[00:00:01.633]

From:/To:

[00:00:06.150]

[00:00:08.150]

from: Hugo Olim I to: Miguel M. Duarte

09.01.2025

[00:00:12.150]

[00:00:14.616] - [00:00:18.316]

Miguel, what a great joy to receive your comment on Vimeo.

[00:00:20.466] - [00:00:21.699]

Thank you for the words.

[00:00:33.333]

I did some research and I was pleased to know that you are still involved in Universidade Nova.

[00:00:36.500]

[00:00:37.516]

I think that was the last time we crossed paths, right?

[00:00:40.383]

[00:00:41.016]

I've lost track of time, but I see you've been active.

[00:00:43.533]

[00:00:51.899]

From my side, life remains an experimental and random journey.

[00:00:56.016]

[00:00:56.850]

I am no longer connected to the university or academic life.

[00:00:59.616]

[00:01:01.100]
I resigned in 2018 to live a simpler life with my feet more on the ground.
[00:01:05.900]

[00:01:07.400]
To this day, I have never regretted the decision.
[00:01:09.516]

[00:01:10.083]
Meanwhile, I've been walking and reflecting on what,
[00:01:12.633]

[00:01:13.066]
through my senses, I experience the world.
[00:01:15.616]

[00:01:23.016]
and about you,
[00:01:23.733]

[00:01:24.283]
Let me know?!
[00:01:24.916]

[00:01:30.216]
from: Miguel M. Duarte I to: Hugo Olim
19.01.2025
[00:01:35.383]

[00:01:39.966]
Hi, Hugo.
[00:01:40.583]

[00:01:42.866]
It was nice to hear from you.
[00:01:43.849]

[00:01:48.816]
Yes, the last time we met was at Nova, back in 2010.
[00:01:52.916]

[00:01:56.450]
It’s been 14 years...
[00:01:58.066]

[00:01:59.466]
time slips away…
[00:02:00.566]

[00:02:06.483]
Back then, I was still searching for my direction.
[00:02:08.933]

[00:02:11.949]
Sometimes, I feel like I’ve found it.
[00:02:13.583]

[00:02:15.449]
Other times, I think my pathway is the constant search for a pathway…
[00:02:19.250]

[00:02:23.566]
You know…
[00:02:24.150]

[00:02:24.716]

the university is just a gloss.
[00:02:26.283]

[00:02:27.283]
I gain nothing from that connection
[00:02:29.000]

[00:02:29.166]
and, at this point, they probably gain little from me as well.
[00:02:32.083]

[00:02:38.316]
I've always admired you for taking part in something.
[00:02:41.233]

[00:02:42.650]
Now, I admire you for having renounced all of that.
[00:02:46.300]

[00:03:04.783]
All this work... this search…
[00:03:07.283]

[00:03:08.650]
For what?...
[00:03:09.099]

[00:03:12.883]
You know...
[00:03:13.333]

[00:03:14.216]
I like to think of writing and images as a skin
[00:03:17.300]

[00:03:17.966]
which facilitates an exchange between the world
[00:03:19.816]

[00:03:20.316]
and what is most intimate to me.
[00:03:21.750]

[00:03:24.183]
Not a limit,
[00:03:24.816]

[00:03:25.733]
but a kind of membrane
[00:03:27.066]

[00:03:27.366]
that enables the connection between the inside and the outside,
[00:03:29.816]

[00:03:30.666]
between reality and the body.
[00:03:32.516]

[00:03:47.183]
Body – Place.
[00:03:49.266]

[00:03:52.783]
Reality – Abstraction.
[00:03:55.449]

[00:04:18.100]

Image – Word.
[00:04:20.283]

[00:04:35.583]
from: Hugo Olim I to: Miguel M. Duarte
18.02.2025
[00:04:39.583]

[00:05:25.866]
Miguel, renewed joy in knowing more about your contemporary being.
[00:05:29.933]

[00:05:32.983]
I see writing as a way of being with ourselves,
[00:05:35.383]

[00:05:35.850]
of organising our minds, of getting to know ourselves better
[00:05:38.966]

[00:05:39.149]
and also of revealing ourselves to others.
[00:05:41.250]

[00:05:43.733]
I think writing is also a way of highlighting our existence.
[00:05:47.716]

[00:05:48.816]
If we write it's because we think.
[00:05:50.466]

[00:05:51.050]
If we think it is because we live.

