

London, 14 March 2014

How can we speak about light to the creatures that move in the shadow of the smallest plant? Disoriented by the snow's reflection, the trees in the tundra confuse Bataille's rule of solar love and grow horizontally. Mosses appear in a similar regularity to male-pattern baldness, unfolding a planar landscape in mysterious communication with the passing of clouds. This world cannot be understood through rotation along the axis of compass, but is to be surveyed from the edges outwards, like the spores sent out by these plants as blind sentries on the wind. The rays of vision come into this scenario sharply, at oblique angles, bouncing off the geometrical equations of ellipses, pentagons and trefoils, clashing with the rhombi and polygons of snowflakes.

On the other side of the forest, a screen emerges, tracking the vectors of its progress as it slides. Once shaped to the grid of a supporting wall, it now moves in parallel to some interior space. Expanding and retreating in jagged response to the necessity of its surroundings, it silently transforms the rustling leaves of the undergrowth and the sediments of minerals into mathematical equations with equal care, and the rigorous precision of a spring-cleaning.

#### *Afterword*

*There's no better city than Berlin today to claim the ontological necessity of rebellion, for both men and art. This urgency is set in a landscape that finds art (and more precisely the so-called 'art world') reflecting the condition of the world in which is made, instead of demolishing the foundations of its own structure. The neoliberal condition and its regulations inflect the current interests and discourse of art on circulation, immateriality, mass and social communication in the spectrum of the illusions of knowledge, accessibility and representation. Art increasingly includes in its aesthetic and procedures strategies of power imposed by the market or the dull material history. In this scenario of cultural heliotropism, rebellion is the only reality ethically admissible. Art should teach us the latest perspectives on acts of rebellion. To escape alienation and commercialization, rebellion forges universes and hijacks imaginaries. It is necessary to live the status of crisis in the here and now to introduce lines of fracture in the actual order and to assign new meaning to the empirical world, challenging the given distribution of the sensible.*

*So, for one evening let's come out from the tyranny of the plebs.*