

QUINZAINÉ
DIRECTORS' FORTNIGHT
CANNES 2016

Poesía
sin
fin

ENDLESS POETRY
written and directed by

Alejandro Jodorowsky

Tú querías ser amado, nunca lo fuiste
You wanted to be loved, you never were

Tú querías ser aceptado, nadie te aceptó
You wanted to be accepted, you were accepted by none

Tú querías ser admirado, nadie te admiró
You wanted to be admired, you were admired by none

Tú que no tenías un calmante espiritual
You who had no spiritual tranquilizer

para aceptar la muerte
to accept death

la enfrentaste sin ninguna esperanza
you confronted it with no hope whatsoever

sin bendiciones de cura
without the blessing of a priest

sin un hijo que te acompañara en tu último combate
without a son to accompany you in your final struggle

Solitario como un héroe orgulloso
Alone like a proud hero

te disolviste en la nada
you dissolved into nothingness

No dándome me lo diste todo
By giving me nothing you gave me everything

No amándome me revelaste
By not loving me you revealed to me

la absoluta presencia del amor
the absolute presence of love

Negando a Dios me enseñaste a valorar la vida
By denying God you taught me to value life

Gracias a tu crueldad pude descubrir la compasión
Your cruelty taught me compassion

Te perdono padre mío
I forgive you father

Me diste la fuerza de soportar un mundo
You gave me the strength to bear a world

que hace ya mucho tiempo perdió la poesía
You gave me the strength to bear a world

SATORI FILMS, LE SOLEIL FILMS and LE PACTE
in association with **DETALLE FILMS, OPENVIZOR** and **UPLINK CO**
present



Poesía sin fin _____
ENDLESS POETRY

a film written and directed by

ALEJANDRO JODOROWSKY

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IN CANNES

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SYNOPSIS

Santiago de Chile, during the thrilling years of the 40s and the 50s. “Alejandrino” Jodorowsky, aged twenty, decides to become a poet against the will of his family. He is introduced in the inner circle of the artistic and intellectual avant-garde of the time and meets Enrique Lihn, Stella Diaz, Nicanor Parra and many other promising but anonymous young writers who will become the masters of Latin America’s modern literature. Totally immersed in this world of poetic experimentation, they live together as few have dared to live before: sensually, authentically, freely, madly.

ALEJANDRO JODOROWSKY

Interview

Do you see ENDLESS POETRY (POESIA SIN FIN) as a continuation of LA DANZA DE LA REALIDAD or Part Two of the same film?

They can be seen separately, but they form a whole, not only in their content but also in their form. They begin and end in the same way. At the end of each film, the child leaves for a new destination. He leaves my little village of Tocopilla to go to the capital, Santiago, then leaves Chile for France. In both instances there’s an idea of a voyage to the unknown.

How did you conceive this autobiographical phase of your film work after nearly twenty years without making a movie?

They’re not normal films: they somewhat surpass the idea of making movies with the conventional means – actors, a camera and sets. I describe my films as “*psychomagic*.” I published a book entitled *Le Théâtre de la guérison* [The Theater of Healing] with Albin Michel Press, which views poetics as a therapeutic technique. At the end of a long life, after having experienced deaths in my family and terrible grief, I asked myself what the point of Art was: is it simply entertainment, an imaginary world to which you can escape for a while and relax? No. To me, an art that does not serve a healing purpose is not art. But who is it supposed to heal? The audience? Impossible, because the audience does not exist. The audience has been colonized by American movies. Their purpose is merely to get you to unwind, to release you from stress for as long as the movie runs. And “director’s cinema,” which is supposedly deeper, systematically deals with social problems, one of the last things you can “sell” to the public. But these social films are stories about poor people told by very rich people. Sheer fantasy! So who is it out to heal? Mainly myself. Secondly, my family. And only in third place, a hypothetical audience.

Charity begins at home...