[00:05:52.516]

[00:05:53.133]
and if we live it is because we breathe.
[00:05:54.933]

[00:05:55.483]
Therefore, I leave to the air all the responsibility
[00:05:58.449]
and soul power of everything we do
[00:06:01.149]
because I believe that it is the immaterial world, not visible, not audible, not tangible
[00:06:05.583]

[00:06:05.699]
that shapes and gives form to what we call matter.
[00:06:08.883]

[00:06:10.649]
That said, I wonder if matter really exists.
[00:06:13.583]
but I don’t think so.
[00:06:15.016]

[00:06:15.500]
However, I let myself be fooled by my senses
[00:06:18.283]

[00:06:18.683]
and believe that exists just to appease my ego and justify its pseudo existence.
[00:06:24.133]

[00:06:45.550]
I often wonder about the importance of continuing to record what I am experiencing from the world,

[00:06:51.133]

[00:06:51.250]

whether through writing, images or sounds.

[00:06:54.800]

[00:06:55.816]

I know that within me,

[00:06:56.966]

[00:06:57.366]

in the primacy of silence and emptiness, I find the fullness

[00:07:01.166]

[00:07:01.500]

I can see that nothing and no record really matter.

[00:07:04.199]

[00:07:07.050]

However, I cannot distance myself from this earthly experience and alienate myself from the senses.

[00:07:11.949]

[00:07:12.116]

More than preserving the memory,

[00:07:14.399]

[00:07:15.383]

recording the world, interior and exterior, is for me a more or less vital act,

[00:07:20.416]

[00:07:20.800]

almost on the same level as the air that animates me.

[00:07:23.000]

[00:07:23.933]
That's why wandering, writing, photographing, filming, recording sounds
[00:07:27.750]

[00:07:28.216]
are like the sine qua non conditions
[00:07:30.316]

[00:07:30.716]
that give me more cheer and some reason for being.
[00:07:33.483]

[00:07:50.516]
from: Miguel M. Duarte I to: Hugo Olim
08.03.2025
[00:07:57.883]

[00:08:28.033]
Thanks for your video letter, Hugo.
[00:08:30.399]

[00:08:35.583]
Things aren’t going so well over here.
[00:08:37.633]

[00:08:48.233]
Out of nowhere, I started feeling awful pain in my knees…
[00:08:52.049]

[00:08:53.649]
I can hardly stay on my feet.
[00:08:54.966]

[00:09:06.216]

I remember the tangled bird...
[00:09:07.883]

[00:09:26.666]
These are MRI images of my left knee.
[00:09:30.366]

[00:09:37.649]
High-definition images of my body, or part of my body…
[00:09:41.500]

[00:09:42.666]
but they feel like something separate from me.
[00:09:44.750]

[00:09:59.016]
In a way,
[00:09:59.883]

[00:10:00.583]
all medical images, purportedly objective representations of the body,
[00:10:04.916]

[00:10:06.149]
stand in contrast to its inherent subjectivity and intimacy.
[00:10:10.266]

[00:10:17.000]
In the early days of photography,
[00:10:18.733]

[00:10:19.016]
optical devices were believed to guarantee an understanding of individuals
[00:10:23.333]

through their images.
[00:10:24.966]

[00:10:28.683]
Images were seen as direct and authentic records of reality.
[00:10:32.816]

[00:10:40.149]
Today, science acknowledges that medical images like these
[00:10:44.399]

[00:10:44.700]
are merely clues,
[00:10:45.833]

[00:10:46.783]
material traces that require interpretation.
[00:10:49.916]

[00:11:04.750]
You said matter doesn’t exist.
[00:11:06.566]

[00:11:07.616]
But to me, there is nothing but matter.
[00:11:10.266]

