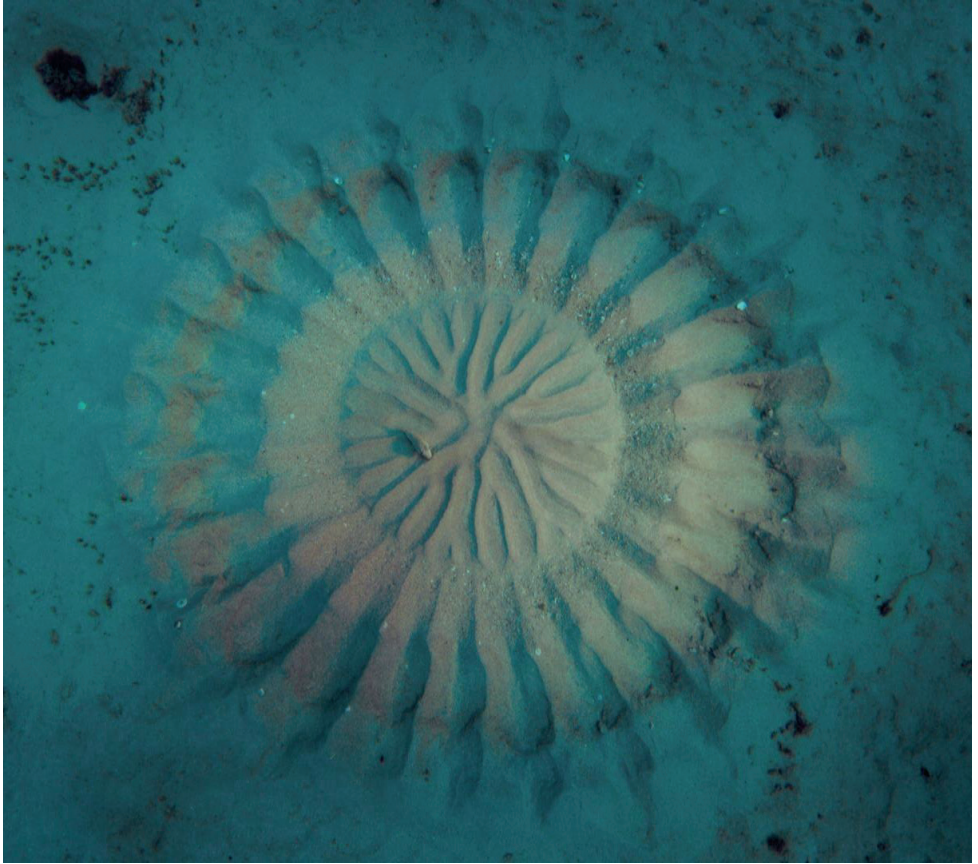


*The Shape of a Circle
in the Dream of a Fish*

26-27 November 2022
Galeria da Biodiversidade

FOREWORD



Still from *A Pufferfish's Masterpiece*, 2017
from *Big Pacific: Mysterious*, by Craig Meade and Andrew Murray
Credits PBS Learning Media, Collection Marine Science

At the bottom of the sea, a small pufferfish (*Torquigener albomaculosus*) performs a labour of love, drawing with their body an elaborate sand circle, precise in its geometry, astounding in its aesthetics. What shape does that circle take before it is made? How to understand the movement that constitutes it as a kind of language and what is at stake when considering consciousness and communication in an interspecies landscape?

INTRODUCTION

What is a sense of self, when landscapes and beings exist in co-evolution and co-habitation? What manners have we developed to attune ourselves to the various untranslatable experiences and unknowable ways of being? How do we begin asking questions, if mountains dream of us as we do of them? If we know that the average human has between three and eight dreams per night, how many are the multispecies dreams that shape our world's nights? Do fish dream of themselves? Do butterflies have lucid dreams? Is electric sheep what androids really dream of?

Investigating how magic, art, science and dreams constitute one another and manifest themselves across all beings, the festival *The Shape of a Circle in the Dream of a Fish* dwells in those spiritual, creative and scientific practices that invite us to re-evaluate how we share this planet with all creatures and life forms.

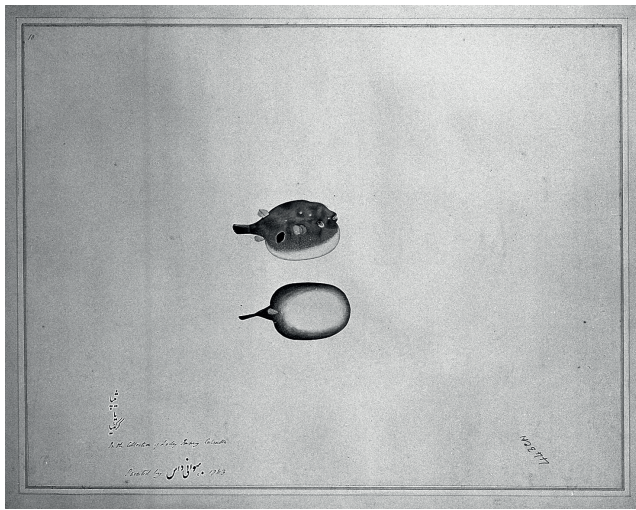
The Shape of a Circle in the Dream of a Fish celebrates the relationship between magic and science as complementary modes of discovering, understanding, and shaping the world, ourselves and others. It also explores the role dreams play in our lives, embracing them as sleep-time experiences and threshold zones in which the cogito and the oneiric coexist. In doing so, the festival gathers architects, artists, historians, philosophers, musicians and scientists to share their knowledge and tell the stories that celebrate the entanglement between self, mind and planet.

