

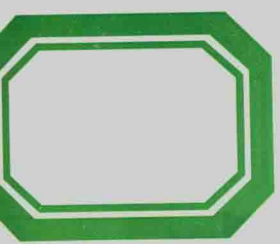
塞尔吉奥·拉莱

流浪的摄影师



[法]阿格尼丝·赛壬 编译
潘 洋 郑菀蓁 译

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SAI'ERJI'AO LALAI

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ATI
Lo primero que todo es tener una máquina que a uno le guste, la que más le guste a uno. Porque se trata de estar contento, con el cuerpo, con lo que uno tiene en las manos.

El instrumento es clave, para el que hace un oficio. Y que sea el mínimo, lo indispensable y nada más. ~~Una máquina que es buena, es una pentax con un macro 1:1. (Panchito tiene una creo, vela).~~

Segundo, tener una ampliadora a su gusto, la más rica y simple posible, en 35 mm, la más chica que fabrica Leitz es la mejor. Te dura para toda la vida. ~~LEITZ TIENE OFICINA EN SGO - SI PUEDE IMPORTAR~~

Luego, es partir a la aventura, como un velero, soltar velas, ir a valparaíso, o a chiloe, o por las calles, todo el día, vagar, y vagar, por partes desconocidas, y sentarse cuando uno está cansado debajo de un árbol, comprar un plátano o unos panes... y así, tomar un tren- ir a una parte que a uno le tincue y mirar, dibujar también, y mirar, salirse del mundo conocido, entrar en lo que nunca has visto, dejarse llevar por el gusto, mucho ir a una parte y a otra, por donde te vaya tincando..

de a poco vas encontrando cosas. Y te van viniendo imágenes, como apariciones, las tomas..

Luego que has vuelto a la casa, revelas, copias y empiezas a mirar lo que has pescado, todos los peces.. y los pones con scotch al muro, los copias en hojitas de tamaño postal y los miras..

Empiezas a jugar con las L s, a buscar cortes, encuadrar, y vas aprendiendo composición, geometría, vas encuadrando perfecto, con las L s. ~~(esos pape dos cartoncitos cortados como I).~~ Y amplias lo que has encuadrado, y lo dejas en la pared así. Para irlo viendo..

Vas mirando.

Quando se te hace seguro que una foto es mala, al canasto! al tiro, y la mejor, la subes un poco más alto en la pared, al final guardas las buenas, y nada más. Guardar lo mediocre te estanca en lo mediocre. Es lo tope nada más lo que se guarda. Lo demás se bota, porque uno carga en la psiquis todo lo que retiene.

Luego haces gimnasia, te entretienes en otras cosas, y no te preocupas más. Empiezas a mirar el trabajo de otros fotografos y a buscarlo bueno, en todo lo que encuentres, libros, revistas, etc. y sacas lo mejor, y si puedes recortar sacas lo bueno y lo vas pegando en la pared al lado de lo tuyo. Y si no puedes recortar, abres el libro o revista en la página de la cosa buena y lo dejas abierto, en exposición.

Lo dejas semanas, meses, mientras te dé- uno se demora mucho en ver. Pero poco a poco se te va entregando el secreto, y vas viendo lo que es bueno y la profundidad de cada cosa.

Sigues viviendo tranquilo, dibujas un poco.

Salas a pasear.. y nunca fuerces la salida a tomar fotos, porque se pierde la poesía, la vida que ello tiene, se enferma. Es como forzar el amor o la amistad, no se puede.

Silene cucullata - common in grassy fields

como si estuviera
RR: 2-22

y vuelves a la casa.. **APRENDES FOC - DIAGNOSIS -**
PRIMER PUNTO - **SANACION - VELOCIDADES - ETC.**
 y reflexas, etc. **APRENDES A JUGAR CON UN MUECO Y**
SUS POSIBILIDADES -

MÁS - UN MUSEO EN UNA CARPETA

SIGUE LO QUE ES TU GUSTO Y NADA MAS, NO LE CREAS MAS QUE A

Vas aprendiendo...