[00:11:19.316]
Everything is matter
[00:11:20.149]

[00:11:20.783]
along with everything that surrounds it.
[00:11:22.700]

[00:11:29.583]
The instability of presence
[00:11:31.299]

[00:11:33.549]
the more or less epidermal contact between bodies…
[00:11:36.433]

[00:11:42.266]
Impressions, dialogues...
[00:11:44.283]

[00:11:45.583]
Silences, proximities...
[00:11:47.600]

[00:11:59.750]
from: Hugo Olim I to: Miguel M. Duarte
17.04.2025
[00:12:03.750]

[00:12:29.366]
Miguel, I’m sorry to hear about your knees.
[00:12:32.700]

[00:12:33.616]
I hope it's nothing too serious
[00:12:35.166]

[00:12:35.733]
and by now you've returned to your normal daily life.
[00:12:39.266]

[00:12:48.299]

Recently I also had an MRI.

[00:12:50.716]

[00:12:50.966]

In my case, on the right foot.

[00:12:53.000]

[00:12:53.933]

It's been a year now, in May

[00:12:55.616]

[00:12:56.000]

while I was gardening,

[00:12:57.283]

[00:12:57.616]

a cactus fell on my foot and left a spike about a centimetre and a half long embedded in my flesh.

[00:13:03.950]

[00:13:05.216]

This foreign body, as doctors call it,

[00:13:07.833]

[00:13:08.366]

doesn't hurt me or bother me,

[00:13:10.000]

[00:13:10.383]

but it is obvious the small lump that has formed on the top of my foot.

[00:13:14.250]

[00:13:15.433]

I see it as some kind of volcanic mountain about to erupt.

[00:13:19.333]

[00:13:20.483]
The MRI was to locate the spike more precisely
[00:13:23.283]

[00:13:23.700]
and give doctors technical information in case I decide to have surgery to remove it.
[00:13:28.566]

[00:13:31.066]
All this makes me think about the body,
[00:13:32.933]

[00:13:33.616]
about its vulnerability, its intelligence,
[00:13:36.233]

[00:13:36.799]
about how it degrades and also about how it regenerates.
[00:13:41.149]

[00:13:42.283]
Who organizes and restructures the cellular tissues and all these distinct multiple layers that make up our body?
[00:13:48.600]

[00:13:49.616]
It's certainly not us.
[00:13:50.683]

[00:13:51.700]
At least I'm not aware of doing anything for it.
[00:13:54.116]

[00:13:54.933]
But this intelligence exists and manages and commands the zillions of atoms,
[00:13:58.950]
molecules and cells that give shape and content to the complexity of our bodies.
[00:14:03.316]

[00:14:05.533]
The closer I get to life,
[00:14:06.883]

[00:14:07.716]
the more closely and attentively I look at everything around me,
[00:14:11.033]

[00:14:11.433]
the more abstract and obtuse everything seems to me.
[00:14:13.500]

[00:14:14.783]
I would even say that, regardless of the scale of observation,
[00:14:18.200]

[00:14:18.500]
life, the world and the entire universe
[00:14:20.966]

[00:14:21.366]
seem to be an authentic abstraction,
[00:14:23.066]

[00:14:23.533]
not only in what is visible,
[00:14:25.033]

[00:14:25.416]
but also in the way in which, in its genesis, everything is born and happens.
[00:14:29.833]

[00:14:42.549]
Matter, I see it as an illusion created by the mind through the senses.
[00:14:47.549]

[00:14:48.250]
Physically as we perceive it, I believe that matter does not exist.
[00:14:51.566]

[00:14:52.466]
What seems to exist to me is energy and vibration at different frequencies and scales.
[00:14:56.933]

[00:14:57.883]
An atom is 99.99999% empty space.
[00:15:03.516]

[00:15:04.216]
The remaining 0.00001% are subatomic particles such as quarks and neutrinos,
[00:15:11.516]

[00:15:11.750]
also in a vibrational state.
[00:15:13.466]

[00:15:14.299]
What we call matter is nothing more than a dense vibration.
[00:15:17.133]

