HYPERBALLADS

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Curated by Jesse James

Our bodies are moving, can you feel it?[1]

Some might say we live in a time of hyperness. As a term and concept, *hyper* can point us to worlds driven by speed and productivity, overexcited and overstimulated, confused, fanatical and polarized. It has been used in science and technology, culture and economics to translate the intensity of global flows of goods, information and organisms, as well as new forms of social organization in an increasingly *hyperglobal* and *hypercapitalist* world. But, at the same time, *hyper* can also translate what we might feel and can't see, what surpasses us and exists beyond. That is non-local and undulating through time. That transcends us somehow.

In that sense, *hyper* helps augment and fictionalize our realities, giving life and expression to impossibility. It mixes "histories with artifacts, it unfolds parallel dimensions and helps shape ontological excentricities"[2]. Wandering into these dilated temporal and spatial dimensions can show us the dangers and threats of the unseen (or of what we can't see entirely), making us vigilant and alert, as it can also help expand perceptions and boundaries and generate new associations or other understandings and strategies of conviviality and resistance. Faced with the social, economic and climate crisis, which threatens human and non-human well-being, social justice and the planet, various movements and manifestos emerge to seek alternatives while repurposing the rhizomatic qualities of the hyper(structure). This may allow for new alliances and symbiotic relationships and a need to experiment (and rediscover) other forms of knowledge (many times disregarded by scientific practice) that are built from intuition and humor, ancestrality, otherworldly, cosmic, and Dreamtime origins.

The exhibition gathers works that position us in constant movement. Like a hypertext, it exists non-linearly through different *objects that are full of objects that are full of objects*, revealing itself between the infinitely small and the infinitely large, from the body to the cosmos, from the visible to the unknown, from gesture to the apparently static. There are bodies that transcend their own physicality and hyperobjects that present us with affection and desire, digital and interconnectedness, the social and community, politics and resistance, consumption and subjugation. We experience confusion and the need to pull from (and to pull apart) systems of communication to explore unexpected links between experiential senses and the ways in which we interpret structures and information that we cannot see entirely. We speak of relations maintained and troubled by distance, memory, and forgetting, but also by love and empathy. We see Ideas, beliefs, and perspectives travel with the movement of people, animals, and microbial life. As we play and understand what it means to listen and participate in a dialogue, new balances are established. We deny paralyzation, only to explore the *force majeure*[3] of what is about to be set in motion.

Supposedly, Björk's song *hyperballad*[4] inspired philosopher Timothy Morton's term *Hyperobjects*[5], which he uses to refer to objects so massively distributed in time and space as to transcend location, enveloping us in them. Implicating us. Connecting us. Bjork sees her work as an essentially collaborative enterprise - implicated and connected, one that calls for an entire community of creative individuals. What drives this commonality of practices is a deep curiosity about the other and a real interest to play with, to listen to, and to announce (other) possibilities. The worlds they envision are ones of expanded form and existence, beyond conventional perceptions of time and space, bending them and flattening them.

We should attempt these collective ballads!

Hyperballads is presented in the context of F*abric Arts Festival* and exists in relation and continuation of its program. It inaugurates *The Ignition Space at Gather*, which builds upon the *Fall River Arts & Culture Coalition´s* (F.R.A.C.C) endeavors to foster collaborative partnerships and forge connections between various entities, enabling the pooling of resources, knowledge sharing, and the elimination of access barriers. The common thread between all these entities and individuals is the willingness to set things in motion.

1 Quote from *Supernatural* - Jorge Jácome & André e. Teodósio, 2022
2 Fiction Practice: Prototyping the Otherwordly, Mariana Pestana, 2020;
3 Greater force
4 The title of the exhibition references Bjork' song Hyper-ballad, from her album *Post*, 1996
5 Hyperobjects - Philosophy and Ecology after the End of the World, Timothy Morton, 2013

Nadia Belerique

1. Holdings, 2020–2023
Barrels, found objects

Yuli Yamagata

2. Harry Hairy Spider, 2022
Rope, spandex, flannel, silicon finer, sewing thread, flexible aluminum, polyester resin, acrylic, shoes, epoxy, polyester fabric

