

## ***New Buenos Aires NoW and Therefore!***

*New Buenos Aires* has a peculiar mobile and turbulent geography that designates neither a particular place nor a particular time. It is an event, i.e., an atmospheric function of the exhibition. It can exhibit itself. Events are exhibitions, wrote the old philosophers Gilles Deleuze and Félix Guattari in their late work *What Is Philosophy?* They see the potentiality of the event becoming an exhibition, making the concept visible, setting up various displays and the “exchange of ideas,” a *zone de voisinage* that can be offered to the viewer. *New Buenos Aires* is not a thematic exhibition. It embodies an extra-subjective assemblage by the participating artists with their heterogeneous practices in the drift of a new conceptual wind that blows with necessary slowness and immediate urgency to express the practical dimensions of de-colonizing thought at a time of environmentalist discontent, of changes in the intellectual climate of global transformation in a new, ecologically oriented history of capitalism in the ‘age of capital’ – with the dilemma of global art, or the art of the Capitalocene, as the work of art is a work of opinion. The exhibition display confronts the epistemic violence of ‘big history’ to create a counter-space of ecological justice, in a labyrinth of ‘wonderful and messy tales’ and other equally enigmatic multiplicities – a labyrinth alive with the movements of crowded people,<sup>1</sup> and other creatures.

*New Buenos Aires* is the constellation of an event to come, the event that collects and becomes a motive generated by a wild flower of the mood, dying in the beauty of its *memento mori*, by a secret of friendship that gives the conditions for thought and gives an idea about the relationship between concepts and events. *New Buenos Aires* is this friendship – the event of the other, or the face, for the friend and ourselves, is the presence of our passing from one world to the other, which entails that empiricism knows only events and other people, the immanent survey of a field without subject. *New Buenos Aires* is this other person, which always has been preserved as Other, but actually is a concept, a persona, a collection of all perceptions that generates an entirely new perceptual space embodied in the work of art, by imperceptible sensibilities towards pulsating events in a new ethico-aesthetic paradigm. With this group exhibition project we barely touch the surface of this new/old brain of a feral child that is not a symbol of eternal youth, but is freedom, the future that cuts across all ages, the story told in barbarous or shocking words in rudimentary dialectics. But we would like to surf on its restless surface, populated by events of the deterritorializing forces of non-human otherness (of the virtual outside). The old brain and the hallucinating eye of an old man, when entropy comes to dominate the cerebral cells, the brain about which therefore we speak is a sensible being (a collection of all perceptions) that takes such an impossible voyage that despite its aging it transforms and becomes a (celestial) child, like in *2001 – A Space Odyssey*. In a chaotic post-humanist field, art draws new trajectories or lines of drift, in-between the signs and points, a web of pathways that has only lines and movements that diagrammatize the surface of a slate emptied of factitious identities. Art becomes a living category capable of bifurcating existence towards a spectacular collapse of meaning, an other distribution in an open space at the heart of the purposelessness of life.

*New Buenos Aires* is a *metaphysical perplexity*, glimpsed or foreseen by Jorge Luis Borges in his short story “A New Refutation of Time,” inspired by the refutation of absolute space by David Hume in the name of the clean slate or *tabula rasa* of empiricism. ‘Letting through the fogs that surround it’, we link *New Buenos Aires*’ direction to the south, where, mostly in America, there are several places on the map designated by that same name. The direct translation of (New) *Buenos Aires* in English is “Good Airs” or “Fair Winds.” *New Buenos Aires* is the shifting ‘good wind’ that gives additional thrust in the very direction the body of the sailor is working, as the water follows the unanchored vessel in

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<sup>1</sup> Edmund Carpenter, *Eskimo Realities* (Austin/TX: Holt, Rinehart and Winston, 1973), p. 25.

the right direction. It is a miracle, this extraordinary sudden change that helps the navigation of the vessel and prevents shipwreck. *New Buenos Aires* is to board the vessel as “a clandestine passenger on a motionless voyage.” The capacity of taking action, the capacity of saying *No* that affirms a *Yes*, to affirm chance and abandon oneself in it, to exercise the hazards of improvisation in order to get the whole chance. *New Buenos Aires* is what is called walking at random, or *derive*, a walk at midnight in the suburbs in the ‘solitude of the night’ in the southern part of the city, avoiding “the wider avenues or streets, to meet the most obscure invitation of chance,” a threshold in the darkness ‘already open to the pampa’ leading to a world more real than ever, without imaginary combinations.

