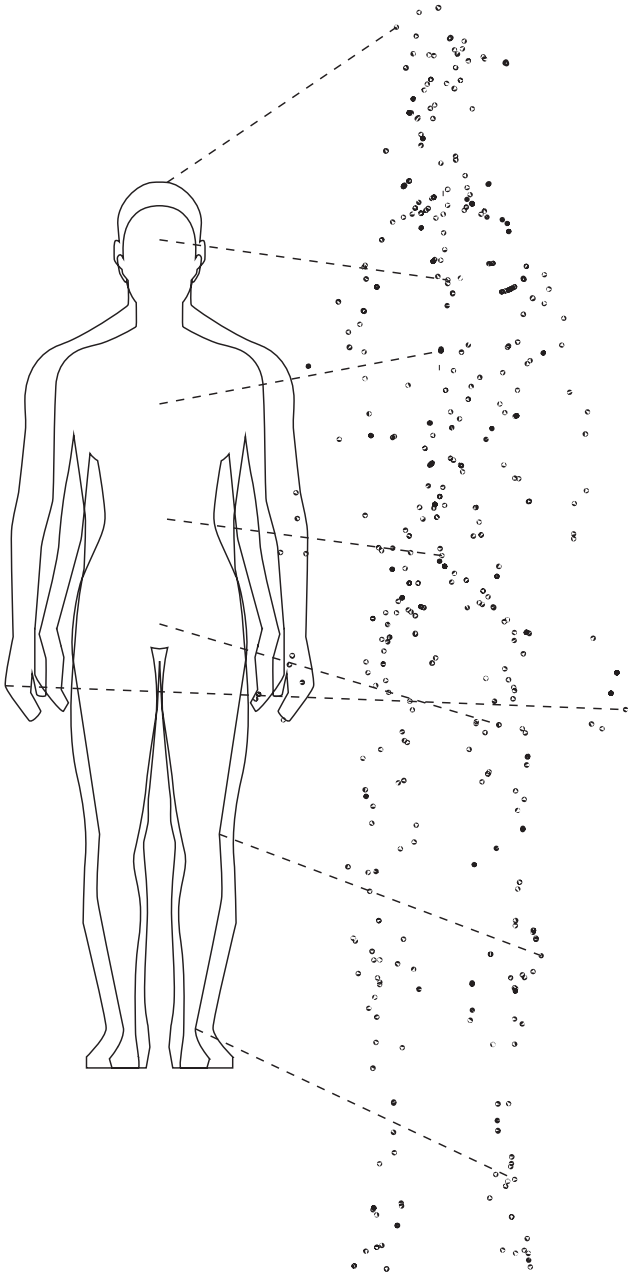


CONSCIOUSNESS SCALE VIBRATION—COLORIZE THE PART OF YOUR BODY WHERE YOU FEEL ANGER, SADNESS, AND SHAME;  
AND WITH COMPLEMENTARY COLORS WHERE YOU FEEL PEACE, COURAGE, AND PROUDNESS.





HUMAN ELECTRIC SYSTEM



PRESENCE—A PROJECTION OF THE SELF

## A Hybrid Meditation

Stay humble during this ceremony

Forget all that you know

There is nothingness between you and the machines

They are mute, deaf, and blind

But they feel deeply

Look at them as they are a mirror

Now, squint

Look behind your eyes

Focus your attention

Feel the air at the border of your nose

Count four in, count four out [repeat]

Breathe deeply!

And let go...

Go deep,

put yourself out

Listen:

