

Half of our body is submerged. Absorbed by this threshold space, we pay attention to every small sensation. Unexpected connections emerge and, with them, we start to wander. Everything seems possible. How come we hadn't considered this before? Julius Koller, known for his actions, objects and texts on the anti-happening, the anti-picture and his Universal-cultural Futurological Operation (U.F.O.) series, developed a practice concerned with imagination as a way of living out the potential of existence. In particular, in Universal-cultural Futurological Operation (U.F.O.), he uses real commonplace objects as a predefined program for aesthetic operations. In Demonstrative Cultural Situation 1, 2 (U.F.O.) (1989), Koller generates a catalytic image: what appears to be an object reflecting light, in the air, is a portal connected to the artist's hands through a sort of magnetism. Curiosity makes us stop in the non-space to the point of being almost hypnotized, triggering a drive towards concentration, attention and deceleration,

and making us perceptive to Kiran Subbaiah's flying exercises. Among many other things, Subbaiah's practice consists in creating paradoxes through the use of humor and the manipulation of everyday objects by subverting their form and function, like we all do in our dreams. In *Flight Rehearsals* (2003), there are repeated attempts to overcome gravity, being able to fly for brief periods. As the flight tries to take us to another space, new perspectives begin to destabilize us, and we ask ourselves what type of fiction we are witnessing. The flight rehearsals involve slow processes that rely on the constant exposure of possible ways to change our body's abilities —

such as in Jes Fan's Diagram XII (2020), from the series of the same name, in which the artist investigates modifications in the human body. Fan's practice creates speculations that draw on the intersection between biology and identity processes, paying special attention to the porous systems generated between the human body's biological agents in their interaction with the surrounding environment. Its aqueous materiality, in visual terms, allows the organic geometry of Diagram XII to appear in constant expansion, until it becomes ossified. Once again, the sensation of suspended hands reappears, this time attracted by a transparent element that captures our attention because it looks like it is going to fall at any minute, giving way to another aqueous materiality, triggering, therefore, a cycle

where we become aware that we inhabit a transition, as highlighted by Juno B. and Jonas Van in *Kebranto/Boitadá Fogo Fátuo* (2021) – a transition in which we can not only create ourselves, but also generate other possibilities of collective existence, in the same way that we were created by dreamy exercises of cellular dimension. In their practice, Van proposes monstrosities as a fictional narrative, whilst Juno B. makes use of mutations. Both reflections converge in *Kebranto/Boitadá Fogo Fátuo*, a work that generates another catalytic visuality. This time, eyes are the access tool. If in Koller's photographs it is the non-space that captures our attention and incites us to float, in the work of Juno B. and Van, it is through cycles and the threshold between the courage to open your eyes and the zigzag movement. In the accelerated rhythm of contemporary everyday life – paraphrasing Marta Aponte Alsina – it is by blurring the typical outlines of our corporal abilities that we can train our senses to perceive that which we are not used to distinguishing.

This exhibition calls on floating as a possible way of reaching the expansion of the human body's perceptive system. Its definition is particular: on occasions related to our bodies, it means the ability to remain balanced on a liquid or gaseous surface; on occasions referring to "things", to float implies movement in the air, generating waves. It is this latter instance that is of interest to this exhibition section. The waves are directly linked to flexible concepts, such as multiple notions of time and ways of visualizing it, to which the irregularity and the spiral movement of Beroana (Shell Money) I (2015) make reference. Islands of limestone and coral, whose submarine mountains are located at the junction between tectonic plates, form the geography that originates beroana, a coin-object recontextualized in the work of Taloi Havini, which materializes waves whose projected shadows could be perceived as the inseparable nature of land and ocean. The non-space of Julius Koller, Juno B and Jonas Van is, for Havini, amphibius.

To inhabit in transition presupposes the identification and generation of concepts that move in waves, encompassing the combination of necessary abilities to live in different imaginations within the same body, as suggested in Laryssa Machada's *senti uma leve brisa, depois veio o vendaval/o erro virou acerto e o acerto virou erro*, whose first photograph shows a triangulation between gaze and hands, configuring a portal that gives way. In the second image, to a body in constant movement, mutating as many times as necessary. For Machada, the photographic fact is only a witness

as well as a musical genre known as Dominican dembow, the most recent evolution of the technology used by communities to dismantle imaginations and create others in the insular Caribbean. Nothing supernatural, said technology is made up of sonorities and active listening. Karstic relief, the soil which holds the memory of waters against which the wind makes sounds, has led the Maroon (quilombola) communities to materialize the fututo, a wind instrument made with the shell of a snail. It continues now with the dembow, of which LeoRD is one of its main producers. Félix Servio Ducoudray used to say that you can't always see the wind building the landscape but it does build it.

arquivo mangue, as well as being a collective, is a tool that witnesses through its practice the course and evolution of cosmogonies to which they contribute, often by proposing artworks that allow in one way or another the body to rehearse. *o que diriam as pedras a marte?* (2022) is made of several different parts, each of them making a mark in space. You move down to the floor, then you lean your ear against it in order to listen to the stories it tells — the earth and the work; in the corner of your eye, you see another part, suspended from the ceiling, and surprised, you realize that what looked like a line has become an inscription. The relationship between these two parts forms a third: the board on which you can invent games. And, of course, by experiencing the other two parts, you question your initial ideas of possible games. Once again, your system of perception, as corporeity, begins to float.



