

Lisbon Culture Councillor

Catarina Vaz Pinto

EGEAC Administrative Council

Joana Gomes Cardoso

Lucinda Lopes

Manuel Veiga

CITY COUNCIL GALLERIES

Director

Sara Antónia Matos

Assistants to the Direction

Maria da Luz Martins

Pedro Faro [Artistic Direction]

Secretary

Dulce Castro

**Architecture Exhibition
and Museography**

André Maranhã

Communication

João Gerardo

João G. Rapazote

Paula Nascimento

Susana Sena Lopes

Production

Flávia Violante

João G. Rapazote

José Brito

Maria da Luz Martins

Mário Bastos

Paula Nascimento

Editorial Coordination and Investigation

Sara Antónia Matos

Pedro Faro

Coordination of the Educational Service

Helena Tavares

Educational Service and Exhibition Assistants

Andreia Pires

Elisa Aragão

Flávia Violante

João Gaspar

Margarida Rodrigues

Rita Duro

Rita Sá Queiroga

Rita Salgueiro

Exhibition Install

António Puga

António Vieira

EXHIBITION

Curator

Sofia Lemos

Artists

Amélie Bouvier, Ana Manso, Ana Mazzei,
Andreia Santana, Bernard Lyot, Davide Zucco,
Elias Heuinck, Ester Fleckner, Haris Epaminonda,
Jeronimo Voss, Pedro A.H. Paixão

Production and Communication

Paula Nascimento

Exhibition Install

Maria Torrada

Balaclava Noir

Acknowledgements

The artists; EGEAC – Galerias Municipais, Lisbon;
Galerie Barbara Weiss, Berlin; Harlan Levey
Projects, Brussels; Galeria Jaqueline Martins, São
Paulo; Galeria 111, Lisbon; Royal Belgian Institute
of Natural Sciences, Brussels; Royal Observatory
of Belgium, Brussels and the Observatoire de Paris,
Paris for their support of the exhibition.

GALERIA BOAVISTA

Rua da Boavista, 50

1200-066 Lisboa

Tuesday to Friday, 10am-1pm/2pm-6pm Saturday

and Sunday, 2pm-6pm

Last admission: 30 min before closing

Free entrance

EGEAC - GALERIAS MUNICIPAIS

Follow us at

www.facebook.com/galeriasmunicipaislisboa

www.instagram.com/galeriasmunicipais

FACEBOOK

www.facebook.com/events/171856843545945

Organisation



NOW IT IS LIGHT

**CURATOR
SOFIA LEMOS**

**Amélie Bouvier, Ana Manso, Ana Mazzei,
Andreia Santana, Bernard Lyot, Davide Zucco,
Elias Heuinck, Ester Fleckner,
Haris Epaminonda, Jeronimo Voss,
Pedro A.H. Paixão**

**OPEN CALL
JOVENS**

CURADORES

2016

26/01 – 10/03/2018

**(BOAVISTA)
galerias
municipais**

As part of the Open Call for Young Curators launched by the EGEAC – Galerias Municipais in 2016, with the aim of fostering, disseminating and supporting contemporary artistic creation and thought in the city of Lisbon, and underlining the importance of young curators as key mediators alongside new generations of artists, the Galeria Boavista is set to host the four winning curatorial projects. Previous participants include Alejandro Alonso Diaz, Sara De Chiara and Inês Geraldês Cardoso. The final edition will host Sofia Lemos. Engaging artistic practices that approach the geocosm as a moving agent, the exhibition conveys national and international artists including Amélie Bouvier, Ana Manso, Ana Mazzei, Andreia Santana, Bernard Lyot, Davide Zucco, Elias Heuninck, Ester Fleckner, Haris Epaminonda, Jeronimo Voss and Pedro A.H. Paixão, many presented for their first time in Portugal.

“To understand physical reality seems to demand not only the renunciation of an anthropocentric or geocentric world view, but also a radical elimination of all anthropomorphic elements and principles, as they arise either from the world to the five human senses or from the categories inherent in the human mind.”¹

– Hannah Arendt, *The Conquest of Space and the Stature of Man*, 1963

On October 16 2017, astronomers witnessed two neutron stars collapsing into each other deep in space. The encounter irradiated large amounts of gold and other heavy elements in an unprecedented elemental outburst. Parsed by colonial modernity through a line in the direction in which the force of gravity acts on these expanses—the cosmic and the geological—the slow sedimentation of these elements is codified on the one hand, in earthbound fossilized forms of energy and, on the other, as gaseous clusters of evolving radiation, and circulated in modes of value creation and exchange in the form of dispossession. Today, as cosmic effusion is increasingly placed at the forefront of the radiant promises of the technosphere and under commodity and asset mediation, metals and minerals remain fettered by political and corporate boundaries. And yet, woven into the planetary surface as sedimented records displaced in time, these ensuing cosmic elements have a language of their own.

