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talk_
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bananas

LCB
19th May
berlin / 2017

a lecture-performance by
Érica Zíngano

in the context of
PARATAXE SYMPOSIUM I
Puerto Berlín

organized by
Berliner Literarische Aktion e.V.
and curated by
Timo Berger und Rike Bolte

3rd panel

PERSPECTIVES
„Barrio Latino oder global literature? Die 2000er Jahre“



from the left to the right
Benjamin Loy (moderator); Claudia Sierich (translator) and Juan Sanz (editor);
Sarah van den Heusen, Douglas Pompeu and Jorge Locane (Alba editorial);
Michael Gaeb (literary agent) and Érica Zíngano (author)
photo by
Timo Berger

(A)

**A PROBLEM THAT I RECOGNIZE
VERY OFTEN**

my very first problem here living in berlin comes up
even before i start talking

even before i open my mouth
i'm in trouble
my problems had already begun when my mouth was still closed
did you see them?
i will be silent a moment now so that you can notice

did you see? i was silent

and i was already in trouble
which is pretty embarrassing for me
and i'm still dealing with this real problem every day

because i feel like a disabled person
i don't feel like a child
my german teachers try to put me in the position of a child
but i feel more like a disabled person

that's why i decided to speak in english
i hope it's ok
since i don't really know which language i should speak here
even though it's not a well labored english my english i mean
my own english it's not a well labored english
it's useful to communicate
so let's communicate let's increase my problems
our problems let's increase them

it's a bit ironic
i admit for us coming from south america
or whatever america you want to call it call us
to communicate in english
but let's use it as our new lingua franca
and in my case a perverted one
a profane one
and it's not my problem if you don't get it

a lot of the time we don't get things
they keep floating around us
and we don't get them

i'm sorry
i cannot help you with that
i don't work at a counter
at an information counter

i'm really sorry about that

(B)

THE INVITATION RULES

i was in brazil when timo invited me to talk to take part in this symposium

please the 2nd image now ok? thanks



so i was in brazil when timo invited me to talk
so i would like to thank him and rike for the invitation
thanks to both of you
and i also want to thank you guys
i'm grateful for the opportunity to listen you here today
in this round table
because some of you i hadn't met before

so i was in brazil when timo invited me he wrote me in german

i guess he was pretty clear about the fact that i should do something hybrid
„eine hybride Intervention vorbereitest“
passing through 3 different points
between a "subjective text" / „subjektivem Text“ and something else such as
"my experience as a brazilian poet in berlin" / „als brasilianische Dichterin in Berlin
hier zu veröffentlichen“
and at the end he asked me
„wie schätzt Du die Qualität der lateiamerikanischen Literaturszene in Berlin ein?“
he proposed me to give my opinion about the quality the literary quality of the texts
produced in this scene here in berlin
if such a scene exists etc.

well i will skip the 3rd point the part about quality
i won't really have time for that
because he told me that i have only 10 min
„Auch 10 Minuten wäre die Maximalzeit“
something like 10 min around 10 min
which is pretty OK

considering that this round table is programmed to be

1 and a half hours long
which means 90 minutes
and there are 6 speakers we are 6 speakers
so 10 minutes for each of us
we have 60 min together
plus 10 min for the moderator
(let's say around 1,666... min
of questions for each speaker)
then we still have around
20 minutes
for something else
maybe the audience?
no idea

well planned i think it's fair enough
well at least it's balanced considering every single person invited
as singular universes
10 minutes for each singular universe

so to try to fulfill his expectation for "subjective text"
i brought a poem
a 2 min long poem i guess