That’s right! When you see one of my films, you’re watching a real healing process that addresses real problems. A healing process that is not achieved with scientific techniques such as psychoanalysis, but by the means offered by the cinema. I recount my childhood and then my adolescence in very specific places in Chile, where I really grew up. Both movies were filmed in the exact places where I lived.

Whereas you had never gone back?

Not in forty, no, in sixty years! In Santiago de Chile, for *ENDLESS POETRY*, we went to the very neighborhood where I grew up, to the same street and the same store as in my memories. It had been demolished, of course, but the

foundations are there. That is where my healing starts: returning like a god to the place where I'd been a poor victim; going back as the "world famous movie director" to restore these wretched places and embellish them, not only on the screen but in my memory as well. Like a big cleanup. Then comes the healing of my family. I am in the film myself, at my present age, an old man, telling my story. I see myself telling it. The pivotal character of my father Jaime is played by my son Brontis. My son Adan plays me as a young man. Brontis plays his grandfather, a man he only knows through me and my trauma. Adan plays his own father. When Alejandro fights with Jaime, it's not only me fighting with my father, it's also Adan fighting with his big brother Brontis.

And all the combinations were made possible by this approach.

Yes. And that's very violent. It's not serene! We awaken all the family demons. A maelstrom of emotions bursts forth. It was impossible not to cry after a good take! Because nothing in the film was made up. We added surrealistic colors and elaborate cinematic ideas, but all of it happened the way it's told. It's total realism. Not Italian realism, a pale copy of reality. Here it's true realism: reality expressed through cinema.

As for healing the audience?

I try to create a spectacle built on poetics at every moment. A poem in the film says "Without being beautiful, all is beauty." I don't want to make films where you forget your stress for two hours but you come out unchanged. I want to make films that trigger a positive crisis within yourself, films able to make you face your essential self. Not your ego, not the personality created by your family, society, or culture. No, I want to reveal your sublime aspect. They are not films about failures, anti-heroes, villains who think only of getting rich, vulgar people who make bad jokes that are called "comedies," sentimental love stories or social problems that fill producers' pockets. True Art should awaken self-awareness and sublimate it. I love people. I don't make films of hatred. I want to help cinema recover that lost dignity devoured by Hollywood. In my films, you'll notice that no one smokes. Smoking doesn't exist. We aren't advertising tobacco, alcohol, watches or housewares. That, too, is part of the healing.

When you talk about your work, you say you're creating "Art." But in the film, the term used is "poetry."

Poetry is the sole art that doesn't sell. The most respected of all, and the most difficult, because no publisher wants to publish it. With pencil and paper, anyone can write a few lines and imagine he's a poet. But as it says in the film, poetry is

an act. A way of life. It's not something rational, or even a very powerful creative experience. It's a way of loving life. You don't have to write to be a poet. And in fact, in the film, Alejandro never writes.

That's true. He creates happenings, or acts. At most, he improvises a few lines orally.

That's it. Poetry for him is the symbol of self-realization. He has an ideal, he is in conflict with his father, his mother, his whole family and he realizes himself at all costs. I often say that the individual is a group. The character acts with a group of friends. He has transcended the *Me* to arrive at *Us* and open up to a collective consciousness. In 1953, I left Chile with \$100 in my pocket. I cut down the family "tree" as in the film, and I went off to realize myself without making any compromises. In Paris, I had three encounters: André Breton and surrealism, the mime Marcel Marceau and the theater, and lastly Gaston Bachelard and philosophy at the Sorbonne. I have lived an artistic life. I've survived...

Does this autobiographical "healing" process carry an element of risk?

The risk, when you embark on something like this, is narcissism, what's usually called a "biopic," when you talk about someone who's dead. My appearances in the film are designed specifically to prove that it is never a question of narcissistic exhibition. Poetry means talking about oneself as profoundly as possible. That's what all poets do.

Your mother and your muse are played by the same actress, Pamela Flores.

