

Anderswo

At the very least, listening to nothing would seem to require exquisite attention to every subtle detail.

– Karen Barad.

There are images that do not exist on their own, but as a superposition of incompatible images, at the confluence of the retina and the imagination. Imagination and memory are forces of displacement. It is impossible, when you imagine or remember, to keep yourself entirely present. And it doesn't matter if a place is real or fictitious (if this can be clearly known), what counts is the presence, the occupation of space, the affectation of the senses. The technologies of remote presence (the screen, the headset, the antenna) bring to collapse the coming and going of memory, the sinking, as when you sleep, or the sudden return from the imaginary space. Before the screen, flat as a mirror, the here and now occurs in two places at once.

With these words I do not invent a refined fiction, an audacious geometry: I describe a permanent, everyday, simple mechanism of the contemporary condition. I am not thinking of Lewis Carroll, but of Karen Barad. What I mean is that it seems to me that one possible way to give context to the works of Kenneth Dow, Anas Kahal, Franco Castignani and Ely Daou is to situate them in this everyday and aberrant space: the image that results from the superposition of two incompatible images, from the confluence of two different space-times. But, as I said, it is not really a space, but a condition, a permanent state. The condition of permanence, once intermittency, the coming and going, has collapsed, in the space between two heterogeneous images. And in this condition, try to describe reality. I mean that it seems to me that, in the works gathered here, what the artists do is this: to try to describe reality, using, as the only tool within reach, a geometry of impossible universes.

Lluís Nacenta.