[00:15:17.950]
Everything seems concrete, hard, but it is pure and true energy in constant movement,

[00:15:22.200]

[00:15:22.733]
at very high speeds.
[00:15:24.100]

[00:15:25.933]
Although it may not seem like it, we are all made of the same thing.
[00:15:28.416]

[00:15:29.016]
Everything is made of the same.
[00:15:29.866]

[00:15:30.549]
Ultimately, I would say we are all made of nothing.
[00:15:33.766]

[00:15:35.283]
However, I try to abstract myself from all this
[00:15:37.600]

[00:15:38.149]
and save myself from apparent madness.
[00:15:39.850]

[00:15:47.700]
Like you, when I see this type of images
[00:15:49.933]

[00:15:50.316]
I get the feeling that I don't know my body
[00:15:52.666]

[00:15:53.316]
and that everything that makes it up is strange,
[00:15:55.450]

[00:15:55.883]
obscene,
[00:15:56.566]

[00:15:57.083]
beyond my reach and knowledge.
[00:15:59.083]

[00:16:02.100]
But I'm happy to know that technological advances
[00:16:04.350]
allow us to have a pale idea of what we are like inside and out.
[00:16:08.350]

[00:16:09.850]
And I imagine all the potential that,
[00:16:12.649]

[00:16:12.899]
in this imagery field, is yet to come,
[00:16:15.116]

[00:16:15.416]
both on a scientific level and in terms of artistic exploration.
[00:16:18.450]

[00:16:23.149]
from: Miguel M. Duarte I to: Hugo Olim
20.05.2025
[00:16:30.049]

[00:16:35.383]
The sun now reaches the corner of the rug.
[00:16:37.250]

[00:16:41.183]
I’m getting better, little by little…
[00:16:42.899]

[00:16:51.899]
I’ve let go of the crutches.
[00:16:53.333]

[00:16:54.183]
Now a long period of physiotherapy awaits me.
[00:16:57.716]

[00:17:04.083]
Today was the first decent walk in a long time.
[00:17:07.116]

[00:17:09.983]
That’s why Xico was especially excited.
[00:17:13.166]

[00:17:20.983]
Sometimes I wonder what dogs see...
[00:17:23.700]

[00:17:24.900]
... the colors, the shapes, how they sense movement.
[00:17:28.583]

[00:17:43.183]

Heidegger said that what sets us apart from animals
[00:17:46.616]

[00:17:47.400]
is the fact that we experience reality as something inscrutable.
[00:17:51.900]

[00:17:55.400]
In humans, the world worlds.
[00:17:57.900]

[00:17:58.733]
Animals would be without world
[00:18:00.849]

[00:18:01.283]
or poor in world.
[00:18:02.250]

[00:18:04.466]
Heidegger failed to see that animals perceive worlds
[00:18:07.783]

[00:18:08.433]
beyond our interpretive horizons…
[00:18:11.583]

[00:18:12.366]
And that, just like us, they too contemplate the void
[00:18:15.549]

[00:18:15.849]
and the absence of explanation.
[00:18:17.400]

[00:18:25.400]
Maybe animals don’t need words or philosophy,
[00:18:29.383]

[00:18:30.299]
because they dwell closer to matter at its most intense.
[00:18:34.716]

[00:18:37.900]
What philosophers used to call the thing-in-itself
[00:18:41.599]

[00:18:42.599]
or the thingness of things…
[00:18:44.900]

[00:18:45.683]
... offering a glimpse
[00:18:47.016]

[00:18:47.533]
into what lies beneath and beyond the visible...
[00:18:49.866]

[00:20:37.650]
from: Hugo Olim I to: Miguel M. Duarte
23.06.2025
[00:20:41.133]

[00:21:11.333]
Miguel, I am glad to know that you are recovering well
[00:21:14.466]

[00:21:14.833]
and that you are only relying on your legs for mobility.
[00:21:17.383]

[00:21:37.000]
Walking is one of the things that makes me happiest,
[00:21:39.200]

[00:21:39.883]
especially when I do it barefoot and in natural spaces.
[00:21:43.133]

