



COSMIC ARCHEOLOGY

23.4.–6.6.2021

Tabita Rezaire

Ultra Wet – Recapitulation

11.6.–15.8.2021

Alia Farid

At the Time of the Ebb

20.8.–10.10.2021

Mox Mäkelä

Strange

15.10.–12.12.2021

Patricia Domínguez

Green Irises

WMM^x

COSMIC ARCHEOLOGY

both share the idea of generative exchanges. Considering this idea of transformation, the program refers to the legacy of Leonora Carrington (1917-2011), whose work from the 40s focused on the underlying theme of women's role in society. Metamorphosis and alterations, constant themes in her work, draw on Carrington's hybrid world full of strange and slightly disconcerting figures. Her commitment to linking psychic freedom with a specifically feminist political consciousness gives her a unique place in Surrealist history. Writing has always been a creative activity of equal importance as painting to Carrington, and her texts are extraordinary and complex narratives informed by her interests in mythology, alchemy, fairy tales and the occult.

At the crossroad between surrealism and esoteric feminism the text by Carrington "What Is a Woman?" written in 1970 as a response to the upsurge of the female revolts around the planet, offers the territory for envisioning possible imaginaries and intersections between body, sexuality, ethnicity, gender and post-colonialism. Moving from these considerations and the very notion of body and its transformative essence, her words bring into question the subjective awareness of one's femininity. Cosmic Archeology projects these reflections onto the contemporary scenario, where artists adopt similar languages, which are not explicit and didactic, and that originate from both a sci-fi imaginary and a subjective one. Overcoming gender classifications, the aim of the program is to show an intersectional discourse connecting the female body to the colonized, economically exploited one, suggesting the model of ecology as a body cure

LUCIA ASPESI
Curator

Each year, WAMx presents a new international exhibition series. This year's series is curated by Lucia Aspesi, assisting curator at Pirelli HangarBicocca, Milan.

Photo:

Photo documentation of Penelope (1946) a proto-feminist play by Carrington staged in Mexico City by Alejandro Jodorowsky in 1957. With courtesy of Leonora Carrington's Estate.



Cosmic archeology is a series of site specific acts that explore the transformative encounters between reality and current cultural theories that reconsider life's sustainability. By reflecting on a specific narrative form, science fiction, it aims to engage and speculate on new systems of social relations and economical structures. Since its very origins, this form of storytelling has had an influence on theoretical discourses around contemporary culture (for example, the way technologies have affected the human experience globally, or the catastrophic impacts connected to a natural event). In framing these aspects, sci-fi could be considered as a metaphor to reflect upon the idea of shift. In doing so it then becomes necessary to prompt new imaginaries, escaping the traditional dichotomies between "marginal-central", to create a better understanding of the ecosystems each of us comes to shape, affect, and foster.

Exactly as a book, Cosmic archeology is divided in four chapters staged in the form of exhibitions that respond to exchanges between practices and beliefs at the origin of civilization, touching four specific aspects: subjectivity, social organizations, economies and species.

Technological and cultural dimensions of futurity, at the center of sci-fi narrations, open up to discourses related to notions of time, and timetravels, which

23.4.–6.6.2021

Tabita Rezaire

Ultra Wet – Recapitulation, 2017

Video installation, 11:18

“The pyramid of *Ultra Wet – Recapitulation* harnesses healing energy from its tip, while its four faces retell vital stories of feminine-masculine alignments” as described by the artist. Placed at the very center of the darkened exhibition space, the projection narrates a symbolic journey into the wisdom of pre-colonial Africa and indigenous traditions, where the wombs of both the earth and women were sacred. Through colorful textures and floating figures in motion of flowers, serpents, and galaxies, the video takes us through the natural and celestial realms from the village of Credo Mutwa (a South African traditional healer) to the sandy landscape of Egypt and computerized worlds.

Ultra Wet is a call for spiritual awareness to question the occidental binary ideology. In dialogue with feminist and decolonial concerns, Tabita Rezaire’s work is rooted in a knowledge that encompasses diverse sources and traditions, delving into the histories of sexuality, healing, globalization, and scientific investigation.



