

Moon Bath

Panta Rhei_everything must flow.
European Capital of Culture 2022_Differdange, Luxembourg





What happens when human exceptionalism and bounded individualism, those old saws of Western philosophy and political economics, become unthinkable in the best sciences, whether natural or social? Seriously unthinkable: not available to think with. Biological sciences have been especially potent in fermenting notions about all the mortal inhabitants of the Earth since the imperializing eighteenth century. Homo sapiens — the Human as species, the Anthropos as the human species, Modern Man — was a chief product of these knowledge practices. What happens when the best biologies of the twenty-first century cannot do their job with bounded individuals plus contexts, when organisms plus environments, or genes plus whatever they need, no longer sustain the overflowing richness of biological knowledges, if they ever did? What happens when organisms plus environments can hardly be remembered for the same reasons that even Western-indebted people can no longer figure themselves as individuals and societies of individuals in human-only histories? Surely such a transformative time on Earth must not be named the Anthropocene!

Donna Haraway, *Tentacular Thinking: Anthropocene, Capitalocene, Chthulucene*. E-flux #75 ; www.e-flux.com; September 2016.

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Two gelatinous creatures and one colourful rock are floating in the lake of Chiers park in Differdange.

The inhabitant animals swim around these organic forms sometimes alighting in the apparently gelatinous and colourful material density, enhancing the experience of this juxtaposition. Seeing this quiet and harmonious scene, is something uncanny or “comfortably strange”, it seems supernatural or of an inexplicable basis, beyond the ordinary. At the same time it carries mystery, potentially arousing superstitious fear.

Fast forwarding a series of events that compress eons of time: from the formation of mountains and basins in Earth’s crust - sculptured in darkness, with the planet covered by a thick cloud that contained all water in gaseous form. The birth of the moon - an explosion from our planet, the cooling of the planet and the thick rain, the formation of oceans, the first forms of life, the attempts of the first life on earth and much, much later, humans (like all life known forms, carriers of water and the same elements as the sea with our birth associated to that ancestral relation to the ocean). Fast forward from agriculture to modernity (the full detachment from humans in relation to rest of nature), first, second, and third industrial revolutions.

The garden we are looking at replaced a heavy metal industry with indigenous plants and what could mean this arrival of unknown elements into the lake? It triggers new connections and associations, based on the free space that the deep ocean has been offering for new relations, and wondering about new possibilities for multiple futures.

A plausible idea is that the provenience of these objects or creatures lays somewhere in the unknown and mysterious darkness of the sea as they resemble the colourful giant jellyfish that come to day at the shore of Australian beaches. The floating rock resembles the sea rock with its multitude of life species attached. Would this mean that this water is salty?



« (...) chaque vivant est guidé, tout au long de sa vie, par une insatiable pulsion créatrice. Cette pulsion peut prendre différentes formes. Ainsi, au niveau le plus élémentaire, chaque vivant est inextricablement condition d'existence pour d'autres vivants, qui sont eux-mêmes conditions de sa propre existence – y

compris dans le fait de mourir et de nourrir d'autres vivants. Chaque vivant est dès lors, de facto, porteur d'une responsabilité ontologique qu'il sera contraint d'assumer, et que parfois même il tiendra à assumer. Plus un vivant assume cette responsabilité, plus son existence s'en trouve amplifiée, intensifiée. En d'autres termes, chaque vivant reçoit sa propre intensité d'existence à la fois du fait d'en donner à d'autres et du fait d'en recevoir d'autres.»

Vinciane Despret, Autobiographie d'un Poulpe et autres récits d'anticipation, p. 49-50. Ed. Actes Sud, 2021.

Moon bath is a project that aims to use the opacity of artistic procedures as mimesis of nature. The process of casting a pile of earth, with vestiges of human's footprint in it, and the process based abstract procedure, mimics some of the actions of nature, like osmosis, evaporation, pressure, etc. These qualities are by the quasi-chemical procedures of glass making.

With the aim to transgress language, the project tries to catch the passer by with a sense of wonder and enthusiasm towards new forms that result from research on the deep ocean, following ROV robots that are searching the bottom of a small part of the ocean but also some literature and speculative information on the internet, mostly about new forms of life. These new and still natural forms, produces a sensation of awe that attempts to find a new balance between the rational and interior forces of artistic production and of relation with the world.