The Shape of a Circle in the Dream of a Fish begins with a two-day gathering in Porto and will continue in London and online, via podcasts, videos and other releases through to early 2023.

The Shape of a Circle in the Dream of a Fish is organised in collaboration with Serpentine Galleries's General Ecology project. It is the fifth in the festival series *The Shape of a Circle in the Mind of a Fish*, which thinks about intelligence, sentience and existence across more-than-human worlds. Previous editions have addressed animal, human and artificial consciousness, language and interspecies communication (*Language*, ZSL London Zoological Society, May 2018); interior multitude, swarming organisms, symbiosis and entanglements (*we have never been one*, Ambika P3, University of Westminster, December 2018);

plant sentience, intelligence, communication with the vegetal world and forms of eroticism, mysticism and healing (*PLANTSEX* and *with plants*, Cinema Lumière / French Institute and Earth Hackney, April/May 2019); and the teeming, entangled life of the ground, land, soil and Earth (*The Understory of the Understory*, online at the specially created website themind.fish, December 2020).

The Shape of a Circle in the Mind of a Fish series is curated by Lucia Pietroiusti (Founder, General Ecology Project and Strategic Advisor, Ecology, Serpentine) and Filipa Ramos (Artistic Director, Galeria Municipal do Porto). Editions 1-4 were co-curated and produced with Kostas Stasinopoulos (Curator, Live Programmes, Serpentine) and Holly Shuttleworth (Producer).



Puffer Fish: lateral and ventral views, Bhawani Das, 1783

Lettering includes name of artist and local name for the fish (“Tipa” and “Kar Kitiya”) in Arabic script. Artist Bhawani Das was trained in Mughal miniature painting and commissioned to make extensive natural history studies in Calcutta. From the collection of Lady Impey, Calcutta. Wellcome Collection, London, Public Domain

SATURDAY 26 NOVEMBER

3:00 - 5:30 pm

12 Dreams as Coral Hair, Yussef Agbo-Ola (Olaniyi Studio)

Welcome, Lucia Pietroiusti and Filipa Ramos

A Fish's Sense of Self, Alex Jordan

How to Dream Better, Federico Campagna

Restless Souls and Porous Bodies: Dreaming between Animals, Demons and Humans in Antiquity, Sophie Lunn-Rockliffe

Break

6:00 - 8:15 pm

Untitled Kingdom, Onome Ekeh

As Above, So Below, Rain Wu

Conversation with Yussef Agbo-Ola, Alex Jordan, Federico Campagna, Sophie Lunn-Rockliffe, Onome Ekeh and Rain Wu

Break

10:00 pm

Aura, Hatis Noit

SUNDAY 27 NOVEMBER

4:00 - 6:15 pm

Re-welcome, Filipa Ramos and Lucia Pietroiusti

And yet, it's not hopeless, Nahum

Teaching Old Jays New Tricks, Nicola S. Clayton

All is Leaf, screening programme

Break

6:30 - 7:15 pm

The Back of Five, Cru Encarnação

Pulsating / in Permanence all weekend

Aura, video installation by Hatis Noit

not in the body, but in the head
not in the head, but in the body

but in the body, not the head
but in the head, not the body

the not in the body, but head
the not in the head, but body

in the not body, in the not head
in the not head, in the not body

body in the not, but not the body
head in the not, but not the head

body in head, but not in body
head in body, but not in head

the not body, the not head the not
head, the not body

SATURDAY 26 NOVEMBER

12 Dreams as Coral Hair, Yussef Agbo-Ola (Olaniyi Studio)

With the performance *12 Dreams as Coral Hair*, architectural artist Yussef Agbo-Ola (Olaniyi Studio) presents an immersive sound experience which reflects on the dream as a state of heightened attunement to the sensible, material and spiritual realm. Agbo-Ola's sonic work draws from research into ritual, shamanism and the practices of healers, seeking altered states of consciousness that can bring new and deeper connections to our environments. He describes these acoustic architectural experiments as reflections that combine ethnomusicology, biological sonic feedback, and conceptual poetry around themes of environmentalism. His experimental composition of orchestral and spatial gradients aims to mimic the multi-layered atmospheric acoustic conversations between botanical, geological, and unseen environmental elements. Through the act of composing, each environmental sound equation speaks, as an exchange component within the wider context of sound observation, designed for stimulating the mental ecology through cognitive audio sensations.