[00:22:57.283]
For me, walking barefoot is synonymous of freedom,
[00:22:59.483]

[00:23:00.150]
of being connected to the earth,
[00:23:01.183]

[00:23:01.466]
of seeing the world and feeling its textures through the soles of my feet.
[00:23:04.799]

[00:23:07.750]
We see not only with our eyes, but also with our entire body.
[00:23:11.933]

[00:23:12.833]
When I walk barefoot, I always walk in rhythm with the ground.
[00:23:15.066]

[00:23:15.900]
If it is grass, sand or wet earth, the footsteps are very pleasant and my pace can be faster

[00:23:22.849]

[00:23:23.666]
if the ground is uneven, with gravel, snow or thorny plants,
[00:23:28.566]

[00:23:28.816]
this forces me to slow down, to be more careful and attentive.
[00:23:32.349]

[00:23:34.200]
Speed is always a determining factor in perception
[00:23:38.166]
and in the way we see, feel, absorb, integrate and experience the world.
[00:23:43.183]

[00:23:51.216]
We know that the time it takes to read and our posture in front of a still image
[00:23:55.150]

[00:23:55.250]
is very different from when we see them in motion or timed in a timeline.
[00:24:00.233]

[00:24:01.033]
In this sense, perhaps, contemplation is more linked to painting or printed photography,
[00:24:06.349]

[00:24:06.950]
to everything that implies a slower reading time,
[00:24:09.433]

[00:24:10.183]
while the glimpse and the apparition may be more related to cinema.

[00:24:14.216]

[00:24:14.833]
I don't know?!
[00:24:15.333]

[00:24:18.366]
However, everything that is seen, as well as everything in this existence,
[00:24:21.483]

[00:24:21.650]
is situated in this constant impermanence.
[00:24:23.883]

[00:24:24.650]
Everything happens, appears and disappears as if in the blink of an eye,
[00:24:28.166]

[00:24:28.666]
in the twinkling of an eye.
[00:24:29.983]

[00:24:31.166]
Hence, perhaps,
[00:24:32.716]

[00:24:33.000]
this already ingrained human need
[00:24:34.833]

[00:24:35.283]
to record everything we see, hear and do,
[00:24:38.083]

[00:24:38.466]
as a kind of anchor that proves and preserves the memory of a certain moment.
[00:24:42.200]

[00:24:54.683]
Sebastião Salgado, who sadly passed away on the day I received your last letter,
[00:24:59.966]

[00:25:00.549]
used to say that animals have memories but no remembrance.
[00:25:03.299]

[00:25:04.450]
I believe that,
[00:25:05.033]

[00:25:05.400]
apart from food,
[00:25:06.416]

[00:25:06.933]
animals do not keep anything material that serves as a remembrance,
[00:25:10.366]

[00:25:10.700]
decoration,
[00:25:11.599]

[00:25:11.916]
souvenir of their travels or lived experiences as we do.
[00:25:15.666]

[00:26:17.733]
In general, we humans, more than anything,

[00:26:21.549]

[00:26:21.916]
are collectors addicted to memories
[00:26:24.066]

[00:26:24.583]
and everywhere we go, we accumulate things,
[00:26:26.849]

[00:26:27.349]
keeping remnants of memories of what we experienced
[00:26:30.183]

[00:26:30.450]
throughout this brief earthly passage.
[00:26:32.516]
[00:26:49.666]
I observe that animals live much more in the present moment,
[00:26:52.416]

[00:26:52.833]
without any connection to the past or expecting anything from the future.
[00:26:56.316]

[00:26:57.816]
And it is very likely that this makes them freer and more detached than us.
[00:27:01.966]

[00:27:02.866]
They live only with the body,
[00:27:04.349]

[00:27:04.716]

without accessories, artificialities, philosophies or theorems.
[00:27:09.516]

[00:27:32.750]
from: Miguel M. Duarte I to: Hugo Olim
17.07.2025
[00:27:39.666]

[00:27:44.849]
These are some of the cameras I've been using to write to you.
[00:27:47.966]