The approach to the ocean is a movement towards the source of life in the planet, which implies also a movement inwards, as opposed to the outward movement of the race to Mars, with its implied continuation of extraction and destruction. Moon bath calls an alignment of our human bodies nature and the elements, and the ancient act of observation of the moon in Asia, with its collective gathering and the manifold of artistic expressions that come out of this, with poetry, and painting as the most visible manifestations.

The full moon is also when some creatures come from deep sea to the surface.

The movement is in us, and its flow exists in the transformation of the self. It's a movement towards learning to deal with loss and death (in ecological terms), with disaster, towards notions of care and repairing. This new gaze is both influenced by non-western philosophies or contemporary thoughts, rescuing indigenous beliefs, and the technological advances that allow us to look and deal with images in certain ways (microscopic). This and other asymmetries, prepare our bodies to deal with the immensurable amount of input our quotidian lives deal with it, in terms of social, political, and cultural events.

Anemones and jellyfish, a community of species that is growing in masses since global warming reached undeniable levels are older than most part of the creatures in the world. These cnidarian creatures are symbols of metamorphosis, due to their transformation through different stages of their life, which is partially an enigma because their high percentage of water makes them disappear in the food chain; because their bodies are in water an equivalent to a gaseous entity in the atmosphere.

« (...) il y a des explications qui multiplient les mondes et honorent l'émergence d'une infinité de manières d'être, d'autres qui les disciplinent et leur rappellent quelques principes élémentaires »

Vinciane Despret, Habiter en Oiseau, p.15-16. Ed. Actes Sud, 2019.

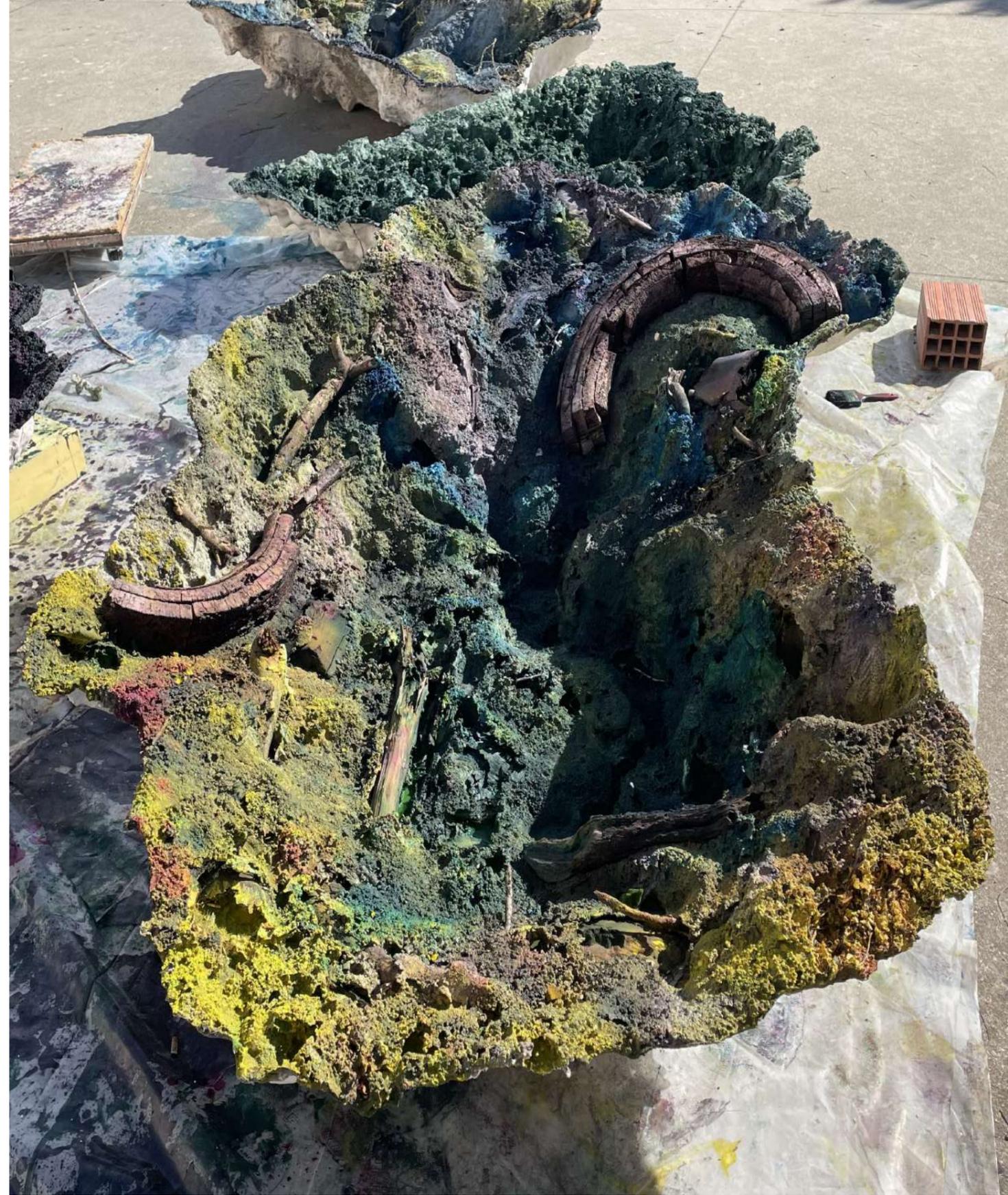
What matters here are the potential stories within stories this proposition carries within.