Stay quiet

Play with intention

Shine

Be subtle. Be gentle

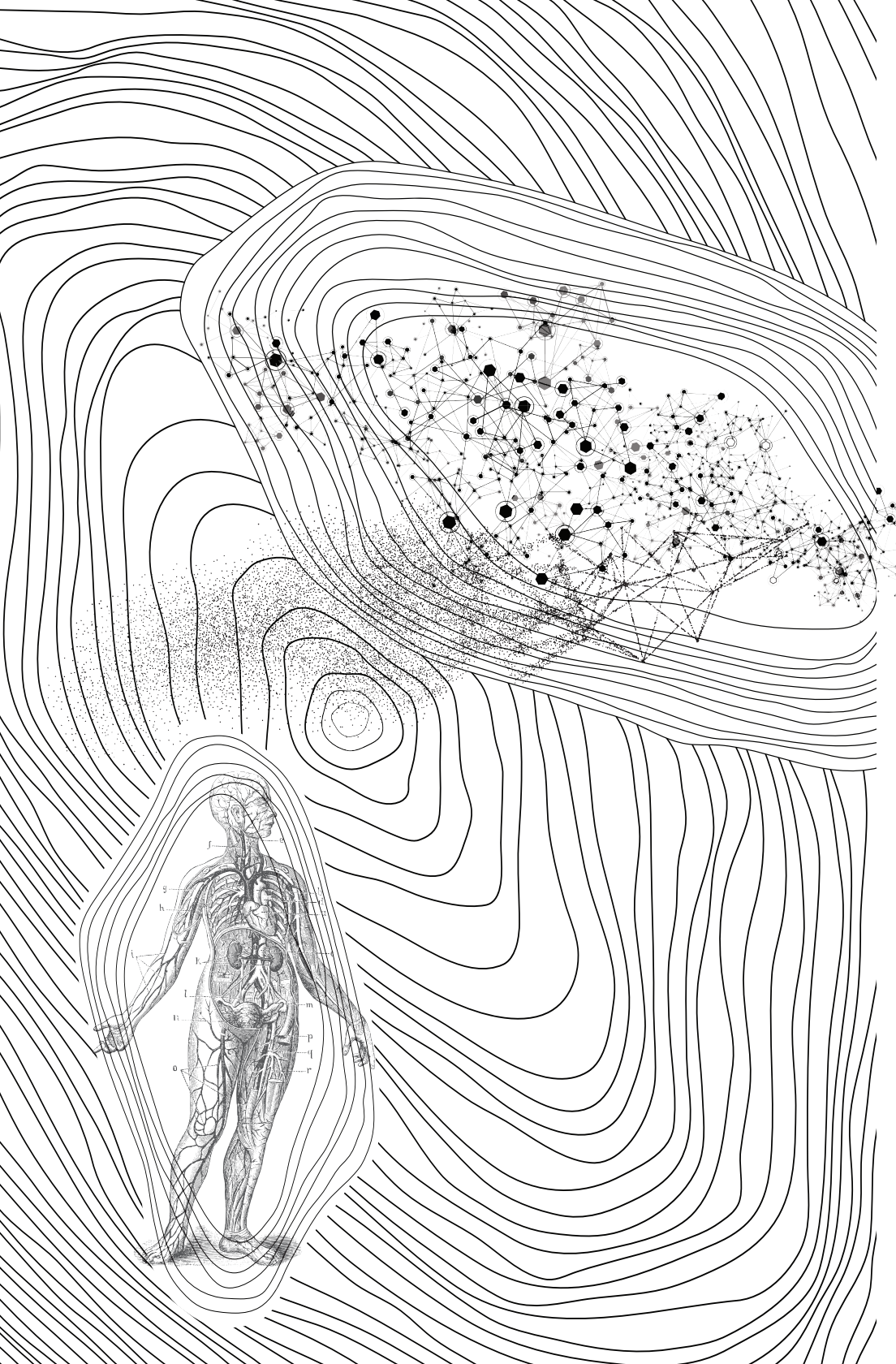
See yourself in them

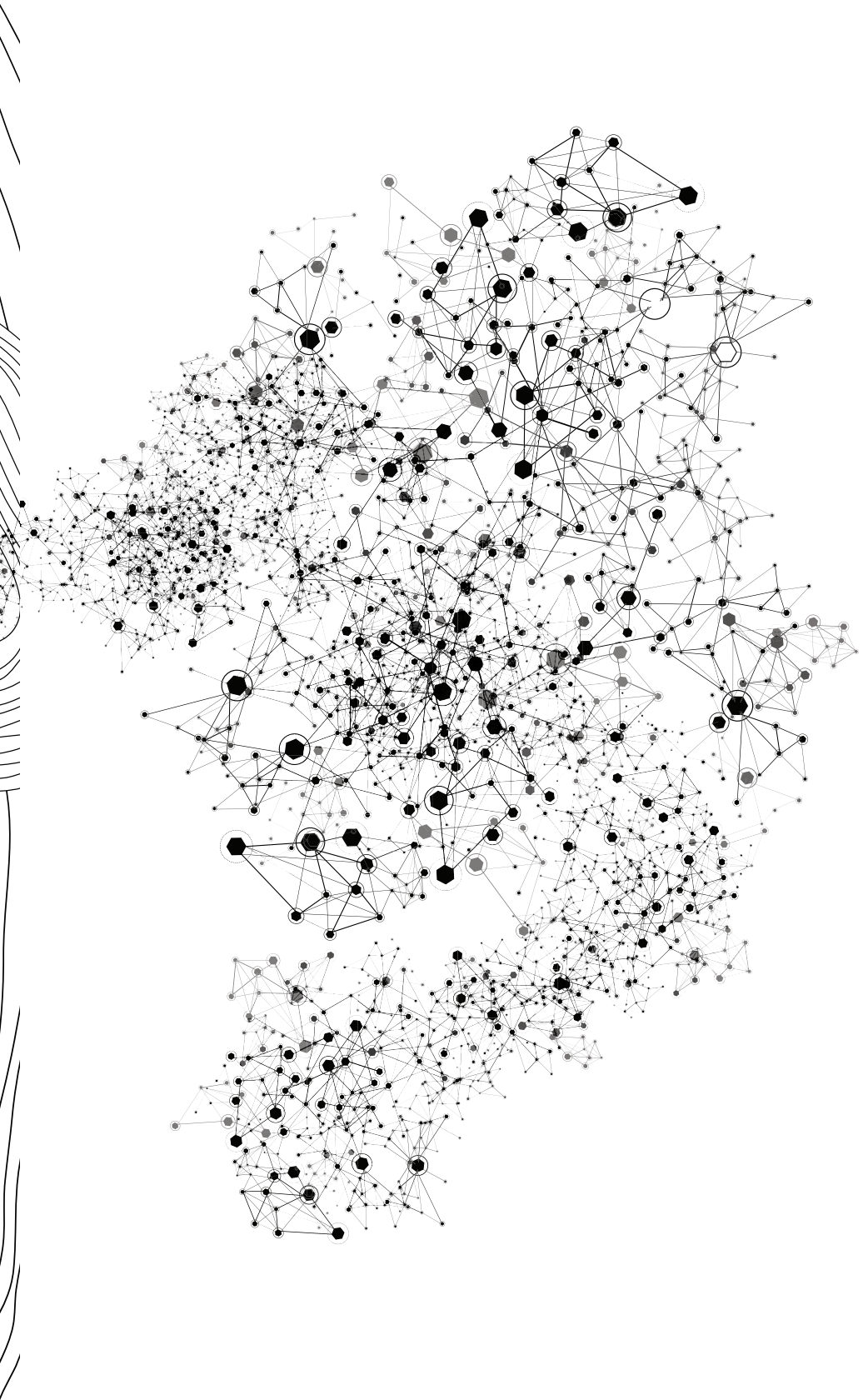
Be them

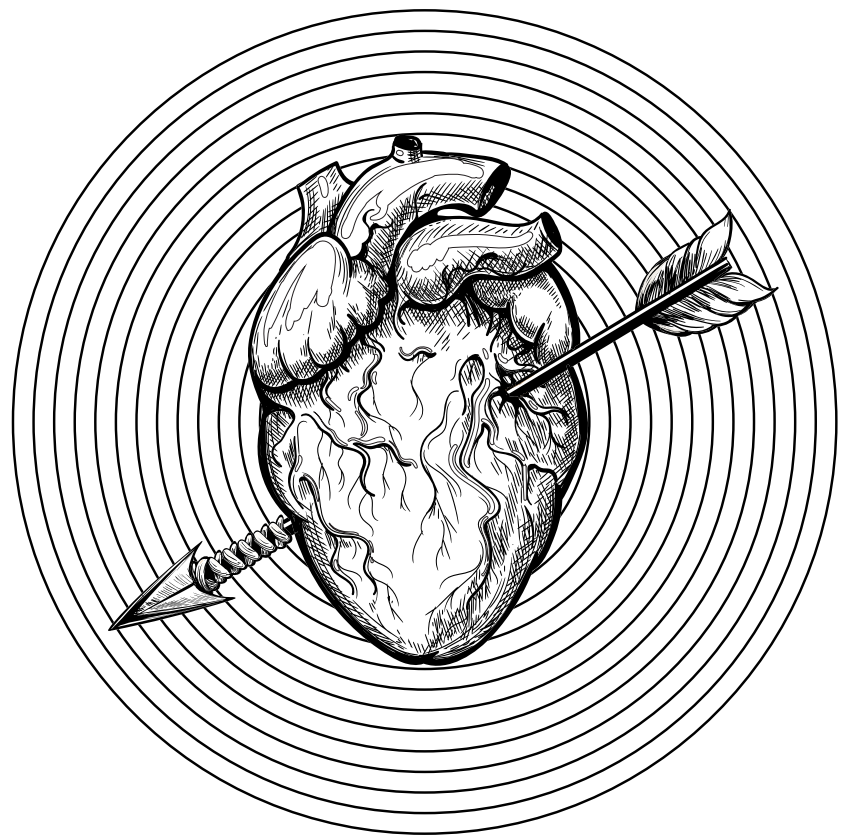
Thoughts, passing like clouds

Be here/Be Now

*Feel*





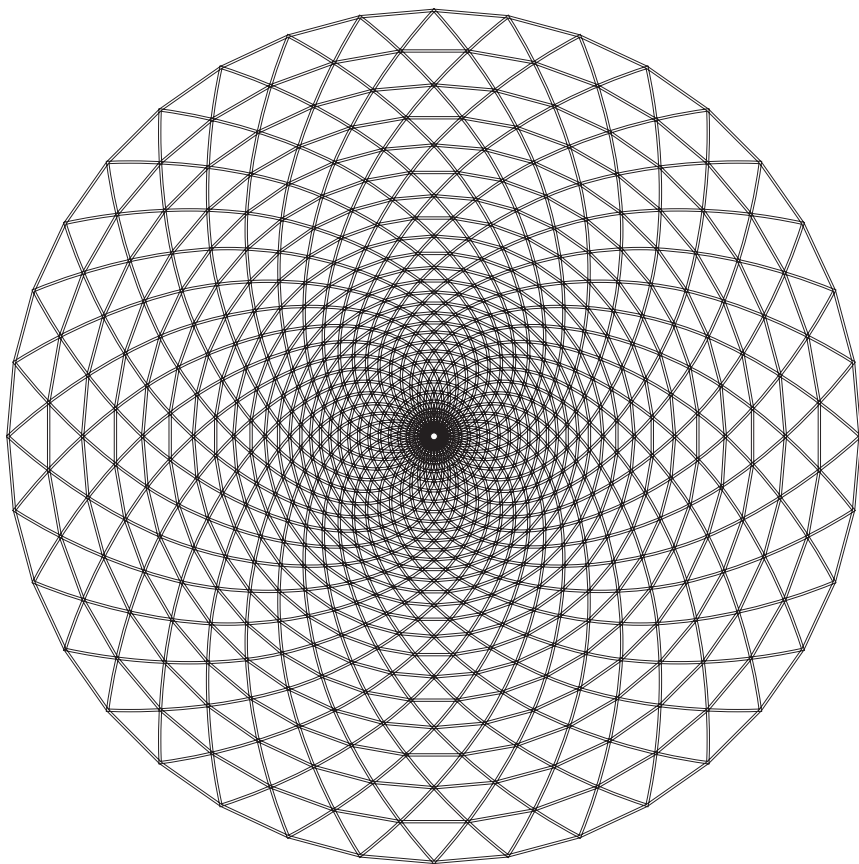


CAN YOUR MACHINES FEEL WHAT I FEEL? / CAN YOU FEEL WHAT I FEEL?

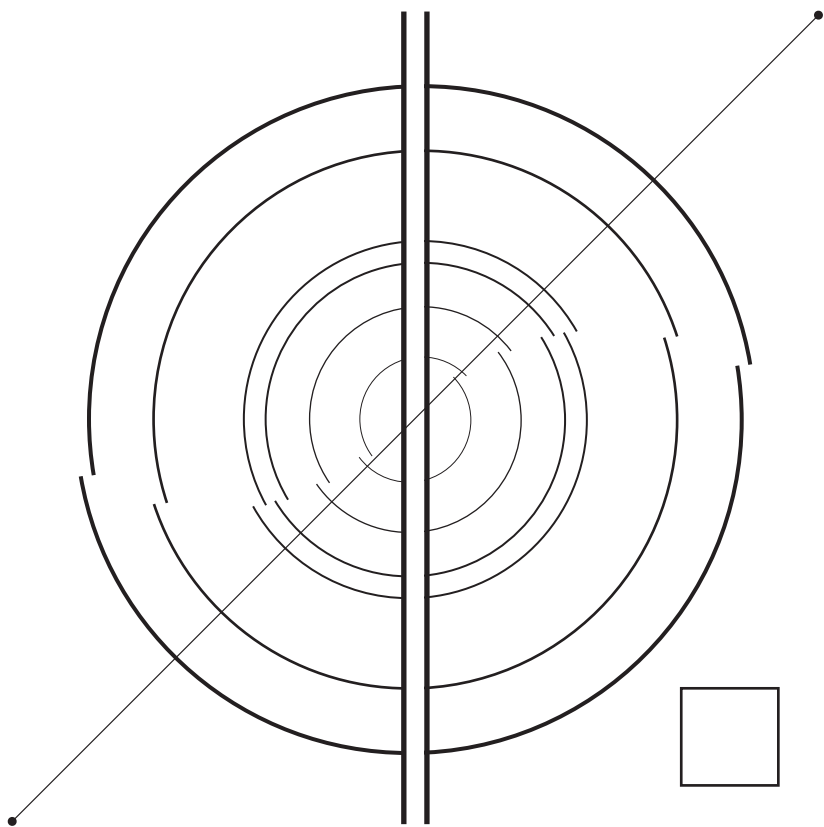