3. Rushy Spider, 2022
Spandex, flannel, silicon fiber, sewing thread, flexible aluminum, polyester resin, acrylic, felt, watches, and cold porcelain

Allyson Vieira

4. Get Shot Got Shot Give Shot
Styrofoam, plastic bags, and resin

5. Domestic waste
Styrofoam, plastic bags, and resin

6. Highrise
Styrofoam, plastic bags, and resin

7. Orange to Green
Styrofoam, plastic bag, spray paint, hi-visibility vest, and resin

Sónia Almeida

8. Racket, 2023
Jacquard weave, cotton, wool and polyester fabrics with two booklets

Gil Ferrão

9. S/título, 2023
Oil on papel

10. Peões, 2022–2023
Plaster, spray paint

11. Diablo, 2023
Wood, string, plastic

Gonçalo Preto

12. Stars and Shards, 2022
Oil on wood

Eva Papamargariti

13. Soft Touch, 2015/2022
HD video, Color, Sound, 5'

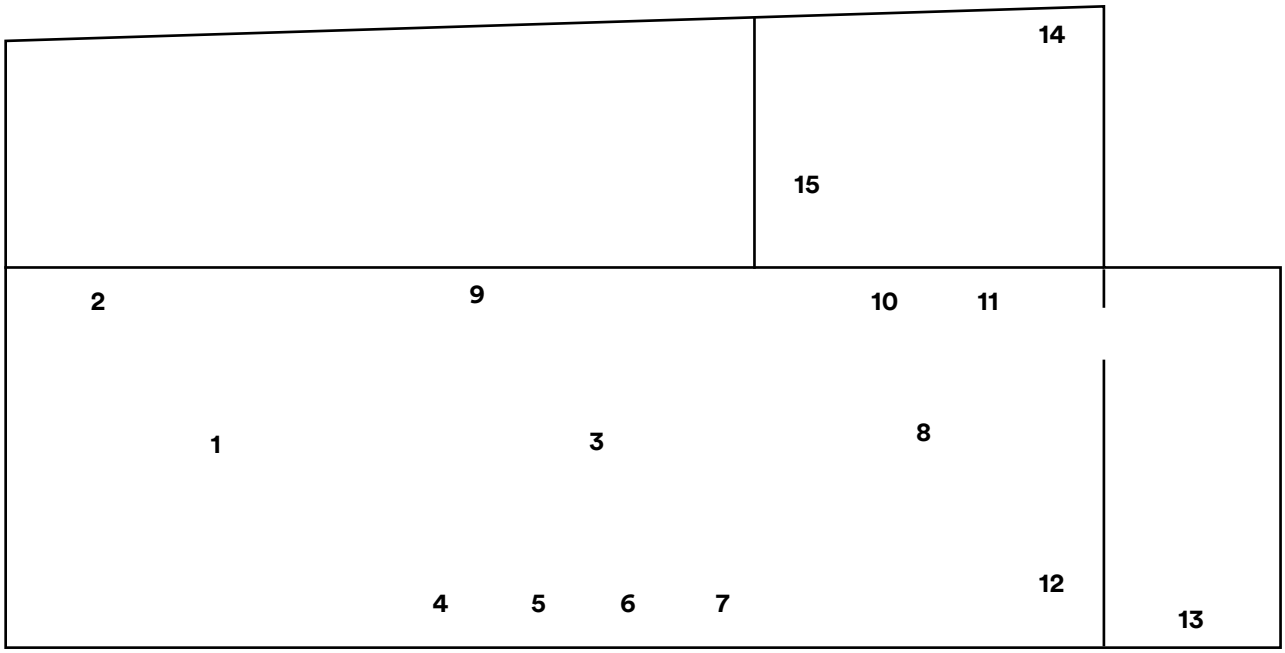
Beatriz Brum

14. Beyond Gazing, 2023
Video, color, 7'

Horácio Frutuoso*

15. Hope is a game, 2023
Vinyl

**wall poems*



Curated by
Jesse James

Install Team
Manuel Cabral
Linsey Wallace
Gabriel Rojas

Fabric Arts Festival
Michael Benevides
Alex Machado
Patti Rego

Ignition Space at Gather
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