Everything must flow is shifted from a common movement of the world to a real implication of change or shift need to be made by humans: between them, and in their relation to nature.

Within the interaction of these creatures with the ducks in the lake, the project flows between narratives that are both beautiful and terrifying, both a disaster and a new wonder, and they should imply the interest in both new forms of life or their arrival from somewhere else, and the definite transformation of the world, as we know it.

The third element is a rock that carries a portion of water lower than the water level of the lake. Its textures are made of a negative cast of earth, and show small interferences of humans in the crust of the earth - our footprint.

The project implies a new territorialisation, more artificial and disharmonious than the construction of the park itself - fake natural evolvment as it was human made, that beautifully remakes the dream of earth repairing our footprint, which we know its not anymore possible. The fertile narratives carried by the intervention cast an artificiality that ill elude the viewer to a series of projections



Sculpture A (approximate image of future sculpture)

125 x 300 x 200 cm

Water based resin and fiber cast of earth pile with found objects.

Floating volumes in polystyrene applied in the base of the work, protected with resin and fiber.

Adherent primer. Painted with maritime epoxy paint and varnish

1 led light for swimming pools (POOLTONE 120VAC SWIMMING POOL BULB 16 COLOR LED POOL BULB FITS HAYWARD PENTAIR), connected with submersive electrical cable and connectors. Mapei chrysal sealing silicone (for underwater use) for fixation of cables and closing of connections inside-outside sculpture.



Sculpture B (digital rendering of future sculpture)

30 x 160 x 150 cm (measures of glass, above the water)

100 to 120 x 180 x 170 cm (measures of the whole sculpture, with floating structure)

Colored bullseye glass shaped and fused in a thickness of 6 to 10 mm, mounted on floating structure in polystyrene protected with water based resin and fiber. Finished with maritime epoxy paint and varnish. 20 transparent plexiglass profiles (10 x 3 x 3 cm) connecting the glass to the floating polystyrene, and allowing the light to illuminate the full glass. Marine flexible led light strip 12 V, White. Submersive electrical cable and connectors. Mapei crystal sealing silicone (for underwater use) for fixation of cables and closing of connections inside-outside.