~~tar (ve unos que le pide en ese periodo de aprendizaje a mi pa-
pá, los tiene en su biblioteca).~~

Y con eso vas estableciendo un piso. Al mostrarlas te ubicas de lo ~~buenas o malas~~ que son, segun las veas frente a los demás- ahí lo sientes.

Hacer una exposición es dar algo, como dar de comer, es bueno para los demás que se les muestre algo hecho con trabajo y gusto, no es lucirse uno, hace bien, es sano para todos. y a ti te hace bien porque te vas chequeando.

Bueno, con eso tienes para comenzar.

Es mucho vagabundeo, estar sentado debajo de un árbol, en cualquier parte.. es un andar solo por el universo, que uno derrepente empieza a mirar. El mundo convencional te pone un biombo, hay que salir de él - durante el período de fotografiar

AD

Chao. q.

Después N. EPCMB3 MS.

VERDAD - ES LA CLAVE DE TODO

6.VII

Nice letter, Agnes, I feel the team working. Like the eskimos. Preparing the tools and clothing in the igloo, to go in the kayak for the whale..

As you ask me about my reasons for doing, or not, photography, I shall explain them to you.. even though I may have done so before, partly.

When I was 17, I went to study forestry, in the US, in Berkley. Because I wanted to live in the south of Chile, where rivers and forests were intact, ~~and~~ weather, like in the Alpes.. most beautiful regions, now mostly devastated, by this predator, called man.

There, washing dishes, I saved my first money, and bought my first Leica, not because I wanted to do photos, but because it was the most beautiful object I saw that one could buy. (Also a typewriter).. for the first time in my life I had money to buy what I wanted.

Later on, in Ann Arbor, Michigan, now 19, I was so confused that I decided to search for truth, and have a vagabond's profession for that.. and started studying flute, as I thought I could earn my living by playing it in cafes.. ~~then~~ I went

to rent a ~~laboratory~~ a photographic lab. on weekends, where I enjoyed enlarging, and developing, learning the craft of photography, - I never ended paying the transversal flute I had bought, gave it back to the store, and came back to

Chile, in a cargo ship.. ending my university career having rendered only 2 years. From there we traveled with the family to the near east, and Europe, for a year, where I did photos, and in Italy discovered visual arts, and discovered there was another dimension in photography.. (in Florence, seeing the work of a photographer called Cavalli).. and seeing Tisiano..

Then back to Chile, where I did go to live alone in a peasants adobe house, I rented, for a year.. I wanted to be alone, and find myself.. (now 21).. I spent the year bare footed, doing yoga, which I did not know what it was.. and reading all there was on that subject.. The year's loneliness,

cleared my mind, and at the end I had satori, (without knowing it), I was back to be one with the Universe, like a child, being so tranquil and undisturbed.

During that period, I had my lab, and went from time to time to Valparaiso, to take photos, and being so clean, miracles started to happen, and my photography became magic.

From that year in loneliness, I did the military service, (nightmare), and had my first girl friend, who told me elders were not faithful in their marriages, that my father was a playboy, as most of the friends of my parents. I thought everything was a lie.. & I didn't know what to do. My school mates were becoming professionals, I getting married, I had no place in life.. only this game of photography, that was nice, but was as serious, for a young man in Chile, as wanting to sell ^{ing} peanuts in the streets.. and didn't trust anyone..

But I went on taking photos, feeling completely disajusted with everyone.. One day, in desperation, I sent to the Museum of Modern Art, in N.Y. a collection of my b.w. photos, and received a letter from ~~Steichen~~ Steichen, buying me two photos for the museum collection, (it was like a visit from the virgin Mary)

So, slowly, the idea of being a photographer started forming itself in me.. did exhibitions, in Santiago and Buenos Aires, friend of painters.. I started to have a good collection of photographs, with which I went to Europe, and was accepted in Magnum-as-a- There I did what I did, earning my life for the first time in my life,

(I was around 28 then). For the first time I regained self esteem in front of my parents, and had money to buy a little house, (another hermit), in the cordillera, near Santiago. I got married, felt trapped, left home and went to live alone. Do psicoanálisis, group therapy, LSD, (when first appeared) (was not legalised as it was later, forbidden), I had my first contacts with the Universe, and was completely devoted to that,

to become one with God.. By then I was in Magnum, had done most of what I did there..

