

**Cecilia Vicuña**  
**Word & Thread**

Word is thread and the thread is language.

Non-linear body.

A line associated to other lines.

A word once written risks becoming linear,  
but word and thread exist on another dimensional  
plane.

Vibratory forms in space and in time.

Acts of union and separation.

\*

The word is silence and sound.  
The thread, fullness and emptiness.

\*

The weaver sees her fiber as the poet see her word.

The thread feels the hand, as the word feels the tounge.

Structures of feeling in the double sense  
of sensing and signifying,  
the word and the thread feel our passing.

\*

Is the word the conducting thread, or does thread  
conduct the word-  
making?

Both lead to the centre of memory, a way of uniting and  
connecting.

A word carries another word as thread searches for  
thread.

A word is pregnant with other words and a thread  
contains  
other threads within its interior.

Metaphors in tension, the word and the thread carry us  
beyond  
threading and speaking, to what unites us, the immortal  
fiber.

\*

To speak is to thread and the thread weaves the world.

\*

In the Andes, the language itself, Quechua, is a cord of  
twisted straw,  
two people making love, different fibers united.

To weave a design is *pallay*, to raise the fibers, to pick  
them up.

To read in Latin is *legere*, to pick up.

The weaver is both weaving and writing a text  
that the community can read.

An ancient textile is an alphabet of knots, colors and  
directions  
that we can no longer read.

Today the weaving not only "represent," they themselves  
are  
one of the beings of the Andean cosmogony. (E. Zorn)

\*

Ponchos, *llijllas*, *aksus*, *winchas*, *chuspas* and *chumpis*  
are beings  
who feel  
and every being who feels walks covered in  
signs.

"The body given entirely to the function of  
signifying."

René Daumal

A textile is "in the state of being textile": *awaska*.

And one word, *acnanacuna* designates the clothing, the  
language  
and the instruments for sacrifice (for signifying, I would  
say).

\*

And the energy of the movement has a name and a direction: *lluq'i*, to the left, *pañã*, to the right.

A direction is a meaning and the twisting of the thread transmits knowledge and information.

The last two movements of a fiber should be in opposition:

a fiber is made of two strands *lluq'i* and *pañã*.

A word is both root and suffix : two antithetical meanings in one.

The word and the thread behave as processes in the cosmos.

The process is a language and a woven design is a process re-presenting itself.

"An axis of reflection," says Mary Frame:  
"the serpentine  
attributes are images of the fabric structure,"

The twisted strands become serpents  
and the crossing of darkness and light, a diamond star.

"Sprang is a weftless technique, a reciprocal action  
whereby the  
interworking of adjacent elements with the fingers  
duplicates itself  
above and below the working area."

The fingers entering the weave produce in the fibres  
a mirror image of its movement, a symmetry that  
reiterates "the concept  
of complementarity that imbues Andean thought."

\*

The thread dies when it is released, but comes alive in  
the  
loom:

the tension gives it a heart.

*Soncco*, is heart and guts, stomach and conscience,  
memory,  
judgement and reason, the wood's core, the stem's  
central

fiber.

The word and the thread are the heart of the  
community.

In order to dream, the diviner sleeps on fabric made of  
*wik'uña*.