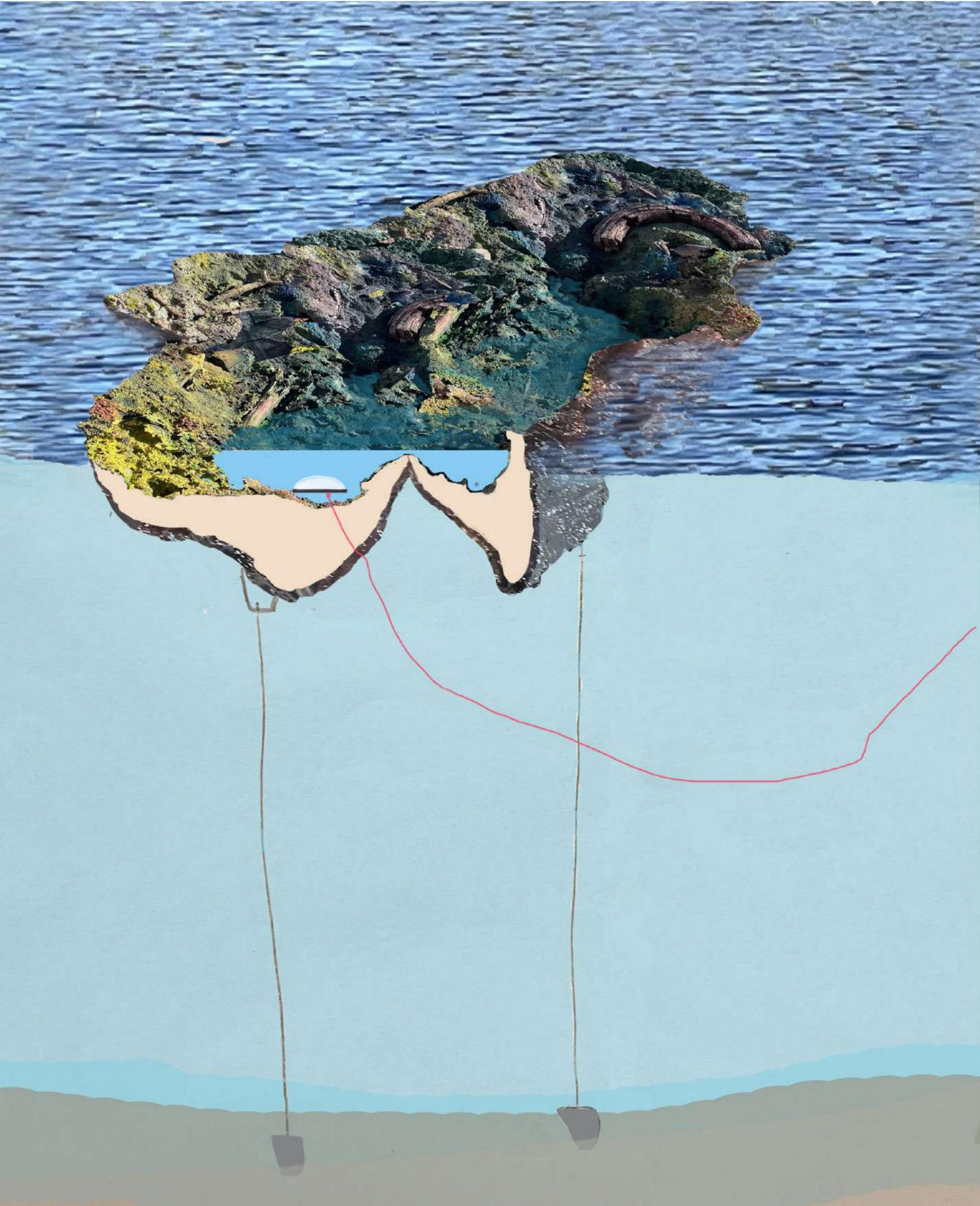


Sculpture C (digital rendering of future sculpture)

30 x 60 x 50 cm (measures of glass, above the water)

60 x 70 x 60 cm (measures of the whole sculpture, with floating structure)

Colored bullseye glass shaped and fused in a thickness of 6 to 10 mm, mounted on floating structure in polystyrene protected with water based resin and fiber. Finished with maritime epoxy paint and varnish. 20 transparent plexiglass profiles (10 x 3 x 3 cm) connecting the glass to the floating polystyrene, and allowing the light to illuminate the full glass. Marine flexible led light strip 12 V, White. Submersive electrical cable and connectors. Mapei crystal sealing silicone (for underwater use) for fixation of cables and closing of connections inside-outside.



interior of floating rock.
painted resin



outside of floating rock
painted resin



Pooltone 120 VAC SWIMMING POOL Bulb 16 Color Led



Underwater electrical cable and connectors



Polystyrene



Lead Drop Weight



Glass



Transparent plexiglass profile



Marine Flexible LED Light Strip 12V 4ft WHITE



Polystyrene with water - based resin and fiber



Lead drop weight



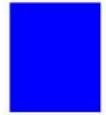
Underwater electrical cable and connectors



Glass



Polystyrene with water based resin and fiber; painted .