[00:27:57.766]
Hand-sized device cameras
[00:28:00.866]

[00:28:01.583]
all of them are practically obsolete.
[00:28:03.450]

[00:28:09.150]
I use them to make visual annotations
[00:28:11.816]

[00:28:12.583]
like someone jotting things down in a notebook.
[00:28:14.250]

[00:28:20.533]
These humble machines record recollections
[00:28:24.116]

[00:28:24.750]
but ones I try to turn into memories…

[00:28:27.866]

[00:28:34.983]
For example, in this image you're seeing
[00:28:37.283]

[00:28:38.016]
or that you'll see, in another deferred present
[00:28:40.700]

[00:28:41.433]
already past and still to come
[00:28:43.466]

[00:28:44.216]
something becomes visible...
[00:28:45.816]

[00:28:47.250]
...visible only insofar as there is nothing to see
[00:28:50.266]

[00:28:51.016]
except my absence
[00:28:52.349]

[00:28:53.133]
and the attempt to construct an image of the self
[00:28:55.599]

[00:28:56.166]
through its displacement.
[00:28:57.783]

[00:29:04.549]
Other times, memory forms from a physical medium of images
[00:29:08.666]

[00:29:08.849]
that cannot be seen, or are difficult to access.
[00:29:12.116]

[00:29:17.983]
You must remember the DVC Pro tapes we used for our videos in the Bachelor's…
[00:29:22.700]

[00:29:25.916]
Many times I considered digitizing this
[00:29:28.616]

[00:29:29.200]
but in the end, I never got around to it.
[00:29:30.583]

[00:29:32.866]
I wish I could find you again in these shootings…
[00:29:35.516]

[00:29:36.000]
You were so at ease in front of the camera
[00:29:38.333]

[00:29:39.016]
overflowing with style…
[00:29:40.216]

[00:29:42.783]
I've never forgotten how you were always ready to take part,

[00:29:45.650]

[00:29:46.216]

to help.

[00:29:46.849]

[00:29:48.500]

You know, I used to think it was a shame not to have access to those images from the past

[00:29:53.200]

[00:29:53.866]

from our youth…

[00:29:54.849]

[00:29:57.583]

But now I'm starting to think it's better this way

[00:29:59.849]

[00:30:00.683]

letting them rest quietly

[00:30:02.750]

[00:30:03.516]

allowing time to do its work

[00:30:05.366]

[00:30:06.333]

letting those images disappear forever

[00:30:08.650]

[00:30:09.400]

so they can be remembered...

[00:30:10.666]

[00:30:12.766]
... becoming memories through forgetting.
[00:30:15.933]

[00:32:33.266]
from: Hugo Olim I to: Miguel M. Duarte
10.08.2025
[00:32:36.583]

[00:32:43.383]
Miguel, Currently, and for the past few years,
[00:32:46.266]

[00:32:46.700]
I've been recording everything with just an iPhone.
[00:32:49.016]

[00:32:49.766]
has become an essential and inseparable tool.
[00:32:52.450]

[00:32:53.216]
It's very practical
[00:32:53.816]

[00:32:54.349]
and always at hand.
[00:32:55.016]

[00:33:06.733]
Regardless of the technological device or its technical quality,
[00:33:10.650]

[00:33:10.916]

I'm interested in portability,

[00:33:12.250]

[00:33:12.650]

the ease and agility of being able to record, communicate

[00:33:16.383]

and express myself anywhere and at any time.

[00:33:19.116]

[00:33:29.000]

You've made me very curious to see these images recorded on the DVC Pro.

[00:33:32.633]

[00:33:33.316]

How wonderful it would be to be able to see this material

[00:33:35.433]

[00:33:35.549]

and remember those projects in which we helped each other diligently.

[00:33:39.916]

[00:33:40.900]

Those experimental times at the Polytechnic were incredibly rich and of wonderful memories.

[00:33:45.500]

[00:33:46.733]

I think I still have one or two of these cassette tapes at home.

[00:33:49.966]

The images recorded there will certainly also be left to a certain oblivion,

[00:33:54.299]

[00:33:54.716]

to their very existence.