A Fish's Sense of Self, Alex Jordan

Cleaner wrasses (*Labroides dimidiatus*) are small fish that live in coral reefs, where they have complex social lives, forming allegiances and enemies, making logical inferences about whether they will beat other fish in fights and showing a capacity for deception. Expositing cleaner wrasses to the mirror test, a behavioural technique traditionally associated to the recognition of visual self-recognition, evolutionary biologist Alex Jordan and his team at the Max Planck Institute questioned not only the human limits, criteria and rules for understanding other animals but also what is a sense of self across beings and species. Here, he will share his initial questions and some of his current conclusions in this ongoing project.

How to Dream Better, Federico Campagna

"Once upon a time, I, Zhuangzi, dreamt I was a butterfly, fluttering hither and thither, to all intents and purposes a butterfly. I was conscious only of my happiness as a butterfly, unaware that I was Zhuangzi. Soon I awakened, and there I was, veritably myself again. Now I do not know whether I was then a man dreaming I was a butterfly, or whether I am now a butterfly, dreaming I am a man. Between a man and a butterfly there is necessarily a distinction. The transition is called the transformation of material things."

With this short parable, the 4th century BC Taoist sage Zhuangzi gave perfect literary form to an intuition that dated back to the beginning of mythology: that this world is a dream, and its living creatures are its characters. Ever since, philosophers, theologians and scientists have investigated the mystery of whose dream this might be, while writers and artists have offered a visible form to the fundamental dreaminess of our world.

Yet, in our everyday life, the unreality of reality and the fictionality of the world remains little more than a late-night paradox. How could we live, and how should we behave, if we were to take seriously the possibility that we live inside a dream, and that we have more in common with fictional characters than with anything authentically “real”?

Restless Souls and Porous Bodies: Dreaming between Animals, Demons and Humans in Antiquity, Sophie Lunn-Rockliffe

‘Before now I was born a boy and a maiden, a bush and a bird, and a dumb fish leaping out of the sea.’ The Greek philosopher Empedocles wrote in visionary terms of his multiple past lives. The Roman poet Ennius dreamed that Homer appeared to him declaring that he had become a peacock. The idea of reincarnation was embedded in a range of classical Greek and Roman poetry, philosophy, theology and magic. On an inscribed Orphic gold tablet from southern Italy, a soul speaks directly to the reader as if she is winged: ‘I flew out of the painful cycle of deep sorrow’, perhaps alluding to how she has escaped this relentless process of reincarnation. Memories of previous embodied lives were thought to surface in dreams, both as revelations – as Homer to Ennius – and as faint memories of one’s own past selves. In everyday life, the fear that animals’ bodies might contain the soul of a dear relative or friend was a powerful argument for vegetarianism. This notion of a cycle of cross-species reincarnation was resisted by contemporaries, and later by Christian theologians, as both ridiculous and problematic. Tertullian mocked Empedocles for dreaming that he had been a god and a fish: ‘Why not rather a melon? Or a chameleon?’ It was thought that the Gospel had been preached to humans, not animals, and that once human bodies had died, their corresponding souls would be judged and punished or rewarded once and for all. However, despite their hostility to the notion of reincarnation, Christians continued to worry and dream about the crossing of bodily and species boundaries. Evil demons, made up of a thin aery substance akin to the substance of the soul, were thought to be eager to possess humans, and once inside, made them behave like animals; Paulinus of Nola describes a man whose body is swollen by a greedy demon which forces him to steal chickens and eat them raw, feathers and all. Demons were also excellent shape-shifters and sowers of evil thoughts, adept at taking on illusory disguises as animals and humans, and at getting inside humans’ dreams to seduce and terrify, as revealed by Athanasius in his Life of the desert-dwelling ascetic Antony. This talk will consider the multiple ways in which souls and demons were thought to be

mobile and restless tenants of different kinds of bodies which were themselves highly porous and penetrable, and how individuals were able to remember, dream, and imagine other lives in other bodies and as other kinds of creatures.