*a poem that comes from my banana file
and goes along with my mistaken banana feelings
"how the world was created in 7 days/
and suddenly something else happened"
in 2 A4 pages in portuguese with spanish translation
made up with the help of a colombian friend juan diego otero
a poet*

so i brought this poem
and also a video a video i did in brazil while i was there
with some new friends tázio zambi / a poet joão reynaldo / an artist
bruno schiavo / a musician
3 min long video

the video is about bananas
or around bananas
or whatever bananas
my new research topic

but if it's too much
i think it could be too much
i won't read the poem
i won't show the video
if you too you think it's too much too
because maybe
we won't have time anymore for this kind of subjective experiences

but we can decide it later
let's see how things go
how they grow

so now i will set down my timer
i will program it
i will put 10 min
which means i will start to use my 10 min from now on
because the time that i've been using now
to explain these very 1st things doesn't really count

when my timer starts to chime
i will stop talking and we'll see what we do

it's simple
it's a timer that i use for cooking
nothing special about it
a timer

programming the time for the TIMER

here we go

(1)

BOLAÑO ALREADY SAVED MY LIFE THREE TIMES

so i was in brazil when timo invited me for this symposium
and while i was there i was reading bolaño 2666

bolaño already saved my life 3 times but i don't feel like telling you guys
how he did that
well at least not now we don't have much time for that

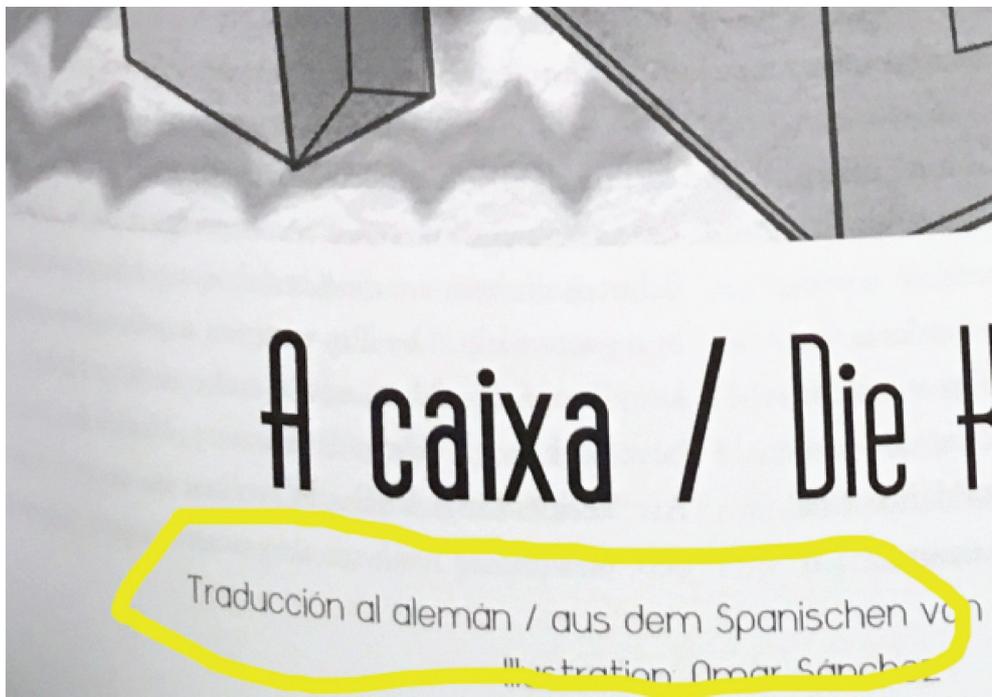
so i thought it was a good idea to take him to brazil with me
while i was there to read some spanish to create a kind of private space for me
a private room that could protect me from my own language

so i was imagining his book as a kind of a bridge between
ME / MY COUNTRY / & MY LANGUAGE
because it's been something like 3 years since i last visited brazil
basically the same amount of time i've been living in berlin so far

a bridge that could protect me from my own language
something neither too far nor too close a bridge
to protect me
in a different way than alba magazine did with my language
i don't know in which edition they did that though

in a different way than alba magazine imagined that the text "a caixa" / "the box"
by veronica stigger was translated from the spanish
(and not from portuguese) into german
as we can see here in this 3rd image

so the 3rd image please



in a different way than alba magazine imagined my language
because they did that by mistake a simple mistake a stupid mistake
a mistake that anyone could make
and we are not going to die because of it because of a stupid mistake

they switched veronica stigger's language to spanish which could have happened to anyone
but what i was trying to do with bolaño's spanish
while i was reading bolaño's book
while i was in brazil was something different
i was trying to create a second skin a second skin for my own language
to protect me from my own language

so i have selected a quote from bolaño's book 2666 for today
and i will now read it aloud for us

quote:

"Se llamaba Augusto Guerra y tenía la piel blancuzca y brillante de un gordo, pero en realidad era flaco y nervudo. No parecía muy seguro de sí mismo, aunque lo intentaba disimular con una mezcla de campechanía ilustrada y aire marcial. Tampoco creía demasiado en la filosofía y por ende en la enseñanza de la filosofía, una disciplina en franco retroceso ante las maravillas actuales y futuras que la ciencia nos depara, le dijo, a lo que Amalfitano le respondió educadamente si pensaba lo mismo de

la literatura. No, mire por dónde, la literatura sí que tiene futuro, la literatura y la historia, había dicho Augusto Guerra, fíjese si no en las biografías, antes casi no había ni oferta ni demanda de biografías y hoy todo el mundo no hace más que leer biografías. Ojo: he dicho biografías, no autobiografías."

end quote

(2)

**IN ANOTHER WORDS:
TRYING TO EXPLAIN WHAT BOLAÑO'S CHARACTER
JUST SAID RIGHT NOW**

well sometimes i find myself trapped in strange situations
sometimes i feel as if i was in a very special novel by bolaño
a novel he keeps writing from the grave i guess you too
when you read his novels you also feel like you belong to his pages

for example this situation that we are experiencing now the way that we are all together now
here involved connected talking exchanging
discussing aspects of the "literary world" the "literary scene" the "literary machine"
we are all in a "bolañesque" novel as well tempered with a very spicy bolognese sauce

here we have literary critics publishers agents editors organizers sponsors
we have the table full of books for sale we have the audience supporting the event
interested in the event paying attention to the event buying tickets for the event
and we also have translators
and we also have authors
and here at this point of his novel of this bolognese novel
i'm playing the role of the poet

i'm a white poet i'm a woman poet i'm a brazilian poet i'm an italian poet
i'm a middle class poet i'm a free lancer poet i'm a language teacher poet
i'm a poet because i'm a poet simply because i write poems
i'm a poet

that's why i will skip now once again
the part that timo suggested to me to talk about "my literary life in berlin"
its background its underground

because according to bolaño's quote
this could also be interpreted as an autobiographical aspect of my life

and according to bolaño's quote let's paraphrase bolaño's character
the only future he sees for literature
it's related to biographies not autobiographies

well if we abandoned this symposium now
and went to a bar i could tell you about my life

but we are not going to do that right now aren't we?

so i will keep playing my role here the role of the poet
and give to someone else the task of writing biographies

for the one who will do it maybe someone from the audience
maybe you you are already doing it secretly
while we are here spending time together talking

well for you
i will give you one more tip
which is the list of books
that i've borrowed from the ibero americanisches institut
one of my most beloved places in berlin so far