In 1967 a master appeared, that, in two years, in Arica, (a city in the north of Chile), gave us all the knowledge of orient, on the Universe, wich is something fantastiv, wich changed our Understanding of reality.

I saw that humanity had to do a jump, come out of the predator-parasite position, wich is destroying everything, and making people fight against each other.. That we had to go to another level of conciousness, (I have been writting to you, and others, in Magnum, about).

Then came the Chilean fall. We could loose our country to ~~chaos~~ chaos, the way so many countries are, (middle east, Poland, etc).. I have been working with all my capacity to change the understanding of reality of people, so we ~~desire~~ to construct a healthy society, and planet..

~~Photography~~

For that, I have moved to the country, where I bought a little country house with fruit trees, to have peace and time.. there I do writting. I have 4 little books ready, three published, (by myself, and given arround freely) to change peoples mind.. and that has been my central work, these last years.. Construction my life, too, and the one of my son, in the country, so we do have an island of peace.

I do crafts in the country. Have my lab, do black and white ph^otography, painting, (wich I doe partly to keep my eye as a photographer). And writting, besadis a little bit of farm work, even though there is a boy in charge.

So.. that is my life today, in a little convent, from where my boy, (14 yesturday), comes and goes to school, seang sheep, hens, chevres, cats, donckeyes, horses, rabbits, etc. paradise for him.. I do not move because of his school, and because I keep the level of peace that gives me clarity to writte.. But I desire to do photography, but

only in ~~a~~ the best level I can. Because I think it ~~is~~
~~the only usefull thing we can do. Quality. Gives sense~~
~~to our lives.~~

I am thinking, next year, to go to the islands of Chiloe,
South Of Chile, and spend the year there, doing photos
and painting. Put my boy in school there, and work
in visual arts the whole year.. ~~to reach myself, and~~
~~to give something in that field.~~ Other ideas I do have,
but I move when things come by themselves, if I invent,
nothing comes through. The moste urgent is to raise the
level of conciousness of people, to have them understand
that this is the Universe, and that it is all we have, and we
have to take care of it, and have love for each other.
An old work as you can see, that has to be permanently redone.

So.. I suppose you are bothered with all this, (it is
craft talk), If something is asked from me to do, I can
take, if it does not push me or disorganise myself, because
I do not want to loose level.. (level is something that
takes time to reach, and you easily loos², with dispersion).

So, you see, I am with steam preasure, working to help all
this move forward.. And if it comes, in a good way, that
~~can be~~ manifested in photography.. wich I love and enjoy..

But I am not inventing, only doing what makes the most sense,
with complete tranquility and care..

About sending me books, or magazines, I would love to,
here I have almost nothing.

Eggen Smith, if there is a good book on his work.

Bruce Davidson, (the best thing I have seen of him, besides
his contacts when he just came into Magnum, is a portfolio
they did on him in DU Magazine, years! ago..), If there
is a book on his best work.. I would love to have.

Haiku poetry, Japaneese.. if you could send me these 3
subjects, you would help me mantaining, and ~~perhaps~~ evolving

³In my work. And maybe will produce some good fruits, from
that. (YOU CHARGE THEM ON MY ACCOUNT),

- Today we are collecting the raising, that were hunging near the
sealing, in the house's corridor.. overlooking the mountains.

The beautifull ^{GRAPES} raisins we hunged, now, dried, become confiture
like.. ~~and~~ we keep for the winter, and give to friends arround..

So, you see, we are producing good things, permanently..
and photography is there, as one of ~~last~~ beloved crafts to
work on, when the moment comes.. ad.