[00:33:56.049]

[00:33:56.849]
They will forever be latent images,
[00:33:58.666]

[00:33:59.016]
waiting for a device or someone to develop them.
[00:34:01.383]

[00:34:07.799]
Somehow, I keep thinking that everything that's not visible is, in a sense, latent,
[00:34:14.133]

[00:34:14.666]
waiting to be revealed,
[00:34:15.949]

[00:34:16.283]
whether on a video cassette, a film reel, a DVD, a flash drive, a computer, a book, etc.
[00:34:23.983]

[00:34:24.583]
And the longer these images remain obscure,
[00:34:27.466]

[00:34:27.650]
the more important and valuable they seem to become.
[00:34:30.300]

[00:34:30.516]
They become rarities, archaeological finds, pieces of history to be constructed.
[00:34:35.800]

[00:34:42.816]

And the story of my foot had a new and, I hope, final episode.
[00:34:46.916]

[00:34:47.816]
On June 23rd, after a little over a year,
[00:34:51.400]

[00:34:51.633]
my body rejected the cactus spike that had intruded on my right foot.
[00:34:55.366]

[00:34:56.216]
Surgery will no longer be necessary.
[00:34:58.183]

[00:35:11.166]
Let's just say that, from the moment it entered until it came out,
[00:35:13.766]

[00:35:14.116]
it was a latent foreign body, which I couldn't see directly.
[00:35:17.400]

[00:35:18.333]
Although I could felt it, and its presence was noticed,
[00:35:21.000]

[00:35:21.366]
by the small nodule that formed on the skin,
[00:35:23.233]

[00:35:23.783]
only now came to the surface to be revealed.
[00:35:25.983]

[00:35:28.216]

And about your knees?

[00:35:29.083]

[00:35:36.250]

from: Miguel M. Duarte I to: Hugo Olim

28.08.2025

[00:35:43.183]

This letter is composed of three asynchronous, assembled visual sequences without voice-over. In the first, the screen is divided in two, showing the same footage with a slight temporal delay. A high-angle shot shows Duarte walking in and out of the frame while carrying a heavy book and humorously performing a series of physical exercises. The second sequence consists of an image with strong moiré patterns, captured from a webcam stream found online, showing the syncopated movements of a boy in a beach. The image is accompanied by Matthew Ostrowski's recomposition of a choral work by Karlheinz Stockhausen. The final sequence consists of a shot filmed from inside a car as it passes a roundabout, displayed in a loop. There is no sound.

[00:38:13.283]

from: Hugo Olim I to: Miguel M. Duarte

31.08.2025

[00:38:16.683]

In this letter, Olim also opts to respond with a purely visual experiment. A travelling shot captures an intermittent white trace against the textured surface of an asphalt road. As the shot progresses, the road markings form increasingly abstract geometric patterns across the screen, with a glitch-like quality. The next image is filmed from inside a bus. Heavily saturated with an orange hue, the shot features a luminous circular point whose source remains ambiguous, appearing either as the sun or as an electric light, while the landscape unfolds through the silhouettes of trees, mountains, and high-voltage electricity pylons. In the following sequence, the luminous circular form appears to become a full moon positioned in the upper third of the frame, while blurred city lights occupy the lower third. Sounds resembling nocturnal insects accompany the image. As the camera suddenly moves rapidly up and down, a luminous orange vertical trace appears at different points across a grainy black background, creating a purely formal experiment accompanied by the rough sounds of the camera movements and the ambient sounds of nocturnal insects.

[00:41:38.366]

from: Miguel M. Duarte I to: Hugo Olim

16.09.2025

…the etymological meaning of to wander, to err, to go astray [Giorgio Agamben´s recorded voice].

[00:41:41.916]

Duarte responds by performing the stacking of a series of books. At a certain point, he dismantles the stack and begins the task again. The letter unfolds through the repetition of this action, set against the recording of an Agamben's lecture discussing practices of knowledge and practices of the self as an ethical subject:

[00:41:48.183]

Descartes was the first one in modern times, after the Scholastic philosophers,

[00:41:52.833]

to ground the subjectivity to the truth.