so now the 4th image please

1. Drei und drei: surreale Geschichten / Hans Arp; Vicente Huidobro
Signatur: FHMA:Deut xu 589 [8]o ; **Status:** nach Hause ausgeliehen (0 Mahnung(en)); **Band:** ; **Leihfr:**
2. La Vida sexual de los salvajes del noroeste de la Melanesia: des
Signatur: MA:A 14 / 4626; **Status:** nach Hause ausgeliehen (0 Mahnung(en)); **Band:** ; **Leihfristende:**
3. O Guesa / Joaquim de Sousandrade (Sousandrade). Introducao, orga
Signatur: MA:A 13 / 2296; **Status:** nach Hause ausgeliehen (0 Mahnung(en)); **Band:** ; **Leihfristende:**
4. Gran cabaret demenzial / Veronica Stigger. Ilustr.: Eduardo Verd
Signatur: MA:A 07 / 21265; **Status:** nach Hause ausgeliehen (0 Mahnung(en)); **Band:** ; **Leihfristende:**
5. Invencao de Orfeu / Jorge de Lima
Signatur: MA:A 05 / 8227; **Status:** nach Hause ausgeliehen (0 Mahnung(en)); **Band:** ; **Leihfristende:**
6. Los sueños no tienen Copyright / Cecilia Pavon
Signatur: MA:A 10 / 22164; **Status:** nach Hause ausgeliehen (0 Mahnung(en)); **Band:** ; **Leihfristende:**
7. Mi descubrimiento de America / Vladimir Mayakovski. [Prologo: Jo
Signatur: MA:A 14 / 15514; **Status:** nach Hause ausgeliehen (0 Mahnung(en)); **Band:** ; **Leihfristende:**
8. Antologia poetica / Raul Bopp
Signatur: FHMA:Bra xu 1490 [8]o ; **Status:** nach Hause ausgeliehen (0 Mahnung(en)); **Band:** ; **Leihfr:**
9. Vida e morte da antropofagia / Raul Bopp
Signatur: FHMA:A 77 / 4321; **Status:** nach Hause ausgeliehen (0 Mahnung(en)); **Band:** ; **Leihfristende:**
10. Duas viagens ao Brasil / Hans Staden. Trad.: Alberto Loefgren
Signatur: MA:A 03 / 15516; **Status:** nach Hause ausgeliehen (0 Mahnung(en)); **Band:** ; **Leihfristende:**
11. A verdadeira historia dos selvagens, nus e ferozes devoradores d
Signatur: MA:A 02 / 9480; **Status:** nach Hause ausgeliehen (0 Mahnung(en)); **Band:** ; **Leihfristende:**
12. Historia natural e medica da India Ocidental: em 5 livros / por
Signatur: FHMA:Bra ea 55 [8]o ; **Status:** Lesesaalkonto / bestellt; **Band:** ; **Vormerkungen:** 0
13. Historia natural do Brasil ilustrada / Guilherme Piso; Traducao
Signatur: MAL:C 16 / 55; **Status:** Lesesaalkonto / bestellt; **Band:** ; **Vormerkungen:** 0

do you see how bolognese this novel is how he keeps writing it from the grave?
because according to this bolaño's new novel
pepe y las papas fritas de ayer congeladas
if there's something that must be said about the poet
it must be said through the books he wants to read

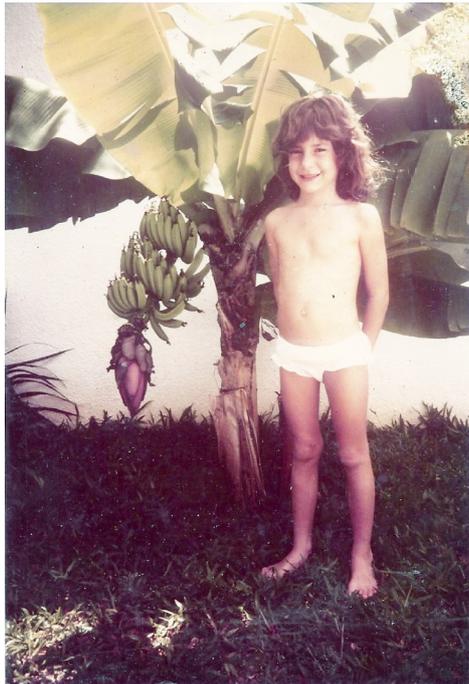
and it's true
this list contains the very 1st thing i want to talk about here since the beginning
the very 1st thing
which is "bananas"

so now that i have skipped timo's 3rd suggestion (the literary qualities and so on)

and have just handed the 2nd one over to someone else
and because i think we won't have enough time for his 1st suggestion
(the "subjective text")
i can go on to my mistaken banana feelings

so now i will switch the photo again
and project the pictures related to this topic

please then the 5th image



(3)