Marine Flexible LED Light Strip 12V 4ft White



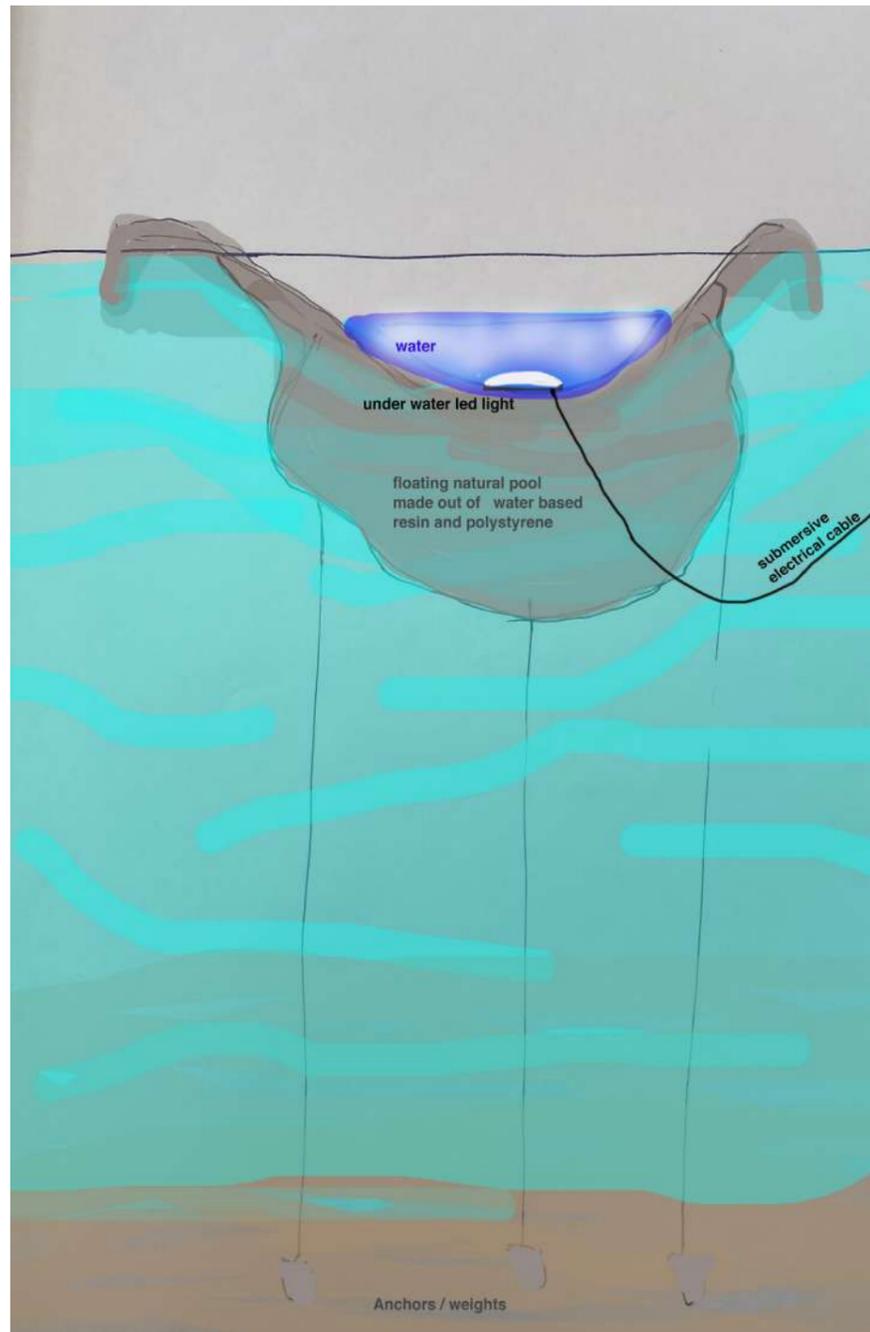
Transparent Plexiglass Profile



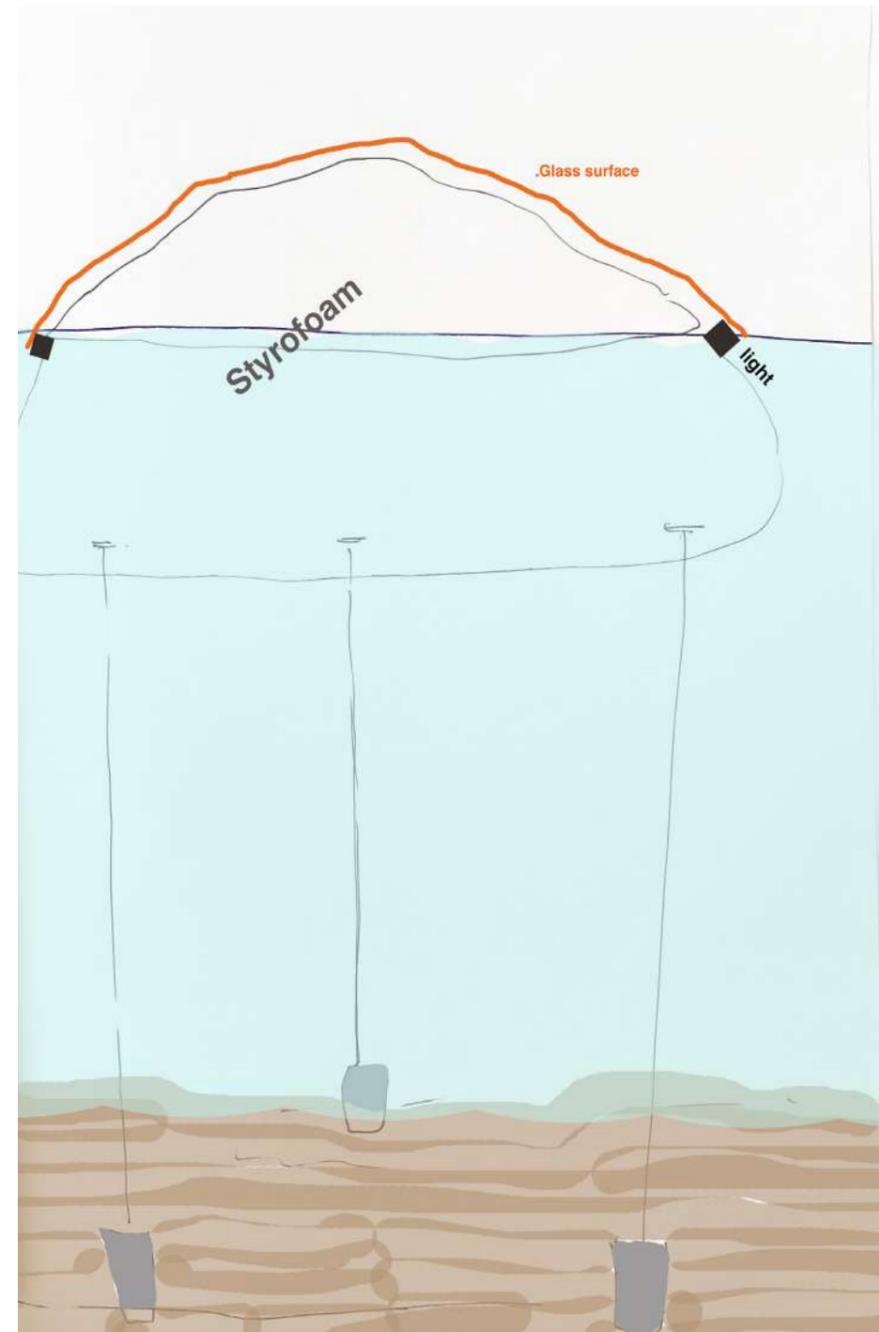
Lead Drop Weight



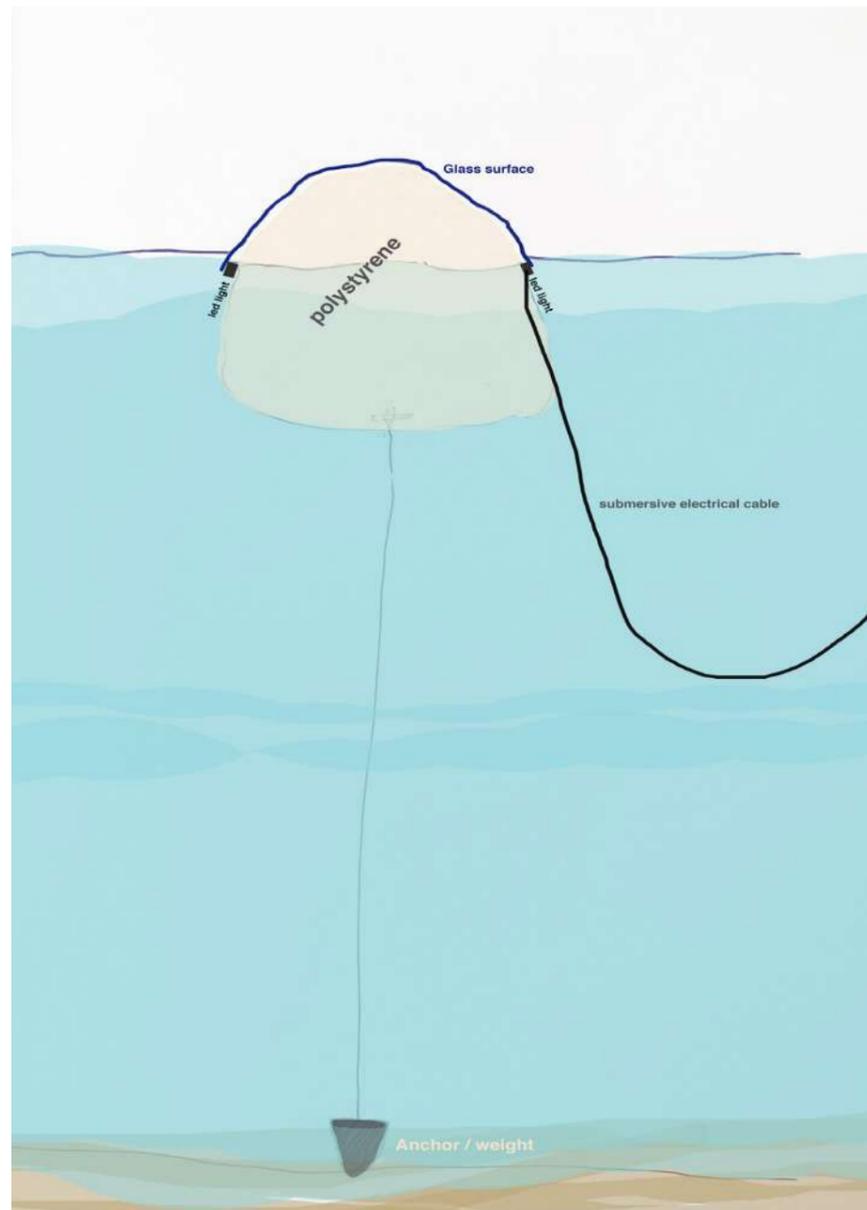
Underwater Electrical Cable and Connectors



Sculpture A (profile cut view)



Sculpture B (profile cut view)



Sculpture C (profile cut view)

Budget & Execution Schedule				
Activities	Description	Supplier	Dates	cost (€)
Travels	Vienna - Lisbon	to be defined	February 2022	80
	Lisbon - Vienna	to be defined	March 2022	80
	Vienna - Luxembourg	PAIDEIA	April 2022	to be defined
	Luxembourg - Vienna	PAIDEIA	April 2022	to be defined
Accommodation (during production)	5 nights (Alcobaça)	Hostel Alcobaça	March 2022	250
	8 nights (Caldas da Rainha)	Airbnb	March 2022	300
Rock Pool Making	Rock pool production and finishing, floating devices, molds, water tests, electric development and installation in the 3 works	Origami Productions	February - March - April 2022	4290
Glass Making	Bullseye Glass, Kiln Work, Refractory material, mold making	Conceição Cabral Art & Glass	February - March 2022	3500
Crate Making	3 wooden crates	Origami Productions	March 2022	700
Insurance	Lisbon - Luxembourg; Luxembourg - Vienna	Paideia	April 2022 - September 2023	to be defined
Shipping	Lisbon - Luxembourg; Luxembourg - Vienna	Paideia	April 2022 / September 2023	to be defined
Installation	Installation of 3 works in situ	to be defined	April 2022	to be defined
Documentation	Day and night shots	Paideia	May 2022	
TOTAL				€ 9 200