[00:41:56.433]

[00:42:01.033]

In the sense, as Foucault says, Descartes' subjectivity is

[00:42:07.283]

[00:42:07.716]

a subject which can only found practices of knowledge, and not an ethical subject,

[00:42:14.483]

[00:42:14.966]

which will be constituted through self practice.

[00:42:18.633]

[00:42:26.316]

Descartes' subjectivity is a subject which can only found practices of knowledge,

[00:42:33.083]

[00:42:33.566]

and not an ethical subject, which will be constituted through practices of self.

[00:42:39.016]

[00:42:44.283]

And I think, this is true,

[00:42:46.833]

[00:42:47.150]

you cannot... if you want to, if you want to understand the great shifting that Foucault does when

[00:42:53.933]

[00:42:54.183]

he will treat the problem...

[00:42:57.766]

[00:42:59.050]

You have first to understand this means a great shifting in the location of subjectivity.

[00:43:05.166]

[00:43:10.516]

this means a great shifting in the location of subjectivity.

[00:43:14.550]

[00:43:15.083]

Subjectivity is no more located in a relation to truth and then into knowledge,

[00:43:20.866]

[00:43:21.750]

but is located in the errors of life, the errance,

[00:43:26.833]

[00:43:27.449]

the going astray of the human life,

[00:43:30.066]

[00:43:31.349]

and therefore in the ethical practice of the self.

[00:43:37.466]

[00:43:47.233]

and

[00:43:48.199]

[00:43:50.033]

therefore in the ethical practice of the self.

[00:43:53.199]

[00:43:56.000]

And I think he is right, I think that no ethical subject

[00:43:59.666]

[00:43:59.916]

can be constituted without

[00:44:02.516]

[00:44:04.099]

an erring...

[00:44:05.233]

[00:44:06.433]

this idea of constitutive erring of human life.

[00:44:13.333]

[00:44:15.449]

Error… Yes?

[00:44:16.583]

[00:44:19.866]

Now you understood what Foucault says... as the error he was referring to was just the contrary of truth, a mistake.

[00:44:29.300]

[00:44:29.716]

Not at all!

[00:44:30.466]

[00:44:30.783]
So, when he says… I didn't have the time to
[00:44:36.050]

quote exactly the text... but then I said... the etymological sense of err.
[00:44:42.599]

[00:44:43.599]
Err means errance in French… In French means wander
[00:44:48.183]

[00:44:50.500]
… the error he was referring to was just the contrary of truth, a mistake.
[00:44:55.883]

[00:44:56.416]
Not at all!
[00:44:57.166]

[00:44:57.516]
So, when he says… I didn't have the time to
[00:45:01.133]

[00:45:03.266]
quote exactly the text, but then I said the etymological sense of err.
[00:45:09.550]

[00:45:10.366]
Err means errance in French… In French means wander
[00:45:14.433]

[00:45:24.300]
from: Hugo Olim I to: Miguel M. Duarte

21.09.2025

[00:45:27.483]

We see Olim holding a notebook with blue tape covering the titles on its hard cover, as if concealing the front page of a diary. He opens the book and rapidly flips through its blank white pages, producing abstract patterns of light and shadow accompanied by the intermittent sound of the moving pages.

[00:48:25.766]

from: Miguel M. Duarte I to: Hugo Olim

05.10.2025

[00:48:31.916]

The final letter consists of a fixed shot of the sky framed through the window of a room. The light gradually changes as clouds form and move across the blue sky, while the sounds of everyday domestic life are heard in the background. At the end of the letter, the ambient sound fades out and Duarte's voice-over is heard:

[00:51:56.800]

Scrambled eggs, onion finely chopped, parsley…

[00:52:00.533]

[00:52:02.216]

Xico, restless, waiting for lunch.

[00:52:04.316]

[00:52:06.916]

The presence of those I love, in the sun resting on my face.

[00:52:09.916]

[00:52:13.733]

The hope that this warm hand on my back will not disappear.

[00:52:18.333]