Yes, that's important. Psychoanalytically, Alejandro elides his mother into his mistress. It's an Oedipal shift. He's fascinated because he sees his mother as he's never seen her before. In this regard, I must say something else: I'm sick of the mythology about the beautiful fashion-model type of woman. My female characters are real women. Sometimes slightly exaggerated: in the film, one is very fat, the other is a midget. I never exploit the physical side, the Hollywood-style sex appeal. I'm sick of that.

LA DANZA DE LA REALIDAD was largely financed by Michel Seydoux. ENDLESS POETRY is dedicated to him.

Before *LA DANZA*, I hadn't made a film in twenty-two years. Twenty-two years of saving up religiously to finance my own film. Cinema has become nothing more than an industry. A moneymaking factory: the director is hired like all the others to serve a company, obliged to do what he's told. I wanted to have my own money to have the freedom of losing it. People make movies to earn money. Me,

it's to lose money. In twenty-two years I saved up a million dollars. As I wanted to make two films, I used half of it. Then I met my partner, Xavier Guerrero, who chipped in \$200,000. That made \$700,000. I went to have lunch with Michel Seydoux in a little restaurant full of soccer people. As we were talking, I told him I was looking for a producer who wouldn't read the script and who trusted me completely, who didn't look at anything until it was finished. He asked me, "How much are you short?" "A million." In five seconds he answered, "Well, I'll give it to you." Not long afterward, I was in Mexico for a show by the painter PascALEjandro that I form with my wife Pascale Montandon-Jodorowsky. A young admirer, Moises Cosio, asked me if I had a film project. I answered that I was still a million dollars short. "Well, I'll give it to you." Two miracles for a single film.

So that makes 2.7 million dollars?

Yes, but I didn't know how expensive filmmaking was. I didn't take post-production into account. Back in Paris, Seydoux said to me, "I'll take care of the post-production. The film has to be finished properly." At each stage I reminded people that it was "a film to lose money." And we did it! We lost money. I lost it all. But I was delighted! Because I planted an event in the world. An act.

But it won't work twice!

I couldn't start asking everybody again for millions to make ENDLESS POETRY, knowing they'd never see their money again. Cosio told me, "I can put in a little, but half less." I had 500,000 left as well. That already came to a million. And my partner, who's not called Guerrero for nothing, said, "Miracles happen. We'll get started, we'll use up the last cent. And we'll see..." I figured that when the first million had been entirely spent, we could always film me sitting in an armchair explaining that the film was unfinished and explaining the end. But we used crowdfunding - Kickstarter and Indiegogo - and 7,000 people participated.

What's the most wonderful part, someone who says, "I'll give you a million" or 7,000 people chipping in what they can?

The first million, because it's what plants the seed. But making it grow is wonderful, too! I think the release of the documentary JODOROWSKY'S DUNE had a real impact. It gave me a degree of fame that convinced people to give, when they saw that I wanted to make honest, healthy, sublime films. The 7,000 people who gave did themselves good as well. What you give is a gift to yourself. What you don't give you take away from yourself. Most people don't realize that. They're content with movies about superheroes.

They're sick of them already, but they don't know it yet.

So you have to tell them. You have to insist. And that way we'll end up with a non-industrial, non-commercial cinema. LA DANZA talked about a child. It's a more restrictive world. ENDLESS POETRY is about an adolescent: sex, love and liberation. Everyone understands those notions. So you never know: this film might just make a little money back. And that wouldn't be bad! There's a proverb that says, "If God sends you candy, open your mouth."

You make an important distinction: LA DANZA is a film about childhood; it's poetic by nature. ENDLESS POETRY is a film about a young man; it's poetic by choice.

Some people have a talent for making bread, other have a talent for politics. There was no turning point between my childhood state and my adolescent state. Since the age of four, I've had this talent for imaginative fantasy, for me it was natural. Some children perceive certain transformations. In Santiago, I was in a working class neighborhood, in one of the densest and most violent areas of the city. When I went out at night, I had a small revolver on me that I'd taken from my father. I kept it ready in hand to protect myself from people who were fighting with knives. To me, the viewpoint is the same in the two films. There was a long moment of suffering when I left Tocopilla, I went through a real depression. Until the day I found poetry and rebellion.