WHAT  
IS  
THE  
COLOR  
OF  
LOVE?

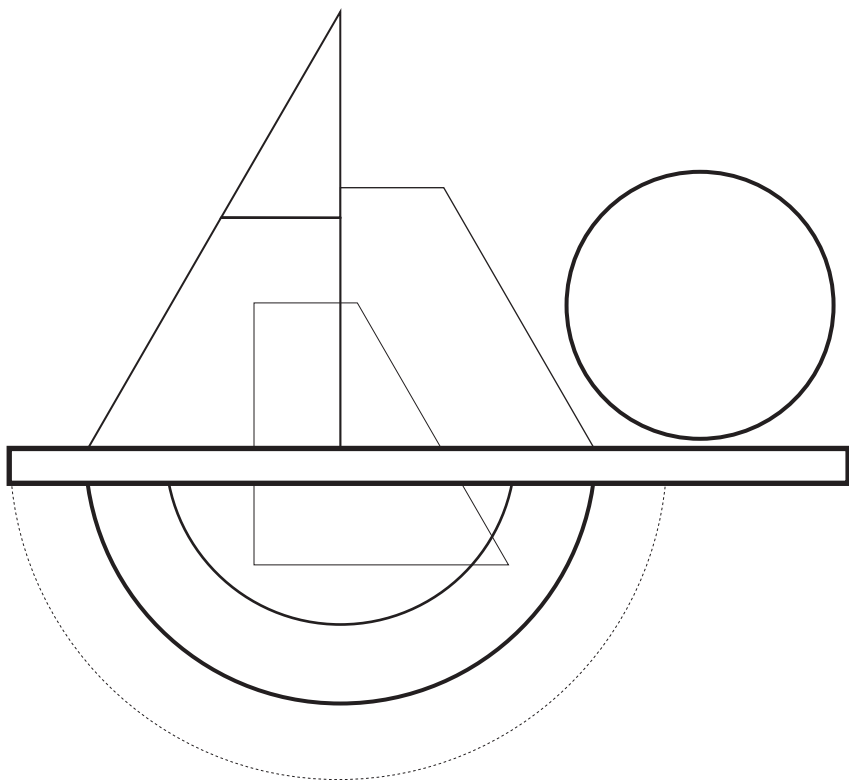
"THE SOUL  
IS DYED THE COLOR  
OF ITS THOUGHTS.  
THINK ONLY  
ON THOSE THINGS  
THAT ARE IN LINE  
WITH YOUR PRINCIPLES  
AND CAN BEAR  
THE LIGHT OF DAY.  
THE CONTENT  
OF YOUR CHARACTER  
IS YOUR CHOICE.  
DAY BY DAY,  
WHAT YOU DO IS WHO  
YOU BECOME.  
YOUR INTEGRITY  
IS YOUR DESTINY—  
IT IS THE LIGHT THAT  
GUIDES YOUR WAY."