- By Agnes, and again, good to have found enthusiasm in you,
so we go on, with this heavy game, beautifull, difficult, and
sometimes terrible, wich life is.. Keeping it in a levell of
joy, happiness, sensee, for young people to recieve the torch
and keep the flame going.. in the middle of blizards, sometimes,
rains, or nice days, as the ones you are starting to have with
spring, ~~ad.~~ ^{TODAY}

By, and no more boredom, with so many words.. ad.

~~Sylvia~~ Sergio.



Love to ^{Rene}, and to everyone.. ad.

II

To answer further your question, Agnes.

Good photography, or any other manifestation in man, comes from a state of grace.

Grace comes when you are delivered from conventions, obligations, conviniences, competition, ~~comp~~ and you are free, like a child in his first discovery of reality. You walk around in surprise, seeing reality as if for the first time.. you can go deeper in that profondeur, by devotion to your craft, like Cezanne or Monet did, Braque or Matisse.. Degas, or any other person that has given us beauty or poetry.. it is noncompatible with ~~comprom~~ a mezquin intention.. as if you tie convinience to love or spontaneity, you loose it.

That is why people that do creative work, have to isolate themselves, they are all hermits, one way or another.. Picasso would live in a world of happiness, with his children and women, as you have seen.. far from ugliness, sadness..

There are periods when the whole of society oppens to novelty, as did happen in the renaissance, in Italy, and maybe, some period of harmony, where society works with grace and inspiration, like in classic Greece.. When lie, and convenience stablsh itself, poetry goes..

In Magnum we have seen, with Bruce, for example. When he just came, it was pure poetry, his N.Y. gang, and what he did at that time. He got, from where, a contract with Vogue, NY., as I remember, to do 4 stories, in the year, he got money, and the miracle was gone, forever.. sometimes it came back, but never as in the beginning.. then how do you keep the light alive? Verlaine used to live drunkard, in hotels, in misery, but kept being a poet.. has given us poetry, like a permanent sunshine.. well trained pianists, keep quality all of theyr lives, with complete dedication, and living in the creations of compossers, that preserve them fram falling..

It is not easy to keep life alive, not degradate it to conveniences, to conventions.. to adaptation. Bach is an example of grace mantained with a normal family and working life, he is a miracle of balance.

Josef, kept himself from beeing traped, by living under the tables, in a sleeping bag..

but now, with his child, he probably has to compromise..

besides he is perhaps tired of his freedom, and vagabondage.

I did buy my little country house, to have the basic support, there is no starvation or misery, when there are fruits, vegetables.. and you can even have hens, eggs.. so you have your conservation and peace - like in a convent, and with that the freedom to not to be trapped, and you can produce what is true to your heart and intellect.

Sometimes you can take an assignment that goes with your rhythm and happiness.. and life presents itself, but it is very delicate..

The art is to live in happiness, with love, with truth, with purity, not swallowed by mechanisation..

Henri did preserve that for many years, probably because he was exploring, was the discoverer of the 35 mm. cameras, and was well formed visually, (in the tradition of french painters).

He gave so much.. he did open photography for everyone..

Weston did the same with his big format, and stable subjects..

Those are moments of coincidence, in society, when a new form appears, and is manifested through someone, or a few.. so..

You see, that in our work, of hunters of miracles, we have the happiness of the magic, but also the impossibility to control it.. we have to be open to the muse, as they used to say .. and keep eating, clothing, paying the rent.. etc. I suppose it has always been like this, when the kayak hunters went to sea, they never knew if they were going to find the whale, or a storm.. when we try to control things completely, boredom establish its reign; and we degenerate.. and at the same time life has to be kept going, always.. that is why to make a good use of the hunt, is wisdom. To get oil for the lamps, leather for the shoes and clothing, make arpoons with the bones.. etc. To keep this miracle of life, in happiness, in tenderness, forming children, preserving elders, listening elders..

En the eternal moment, which is reality. Agnes..