Jules Verne’s *L’Étoile du sud* [The Southern Star] (1884) situates this movement of partition and plunder in a modern cave allegory. Michael Serres describes Verne’s cave as a field of communication networks between stratified and mineral agents: “[it] inverts the Platonic one by being a small-scale model of the outside world itself. In this instance, it is composed of hard-stone crystals, corundum or beryl, as well as glittering mirrors, sparkling illuminations, incandescent and vibrant fireworks—each multiplying the reflections of one another, emitting, receiving and exchanging millions of pieces of information on themselves. Both medium and message, the diamonds return the brilliance of sardonyxes to the lapis-lazuli, and the rubies reflect the flares of the aquamarines whilst the emeralds mirror themselves in the large looking glass of topaz. (...)”² Inside the cave, light-rays abstract and homogenise reflections universalizing and unifying theories of form. Yet, rooted in histories of slavery, colonialism and gender oppression, how were the boundaries of mineral rights justice set forth by normative frameworks? And how are they useful in accounting for the historical reminders

of the mineral and metal sediments that have been plundered by colonial agents and by the contemporary prospectings of globalized capital?

In the 1974 short story *The Stars Below*, Ursula K. Le Guin tells the tale of an astronomer accused of heresy who finds refuge in the dark oblique paths of a mine. Here his vigilant nights of observation unfold in timeless periods of rock picking in search of brightness. Where the obscurity of the mine gave away to the astronomer’s cosmic will to find light, the mineworkers eventually gave into the astronomer’s inquisitiveness. They showed him how to swing the sledge with a pickaxe, how to look for the branchings of metal, and how to sort the rich from the rock. In Le Guin’s story of dissent and exile, the space of the mine casts human, geological and capital time as astronomically continuous.

Already in the nineteenth century, Karl Marx recognized a problem of sustainability in the dynamic processes, systems and flows of energy, when he first referred how the logic of capitalist accumulation and neoliberal reasoning ruptures the metabolism of the earth’s systems, severing its basic operations of renewal. An important contribution to Marx’s formulation came from an unsung Belgium astronomer and geologist who played a significant role in the 1848 insurgent revolts in Brussels, Jean-Charles Houzeau de Lehaie (1820-1888). While it remains untold whether Houzeau, Marx and Friedrich Engels crossed paths in Brussels during the revolutionary socialist years in which they wrote *The Communist Manifesto* (1847), Marx’s private library preserved a copy of Houzeau’s *Klima und Boden* [Climate and Soil] (1861), where Houzeau first plots relations between landforms, geological events and anthropogenic action later explored by Marx in the third volume of *Capital* “The Process of Capitalist Production as a Whole.”

In *Now it is Light*, diffraction operates in the emerging relation between the substratum and the cosmic as a movement from which to unhinge the planet itself and those narratives encrusted in cave allegories. Caught in the tightly woven practices of chronological succession, commensurability and measurement as they determine the modern boundaries by which identity and memory are conformed, **Ester Fleckner** and **Pedro A.H. Paixão** explore the civilizational viewpoints in which the observed universe, from the infinitely small to the infinitely large, escapes human sense perception. Acting in slow choreography, Paixão repositions the viewer against the histories of timekeeping,

while Fleckner disposes of anthropometry altogether in order to propose gender and race categories as fragmentary and irreconcilable protocols of representation.

Both speaking the language of light, the melancholic gazes of **Bernard Lyot** and **Haris Epaminonda** explore the refusal of inevitability with regard to linear time. While Lyot’s first moving images of the solar corona chronicle the earth’s sustenance, Epaminonda foregrounds gleaming reflections of civilizational progress and the discrete nature of capturing and captivity. In a time when anthropogenic sedimentations are transforming previous geological compositions **Ana Mazzei** and **Davide Zucco** propose an intercalated reading of past, present and future tenses and how these construct objects of research. While Mazzei explores the planetary substratum by intercalating narrative between hard rock, Zucco uncovers cosmological scenarios where from to explore the materiality of the cave. **Andreia Santana** offers a witness account of labour’s agency in unearthing material memories that conflate in cave allegories. By converting fieldwork into a field event, a gestural impulse towards the rightful mediation of historical time falls short in a dubious claim over civilizational plots.