Untitled Kingdom, Onome Ekeh

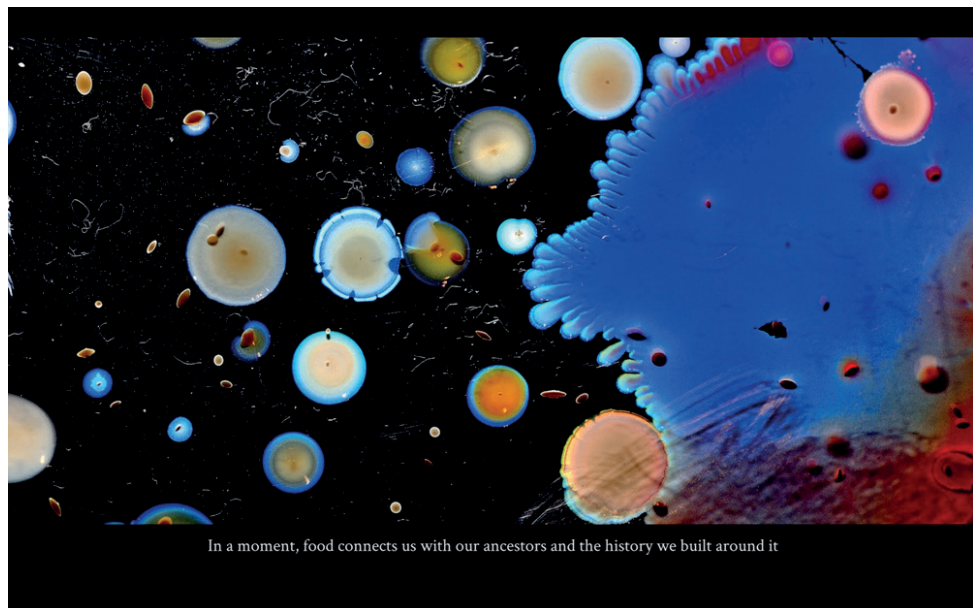
I will present an excerpt from my graphic novel *Untitled Kingdom*, a work in progress. *Untitled Kingdom* can be described as a magic realist tale that explores power and geopolitics through the spectral lens of shamanism across a maelstrom of alternate timelines. It draws equally from West African mythologies, Cold War politics, and fashion anthologies among other influences. The story is set in a Biafran war orphanage run by Catholic nuns, secreted away in the Bayelsa Forest deep in the Nigerian Delta. Our brave and tricky heroine, Odu, deploys a prank incurring the ire of the nuns, and finds herself escaping into the Deep Forest, home not only to mystical creatures, but also to political power seekers who pose real time threats. Every action and interaction in this realm is of seismic consequence to the outer world at large. Odu finds herself not only unravelling the mystery of the orphanage, but also unfolding new timelines and altering those that already exist.

As Above, So Below, Rain Wu

In this intervention, artist and architect Rain Wu will follow food from past to present and into the future, and from the micro to the macro scale — the meal, the settlement, the landscape, the cosmos, down to the microbial and viral in our guts and in the air — in order to discover a new perspective of our world.

Aura, Hatis Noit

Artist Hatis Noit combines ancestral, mystical and contemporary sonorities, as well as eclectic references that range from Gregorian chants to Japanese gagaku. Her concerts create intense experiences, both bright as dark, in which the strength, power and vulnerability of her voice alternate and complement one another in expressive, moving and immersive manners.



Rain Wu and Mariana Sanchez Salvador, still from the essay film *As Above, So Below*, 2020

SUNDAY 27 NOVEMBER

And yet, it's not hopeless, Nahum

Artist and musician Nahum will perform a live reading of his latest project *Stories From Home*. In this project, Earth shares their stories with poetic narratives written by artificial intelligence and based on satellite data to inspire ecological compassion.

How can we create meaningful narratives about the changes on Earth in recent decades? What stories would emerge if we gave voice to the more-than-human world? How could poetry be embedded in algorithmically generated stories? What might we learn from the conversation between a river and a mountain? What are the cries of the wind and the whispers of a burning forest? *Stories From Home* reveals the multiplicity of stories that elude the human eye, connecting individual intimacy to the global flow of change and machine activity.

Stories From Home seeks to generate ecological compassion at a crucial time for the planet. Discussing the impact of human activity on the world is perhaps the most pressing conversation we need to have in any sector of society. With this project, Nahum aims to ignite kindness and a new appreciation to the more-than-human world.

Teaching Old Jays New Tricks, Nicola S. Clayton

Nicola S. Clayton has been attesting the incredible capacities of birds, in particular jays and other corvids, to memorise, make plans, do mental time travelling and even guess other people's minds. Adopting the peculiar methods and methodologies of magic—which involve illusion, make-believe, deception and a rich use of body language—the cognitive psychologist and her team at Cambridge University have been performing for and with birds, helping us understand how developed and unique their perceptive, cognitive, mnemonic and expressive capacities are.

All is Leaf, screening programme

Derek Jarman, *A Journey to Avebury*, 1973
Super 8mm film, colour, sound, 10:00 min.

Presented as a 2K digital scan with a music track by Coil

Derek Jarman's *A Journey to Avebury* induces a hypnagogic experience of immersion in the landscape, in which the pictorial, the real and the lived become indistinguishable elements of the same movement of walking along a field of ancient forms and rural lands. Avebury, home to one of the largest assemblages of dolmens from the Late-Neolithic period (c. 1800 BCE) — an open-air temple dedicated to fertility rituals — is represented by the artist as a timeless, dreamlike place, a sensation enhanced by Coil's electronic and ritualistic sounds.

Rosalind Fowler, *all is leaf, so to amplify the wonder*, 2020
16mm film and digital video, colour, sound, 12:55 min.

A film work reflecting upon a series of artist-led journeys to encounter traditionally sacred herbs growing in the wild at Organiclea food growing cooperative, on the edge of Epping Forest in London, during Summer 2019. The performance/participation-based gatherings centred around a sculptural installation created on the land, together with artist/architect Cláudia da Palma Romão – the primary colours and geometric shapes act alongside sounds to awaken and expand perceptions. Within this atmospheric setting, a series of artist-made herbal vision cards and a spinning sculptural object formed the basis for a collective ritual to divine the plant to be journeyed to on that day. Working together with sound therapist Nicole Bettencourt Coelho, herbalist Rasheeqa Ahmad and choreographer Fernanda Muñoz Newsome, the gatherings created a space for local gardeners and others to spend time in the presence of certain plants on site. Inspired by the myth, folklore, astrology and healing properties of the herbs, each encounter was held in a different way. The work was influenced by the artist's research and interests in sensory herbalism, shamanic cosmologies, Goethian science, plant folklore and myth.

