

Perception, intersubjectivity, and bodily acts

Making sense of the world around us means living within it. To inhabit the mundane world requires a physical presence, both in biological and phenomenological terms, moving beyond philosophical and spiritual interpretations of meaning and life. Despite the apparent immediacy of this conception, philosophy and Western thought have, for centuries, largely overlooked the role of the human body in defining human nature and its contribution to our understanding of reality. From the Platonic idea that the physical world represents extra-terrestrial ideas to the Kantian view that empirical truth is deeply tied to principles of reason, the human mind was considered the central engine of consciousness. Only towards the end of the nineteenth century did the notion that physical, lived experience could be the primary means of contact with our surroundings and a primary source of individual meaning begin to emerge. Reflections on the bodily and embodied nature of human perception led to a profound questioning of what was considered the core structure of knowledge. Mind and body, along with emotions, mental states, and sensorimotor perception, began to be seen as a fundamental and cohesive whole. Similarly, cognitive processes were no longer abstracted from the spatial and intersubjective dimensions encountered by individuals.

By nature, humans constantly project themselves towards what is elsewhere – the missing, the Other – in a dynamic and bodily relationship with the outer world. In this framework, bodies are essential tools for perception and interpretation, applicable not only to intersubjective and social relations but also to how we understand artistic and cultural objects. As neuroscientist Vittorio Gallese writes, the body is the ultimate instrument and medium for image-making and experiencing aesthetic expression.¹ Embodied perception, though culturally and geographically situated, is one of the few aspects that cohesively unite human nature and experience. Addressing embodiment's role as central to a hermeneutics that spans various fields of human experiential knowledge entails engaging with the body as lived. Philosopher Shaun Gallagher suggests that this perspective envisions «a phenomenology that understands intentionality as a form of being-in-the-world and recognizes the importance of embodied action for shaping perception, offers an interpretational framework different from purely functional or syntactic interpretations of the empirical data.»² In other words, meaning is deeply connected to one's experience of being bodily present in a given environment, which is key to perception and interpretation.³

Understanding knowledge as based on embodied perception opened new reflections on interpreting the world and understanding the human mind and our innate way of making sense of our surroundings. While traditional philosophy and cognitive

science emphasized the Cartesian primacy of mental representation, a new understanding of the mind began to address its nature as embodied, situated (in a place or position and precise temporal frame), and distributed (within a sociocultural context). Drawing from Heidegger's concept of being-in-the-world, Jessica Lindblom and Tom Ziemke argue that the body plays an indispensable role in intersubjective and subject-object relationships, providing «each creature [...] its own subjective, perception- and action-dependent view of the world».⁴

The bodily dimension is also central to the production and consumption of artistic objects. Artworks are the result of creatively expressed bodily action. As American writer Siri Hustvedt maintains,

«[v]isual art exists only to be seen. It is the silent encounter between the viewer, 'I', and the object, 'it'. That 'it', however, is the material trace of another human consciousness. [...] The painting [but this extends to any other form of artistic expression] carries within it the residue of an 'I' or a 'you'. In art the meeting between viewer and thing implies intersubjectivity. [...] The intersubjectivity inherent in looking at art means that it is a personal, not impersonal act.»⁵

We could suggest that sense-making, both relational and aesthetic, involves two components: *meaning*, which is intrinsically embedded in any act, and *presence*. Sensory and spatial perception depend on the embodied knowledge we grasp and translate into broader domains in the physical experience of the outer world. The sense we make of spatial and figurative narratives relies on the categories of previous experiences we have bodily internalized. For this reason, our reality, including people, artefacts, discourse, and social institutions among others, is comprehensible only in terms of bodily acts.

Between control and public health: affordances and contagion

In this context, environmental layouts impact both existence and encounters. Each ecological niche offers a set of affordances, as James J. Gibson describes them, namely what an environment «*provides or furnishes*, either good or ill.»⁶ Understanding affordances is crucial because, Gibson continues, «[a]n affordance cuts across the dichotomy of subjective-objective and helps us to understand its inadequacy. It is equally a fact of the environment and a fact of behaviour. It is both physical and psychical, yet neither. An affordance points both ways, to the environment and to the observer.»⁷ Environments thus shape affordances and interpretative possibilities that bodies might experience, applicable on both macro scales, like a specific cultural context such as the city, with its codes and symbols, and micro scales, like the objects and the people distributed in a particular room.

However, the environments we are embedded in have often been artificially modified in their affordances according to specific mechanisms aimed at directing and influencing human consciousness and awareness through distinctive techniques. Tools of this kind have been employed by dominant classes and power systems to exert control over bodies and, consequently, their sensorimotor apparatus. One of the most consistent narratives used by contemporary political powers in recent decades portrays health and hygiene as unstable conditions of potential harmful imbalance and serious threats to public order. Coercive measures extending beyond the fight against illness per se have been implemented, and collective endeavours have been framed as necessary to address these physical manifestations of an increasingly degrading public space.