Also, you have to give time to rest, to renew, as with the land, if you exhaust it, by permanently asking fruits, you disorganise the rhythm.. the breathing.. that is why silence, peace, and loneliness, are necessary, to receive inspiration, be empty for the new.. for the reign to come, daily.. ad.

CORRESP. PHOTO

Santiago 3-6-62

Dear Henri,

thankyou for your little note. I am always happy to hear from you.

Here I am, mostly writing.. doing little photography,

I am puzzled.. I love ~~handwritten~~ photography as a visual arts.. as a painter loves his painting, and like to practice it in that way.. work that sales (eassy to sale) is an adaptation for me.. ^{is} like doing posters for a painter.. ~~am I dislike doing it.. at least I feel I loose my time.~~

Good photography is hard to do and takes much time for doing it.. I have been adapting myself ever since I entered your group.. in order to learn and get publication.. but ~~I would like~~ ^{want} to become serious again.. there is the problem of markets.. of getting published, of earning money..

~~I dislike the audience of Magnum, especially the New York group, the work of Bruce, Hans and a few others (of course yours). I don't like the others.. I dislike.. I dislike.. I dislike..~~

I am puzzled as I tell you and would like to find a way out for ^{WORKING} acting in a level, in a way, that may be vital for me.. I can't adapt myself ~~any~~ longer.. so I write.. so I think and meditate.. waiting for inspiration for a clear tendency to grow in me..

^{direction}
~~I have a great deal of work which I want to do.. I want to do it in a beautiful, a kind of.. and I desire for action which I need to concrete.. (in a level that is not too long for me).~~

good by, my love for you

Sergio

Sergio

POTOSI - BOLIVIA - 28-10-65

MY DEAR HENRY - I WAS VERY HAPPY TO RECEIVE YOUR LETTER - I HAVE GREAT AFFECTION FOR YOU - ONE OF THE THINGS THAT MAKES ME SORRY NOT TO BE IN EUROPE IS NOT SEEING YOU - BUT IT IS BETTER - FOR THE TIME BEING AT LEAST - (AND HAS BEEN) - MY STAYING AROUND HERE - WHERE LIFE IS SLOWER - ~~THE~~ SIMPLER - RURAL ALMOST - AND I HAVE BEEN CENTERING MYSELF - COMING BACK TO EARTH - BECOMING MATURE - (WITH HAPPINESS) (IN PARIS / EUROPE - I WAS LIVING ALONE IN MY ROOM - IN HOTELS AND RESTAURANTS - AND IT WAS TOO HARD) -

MY WORK? I UNDERTOOK THE GREAT 'ENTREPRISE' OF DOING A STORY ON A SUBJECT I HAD GREAT FILING FOR - DEVOTING TO IT ALL MY CAPACITY - NOT CONSIDERING TIME (OR MONEY) - ~~AND~~ I WORKED TWO YEARS ON VALPARAISO - A MISERABLE AND BEAUTIFUL PORT - I CAME OUT WITH A VERY STRONG COLLECTION OF PHOTOGRAPHS. A ~~BIT~~ BIT SORDID AND ROMANTIC - ~~I MOUNTED THEM ON A~~ DID A DUMMY DU SIZE WITH THEM - AND WENT AROUND NEW YORK SHOWING ~~THE~~ ^{IT} ~~WORK~~ - (NERUDA HAD WRITTEN SOME TEXT ON THE SUBJECT - EVEN THOUGH NOT MUCH RELATED) PEOPLE WERE IMPRESSED BY ~~THIS~~ ^{THIS} - BUT NO ONE WANTED TO PUBLISH IT (PROSTITUTES - DANCING PLACES - ETC.) - NOW IT IS AT DU - FOR ~~WHOM~~ WHOM I ORIGINALLY PLANNED IT - AND IT IS GOING TO COME OUT - ~~WHEN?~~ WHEN? I DON'T KNOW -