Himali Singh Soin, *Ritual Telepathy at the Relic Chamber*, 2019
HD video, colour, sound, 07:11 min.

It's a full moon Poya evening at Ruwanwelisaya stupa in Sri Lanka. Monks wrap the stupa—1000 ft in diameter with a relic of the Buddha's collarbone within its impermeable core—in fabric that represents the layers of life. Maybe they are dressing the Buddha in robes, maybe they are closing a holy book or maybe they are forming a veil for a rebirth, an afterlife. The imagery focuses on the natural tableau made by the men leaning on the stupa as they straddle their reliance on it and the sphere's equal and opposite resistive force. What happens while we wait for the cloth to come around? Can we dream collectively? Can we bear the weight together? Move, hold, wait, rest. It is in this potential that the large part of the video conducts itself. In the meantime, a figure from the future serves as a witness to this ceremony. It is going through a private transformation as the landscape it knows so well is in flux. Even as it carries a non-natural silver coconut, the figure's reflective cloak quivers in the light, reminding us of the shimmering connection between stillness and movement: "Landscapes shimmer when they gather rhythms shared across various forms

of life. Shimmer describes the coming in and out of focus of multispecies knots, with their cascading effects. To follow these rhythms, we need new histories and descriptions..." (from *Arts of Living on a Damaged Planet: Ghosts and Monsters of the Anthropocene*, Deborah Bird Rose) The sound moves between a spaceship revving and a gong bath, sourced from found archives that balance biorhythms and regulate sleep and waking cycles.

Mariana Caló and Francisco Queimadela, *Palomacia*, 2022
16mm film transferred to 2K, colour, sound, 05:23 min.

Palomacia is a short film, made from the recording of two white doves in spatial relationship with two mirrors, in multiplication games, flights, flap of wings and details of their physiognomy. In voice-over, we hear a text by the philosopher Michael Marder, read by himself. This text, which was re-recorded for this film, is a fragment of the lecture *Plant Diplomacy, or on the Vegetal Fold* and revolves around the relations of diplomacy in plants and the idea of the fold as a primordial space for the exercise of diplomacy. The film proposes a metamorphosis between the appearance of white doves, symbols of peace, with their wings folding over themselves, and the descriptions of the behaviour of plants as mediators of ecosystems.

Text / Voice-over by Michael Marder

Ben Rivers, *Ijen* / *London*, 2022
16mm film, colour, sound, 06:42 min.

A short film made in preparation for a longer one called *After London*, where a young woman goes on a quest to find the mythical city of London. On her journey she comes to a vast toxic swamp, spewing smoke and chemical waste, sulphurous flames emerging from the dead land. Looking for inspiration, I researched toxic landscapes and found Ijen volcano, East Java. I went down into the crater and filmed the sulphur mine, where a few people work in very difficult conditions to collect sulphur for various uses. This is test footage which became a film, with the poem *The Autumn of the World* by Herbert Read.

Dominique Knowles, *Tablequah*, 2019
HD video, colour, sound, 12:07 min

Dominique Knowles' work invites through the archetypal and moves beyond as an incredibly specific expression of interspecies companionship. At once a seemingly private language, its monumental character reveals that the work is generated from primordial knowledge. They garner strength from the formless, fluid movement of unbounded rhythm. His poetics are epic in scale, with an intimate cadence that ebbs and flows in sub-realities. There's a symbiosis of confessional narrative and emotional lyric, acting as a soft ground for a central figure of luminously erotic queer desire. Romantic longing nourishes an empathic absorption into a space pulsating with aliveness.

The aesthetics of consistent resonance of humane and animal grief is redemptive. Through alchemy, there's hope for rebirth as its ochre atmosphere breathes prenatal warmth and a givenness for meditations on ancient sentence. This open and untethered vision of inter-being is more than a pollyannaish dream of a beautiful ecology. The stakes of this cosmology are deep within solemn contemplation of what is nature, how does one maintain another's quality of life and what capacity of being death doula allows for a way to die with dignity and grace.

The Back of Five, Cru Encarnação

On the right side of the Tarot spread of the Celtic Cross we find the placement, "Hopes and Fears". If we do not honour the fears, anxieties and the pain we carry, we are poorly equipped to understand our motivations when analysing the world around us. These fleeting ghosts are participating in our signification, organisation and conceptualisation of matter and its entanglement with meaning. But we do suppress them to feed the belief that we are under total control. This performance creates a space for a fantasy of the lack of control and the trickery-interplay between the known and the unknown. It brings light to the secret agents that have been present within our scientific apparatuses: either the non-human agency or our shadow sides that have leaked into the gaps of what has been promised to be a sterilised 'vacuum' of objectivity. The lessons taken from rather magical traditions and practices help us embrace those accidents or incomprehensible events and turn them into elements of theoretical and practical relevance for scientific research. The uncanny valley between 'us' and our 'environment' unveils the doomed nature of this division. Once this separation and the myth of control are finally disclosed, we witness the fragility of a body, disconnected from its environment, living under the fatalist nightmare of a lack of control. A circular hypnosis-induced path gives us access to the hidden forces that not only influence our understanding of self, the material world around us and our scientific practice, but which also shape our mechanisms of self-deception. Featuring a dream of Natalie Mariko.