Following the multiple trajectories of an iron meteorite that shattered from its apparent route in eastern Siberia in 1947, **Amélie Bouvier** proposes a ‘future archaeology’ where impact craters from outer space lend themselves to the understanding of land dispossession by geological and military surveys. **Elias Heuninck** explores one of the largest surveys of the night sky of the 20th century, the *Carte du Ciel* (1887-1970), in a slapstick meditation on the emergence of the night sky as itself or as the by-product of a mediated optical relation with the universe. **Jeronimo Voss** conveys the composite naked eye views of the Milky Way mustered by Dutch socialist astronomer Anton Pannekoek from exact bookkeepers made by a group of amateur astronomers between 1890 and 1927. Both informed by the history of socialist and cosmopolitan principles of self-organization, Heuninck and Voss, in collaboration with the Royal Observatory of Brussels and the Anton Pannekoek Institute for Astronomy at the University of Amsterdam, explore star clusters across multiple scales from the planetarium to the cosmic plenum.

As an invitation to look through the earth from the perspective of the universe, **Ana Manso** unsettles the relation between figure and background confounding literality with

the abstraction of the form. Positioning these manifold narratives in dramaturgy that moves inwards and outwards, Manso re-contextualizes the circle, parsing it as if it were modernity itself.

1 Arendt, Hannah. 2007. “The Conquest Of Space And The Stature Of Man”. *The New Atlantis* 18: 43.

2 Serres, Michel. 2014. “Matter and Information” in *Textures of the Anthropocene: Ray*. Cambridge, Massachussets: MIT Press. 327.

Amélie Bouvier (b.1982, France) lives and works in Brussels. Her work has been exhibited in solo exhibitions at Museo Patio Herreriano, Valladolid; and Carpe Diem Arte e Pesquisa, Lisbon; as well as in numerous group exhibitions at Plataforma Revólver, Lisbon; Verbeke Foundation, Kemzeke; the 16th Cerveira International Art Biennale, and 6th Biennale of Art and Culture of São Tomé e Príncipe. She is the recipient of the ISELP “Hors d’Oeuvre” Prize, and Best Emerging Artist at Just Mad Fair. Bouvier is co-founder of the research project “Uncertainty Scenarios” at EfRS Enough Room for Space, Brussels.

Ana Manso (b.1984, Portugal) lives and works in Lisbon. Her work has been exhibited in solo exhibitions at art3, Valence; Serralves Museum, Porto; Uma certa falta de coerência, Porto; as well as in numerous group exhibitions at Futura Centre for Contemporary Art, Prague; Ar Sólido, Lisbon; Palazzo Milio, Ficarra; Fondazione Rivolidue, Milan; Museo Di Capodimonte, Naples; Plataforma Revólver, Lisbon; Spike Island, Bristol; and EDP Museu da Electricidade, Lisbon.

Ana Mazzei (b.1979, Brazil) lives and works in São Paulo. Her work has been exhibited in solo exhibitions at Saludarte Foundation, Miami; Pivô, São Paulo; CCSP, Centro Cultural São Paulo; and La Maudite, Paris; as well as in numerous group exhibitions at Sesc_Videobrasil 20, São Paulo; CAC, Vilnius; 32nd São Paulo Biennale; Sunday Painter, London; BFA Boatos, São Paulo; Fundación Rac, Madrid; Museu de Arte Brasileira / Fundação Armando Alvares Penteado, São Paulo; among others. Mazzei lectures at Istituto Europeo di Design São Paulo.

Andreia Santana (b.1991, Portugal), lives and works in Lisbon. Her work has been exhibited in solo exhibitions at Serralves Museum, Porto; as well as in numerous group exhibitions at Old School, Lisbon; MAAT – Museum of Art, Architecture and Technology, Lisbon; and Zaratán – Arte Contemporânea, Lisbon. Santana is the recipient of the Novo Banco Revelação Prize, as well as residencies at Residency Unlimited, New York; Panal 360, Buenos Aires; Mieszkanie Gepperta, Wrocław; and Gasworks - Triangle Network Hangar, Lisbon.

Bernard Lyot (1897-1952) was a French astronomer at the Meudon Observatory in Paris. In 1939, using his coronagraph and filters, he shot the first motion pictures of the solar prominences and the corona when the Sun is not in eclipse. Lyot was elected to the Academy of Sciences in that year when he was also awarded the Gold Medal of the Royal Astronomical Society in England.