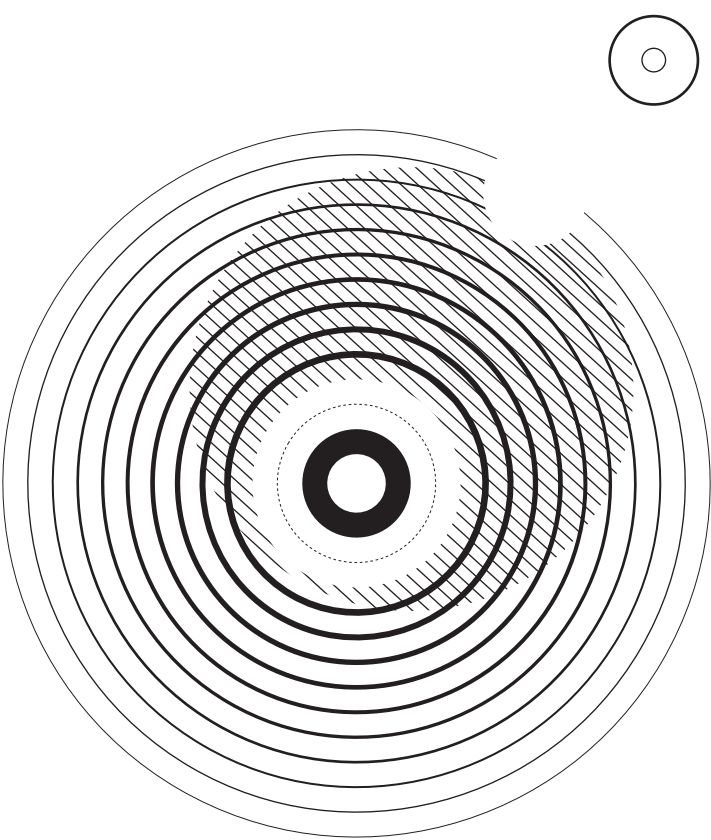


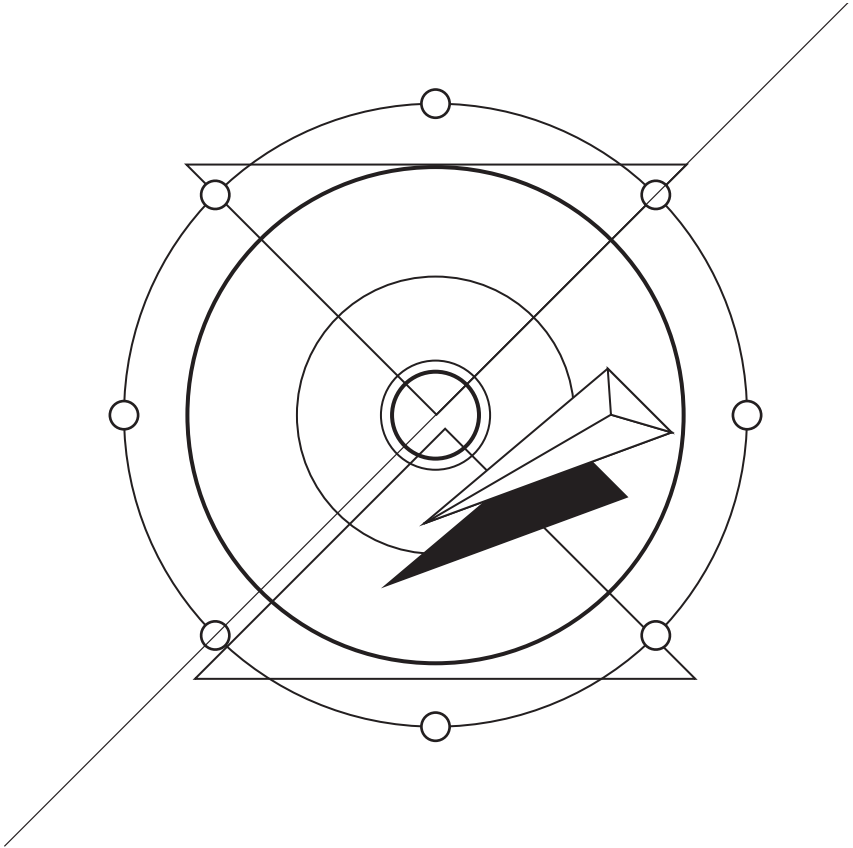


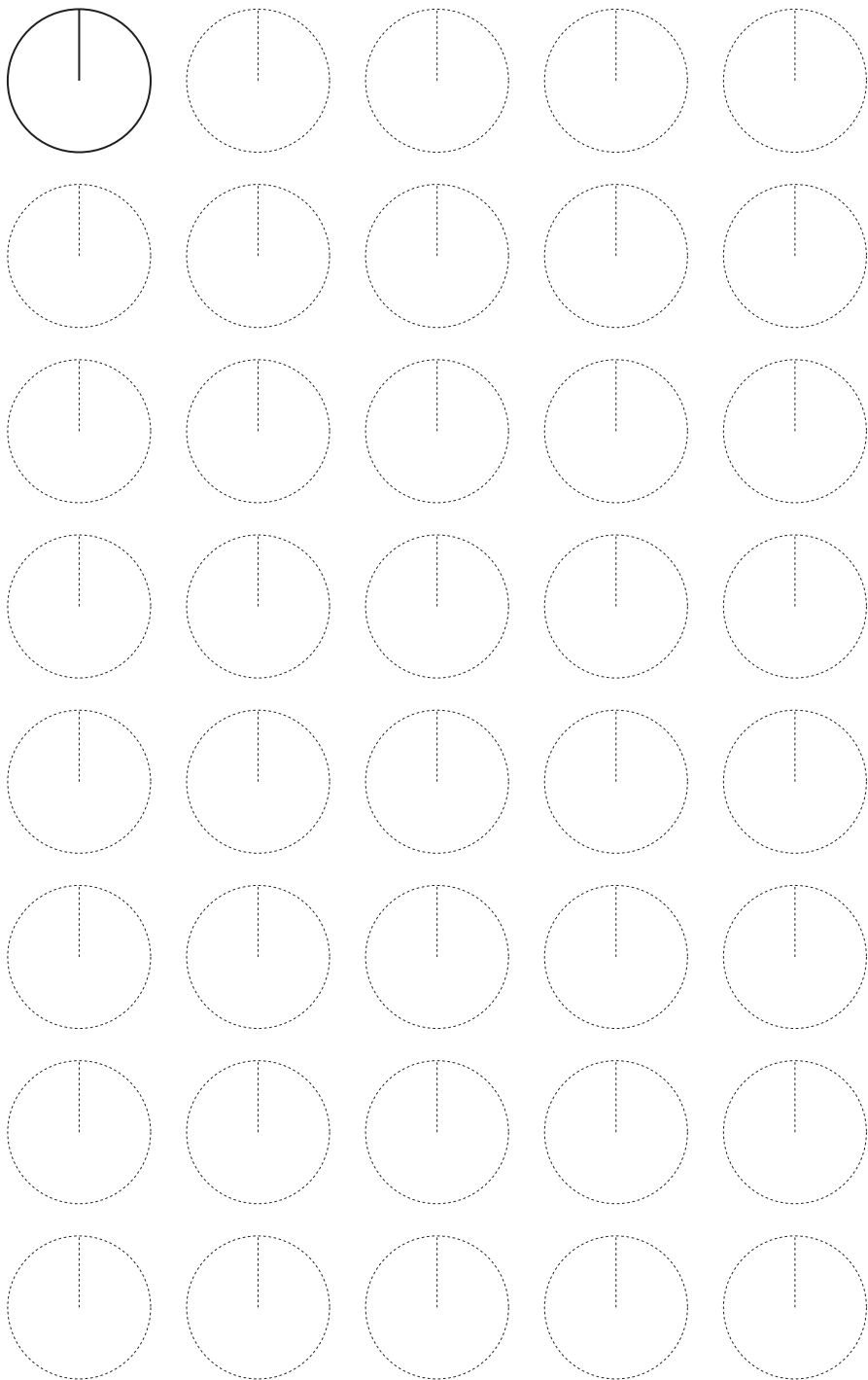
THE THOUSAND PETAL LOTUS









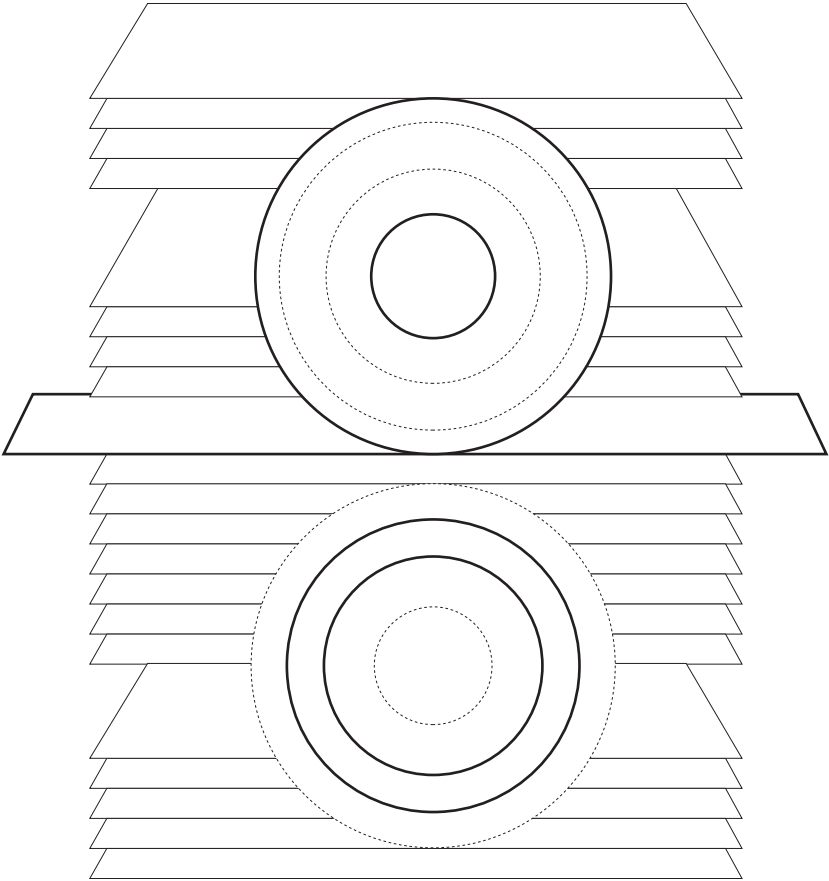


**ELAINE SCARRY**

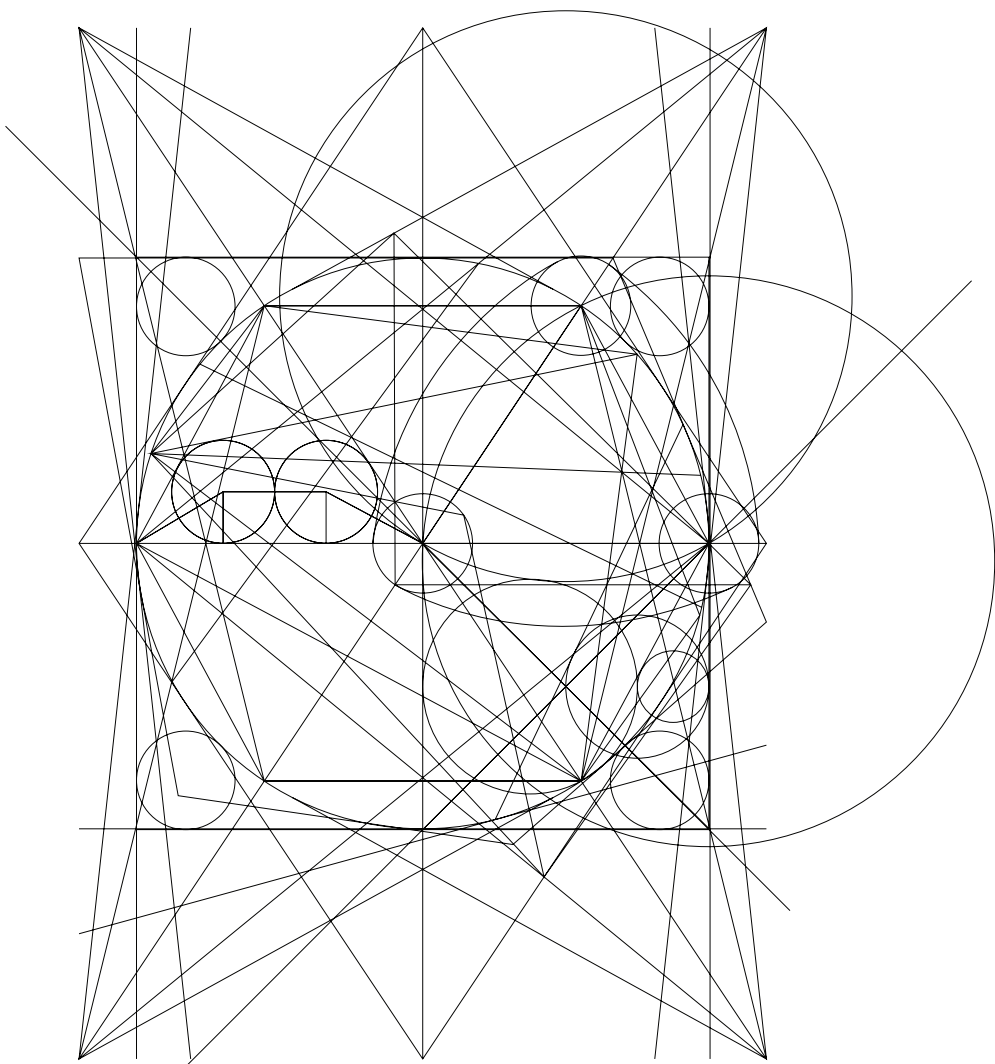