*New Buenos Aires* is an affirmative K-function, where this time K is for Kairos (καιρός) as it is in opposition of linear and chronological time, a time that escapes any measurement system. The K-function is a double device, both a vehicle of transportation/movement and the device producing the narrative roads we travel to the vanishing point of the hegemonic and normative gaze, to the abyss of knowledge that opens up the chance of the viewer, of the observer to pass through the looking glass or the eye of the needle, where every compass goes mad. It is the point at which the whole world turns upside-down. It has a spiritual land where the weather changes. “Time is the substance I am made of.” In the plural, καιροί (kairoi, in both ancient and modern Greek) are the three times: past, present, future not as successive moments but as the ecological web of irreversible connections between them, this vivid moment of untimely and unstable time, when time is out of joint. *New Buenos Aires* concerns this occult presentism, the empty radical metaphysics and its empirical circumstances of this passing moment when time opens itself to all possible contradictions and antagonisms of plural time, in which the current ecological crisis in Brazil can be linked to a memory of when the first port of the newly settled *Buenos Aires* was under attack by indigenous peoples. The profane struggle of this multiple time is both collective and individual, not ruled by the notions of before and after. *New Buenos Aires* is the ‘secret’ time of the invulnerable past as an archeological or ethnological milieu of material or fragments that is always contemporary to the present (and yet independent from it). In this interaction, an opening of the new appears, a moment of indeterminate time, or timelessness in the a form of meditation, a plateau on which one can get some fresh air and enjoy the “blessings of peace” or “the memory of an angel” – “a tiny affection, the same size as the bird.” *New Buenos Aires* is the opportune moment of ‘appointed time,’ the openness of the interval, a threshold to the territorial assemblage and melodic landscape of the desert of this blank slate, in the oblivion or pre-state of a reconstituted sequence or episode in the story, which is the qualitative leap when the sequence turns and new value is produced, the bridging surplus value of passage, of being connected to each other. It is another method of participatory foresight against that of oppressive futurological projections of the future, “a maximum latitude of probabilities in order not to fatigue my expectation with the necessary foresight of one of them.” Here, *New* applies to an anticipation that gives rather new meaning and changes the direction of a movement. It joins with the forces of the future to become a future.

*New Buenos Aires* is an expressive and dynamic figure of speech, uttered in a minor language spoken with vanishing terms and at a loss – an antipathetic and idiosyncratic speech-act that spreads across a plane that passes through me at several places: diagrammatic, personalistic and intensive. As in Dr. Martin Luther King Jr’s famous “I have a dream!” It is the vibrating air of the marvel and the joy to discover a totally new world, foreign in the language. A performative utterance in a ritual prayer at the beginning of a journey that begs for good fortune, as “a spanking breeze is a boon to sailors.” It is the persuasive strength of the discourse of critical-rhetorical ethnography with its arcane terminology that makes a statement different at every moment, bringing about the turning point when they metamorphose into a free relationship of non-discursive resonances, able to constitute

the material fabric. *New Buenos Aires* is the participatory device of the passage of the refrain, a fragile architecture with at the same time therapeutic function. It is a dynamic ritornellization linking audience and context, a tactics to understand an event/action and the collective experience of the event that forms subjectivity as a web of difference. *New Buenos Aires* unbounds the non-human forces, and gives consistency between bodies, material knowledge and superstition, an aesthetic combination of any kind of materials. It is a personalized opportunity of a collective in action that concretizes chance, or a situation, of qualitative transformation in a moment of immanent difference. Every event has its "appointed time" or "crucial time." *New Buenos Aires* is the vibrant "appointed time" of an exhibition, the opportune moment of vividness with all its blessings and turning moments of emancipation of the viewer.

*Text: Dimitrina Sevova*