Photo:

Tabita Rezaire, *Ultra Wet - Recapitulation*, 2017. Installation view Royal Standard, Liverpool.

TABITA REZAIRE

Tabita Rezaire is an artist, yogi, doula, and farming student. Her cross-dimensional practice envisions network sciences—organic, electronic and spiritual—as healing technologies to serve the shift towards heart consciousness. Embracing digital, corporeal and ancestral memory, she digs into scientific imaginaries and mystical realms to tackle the colonial wounds and energetic imbalances that affect the songs of our body-mind-spirits. Tabita Rezaire (b. 1989, Paris) is based near Cayenne in French Guiana, where she is birthing AM-AKABA - her vision for a healing center in the Amazonian forest.

11.6.–15.8. 2021

Alia Farid

At the Time of the Ebb, 2019

Video, stereo, master 4K, loop, 21:00

Filmed in Qeshm (Iran) during summer solstice, *At the time of the Ebb* portrays an array of performance practices relevant to the island's inhabitants still today including the celebration of "Nowruz Sayyadin" (Fisherman's New Year). On this day the island's fishermen refrain from fishing in honor of the sea, and in further homage to nature they dress as their companion species: camel, horse, bird, and 2 mythical creatures called "shooshies". The video, as most of Farid's artistic researches, unfolds through various micro-narratives and actions imbued in daily life. Recalling imaginative and fantastic atmospheres, the scenario presented by Alia Farid is steeped in myth and magical naturalism. Furthermore, it highlights the complexities related to national and ideological borders insisting on the diversities of experiences of contemporary life.

Photo:

Alia Farid: *At the Time of the Ebb*, 2019, © Alia Farid

ALIA FARID

Alia Farid (b. 1985) lives and works in Kuwait and Puerto Rico. Through a multidisciplinary practice that ranges from writing and drawing to film, sculpture, and installation, her work gives visibility to narratives that are obscured by hegemonic power. She has forthcoming solo exhibitions at Contemporary Art Museum St. Louis (CAMSTL), St. Louis in 2022 and The Power Plant Contemporary Art Gallery, Toronto in 2023.



20.8.–10.10.2021

Mox Mäkelä

Strange, 2018

Video, black and white, sound, 111 min

The experimental film *Stranger* by Mox Mäkelä is a part of the idiot ibidem series, which was originally started by Mäkelä in 1995. In the series Mäkelä has, taking some artistic liberties, traced the connections between her own Karelian ancestor and Dostoevsky's *Idiot*. Mäkelä has defined her piece as an audio play in film form. The audio and video run as separate, only loosely connected entities. At times the visuals flow alongside the narration, while at other times providing associative commentary. Narrated by a shrew and a lion, *Stranger* tells the story of how the main character, Riša, half-accidentally visits an unusual party.



MOX MÄKELÄ

Mox Mäkelä (b. 1958) is a Finnish conceptual artist with over 40 years of active working experience. The intertwining and recurring themes in her works reflect on ownership, the shallowness and slowly advancing decay of civilization and the deterioration of environment. Through various combinations of these themes, Mäkelä glides from one art form to another: from films to installations, from cinema to audio narrations. Instead of viewing her wide productions as individual art pieces, they could be seen as parts in a series, as sequences or as an all-encompassing whole. Mäkelä's pieces have been on display both in Finland and in international art viewings and film festivals.

Photo:

Mox Mäkelä, Strange, 2018. Still image from the video. Courtesy of AV-Arkki.

15.10.–12.12.2021

Patricia Domínguez

Green Irises, 2019/21

Multimedia installation, variable dimensions.