Would you dare to suspend yourself? To inhabit wavy concepts for long periods allows our bodies to gradually go into shock; and once that happens, we cannot go back to the previous stage. The works in this exhibition seek to provoke our perceptive system to suspend, float, and generate short circuits; and at the same time the works themselves extend these short-circuits to make us aware of other ideas of the possible, to touch desire and reconcile us with constant movement.

Duto Hardono, interested in using sound to understand the relationship and paradoxes between the human species and the concept of time, proposes in *Variation & Improvisation for In Harmonia Progressio* (2017), an action that gives body to concepts of improvisation and variation in relation to structures. Each time it is shown in an exhibition, the work becomes an "update", as described by the artist himself, because this is what they are: autonomous versions of the work. Using voice, the performers randomly change their intonation, tone and range while pronouncing "in", "harmonia", and "progressio", which, alongside their movements in space, allows the audience to perceive the possibilities of improvisation and variation in structures, not only on a 1:1 scale but also collectively. It is important to say that the work is also what happens to the performers and those of us who witness the encounters between them and Hardono during the preparation of the work. Due to our system of educational-training, our relationship with improvisation and variation is timid or overly determined, resulting in a short circuit whether we perform or experience this performance.

In a similar way, another short-circuit takes place when we watch Karthik Pandian's *Atlas* (2012). Our retinas are confronted, as well as our ears, with the main notion of movement through images that cannot be easily connected to specific geographies. The stimulus not only activates a sensorial delocalization, but also, by making use of opacity, contributes to the collapse of the narratives within which we exist: narratives that have been created by Western visual culture to build social-geographic imageries, such as of the Middle East for those of us who live on the American continent. It is fitting to include here a quotation – slightly paraphrased – from Olivier Marboeuf's essay *Towards a De-Speaking Cinema (A Caribbean Hypothesis)*, in which he advocates for a cinema that is able "to widen the spectrum of the speaking image to forms of matter, environments, that spoke from assemblies and alliances between existences and phenomena placed at the margins of the scene of dominant human representations". This expanded spectrum of the speaking image is evident in the majority of works in this exhibition but most directly in Pandian and in

Nadia Huggins' *Circa no Future* (2016–2019), in which the ocean, far from being a frontier or a mere repository of "dangerous" living beings, is represented as the geographical place on our planet that engenders imagination–structures, both symbolic and material, that would allow living beings to live their lives, on all scales, in a way that is fundamentally different from our imaginations of today. Take any idea of the current imagination–structure and put them in the ocean: they will most certainly end up broken or diluted because there is no place for the rigid in the water. When the domesticated body of the human animal is in touch with the ocean, their system of perception irremediably enters a short–circuit, the most intense short–circuit that can be experienced. Metamorphosis is sudden. Emancipation is already in progress.

Also within the realm of speaking images that expand the spectrum of the possible, we have Madeline Jiménez Santil's Jardín de aclimatación (¿es posible reconstruir del mito?) (2022), a group of bodies in process, which, by inhabiting a transition, manage to exist beyond the geometry of dots and lines in space. The work is composed of ten pieces and for this version of the project four are presented here; it reveals the strategy used by Jiménez Santil to make our perceptual system aware of constant movement: the creation of structures within a materiality to which we do not attribute mobility. However, in the installation, they dance, and by insisting on dancing, they give shape to the parts of the body that decide to speak in order to be represented — as Merleau-Ponty would say — moving away from narratives as much as it is necessary, once again mutating and, this time, rippling what was ossified into waves.

In *Esferas da Insurreição: Notas para uma vida não cafetinada*, Suely Rolnik argues that "with this degree of expropriation of life, an alarm signal is triggered in our subjectivities: the drive is then set in motion and desire is called upon to act. And when the impulse has successfully taken over, a collective work of thought–creation tends to burst in, which, materialized in actions, seeks to make life persevere and obtain a new balance". This last section of the exhibition focuses, on the one hand, on works created to enable our perception to float, and, on the other hand, on works that bring us closer to collectivities whose seek to make it possible.