Did you come up with the same budget for this second film?

Yes, pretty much. But it's very hard to direct a film in a country that is not at all prepared for moviemaking. I had all of two months to prepare this huge film: sets, costumes, props, casting, everything! And seven weeks for the shooting. Everything was on a tight schedule, we couldn't afford any delays. Making a film that way is like being in a taxi: the meter is ticking! But everything went wrong! In one scene, a birthday cake was supposed to be thrown in the trash, but the trashcan was too small for the cake. One of my actresses even died on me! She was to play Sara's mother. She was a tall old woman, and arrived on the set without having memorized her lines. We lost a whole day. I called her at midnight to say, "Look, this won't work. If you have memory troubles, you should have told me. I'd have made big signs with your lines written on them!" The next day, we went to pick her up at her home. She wouldn't answer the door. We finally broke in: she had died in her sleep. In the space of a morning I convinced the mother of one of the young actors to take up the role. And she was fantastic.

The parents disappear in the second film.

Yes, Alejandro frees himself from his father. In *LA DANZA*, he needs them, they're his main problem. Here the issue is self-realization. To achieve that, he will cut himself off from his father, his mother, his whole family.

And money.

Of course! To embark on a vital adventure.

Money plays a key role in both films.

I was born in 1929, in the middle of the Great Depression, at the time of Black Thursday and the great Stock Market Crash. 70% of Chileans were living in poverty. In the streets of Tocopilla, signs hung on storefronts that read "Closed due to bankruptcy." That was the situation that greeted me when I came into the world. My parents tried to survive with their little store.

How could you recreate such a period?

I couldn't afford to get that wrong. There's an old man, me, who lives in today's reality. And the young Alejandro who moves through the 1930s to 50s. To make the two coexist, I went back to the street where things took place and covered it with huge period photographs. Big black and white panels that show how things were. Sometimes a modern car goes down the street in the foreground, but you don't necessarily notice it; it's done very subtly. And once the take was done, I removed the photos. I'm not hypnotizing you to make you believe you're facing reality. I'm showing you a film, and I try constantly to remind you of the fact. That's also why I used ninjas, those silhouettes totally dressed in black who move props when the characters need them to be moved, like in Kabuki Theater. There's an expression that says, "*I sell you a cat when you asked for a hare.*" That's fake realism. I can't stand hyperrealist painting, a poor imitation of photography. With real painting, there's a pleasure about knowing you're in front of a painting. The pleasure of knowing you're in front of a film, a real film, with its personal aesthetic. I don't want to settle for following actors who speak in front of a camera, like all those films that are merely a little theater of ersatz reality. No, for me cinema is an Art: it's the frenzy of filming, the craze of colors, not chatter among actors. That's another reason I don't use stars. Hollywood's invention of stars is the beginning of decadence. The year of *LA DANZA*, in Cannes, *THE GREAT GATSBY* opened the festival. DiCaprio's arrival was the big event. The next day in the press you could see his arm lifted with his huge watch on his wrist. Like a whore. A seller of objects, a seller of egos. I don't want anything like that.

Instead of stars, you use your sons.

Yes. And it's not simple. I put a huge burden on Adan. His first big role! He could blow the film for me, it was a huge risk. The same goes for Brontis. But they know how to dance and sing. They're well rounded actors! Like my other son, Cristobal, who played the Theosophist in *LA DANZA*. Like Pamela Flores, the soprano who plays my mother, like the midget, daughter of a circus clown. As for the poet friend, who's excellent, he's exactly like that in real life. Totally genuine! The characters are what they are. I have Carolyn Carlson dance, and that's also a risk, because I don't explain anything. It's an act. You can interpret it however you want to. And for the story of the old man and the young woman dressed as a man, I use Adonis, one of the world's greatest poets. It's a sight better than using an actor imitating a poet! When you see them, it's believable. You don't see an actor, you see a human being. And the marvelous thing is they all agreed to do it, all of them! They wanted to do it. Like the 4,000 extras in the circus scene, or the 1,000 extras dancing in the streets dressed as devils and skeletons. They're all happy to do it for me for free!

