**INTRODUCTION**

The exhibition ITA-KAS has artwoks of Felipe Góes and Nicole Jüttner, and critical review of Marielson Carvalho.

The project began as a tribute and remembrance of the period when Felipe Góes participated in Sacatar’s artist in residency program (Itaparica, Bahia, Brazil). The experience developed by the duo Felipe Góes and Nicole Jüttner was nurtured by the desire of cultural exchange. Felipe sent a text about Itaparica and Nicole returned with another text about Kassel. Thus, each artist produced drawings based on the received text. This project was first presented at “Ab Nach Sao Paulo – Aos Cuidados de Kassel” organized by Coletivo 2E1 (São Paulo) and Tokonoma (Kassel), curated by Carolina Paz and Monica Rizzolli.

**ITA-KAS**

Text by Marielson Carvalho. March 2015

The map drawn by Felipe Góes and Nicole Jüttner about the migrations of their creative experiences, in Itaparica, Bahia, Brasil as well as in Kassel, Hesse, Germany, displaces us to transcontinental routes of intense visual flow. From personal memories of these places geographically marked on the Globe, the artists erase the logic of latitudes and longitudes, and draft a possible and provisory territory of their own cultural identities. Possible, because its result only materializes itself with the unpredictability of the contact staged among each other’s histories. Provisory, because its limits are not fixed, but fluid and porous, the very refection of this image of an unimaginable territory of artistic narratives.

In the ITAPARICA / KASSEL, ITA-KAS works, the images are like the rhizome of plants whose roots do not have a unique stalk formation, that is, it unfolds into any part of the plant, thus setting an indefinite branching format. Philosophers Gilles Deleuze and Felix Guattari[[1]](#footnote-1) re-signified this botanical concept and developed a rhizome as principle, for example, of connection, multiplicity, and cartography. In the latter sense, the rhizomatic effect, according to them, is present in the idea of a map opposed to that of a tree as a rooting form, whose leaves are tracings of an ontological and unconscious representation. The map is an experiment anchored in reality, beyond what has already been said and done.

The ITA-KAS map, as from this conception, is also open, connectable, reversible, and susceptible to receiving modifications. As the authors themselves suggest, it may be drawn on the wall, conceived as a work of art, constructed as a political action or meditation. In ITA-KAS, each artist’s visual reading of the other’s reality desautomatizes the regularity of departures and arrivals, origins and destinations, since what interests in the crossing is less the beginning and end, but the staging of an in-between place, which is neither Itaparica nor Kassel, but a becoming of another symbolic and material geography.

The elements of their drawings, such as colors and textures, potentialize the nomadism of these images into multiple entrances and exits. Felipe’s own sensorial experience in Itaparica, being from another cultural and social context, and the receptivity of Nicole to discontinue those identity hierarchies through the mixed technique on paper, signal a spatial reconfiguration with no tide tabulation or timetable.

The world is small even for ITA-KAS’ emersion, for it is already born deterritorialized and metamorphosed including of other bases and textuality, when Nicole uses a legend of Itaparica’s creation in her works, as well as Felipe, who performs a drawing sketch over Nicole’s own description of Kassel. Thus, like the invisible cities of Italo Calvino[[2]](#footnote-2), these images are superimposed, and the layer that remains is the filigree of what might have been Itaparica and Kassel for those who described them.

Those who venture into ITA-KAS’ rhyzomatic space feel decentered, less for the lack of location, more for the perspective of canalizing other flows, of borderingon other banks, of disemboguing on other beaches, of exploring other frontiers, of multiplying other routes.

Exhibition held at ACBEU Bahia, Salvador, BA, Brazil.

1. DELEUZE, Gilles; GUATTARI, Félix. Introdução: Rizoma. Mil Platôs: esquizofrenia e capitalismo 2. São Paulo: Editora 34, 2001. Trad. Aurélio Guerra Neto. p.17-49. Obs: Introduction: Rhizome. A Thousand Plateaus: and capitalism 2. [↑](#footnote-ref-1)
2. CALVINO, Italo. As cidades invisíveis. São Paulo: Companhia das Letras, 1990. Trad. Diogo Mainardi. Obs: The invisible cities. São Paulo: Companhia das Letras, 1990. Transl: Diogo Mainardi [↑](#footnote-ref-2)