Pulsating / in Permanence all weekend
Aura, video installation by Hatis Noit

The music video *Aura* was created as part of the 縁: *Tracing The Circle* project with The Light Surgeons. The video makes use of the British Film Institute's (BFI) archive and AI technology. The BFI's collection of newly restored films from early 20th Century Japan is juxtaposed with footage the country in the 1990s, 2000s and in the present day, focusing mainly on humanity's relationship with nature and the built environment, surveying the contrast between Japan's still-prevalent ancient traditions and extreme modernity.



The Dream of Reason Produces Monsters
Aquatint by Francisco Goya, 1796/98
Wellcome Collection, London, Public Domain

Dream
Eileen Myles

all animals am I.
all dreams, all stone
all message am I.

Excerpt from *Dream*, 2013

Season thirty-eight, episode one of the PBS series *Nature*, “Octopus: Making Contact,” promised viewers a rare journey into the inner lives of octopuses, billed as “the closest we may get to meeting an alien.” The star of the one-hour documentary is Heidi, a female day octopus (*Octopus cyanea*) who lives with the narrator, David Scheel, a biologist at Alaska Pacific University. Unlike most captive octopuses, Heidi lives neither in an aquarium nor in a laboratory, but in Scheel’s private residence in Anchorage—a charming mix of roommate, companion animal, and research assistant. [...]

Near the end of the documentary, as Heidi is shown sleeping in her tank, Scheel reports: “Last night, I witnessed something I’ve never seen recorded before.” What follows is a breathtaking one-minute-long shot. In it, Heidi is at first peacefully restful, but after a few seconds her skin lights up, displaying a sequence of dramatic, multicolored patterns, each one more mesmerizing than the last. The “something” Scheel is referring to may be an octopus dream. His voice then walks the viewer through each of Heidi’s arresting displays, noting, “you could almost just narrate the body changes and narrate the dream.” [...] Her sleep displays were stunning, a veritable kaleidoscope of flesh. But what did they mean? And beneath this procession of color and texture, what was Heidi herself thinking or feeling? [...]

As Elizabeth Preston put it in the *New York Times*, “[A]n octopus is almost nothing like a person. So how much can anyone really say with accuracy about what Heidi was doing?” Pan out and the bigger question becomes: What goes on in the minds of nonhuman animals when they sleep [...] Do they experience those penetrating nightly visions that humans do, which Shakespeare described as “the children of an idle brain”? Or do their minds simply plummet into a psychic void in which no conscious experience takes root? Can other animals—not just octopuses, but parrots, lizards, elephants, owls, zebras, fish, marmosets, dogs, and so on—truly dream? If so, what does this tell us about who these creatures are and how they dwell in this world?

Excerpt from *When Animals Dream — The Hidden World of Animal Consciousness*, (Princeton: Princeton University Press, 2022)

The Descent of Man
Charles Darwin

No one supposes that one of the lower animals reflects whence he comes or whither he goes, – what is death or what is life, and so forth. But can we feel sure that an old dog with an excellent memory and some power of imagination, as shewn by his dreams, never reflects on his past pleasures in the chase? and this would be a form of self-consciousness.

Excerpt from *The Descent of Man, and Selection in Relation to Sex*, 1871,
(New York: Prometheus Books, 1998a)

Dreams of the Animals
Margaret Atwood

Mostly the animals dream
of other animals each
according to its kind
 (though certain mice and small rodents
 have nightmares of a huge pink
 shape with five claws descending)

: moles dream of darkness and delicate
mole smells

frogs dream of green and golden
frogs
sparkling like wet suns
among the lilies

red and black
striped fish, their eyes open
have red and black striped
dreams defense, attack, meaningful
patterns

birds dream of territories
enclosed by singing.

Sometimes the animals dream of evil
in the form of soap and metal
but mostly the animals dream
of other animals.

Excerpt from *Procedures for the Underground* (Oxford: Little,
Brown and Company and Oxford University Press, 1970)

What if a fish passes the mark test?