That's the advantage of having lots of admirers!

It's the advantage of being old! And having a whole life behind you.

SELECTIVE FILMOGRAPHY:

- 2016** ENDLESS POETRY (*Poesia Sin Fin*)
- 2013** LA DANZA DE LA REALIDAD
- 1990** THE RAINBOW THIEF
- 1989** SANTA SANGRE
- 1980** TUSK
- 1973** THE HOLY MOUNTAIN
- 1970** EL TOPO
- 1968** FANDO AND LIS
- 1957** THE SEVERED HEADS (*short film*)

Alejandro Jodorowsky's life shows him to be an accomplished and versatile artist in a variety of disciplines: film director, but also actor, dramaturge, poet, essayist, author of comic strips and mime as well.

Fascinated with esotericism, he practices psychomagic and reads the tarot, and uses these skills in his Art. We need only recall his presence at Cannes in 1989, when he presented his film *SANTA SANGRE* in the Un Certain Regard section. A screening as invigorating as it was chilling. A psychedelic and nightmarish film suffused with references to Mexican folklore, in which the circus world and psychiatry are intricately linked. These powerful themes are all very present in the cultures of South America.

Jodorowsky was born to a family of Russian emigrants in 1929 in Iquique, a little town in Chile. Against his father's wishes and expectations, he became a clown and puppeteer. He recounts this saga himself in *LA DANZA DE LA REALIDAD*. Jodorowsky involves his entire family in his films, as extreme as that exercise may be, such as in the opening scene of *EL TOPO*, when the eponymous character has his son – in life and on screen at the tender age of seven – bury his teddy bear and a genuine photograph of his mother. Beyond being a mere piece of family artistry, Jodorowsky brings about a true artistic revolution, exploding convention and demolishing barriers between genres.

With *EL TOPO* – and later, with *SANTA SANGRE* –, we sense his attraction to genre movies, whose codes he enjoys distorting the better to graft them onto his own personal world. This offbeat western is an achievement in that regard, ushering in a practice in 1970, year of its release, to which fans of fantastic and bizarre films are still partial today: the midnight show. The film ran for many months at the Elgin, a popular New York theater, with a single weekly screening attended by hip celebrity cinephiles. The director thus attracted John Lennon, who convinced his manager to back his next film, *THE HOLY MOUNTAIN*, which earned him the nickname of “Cecil B. De Mille of the Underground.” Jodorowsky once described the film as allowing the viewer to have the hallucinations of LSD without having to indulge in it. A delicate exercise that many others have attempted in vain, and an ambition that alone does not summarize the various aspects of the work: at once a mystic quest, fable on alchemy and deceptive reflection of a society in the throes of an identity crisis, *THE HOLY MOUNTAIN* is also a lesson in film in which each image warrants analysis and deserves to hang on the walls of an exhibition. Even today the film exerts fascination with its succession of symbolic images, among the most powerful of all Jodorowsky's body of work. These surrealist tableaux seem to function as icons.

His films are as striking as they are bizarre, narrative being merely the vehicle for emotions and sensations he wants to share with his audience. In that regard it is accurate to speak of a total movie experience, a genre-world that should

have culminated in the mid-1970s with his adaptation of Frank Herbert's science fiction masterpiece *DUNE*. Jodorowsky worked on this international coproduction for two years, managing to cast talents as diverse as Orson Welles, Mick Jagger and Salvador Dali, and having it scored by music legends such as Pink Floyd and Magma. Over the months, this ambitious project took on pharaonic proportions, finally scaring its backers away. The director wanted his movie to be a colossal epic: it was supposed to last more than ten hours and probably could have become a “sacred object.” This is what Jodorowsky recounts in the feature-length documentary about the project, *JODOROWSKY'S DUNE*. While it may be regrettable that this spectacular production was never to be, the documentary delivers the immense satisfaction of knowing that this film, carefully prepared and never shot, is perhaps the one that had the greatest influence on the history of cinema.