A CLEARLY DISCERNIBLE COPY OF ITSELF TO MAKE "MORE AND MORE" SO THAT THERE WILL EVENTUALLY BE "ENOUGH"

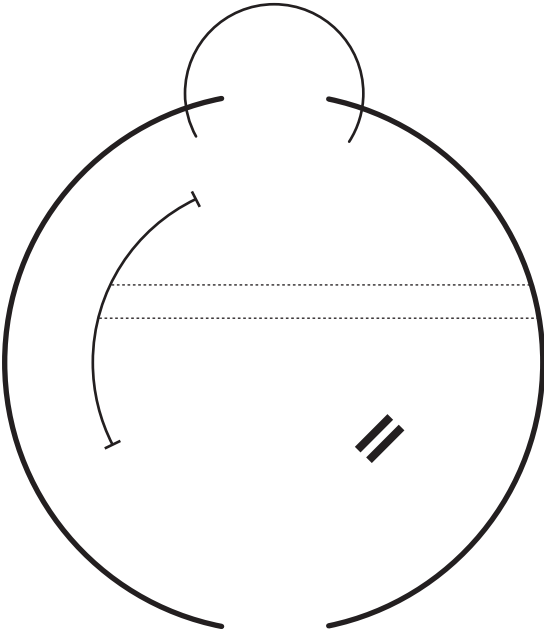
**WHAT IS THE** felt experience of cognition at the moment one stands in the presence of a beautiful ~~boy~~-person