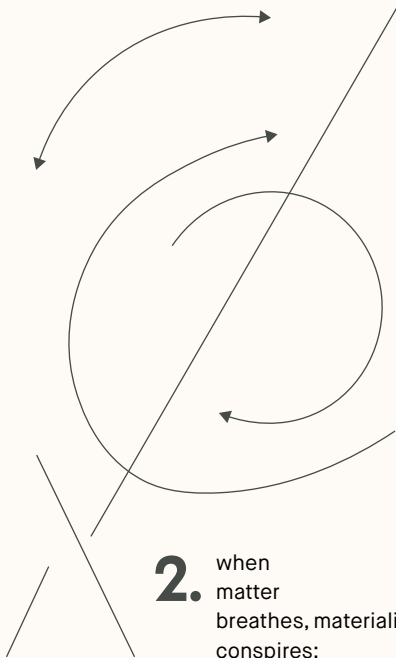


A conspiração dos ícones**26.10 – 28.12.2024****Text and curatorship: Tarcísio Almeida**

How can the material and materiality of forms in artistic practice be thought of as the conceptual framework for the processes presented here? If it is possible to move away from the modern meaning and use attributed to matter, that is, those that understand it only as a neutral receptacle of pre-organized meanings, how can we construct forms of resonance with the information of the materiality-world? *A Conspiração dos Ícones* [The Conspiracy of Icons] is an investigative desire that understands artistic processes and the work of art less as an act of discursively modeling cultural materiality, but as an exercise in listening and relating to matter according to its agency and transhistoricity.

7. The idea of politics, as it is recognized today, as models of governance, are experiences of abstraction, right? They are not an opposition between matter and form, they are a relationship that happens at the same time, it is not contingent, abstraction is contingent. *When artistic practice, for example, embraces the fear of freedom, deindividualizing all types of suffering resulting from this fear, therefore, it seeks to access these experiences of freedom, of liberation.* There is also the idea of allowing the body not to fear aesthetic forms that are not necessarily recognizable. Because this process of liberation, of freedom, generates an expansion of other ways of knowing. So, our ability to recover and attribute aesthetic, ethical and political value to our founding experiences are not inscribed in the established regimes of truth and legibility. That is why we speak of practice-based processes that are neither recognized nor legible from the point of view of official history, as a consequence of official cultural materiality;

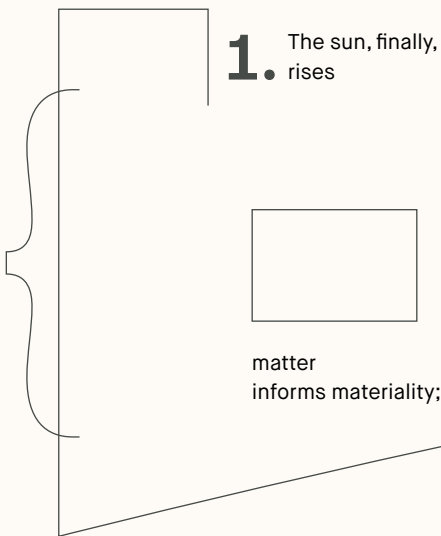


2. when matter breathes, materiality conspires;

4. in this exercise in/with matter, many negative answers are necessary;

5. a conspiracy of icons;

1. The sun, finally, rises



matter informs materiality;

It is impossible to repair the irreparable;

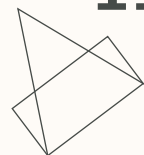
6. the aesthetic experience is not a mere illustration of ethical-political forms, but rather the material inscription of their processes in the world;

9. the debate put forward here is only possible through an approximation with the artwork through resonance as a method, and through criticality;

12. Contact with matter and cultural materiality presupposes movement;

10. In this investigation, the exercise of language as a space for inscribing reality poses a double problem: initially for aesthetics itself, which is faced with its insufficiencies, and then as a requirement for itself, since it is used to maintain the appearance of an ordered and formalized world in its supposed remoteness, and through it, of chaos and entanglement, of catastrophe;

11. blinding light;



8. the commitment to planification and planning escape in the materiality of language is the very refusal of the dis/appropriation always implied in the un/making of language itself;

3. time as portal

