

Fixations per Minute
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* J.F. Espai 13

The Earthquake Is Intact

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The Earthquake Is Intact is a continuation of the artistic research project *Black Eldorado (We are the earthquake)* begun by **Iki Yos Piña Narváez Funes** and **Jota Mombaça** in 2020 to explore Western narratives around geology, extractivism and healing. The new presentation of their collaboration focuses on the poetic and political agency of minerals, as well as on the temporal and philosophical relationship between the materials that make up the earth and the incarnated experience of Indigenous and Black bodies from Aby Yala and the Caribbean.

A programme curated by **Yaby**
Yaby (Beatriz Ortega Botas
+ Alberto Vallejo)

Presents **The Earthquake Is Intact**
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by **Iki Yos Piña Narváez Funes**
Iki Yos Piña Narváez Funes + **Jota Mombaça**
+ **Jota Mombaça**

From July 21, 2023

to
October 22, 2023

Two ancient technologies deriving from clay form the basis of this exhibition: ceramics and bahareque, a system for building houses used by Indigenous communities since time immemorial. They are both situated ways of interpreting and explaining the world that contrast with the book as a Western-colonial narrative device, complicating the modern idea of the text as a journey or window. Moreover, they shape worldviews without removing themselves from their contexts, starting from the land and the immediate environment and developing together with notions of receptacle and refuge that connect the body to the place. Contrary to the urge to extract and uproot, these modes of construction and knowledge keep hands glued to the clay, to the soil; they invite us to critique the colonial model precisely on the basis of its fissures and blind spots, and to consider environmental awareness that existed long before Environmentalism as such was systematised and universalised. The titles of the pieces in the exhibition, among them *Unreadable Tears*, *Vulnerable Bone*, *Bioespeleotema*, or *how to breathe under the earth*, point to the consequences of this process of epistemic erasure and the survival of the link between body and mineral.

The traditional construction of a bahareque wall in this underground room reactivates its original purpose as a refuge and establishes a temporarily disruptive area in the choreographies of global domination, inviting visitors to Espai 13 to breathe literally under the ground. A video made by **Jota Mombaça** juxtaposes shots of the inside of the artist's mouth with images of a mining site. In the video, a voice tells how the earth remembers every gramme of stolen gold, just as the mouth remembers every extracted tooth. These oral and geological voids merge as loci of extraction, wounding, breathing, speech, and memory. In a conversation in preparation for this project, **Iki Yos Piña Narváez Funes** spoke of their grandmother's home in Venezuela, built using the bahareque technique over a hundred years ago, and of how it has remained undamaged by earth tremors. This potential for survival, a memory that is both personal and geological, and the close relationship between the earth and Black and Indigenous bodies feature throughout the exhibition.

Acknowledgements
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Iki Yos Piña Narváez Funes
Iki Yos Piña Narváez Funes

(Paraguachoa, Venezuela, 1984)

Iki Yos Piña Narváez Funes

Iki Yos Piña Narváez Funes

Lives and works in Barcelona. Cimarrona-fugitive. Caribbean, writer, performer, and cartoonist. They research anticolonial archives and sexual dissidences, spiritualities, and Black memories of the Caribbean. They are part of the Ayllu group, the Periferia Cimarronas co-operative (Barcelona), and the «In the wake» experimental group of radical Black thinking at Espacio Afro (Madrid). They have contributed to the publications *No existe sexo sin racialización* (2017), *Devuélvannos el oro* (2018), *(h)amor trans* (2021) and *Futuro ancestral* (2022), among others. Their work has been shown at the Biennale of Sydney (2020), the Art Triennial in Brazil (2021) and the Kochi Biennale in India (2022). Their works are in the collection of the Museo Reina Sofía.

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Next exhibition:
Kandis Williams
Kandis Williams

3.11.2023 – 21.01.2024

With the aim to address different questions affecting emerging art, for its 2023 programme the Espai 13 of the Fundació Joan Miró presents *Fixations per Minute*, curated by Yaby (Beatriz Ortega Botas y Alberto Vallejo). The exhibitions conceived for *Fixations per Minute* use diverse visual media to complicate some of the technical and rhetorical mechanisms of reading by exposing their political consequences.

Reading has a longstanding relationship with contemporary art, for which it is a constant wellspring of both poetic and discourse inspiration. Recent art employs various visual strategies to address reading from a more critical perspective, questioning the book as a mere source of pleasure and knowledge, singling it out as a complex device of subjectivisation that commits violence that is not always evident. In this thought context, reading is revealed to be a process endowed with power, a process that includes the construction of the narratives, hierarchies and exclusions that exceed the text and determine the existence of certain bodies and the way they are read.

The four exhibitions in the programme address, among other issues, the role of the material and prelinguistic substrate in the circulation of power, the incorporation of the corporeal and the toxic in communication, the situated use of non-alphabetic ways of interpreting the world and the rewriting of the archive and its historical narratives. The title of the project refers to the formula used to calculate reading speed. Each fixation is the moment the eyes fixate on a word: the lower the number of *fixations per minute*, the higher the speed at which you process text. The term also designates the entry point of a text into the body, while pointing to the ability of language to fix meanings and impose itself, just as an obsession does.

Jota Mombaça
Jota Mombaça

(Natal, Brasil, 1991)

Jota Mombaça

Jota Mombaça

Lives and works in Amsterdam and Lisbon. They are an interdisciplinary artist and writer. The sound and visual substance of words play an important role in their practice, which is related to anticolonial critique and gender disobedience. Currently, their research addresses fundamental ways of feeling, the anticolonial imagination, and the connection between opaqueness and self-preservation in the experience of racialised trans artists in the global art world. Their work has been presented at the São Paulo Biennial (2016 and 2020/2021), the Berlin Biennale (2018), the Colombian Artists National Salon (2019), the Biennale of Sydney (2020), the KADIST in San Francisco (2022), the Fondazione Sandretto Re Rebaudengo in Venice (2022), the International Artist Studio Program in Stockholm (2022), and De Appel in Amsterdam (2022).

With the collaboration of:

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