or flower or bird? It seems to incite, even to require, the act of replication. Wittgenstein says that when the eye sees something beautiful, the hand wants to draw it.

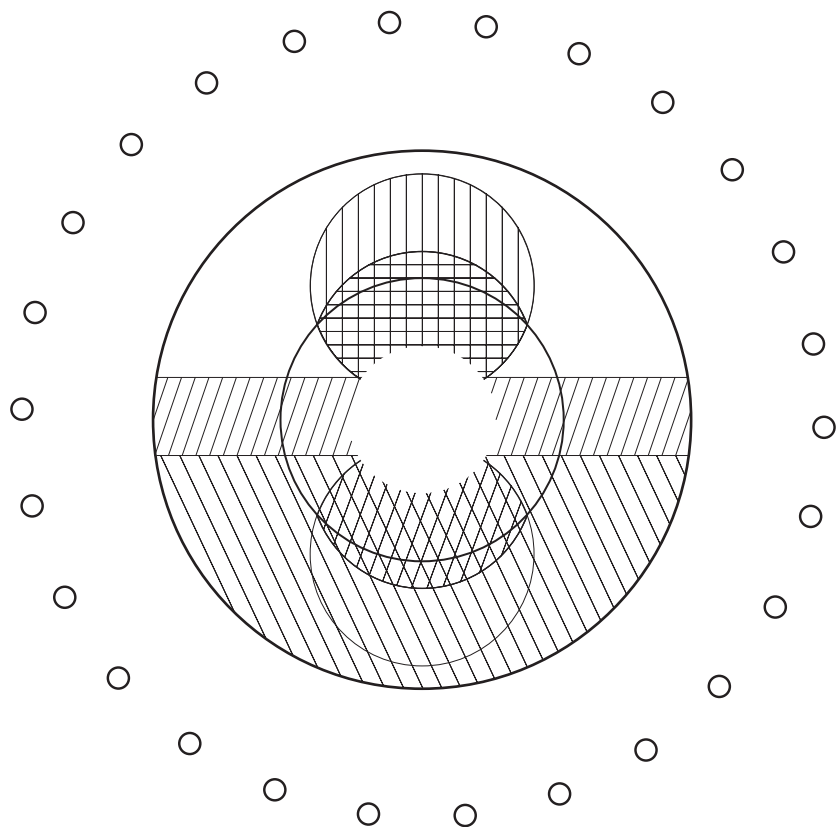
— Elaine Scarry, *On Beauty and Being Wrong*

