



home - work

As the two poles of this word come under tension and seek a fragile balance they allow two particularly phrased questions:

When is home?

What action is work?

A continual notion of back-and-forth - where things tend towards one meaning and its contrary in dialog form - initiated this quest for vocabulary. Travels between Europe and the Cape prompted me to turn my attention to *Os Lusíadas*, the Portuguese epic poem of the 16th century by Luís Vaz de Camões, in as many translations as I could lay hands on.

The absurd fictionally reconstructed voyage of the Portuguese rounding the “Cape of Storms” at the turning point between the 15th and 16th centuries might seem belated when we read Ivan van Sertima's research on the navigational skills of the kings of Mali in pre-Colombian times. However this may be, the poetic image of the globalized world being expressed as a mechanism, as a “Máquina do Mundo”¹, remains a striking thought. Following up, in a fictional detective investigation this is one of the questions that have been pursued during my six-week stay in Riebeeck Kasteel at a time when South Africa is revising its vocabulary: some words are called upon to “fall” as others are waiting to be tested.

Please join us in our dialogue on “home” and “work” in progress.

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¹ There seem to be as many translations of this concept as there are translators having attempted to master *Os Lusíadas*. While literally we might have settled for “the machine of the world” I have, amongst other solutions, come upon “the great machine of the universe”, “l'énormité du monde”, “des Weltbau's große Gleise”, etc.

² “Translating as an artistic practice. Five propositions at the interface South Africa/World”

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