BANANAS CIRCULATING IN THE "BARRIO LATINO" THE END OF MY TALK

in these "banana" photos you can see
my conflict
the conflict that every single poet experiences during the life
the dichotomy between personal memories and historical events

setting these photos together here i also wanted to point out
another conflict
the conflict that this round table had also pointed out
between the "barrio latino" and the "global literature"
well this was my way to point out
this conflict
because i decided to face this conflict

through the perspective of bananas
 because i've been writing about bananas
 i've been reading about bananas
 i've been dreaming about bananas
 i've been eating bananas
 and i thought about bananas as a common element
 one of our common elements a common element that connects us
 people from south america with people from europa
 with people from asia africa
 well with people from all around the world

but if you look carefully at these photos
 you will notice that there is something wrong with one of them
 one of them has a mistake but this mistake
 will be discussed at another time
 because we don't really have time here anymore
 to explain how interesting the mistakes can be
 to make us understand things that normally we won't be able to understand
 in a correct way

so should i start to try to read my poem?
 i will start to read my poem now
 and then when we listen the timer
 i'll stop ok?
 i guess we have something around one minute left
 one minute left for subjective experiences

(C)

**A POEM THAT COMES FROM MY BANANA FILE
 AND GOES ALONG WITH MY MISTAKEN BANANA FEELINGS
 "HOW THE WORLD WAS CREATED IN 7 DAYS/
 AND SUDDENLY SOMETHING ELSE HAPPENED"
 IN 2 A4 PAGES IN PORTUGUESE
 WITH SPANISH TRANSLATION
 MADE UP WITH THE HELP OF A COLOMBIAN FRIEND
 JUAN DIEGO OTERO
 A POET**

o mundo foi criado em 7 dias
 no sétimo dia
 estava tão cansado
 tão cansado
 que resolveu tirar uma sonequinha
 ainda tinha os direitos adquiridos
 e o décimo terceiro
 e tudo mais
 e sem mais
 adormeceu

el mundo fue creado en 7 días
 en el séptimo día
 estaba tan cansado
 tan cansado
 que decidió echarse una siestita
 aun tenía los derechos adquiridos
 y el decimotercer
 y todo eso
 y sin más
 durmiente

<p> adormeceu tão profundamente que adoeceu e não acordava mais até hoje ninguém sabe se foi culpa dos pernilongos dos carrapatos dos ácaros se tinha alergia se sofria de taquicardia se consumia muito álcool se era adicto do tabaco se tinha icterícia se foi pego de surpresa por uma casca de banana se foi atacado por uma motocicleta em alta velocidade por uma bala perdida por uma bactéria mutante perigosíssima fatal de fato e de direito entrou em coma profundo ninguém sabe se foi culpa do cartório das criancinhas dos contos da carochinha dos comunistas que comiam as criancinhas dos contos da carochinha da bruxa má da vilã da novela das oito dos cambistas na porta dos estádios de futebol da área vip dos estádios de futebol dos diretores dos clubes de futebol dos pastores evangélicos que recriminam os fiéis que vão aos estádios de futebol dos jogadores de futebol que jogam futebol nos estádios de futebol das namoradas dos jogadores que jogam futebol dos que são a favor dos que são contra dos que vivem só tirando onda dos que vivem por cima da carne seca dos que sobrevivem por baixo da carne seca dos que têm sempre uma desculpa p/ tudo dos que estão quase sempre </p>	<p> durmiente tan profundamente que se enfermó y no ha despertado más hasta hoy nadie sabe si fue culpa de los zancudos de las garrapatas de los ácaros si tenía alergia si sufría de taquicardia si tomaba mucho alcohol si era adicto al tabaco si tenía ictericia si fue sorprendido por una cáscara de banana si fue atacado por una motocicleta a alta velocidad por una bala perdida por una bacteria mutante muy peligrosa fatal de hecho y de derecho ha entrado en un coma profundo nadie sabe si fue culpa de la oficina de registro de los chiquillos de los cuentos de hadas de los comunistas que comían los chiquillos de los cuentos de hadas de la bruja mala de la villana de la novela mexicana de los revendedores en la entrada de los estadios de fútbol del área vip de los estadios de fútbol de los directores de los clubes de fútbol de los pastores evangélicos que recriminan a los fieles que van a los estadios de fútbol de los jugadores de fútbol que juegan en los estadios de fútbol de las novias de los jugadores que juegan fútbol de los que están a favor de los que están en contra de los que viven sólo haciendo chistes de los que viven por encima de la carne seca de los que sobreviven por debajo de la carne seca de los que tienen siempre una disculpa para todo de los que están casi siempre </p>
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em cima do muro dos meninos fazendo aviãozinho atravessando o muro do aviãozinho cheio de cocaína passando por cima do muro da cocaína ganhando por fora duplicando o muro dos urubus de butuca das coisas que a gente vê na tv das coisas que a gente não vê na tv até hoje ele ainda não voltou laudo médico atesta estado vegetativo as máquinas segurando o tranco achando que estão segurando o tranco fazendo um bom serviço ninguém sabe bem até quando estamos todavia no aguardo vai que né? agora vai faz que vai até parece de todos os modos mandamos lembranças	dudando entre dos aguas de los chicos haciendo de mulas cruzando las aguas del avión lleno de cocaína pasando encima de las aguas de la cocaína ganando por el lado duplicando las aguas de los buitres al acecho de las cosas que nosotros vemos en tv de las cosas que nosotros no vemos en tv hasta hoy todavía él no ha vuelto célebre médico declara estado vegetativo las máquinas manteniéndolo a flote pensando que lo están manteniendo a flote haciendo un bueno servicio nadie sabe bien hasta cuando todavía estamos esperando ahí va ¿no? ahora sí como si mira vos de todos modos le enviamos saludos
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SOME TECHNICAL INFORMATIONS ONLY AUTHORIZED PERSONS