Alex Jordan

The ability to perceive and recognise a reflected mirror image as self (mirror self-recognition, MSR) is considered a hallmark of cognition across species. Although MSR has been reported in mammals and birds, it is not known to occur in any other major taxon. Potentially limiting our ability to test for MSR in other taxa is that the established assay, the mark test, requires that animals display contingency testing and self-directed behaviour. These behaviours may be difficult for humans to interpret in taxonomically divergent animals, especially those that lack the dexterity (or limbs) required to touch a mark. Here, we show that a fish, the cleaner wrasse *Labroides dimidiatus*, shows behaviour that may reasonably be interpreted as passing through all phases of the mark test: (i) social reactions towards the reflection, (ii) repeated idiosyncratic behaviours towards the mirror, and (iii) frequent observation of their reflection. When subsequently provided with a coloured tag in a modified mark test, fish attempt to remove the mark by scraping their body in the presence of a mirror but show no response towards transparent marks or to coloured marks in the absence of a mirror. This remarkable finding presents a challenge to our interpretation of the mark test—do we accept that these behavioural responses, which are taken as evidence of self-recognition in other species during the mark test, lead to the conclusion that fish are self-aware? Or do we rather decide that these behavioural patterns have a basis in a cognitive process other than self-recognition and that fish do not pass the mark test? If the former, what does this mean for our understanding of animal intelligence? If the latter, what does this mean for our application and interpretation of the mark test as a metric for animal cognitive abilities?

Excerpt from Masanori Kohda, Takashi Hotta, Tomohiro Takeyama, Satoshi Awata, Hirokazu Tanaka, Jun-Ya Asai, Alex L Jordan, *If a fish can pass the mark test, what are the implications for consciousness and self-awareness testing in animals?*, *Plos Biology* (February 7, 2019)

A dream, then, is a sign of a movement between two realms — and also a symbol: of what? From the heavenly view, the dream symbolises earth; from the earthly perspective, it symbolises heaven. A dream therefore occurs when—simultaneously but with differing orders of clarity — both shores of existence are given consciousness. We might say, then, that a dream happens whenever we cross from one shore to the other; but it may be more accurate to say that the dream happens whenever our consciousness hugs the boundary of the crossing and therefore sustains the double perceptiveness that occurs whenever we either lightly dream or drowsily keep awake. For there is where all significant dreaming occurs: in the light dream or in the sudden separation from ordinary waking reality. There are, it is true, other possible phenomena of the invisible realm. But for such phenomena to occur in us, it is necessary that some powerful inward shock take place, some essential separation of oneself from oneself — as if it were to be plunged into some twilight of consciousness wherein we would wander the borders of the two worlds but would lack the power to penetrate deeper into either one.

Excerpt from *The Spiritual Structure of Dreams*, 1922. Reprinted as Pavel Florensky, *Iconostasis*, trans. Donald Sheehan and Olga Andrejev (Crestwood: St. Vladimir's Seminary Press, 1996)

The Garden and the Night
Sophia de Mello Breyner Andresen

Between the flowerbeds surrounded by boxwoods,
As the water rose and fell from the spout,
I murmured the words in which once
For me there was always
The gesture of an impulse.
Words that I stripped of their literature,
To give them their primitive and pure form,
Of magic formulae.

Excerpt from *O Jardim e a Noite, Poesia* (Lisbon: Editorial Caminho, 1944)



The history of witches and wizards: giving a true account of all their tryals in England, Scotland, Swedeland, France, and New England; with their confession and condemnation

Collected from Bishop Hall, Bishop Morton, Sir Matthew Hale, etc.

By W.P. (London: T. Norris, 1720)

Wellcome Collection, Londres London, Public Domain.

BIOGRAPHIES

Yussef Agbo-Ola is the founder and creative director of the design, art and architecture studio Olaniyi Studio based in London. His multidisciplinary practice focuses on the interpretation of natural energy systems, through interactive experiences that explore possibilities of connection in sensory environments. The result of his research manifests itself in the most diverse forms, proposing to expand ecological awareness through poetic environmental contemplation temples, and speculative imagination.

Mariana Caló and Francisco Queimadela have been collaborating as a duo since 2010. Their practice is developed from the moving image, materialised through films and immersive and site-specific environments, in conjunction with drawing, painting, photography or sculpture. The dialogue between the biological, the vernacular and the cultural are recurrent elements in their research, acting as symbols to interpret and relate to the world.

Italian philosopher and writer Federico Campagna's research combines metaphysics, theology, and cultural studies in order to explore fundamental strategies for emancipation in the 21st century. His most recent publications include *Prophetic Culture* (2021) and *Technic and Magic* (2018). He works at the radical British/American publisher Verso Books and the Italian philosophy publisher Timeo. He is Frances Yates Fellow at the Warburg Institute, London, and Critical Fellow at the Royal Academy Schools, London. He is the host of the literary podcast Overmorrow's Library, produced by the Centre for Contemporary Arts in Geneva.

Nicola S. Clayton is the Professor of Comparative Cognition in the Department of Psychology, University of Cambridge and a Fellow of the Royal Society. Clayton is particularly interested in the processes of thinking with and without words, and the cognitive abilities among members of the crow family, cephalopod molluscs and also in children. She is also Associate Artist at Rambert, the UK's most prestigious touring dance company.

Onome Ekeh is a writer and designer of speculative fiction. Born and raised on both sides of the Atlantic, she started out as a painter, gravitated towards design, and then fell in love with film. Somewhere in the collision, she submerged into the digital world and discovered Artificial Intelligence. She produces works that span film, video, theatre, literature and radio. She is currently a lecturer at the FHNW Academy of Art & Design in Basel, Switzerland.