*Muamba Grove #série 3\_5* (2020) by Vanessa da Silva, is a movement–inducing instrument — it is what we see when the "acontecimento" [happening] happens, the moment when the artwork, placed on someone's body, begins to work. During the first few seconds, those who witness the event are likely to bear such thoughts: "I hope the object doesn't fall" or, "I would be able to move so differently without this work". However, after being exposed for a while longer, we may begin to reflect on the way that the object is able to trigger interesting movements. Our limbs — both the performer's and the public's — start to move in waves and, gradually, we go along with it Luann Dias with the instrument, and we, contaminated by Dias. A prosthesis for moving differently

– something that Jes Fan, who is interested in body modifications and the destabilization of binary categories, makes clear in their work *Diagram XI and XII* (2020) – achieving a sort of corporality that is made up of multiple materialities which coexist, however, without the need for labels. In turn,

The work *Delírio Vazante* (2022) by Noara Quintana, whose practice focuses on the materiality of everyday objects and the indexes of historical relations in the Global South, suggests indirectly: oscillation is a quality rather than a random misfortune. Swinging is another concept that moves in waves; a soft and cyclical movement that always returns to the point of origin, even if not the same origin as before.



During the interval, things moved, collided, broke...  
The memory of the event is evident in *Depois da  
Água, uma Terra* (2022), by Gilson Plano, an artist  
whose practice draws on fiction, enchantment and  
weight.

These conceptual structures are also present in the practice of Cauleen Smith, who reflects on the everyday possibilities of imagination. In *Soujourner* (2018), she generates visualities in which contemporary debates about the creation of other imaginations—structures that enable life are articulated. The film's title points to the intrinsically ephemeral nature of communities that are constituted for the defence of uncoopted desire. The awareness of the ephemeral produces a particular attunement between the situation and the moment and gives rise to a relationship of reciprocity. Paraphrasing Yásnaya Elena Aguilar, in a certain scenario to come, stability and the binary will not organise our ability to perceive. Provoking this picture is one of the common purposes among those of us who make up the seamounts project fire makes islands.

These conceptual structures are also present in the work of Cauleen Smith, who reflects on the possibilities of everyday imagination. In *Soujourner* (2018), she creates visualities in which contemporary debates on the creation of alternative life-generating imagination-frameworks are articulated. At the same time, the film title suggests the intrinsically ephemeral nature of communities formed to protect non-coopted desires. The awareness of the ephemeral produces a particular attunement between the situation and the moment, giving birth to reciprocity.

Paraphrasing Yásnaya Elena Aguilar: in a certain future scenario, stability and binarism will not be in charge of organizing our perception. To trigger this framework is one of the common purposes for those of us designing the project *de montanhas submarinas o fogo faz ilhas*.

During the interval, things moved, collided, broke...  
The memory of the event is evident in the work *After the water, the earth* (2022), by Gilson Plano, which draws closer to his practice from fiction, enchantment and weight.

The expanded subtitles of the exhibition 'de montanhas submarinas o fogo faz lhas' are a development of Yina Jiménez Suriel's curatorial research. The curator proposes small textual excerpts, which complement each other and suggest a route through the exhibition.

The underwater mountain exhibition *Fire Makes Islands*, curated by Yina Jiménez Suriel, is organised into three mountain groups: the first has two islands – this exhibition and a video show with in Santo Domingo, Dominican Republic; the second mountain has only one island – the editorial publication, whose aim is to compile, share and translate reflections from linguists, curators and writers who have been instrumental in the research up to this point; and the third and final underwater mountain also has an island – which are conversations around the generation of imaginations in the human species.

The present video show is a kind of satellite of the programme that will be on show in the Dominican Republic.

## VIDEO PROGRAM

03 sep – 11 sep 2022

*Rhythm of N'gola Rhythms (1978) – António Ole*  
*Luz Blanca : Reminiscencias de un lugar al que nunca fui (2021) – Dalissa Montes De Oca*

14 sep – 21 sep 2022

*Luz Blanca : Reminiscencias de un lugar al que nunca fui – Dalissa Montes De Oca*  
*cenas de corpo e segredo (2022) – loren minzú*

22 sep – 29 sep 2022

*cenas de corpo e segredo (2022) – loren minzú*  
*Mandacura (2015) – biarritz*

30 sep – 07 oct 2022

*Mandacura (2015) – biarritz*  
*Cállate la boca (2017) – Thai's Espailat Ureña*

08 oct – 15 oct 2022

*Cállate la boca (2017) – Thaís Espaillat Ureña*

*Why do you call me when you know i can't answer the phone (2012) – Dineo Seshee Bopape*

16 oct – 23 oct 2022

*Why do you call me when you know i can't answer the phone (2012) – Dineo Seshee Bopape*

*La cabeza mató a todos (2014) – Beatriz Santiago Muñoz*

27 oct – 30 oct 2022

*La cabeza mató a todos (2014) – Beatriz Santiago Muñoz*

*Intersticio (Interstice) (2012) – Elena Damiani*

03 nov – 06 nov 2022

*Intersticio (Interstice) (2012) – Elena Damiani*

*Rhythm of N'gola Rhythms (1978) – António Ole*