3. Panel – Perspektiven: Barrio latino oder global literature? Die 2000er Jahre bis heute

Wer sind aktuell die lateinamerikanischen Autorinnen in Berlin? Wo treffen sie sich, wo tragen sie aus ihren Werken vor? Wo und in welcher Sprache publizieren sie? Gemeinsam mit LiteraturaktivistInnen, AutorInnen und KulturvermittlerInnen wird über die Flüchtigkeit der Szene zwischen Underground, fremdsprachigen Buchläden und Literaturhäusern und Festivals diskutiert. Welche Förderung brauchen lateinamerikanische Autorinnen in Berlin, und welche Orte haben sie schon für sich erobert? Sind sie eher AutorInnen eines literarischen barrio latino in Berlin oder vielmehr RepräsentantInnen der global literature?

Keynote: Redaktion Alba; PanelteilnehmerInnen: Redaktion Alba, Juan Sanz (Berlín, Bilbao)/Jorge Locane (Universität zu Köln), Érica Zíngano (Autorin), Michael Gaeb (Literarische Agentur Gaeb); Videobotschaft: Ethel Barja (Brown University, Providence); Moderation: Benjamin Loy (Universität zu Köln)

- 1 Juan Sanz
- 2 Jorge Locane
- 3 Érica Zíngano
- 4 Michael Gaeb

5 Ethel Barja
6 Douglas Pompeu

Moderation: Benjamin Loy

@Érica, es wäre schön, wenn Du eine hybride Intervention vorbereitest, zwischen subjektivem Text, wie ist es als brasilianische Dichterin in Berlin, hier zu veröffentlichen, Anschluss zu finden, an der Literaturszene teilzunehmen, wie schätzt Du die Qualität der lateiamerikanischen Literaturszene in Berlin ein? Und das ganze aber als poetische Lecture aufziehen? Auch 10 Minuten wäre die zu Verfügungstehende Maximalzeit.

abstract:

über bananen und texte / eine lecture-performance

é um texto / it's a text / es ist eine text / es un texto

é uma leitura / it's a reading / es ist eine lesung / es una lectura

é em voz alta / it's out loud / es ist laut / es en voz alta

é principalmente bananas / it's mainly bananas / es ist hauptsächlich bananen / es principalmente plátanos

é também agora / it's also now / es ist auch jetzt / es también ahora

é agora amanhã / it's now tomorrow / es ist jetzt morgen / es ahora mañana