The tempting idea that Alejandro Jodorowsky, co-founder of the Panic movement in 1962 along with Fernando Arrabal and Roland Topor, clown and puppeteer by training, may have been the source for *STAR WARS* and *ALIEN*, pops into mind. He would thus have endeavored to abolish the barrier between auteur cinema and blockbuster movies, between art and life, between magic and reality. The undertaking of a demiurge that resembles the Chilean director, and an image he continues to cultivate: this year he signs a new cinematic work that relates his young adulthood between 1940 and 1950, with the exquisite title of *ENDLESS POETRY*.

*Excerpt from Philippe Rouyer's tribute to Alejandro Jodorowsky.
Festival de Gérardmer 2016.*

ADAN JODOROWSKY

Adan Jodorowsky takes his first steps in front of the camera in 1989, at the age of eight, playing Fenix in his father's cult film *SANTA SANGRE*. This role earns him the Saturn Award for Best Performance by a Young Actor in Los Angeles in 1990. He directs subsequently many short films and appears in different feature films such as *RIEN, VOILA L'ORDRE* by Jacques Barratier or *TWO DAYS IN PARIS* by Julie Delpy. He also tries his hand at music, successfully. He releases 7 albums under the name of Adanowsky, tours worldwide and wins two gold discs. After having directed several music clips, he composes the original soundtrack for *LA DANZA DE LA REALIDAD*, selected at the Directors' Fortnight in Cannes in 2013. On the same year, he directs the eccentric medium-length film *THE VOICE THIEF* with Asia Argento in the leading role. This film earns him several nominations and awards such as the Canal + Grand Prize or the Short Movie Grand Prize at the Gérardmer International Fantastic Film Festival. He holds the lead role in *ENDLESS POETRY*, in which he plays his father in his early years in Chile. He also composed the original soundtrack of the film and recently released another album called *Adan & Xavi y Los Imanes*.

PAMELA FLORES

Since 2008, Pamela Flores has specialized in the opera and symphony repertoire, under the guidance of pianists and repertoire performers Hilda Cabezas Graebner and Alfredo Saavedra. She has performed *The Elixir of Love* in Santiago de Chile's Municipal Theatre and was a soprano soloist in *Carmina Burana* which she performed with the Catalan company La Fura dels Baus. She has also performed *Parsifal*, *The Magic Flute* and *Rusalka* among other operas. Aside from her career as an opera singer, Pamela Flores has also evolved into on-screen acting, starring in Alejandro Jodorowsky's 2012 autobiographical feature film, *LA DANZA DE LA REALIDAD* in which she plays Sara Felicidad, the director's mother. In 2015, Flores and Jodorowsky resumed their collaboration in *ENDLESS POETRY*, in which the actress plays the character Sara Felicidad as well as the female lead, Stella Díaz.

BRONTIS JODOROWSKY

Born in Mexico in 1962, Brontis Jodorowsky began his acting career when he was only seven, in *EL TOPO*, a film by his father Alejandro Jodorowsky. He then appears in *PUBERTINAJE* by Pablo Leder and José Antonio Alcaráz and *EL MURO DEL SILENCIO* by José Luis Alcoriza, for which he's rewarded with the Diosa de Plata Prize in 1974 for the Best Child Actor. After moving to France in 1979, he continued to act on stage (with, among others, Ariane Mnouchkine, the *Théâtre du Soleil*, Irina Brook, Jorge Lavelli, Simon Abkarian, Bernard Sobel, Lukas Hemleb...), in films and on television, while also beginning to focus on opera stage direction (*Pelleas et Mélisande* by Debussy in 2009, *Rigoletto* by Verdi in 2011 and *Carmen* by Bizet in 2012). In 2011, he holds the leading role in *TAU* by the Mexican director Daniel Castro Zimbrón and the next year in *LA DANZA DE LA REALIDAD* by Alejandro Jodorowsky (part of the 2013 Directors' Fortnight selection in Cannes). Between theatre and cinema, this film is the 7th artistic collaboration with his father. He recently played Créon in Sophocle's *Antigone*, directed by Jean Lermier at the Carouge Theater in Geneva, and he's currently on tour for *The Gorilla* – which was played 275 times to this day, and in four languages – at the Sarmiento theatre in Buenos Aires.