THEY ARE HAVING AN EXHIBITION OF 100 OF MY PHOTOGRAPHS (MY WHOLE WORK - I WOULD SAY) - AT THE CHICAGO ART INSTITUTE - NEXT AUGUST / SEPTEMBER - GO AND SEE IT IF YOU ARE NEAR -

AND NOW I AM AT POTOSI - BOLIVIA -
PHOTOGRAPHING THIS VERY INTERESTING CITY -
I DO THIS FOR HOLIDAY - EVEN THOUGH
I DON'T KNOW IF ~~I AM~~ IT IS GOING
TO BE ACCEPTED - IT WAS MO WHO PRO-
POSED THE SUBJECT - AND OFFERED THEM
TO DO IT FOR A SMALL GUARANTY -
FOR IT IS A STORY I REALLY WANTED TO
DO - AND I TRY TO DO
ONLY WORK THAT I REALLY CARE
DOING - FOR IT IS THE ONLY
WAY OF KEEPING MO ALIVE PHOTOGRA-
PHICALLY - AND I TAKE AS MUCH TI-
ME AS I FEEL TAKING - ~~AND WANTS~~
~~TO HAVE~~ AND KEEP MYSELF IN A
SLOW PACE? - WITH MUCH TIME FOR
MYSELF AND DOING OTHER THINGS -
AND SEE HOW PHOTOGRAPHY DEVELOPS -
..IF IT CONTINUE TO DEVELOP AND
UNCERTAIN OF MY SURVIVAL (IN
THE MARKETS) - BUT HAPPY - FOR
I DO WHAT I WANT THE WAY
I WANT -

I FEEL THAT THE
RUSHING OF JOURNALISM - BEING REA-
DY TO JUMP ON ANY STORY - ALL THE
TIME - DESTROYS MY LOVE AND CONCENTRA-
TION ~~ON~~ ^{FOR} WORK - GOOD BY HENRY -
WISH I COULD SEE YOU - ~~AND~~ MY LOVE - SERIOUS

8.IV 1986

So, Agnes,

bees have eaten most of the grapes, the recolt is poor, ..but life is beautiful and goes on. My boy is going to school, which started again in march.

-We are still in the level of predators, (humanity), The problems are the tools we do have today. (Science and technique). Tools given to us by the cortex, (by the brain, a small portion of our body).

And predators always end in contradictions and fighting.

Now, we know, by mathematics, that contradictions end in destruction and death. That the Universe eliminates what comes out of its Unity. (By laws).

So, our challenge, today, is to climb to the level of no-contradictions (as humanity). Living in no-contradictions, means peace, ~~means tranquility~~, means happiness, ~~means~~ love, means the present, means God. To get back into the Universe, into reality.

You have understood this by now. Now, to climb to that level ~~means~~ ~~a conscious effort~~, means work. Evolution. Which has been achieved in humanity by small groups, always, and here and there, by some individuals. Now we have to climb up all of us. (We are pushed by the laws of the universe), ~~to become better, if not, we are eliminated~~. The Universe eliminates what does not evolve, there is no staying in the same position, either we climb or fall; ~~these are~~ laws.

We have some resistance to give this step. We are afraid of contradicting the strong ones. But, if we give the step with complete care, not pushing, nor offending, With total good sense. Never contradicting. (We have to do this in agreement, Consult when there are doubts). If someone gets offended, we stop, At the same time give the necessary step, propose it. Impose nothing.

Then there is the question of conservation, of money. We always want; never are willing to give. But, as any good farmer knows, in order to obtain, you have to put in. If you just take, you end drying the land. (What we are doing to the planet today).

The thing is that we have a small capacity. So we can do only a little. But, if that little ~~is love~~, we change the spirit, and with that, the direction of the river.

So, our little capacity, can help change the course of things. If done with total care, love, serenity. (That means consciousness). Craft. (Art) Beauty, simplicity, ~~care, etc.~~

Then we have laziness, which is the heaviest thing to move. We feel like rocks, when we have to do something which does not mean immediate satisfaction. Here comes what is called decision, will, love, which makes thing go.