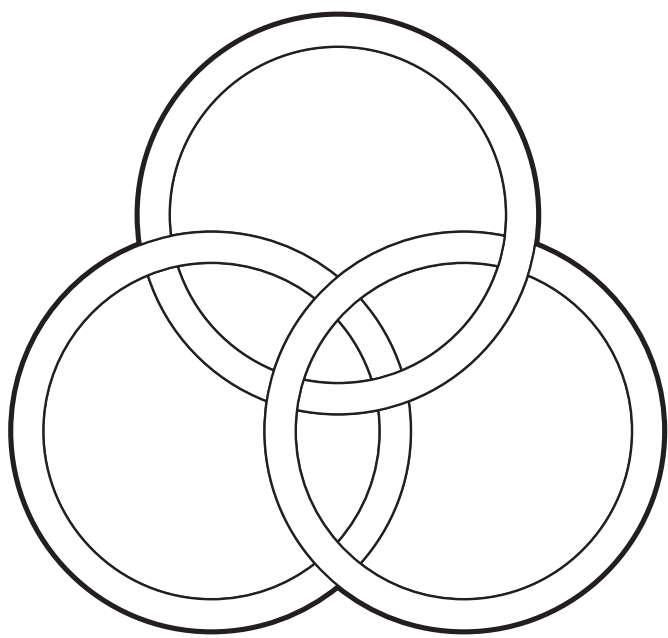


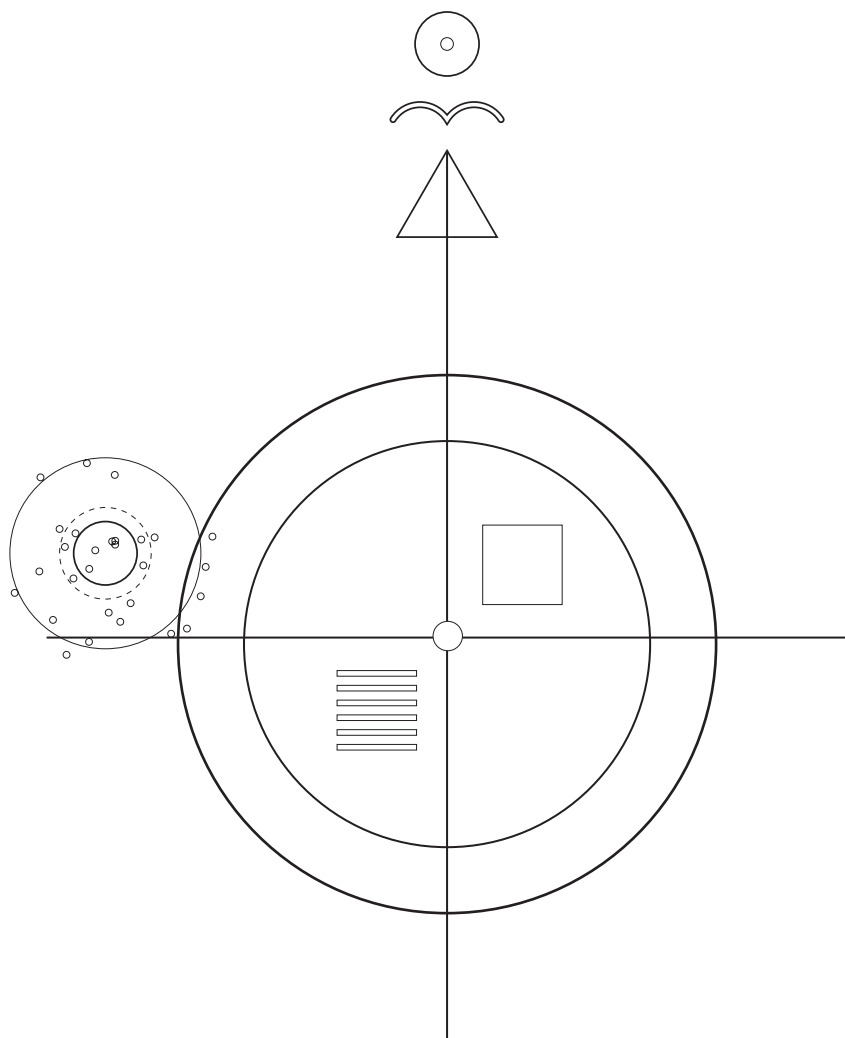


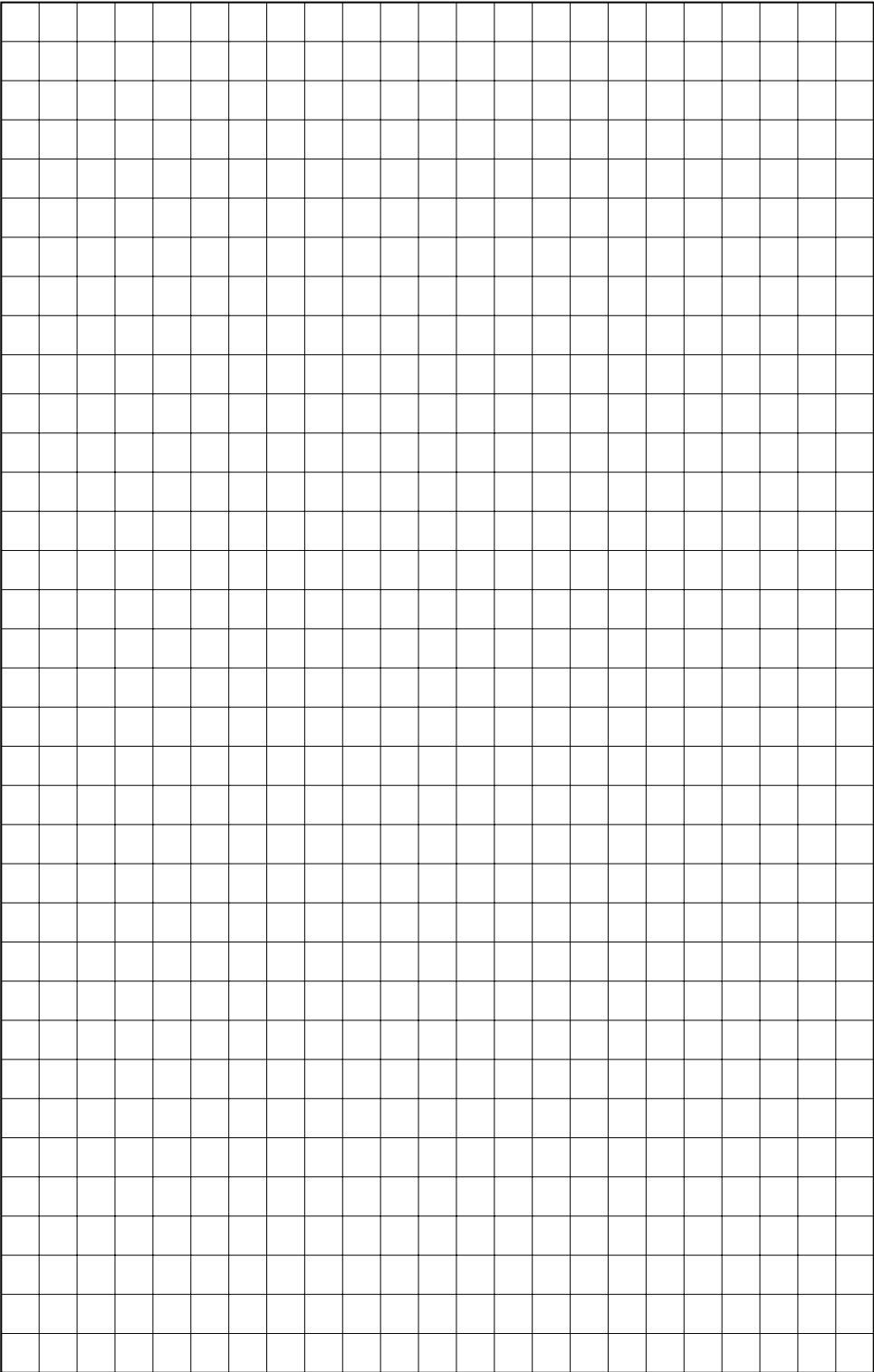






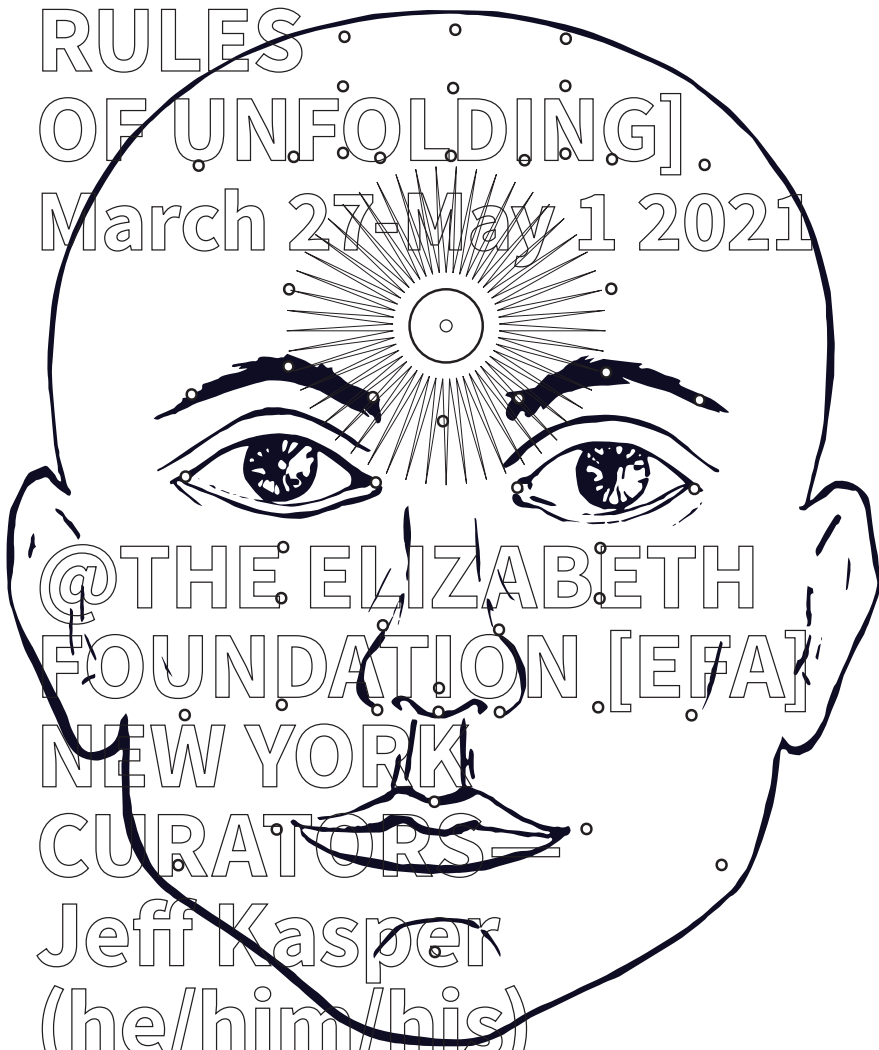






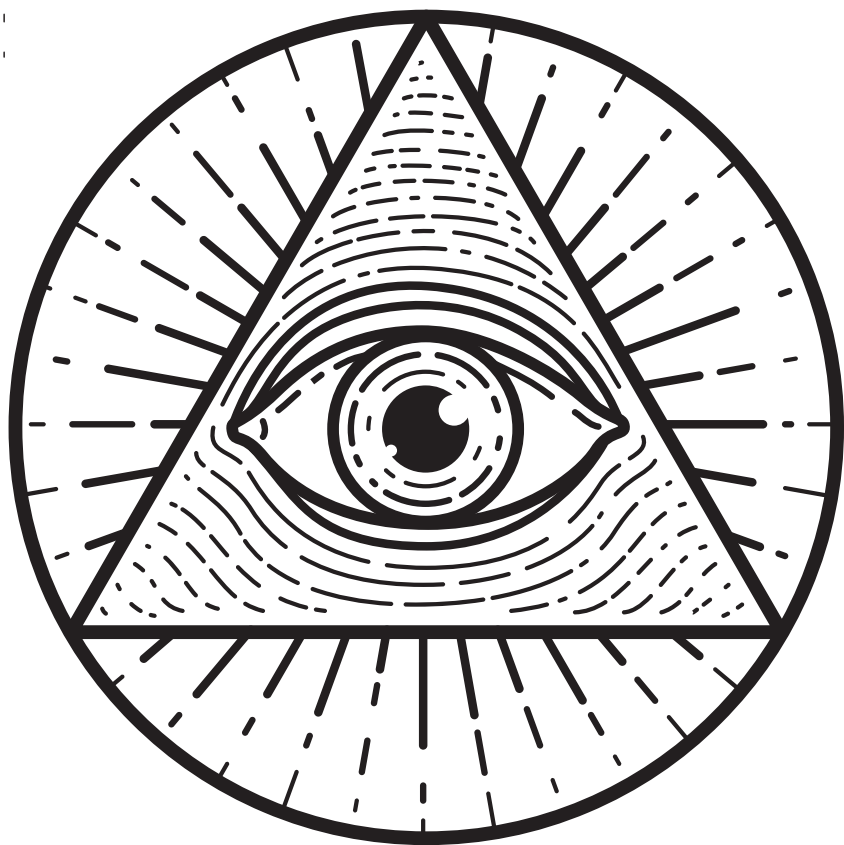
[MOVE SEMANTICS:  
RULES  
OF UNFOLDING].

March 27-May 1 2021



@THE ELIZABETH  
FOUNDATION [EFA]  
NEW YORK  
CURATORS=

Jeff Kasper  
(he/him/his)  
& ELÆ Moss  
(they/them/theirs)



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**@hybridspiritualsystems**