Davide Zucco (b.1981, Italy) lives and works in Berlin. His work has been exhibited in solo exhibitions at NURTUREart, New York; as well as in numerous group exhibitions at Fondazione Bevilacqua La Masa, Venice; ARCOS, Benevento; State Institute of Sofia, Bulgaria; Museo de la Ciudad de Mexico, Mexico City; Jaus, Los Angeles; and Katzen Arts Center, Washington D.C. Zucco is the recipient of residencies at Lower Manhattan Cultural Council’s Process Space, New York; ISCP, New York; and Bevilacqua La Masa, Venice.

Elias Heuninck (b.1986, Belgium) lives and works in Ghent. His work has been screened at IFFR International Film Festival of Rotterdam; Beursschouwburg, Brussels; and iMAL, Brussels; among others. Since 2015 Heuninck collaborates with Sofia Lemos along with numerous researchers, scientific and artistic institutions in Brussels on an essay-film about the Belgium astronomer Jean-Charles Houzeau de Lehaie. His films are distributed by August Orts and Werktank.

Ester Fleckner (b.1983, Denmark) lives and works in Berlin. Her work has been exhibited in solo exhibitions at Malmö Konsthall; Overgaden Institute of Art, Copenhagen; as well as in numerous group exhibitions at Kunstneres Hus, Oslo; KH7 Artspace, Aarhus; Schwules Museum, Berlin; LWL-Museum für Kunst und Kultur, Münster; National Art Museum of Ukraine, Kiev; Latvian Centre for Contemporary Art, Riga; and Dalian Art Museum, Liaoning Sheng; among others. Fleckner is the recipient of the Art Brussels Solo Prize.

Haris Epaminonda (b. 1980, Cyprus) lives and works in Berlin. Her work has been exhibited in solo exhibitions at FRAC Île-de-France, Paris; Point Centre for Contemporary Art, Nicosia; Modern Art Oxford; Kunsthaus Zürich; and Museum of Modern Art, New York, among others; as well as in numerous group exhibitions at Hammer Museum, Los Angeles; Fondazione Prada, Milan; Serralves Museum, Porto; Hamburger Bahnhof, Berlin; and Kunsthalle Lissabon, Lisbon, among others. Epaminonda co-represented Cyprus at the 52nd Venice Biennale and took part in dOCUMENTA 13.

Jeronimo Voss (b.1981, Germany) lives and works in Frankfurt am Main. His work has been exhibited in solo exhibitions at Stedelijk Museum Bureau Amsterdam; Bielefelder Kunstverein; and MMK Museum für Moderne Kunst Frankfurt am Main, among others; as well as in numerous group exhibitions at FACT Liverpool; Clark House Initiative, Bombay; Haus der Kulturen der Welt, Berlin; Fondazione Nicola Trussardi, Milan; and Secession, Vienna, among others. Voss took part in dOCUMENTA 13 and lectures at the Art Institute HGK FHNW Basel.

Pedro A.H. Paixão (b.1971, Angola) lives and works in Milan. His work has been exhibited in solo exhibitions at Fundação Carmona e Costa, Lisbon; Ár Sólido (with Catarina Dias), Lisbon; Museu do Dinheiro, Lisbon; as well as in numerous group exhibitions at Centro de Arte Manuel de Brito, Lisbon; Centro Internacional de Artes José de Guimarães, Guimarães; Fundação Calouste Gulbenkian, Lisbon; and Centro Cultural de Belém, Lisbon. Paixão is founder, editor, translator of the editorial project *disciplina sem nome* for the publisher Documenta.

Sofia Lemos (b.1989, Portugal) lives and works in Berlin and in Porto. Presently, Lemos works as curatorial associate at Galeria Municipal do Porto, and has recently held posts as research associate at Haus der Kulturen der Welt, Berlin and public program coordinator at Contour Biennale of Moving Image 8. Previously, she coordinated artistic research projects with the Massachusetts Institute of Technology and with the Max Plank Institute, and was involved in the research and organization of exhibitions and publications in various institutions including Museo de Arte Moderno de Buenos Aires; CCA Singapore; PRAXES, Berlin; The David Roberts Art Foundation, London; and MACBA, Barcelona. Lemos is co-founder (with Alexandra Balona) of PROSPECTIONS for Art, Education and Knowledge Production, a roving assembly for visual and performing arts research, and associate editor at the art publication *Drawing Room Confessions*. Her writings have featured in *vdrome*, *art-agenda*, *...ment*, and *Archis/Volume*, among others.