Cru Encarnação's practice moves between performance, writing and translation, addressing socially constructed concepts through a dissociative, fictional, and speculative *modus operandi* that exposes a fragile and simultaneously cruel reality. Cru has a theoretical base in the fields of Phenomenology and Feminist Philosophy of Science and his interests include Neo-Escatology, Machinism, Chemistry and Neo-Materialism.

Rosalind Fowler develops her work through film, performance, sound and installation. Her practice is located at the intersection between contemporary artistic thought and spirituality, using ritual processes and approaches to attune, re-enchant and reimagine the relationships between humans and more-than-humans in times of ecological and social uncertainty.

Derek Jarman was an innovative British filmmaker, painter, writer and queer rights activist, known for his often combined 35mm and super-8 films. His layered and symbolically dense practice draws upon philosophy and literature, as well as his own autobiography, to critically interrogate the world around him.

Alex Jordan leads the Behavioural Evolution research group at the Max Planck Institute of Animal Behavior in Konstanz. Jordan studies the evolution of social behaviour in animals, with a focus on cichlid fish and social spiders, in order to understand how individuals come together to form stable social groups, and the evolution of behavioural, cognitive and neuroanatomical mechanisms to facilitate group life.

Dominique Knowles was born in the Bahamas, studied painting at the School of the Art Institute of Chicago, and is currently living in Paris. He has practised equestrian art since childhood, and his work in painting, in parallel with filming, are incredibly connected to interspecies companionship. The poetics of his works are of an epic scale, but also of an intimate narrative. In his films he explores clippings from nature documentaries, paying homage to animal-beings who are affective in birth, or empathetic in mourning.

Sophie Lunn-Rockliffe is an historian and Associate Professor in Patristics, at the Divinity Faculty, University of Cambridge. Her study focuses on the religions of late antiquity, with particular expertise in Christian life, thought and literature from the second to the sixth centuries AD. Currently, her research focuses on ancient ideas based on the figure of the devil and demons, concentrating on notions of diabolical agency.

Nahum is an artist and musician whose multidisciplinary practice includes performance, installation, video, painting and spoken word. Nahum produces works that point to different ways of engaging with the universe. His work revisits space technology, cosmology, illusionism and even hypnosis, challenging the perception about existence and what surrounds us. He founded the KOSMICA Institute, a space organisation focused on cultural discourses of space activities and their impact on planet Earth.

Hatis Noit is a Japanese voice artist from the Shiretoko peninsula, currently living in London. A self-taught performer, she finds inspiration in Japanese classical music and operatic styles, Gregorian chants, avant-garde vocalists and pop culture. The name Hatis Noit refers to Japanese folklore which means the stem of the lotus flower. In a connection between the living and the spiritual world, Noit's music and voice transports us to the other side – the place of the past, of memory and the subconscious.

Ben Rivers is an artist and experimental filmmaker, with over forty films made to date. His work traces a line between documentary and fiction, focusing on figures who depart from the dominant norm, proposing oblique narratives and alternative existences.

Artist Giles Round works across disciplines – including art, design and architecture – through a wide range of techniques and approaches. Often taking the form of long-term, open-ended projects in which exhibitions themselves become the medium, Round's works have at times produced organisations and companies as artworks. Through these, the artist creates conceptual frames to interrogate the role of the artist as an agent of transformation.

Himali Singh Soin's multidisciplinary practice operates from metaphors of the natural environment to construct speculative cosmologies that address the relationships between human and non-human life, helping us understand how to be. Utilizing scientific tools, ancient literature and intuitive, ancestral and alchemical knowledge, Himali explores the poetics of alien distances and terrestrial intimacy, rethinking ideas of nativism, nationality, nihilism and culture.

Rain Wu is a Taiwanese artist and architect based in London, who has been focusing her work on food as a physical and conceptual medium. Her practice materialises in different forms and scales: from drawing to sculpture, performance, essay film and architectural installation. Following the geographical, political, cosmological and microbial traces of food, her work discusses the relationships between consumption of food, digestion of cultures, charting of lands and recalling the myths through projects on tea, bread and mycelium.

THE SHAPE OF A CIRCLE IN THE DREAM OF A FISH

Curated by Lucia Pietroiusti and Filipa Ramos

Co-production Galeria Municipal do Porto and Serpentine Gallery

Partner Galeria da Biodiversidade – Centro Ciência Viva/MHNC-UP

Visual Identity Giles Round

Catering Maria Dentada



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And yet, it's not hopeless (page 13), a project by Nahum Studios @nahumartist

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Writer and Poet Giulia Ottavia

Geospatial Scientist Viktoria Viktoria Dergunov

Video Editor Manuel Díaz

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Aura (page 16), video installation by Hatis Noit

All digitally restored archive films appear courtesy of the BFI National Archive

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Production Christopher Thomas Allen and Youki Mikami

Filming and editing Christopher Thomas Allen

Animation Tim Cowie and Louis Walters

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