

Dream and memory are forms of kidnapping.

I invited some people to “kidnap” me.

Each one would execute his or her “kidnapping” in whatever way they saw fit. I asked them not to give me any information about the places they would take me. I would be waiting for them at a previously agreed upon location. Or nothing would be agreed upon. When they arrived they would blindfold me and take me with my camera and some rolls of film. They could do whatever they wanted with me as long as they let me photograph everything without being able to see anything. They would only remove the blindfold when they had taken me back to the place of departure.

I wanted to experience the world only through what I was hearing, smelling, holding, thinking. Sight had always seemed to me to be a tyrannical sense in relation to the other senses. Without it the world could be many worlds; reality, many realities. They would cross each other in infinite possibilities that would be only partially revealed when I developed the photographs. In truth the camera would not be an extension of my eyes. Rather, it would be my actual eyes. The only possibility of preserving reality in actual images would be contained inside this device, and consequently my assimilation or perception of the images of this same reality would be postponed or displaced to the future: to the time when the film would at last be developed.

Immediately after each “kidnapping”, still quite permeated with the experience, I would write short texts that undoubtedly would be permeated with images produced by the impressions of my other senses during that “kidnapping”. These images or this capacity of the imagination would be free from the often tyrannical action of sight on the perception of reality.

Once the narrative was finished the interesting counterpoint would be its juxtaposition with the “blind” photographs of the “kidnapping” at last developed: The act of taking photographs without-looking through the mechanical device and the act of “taking photographs” without-looking through a text generated by the dynamics of the other senses.