Commissioned by Gasworks

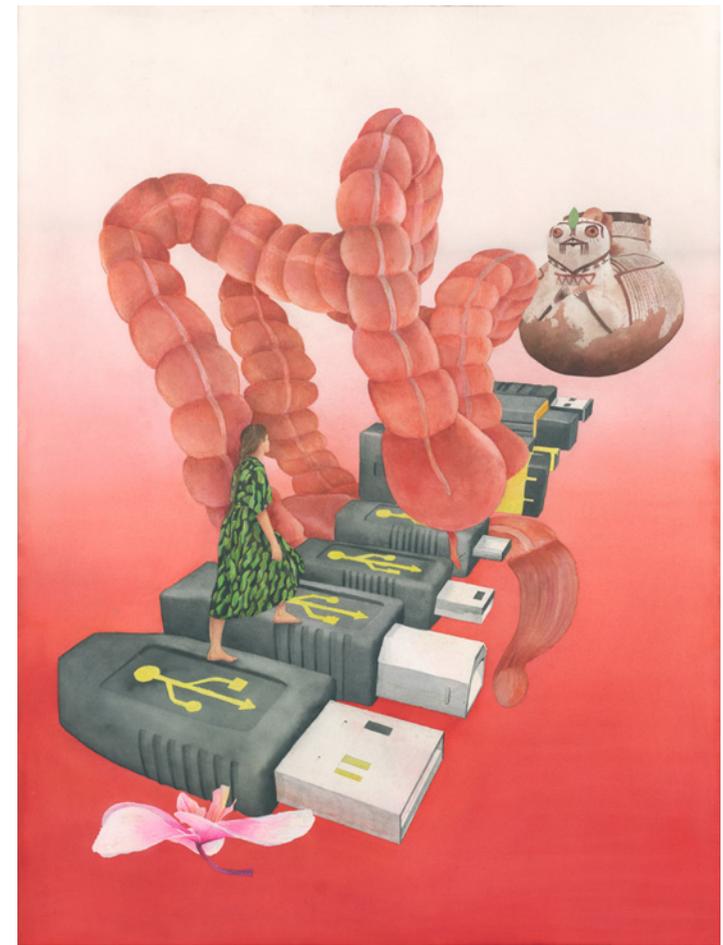
Presented in one undivided space, Green Irises brings together a multiscreen video installation and different objects to shape totem-like altars that resemble “cybernetics relicts”. All these materials are assembled to give shape to totem-like altars that resemble “cybernetics relicts”. The starting point of the video Eyes of Plants, 2019 is the “jarro pato”—a pre-Colombian ceramic water pot which has a zoomorphic form and is depicted while crying—whose lines are then juxtaposed by the artist to the rest of the installation. As the images unfold, the vase is also transformed into a “crying drone” whose journey connects the exploited territories to their past civilizations. In the work, the artist seems to encode elements taken from the real and confronts them with digital reconstructions, to create new possible cosmologies and sustainable ways of living. Combining science fiction and ethnographic surrealism, Domínguez’s work adopts a wide array of multispecies myths, healing rituals and corporate wellness schemes to reflect on contemporary realities.

Photo:

Patricia Domínguez: *Technologies of Enchantment; the colon portal*, watercolor, 2019/21.

PATRICIA DOMÍNGUEZ

Patricia Domínguez (b. 1984, Santiago, Chile) is an artist, educator, and defender of the living. She focuses on how neoliberalism perpetuates colonial practices of extraction and exploitation. She uses technology to connect with the living realm, envisioning possible futures for all creatures as well as the earth and the clouds. She has been the recipient of the SIMETRIA prize to participate in a residency at CERN, Switzerland (2021) and is currently director of the ethnobotanical platform Studio Vegetalista.



Texts

Lucia Aspesi, Jonni Saloluoma

Editors

Anna Perälä, Jonni Saloluoma

Layout

Jonni Saloluoma

Acknowledgements

Alessandro Cane

Dario Leone

Fiammetta Griccioli

Gaëlle Antsoni-Koumou

Iolanda Ratti

Kunstventures

Johannes Leino

Susanna Hujala

Ulla Kujansuu

Mia Nieminen

Satu Pajarre

Johanna Seppä

Juhana Tainio

Eveliina Tammi

Terhi Tuomi

Jenni Vauhkonen

© Turku Museum Centre, 2021