LEANDRO TAUB

Leandro Taub (1983, Argentina) is a multidisciplinary artist from an Argentinean-Polish-Jewish family who works as a writer, actor, TV host and speaker. He traveled and studied in more than thirty countries. He debuted as feature film's actor for Alejandro Jodorowsky's film *ENDLESS POETRY*. His daily posts on his social media channels are viewed by more than half a million followers. He currently lives between Jerusalem, Los Angeles and Berlin and is preparing his first feature film *THE DREAM OF THE GUEST* which he wrote and is going to direct.

CAST

Alejandro
Sara & Stella Diaz Varín
Jaime
Enrique Lihn
Old Alejandro
Young Alejandro
Pequeñita
Ibáñez
Maria Lefevre
Andres Racz

ADAN JODOROWSKY
PAMELA FLORES
BRONTIS JODOROWSKY
LEANDRO TAUB
ALEJANDRO JODOROWSKY
JEREMIAS HERSKOVITS
JULIA AVEDANO
BASTIAN BODENHOFER
CAROLYN CARSON
ADONIS

CREW

Director
Screenplay
Director of Photography
Editing
Mixing
Co-mixer
Sound

Music
Costumes
Production Design
Art Direction

Produced by

Executive producer

ALEJANDRO JODOROWSKY
ALEJANDRO JODOROWSKY
CHRISTOPHER DOYLE
MARYLINE MONTHIEUX
JEAN-PAUL HURIER
BENJAMIN VIAU
SANDY NOTARIANNI
GUADALUPE CASSIS
ADAN JODOROWSKY
PASCALE MONTANDON-JODOROWSKY
ALEJANDRO JODOROWSKY
PATRICIO AGUILAR
DENISE LIRA-RATINOFF

ALEJANDRO JODOROWSKY
MOISES COSIO
ABBAS NOKHASTEH
TAKASHI ASAI
XAVIER GUERRERO YAMAMOTA

La razón y su enemigo oscuro en equilibrio exacto.
Reason and its dark enemy in perfect balance,

Ya nunca más igual a ti mismo,
Never again your usual yourself,

el espacio es tuyo porque es prolongación de tu esperanza,
the space is yours, it is an extension of your hope,

un cristal convertido en fuente,
a window pane becomes a fountain,

un templo donde cada piedra es hija del silencio,
a temple in which each stone is the child of silence,

lugar sagrado en el que puedes construir un nuevo mundo,
a sacred place where you can build a new world,

sin miedo, sin daño, sin censura,
without fear, without pain, without criticism,

otorgar un aura a la cabeza inerte,
give the lifeless head a halo,

expulsar al juez que impera en tu memoria,
expel the judge ruling in your memory,

unir luz y sombra, agua y fuego, macho y hembra.
unite light and shade, water and fire, male and female.

Bajo rayos de oro eres por fin el ser humano mágico:
Beneath golden rays you are finally a magic human being:

tus huellas son abismos,
your footprints are chasms,

tus palabras son diamantes,
your words are diamonds,

dentro de tu carne danza el esqueleto.
the skeleton dances inside your flesh.

No sabes nada, no posees nada,
You know nothing, own nothing,

no te aferras a nada, no rechazas nada,
remember nothing, refuse nothing.

sólo deseas seguir.
Your only wish is to go on.

El dios que baja del cielo
The god that comes down from the sky

es el mismo que sube de la tierra.
is the same one that rises from the earth.

Le Pacte