As Susan Sontag writes, the epidemics of tuberculosis, followed by cancer and HIV/AIDS (and we could add today the COVID-19 pandemic and its global scale) changed the relationship between illness and public space in Western countries.⁸ These diseases introduced new critical standards, and illness began to be tackled as a threat to society and a physical manifestation of dissatisfaction. Metaphorical narratives heightened the perception of fear and danger associated with contagion. Tuberculosis was seen as a disease of the soul, a synonym for degradation and poverty. Cancer, meanwhile, is often described using military terminology (invasion, fighter, survivor, defence, and even colonization are found in narratives on cancer). These diseases have been linked to moral and psychological judgement, opportunities for redemption, and psychic voyages through recovery. As Sontag highlights, «TB [tuberculosis] is described in images that sum up the negative behavior of nineteenth-century homo economicus: consumption; wasting; squandering of vitality [...]. Cancer is described in images that sum up the negative behavior of twentieth-century homo economicus: abnormal growth; repression of energy, [...] refusal to consume or spend».⁹

In general, as demonstrated by the HIV/AIDS crisis in the late twentieth century, illness is often associated with a generalised condition of unsafety, unpredictability, and danger to the public sphere. Sarah Schulman, in *The Gentrification of the Mind*, argues that the AIDS crisis was addressed by ruling powers through a social and cultural dynamic of death and replacement. The sanitary emergency was followed by a process of progressive gentrification, which «replace[d] mix with homogeneity [and] enforce[d] itself through the repression of diverse expression.»¹⁰ This resulted in individualisation and segregation, leading to the gradual replacement and erasure of queer and other marginalised communities, including BIPOC and homeless people, among others. Along with the obliteration of entire groups and their cultural communities, new narratives of a one-identity nation – the heteronormative, white, consumerist one – were introduced.

Similarly, control is exercised today within online environments. While Foucauldian speculation imagined communities increasingly subject to physical and especially urban control, the architectures of online participation push users towards self-surveillance. The creation and maintenance of such digital contexts rely on the illusion of shared disembodied places for meeting friends – both real-life and online – in the complete security of our homes. Online presence is not only entirely governed by multiple regulations and pre-designed possibilities of digital action and interaction but also perfectly sterilised through the avoidance of any form of physical contact. These pre-designed modes of relational structures, Kenneth J. Gergen writes, «are ripped from their typical contexts of meaning and played out in conditions that ambiguate or destroy their traditional signification.»¹¹ The lack of geographical and situational specificity leads to the abrogation of the psychophysical significance of embodied and context-based exchange and behaviours, resulting in «an ever expanding array of alternative intelligibilities.»¹² Under the pretext of self-expression, these fragmented environments impose severe regulations in relational structures.

Ama como a estrada começa, or the ruins of our encounters

The increasing sanitation, fragmentation, and hyper-control of the environments in which we live inevitably affect our ways of perceiving reality, making sense of it, and inter-relating with one another. However, understanding our relationality

as – borrowing Merleau-Ponty’s words – ‘the flesh of the world’ means accepting the risks that living collectively and sharing the same space with other bodies entail.¹³ What if our embodied presence instead requires us to overcome the fear of contagion to fully cognitively perceive the outer world and one another? What if public spaces should accept the possibility of degradation to become truly safe for everybody (and every body)? I aim to explore degradation as an experiential opportunity against dominant narratives of danger and oppression through two works from the Portuguese context. Moving away from the coercive action undertaken by institutional powers, these works propose alternative queer spaces where contagion is not feared but rather favours freedom and deregulation.

The installation *Ama como a estrada começa* (Loving as the Road Begins, 2019) by the artist duo João Pedro Vale and Nuno Alexandre Ferreira, curated by Inês Grosso in the Project Room of MAAT, Lisbon, takes its inspiration from the eponymous poem by Portuguese poet and painter Mário Cesariny. This poem explores the concept of indecent exposure, an accusation that led to Cesariny’s arrest in Paris in 1964. The installation, a two-storey structure reminiscent of a public restroom, is surrounded by the curvilinear walls of the museum and soil, as if it uprooted from its original location and oddly repositioned inside the MAAT museum (fig. 1). It invites visitors into a club-like environment of darkness and neon lights, where poems from Cesariny, leather jackets, candles in phallic shapes, and other objects referencing cruising culture line the walls (fig. 2).

In a conversation with the curator, Vale and Ferreira discussed the installation’s exploration of the relationship between bodies and their environment, one of dissent and control. They noted,

«We thought about how a correctional space like a prison, in this case, or a school, a church or a bathhouse imposes on bodies and how bodies respond to architecture itself. The idea of an oppressive architecture was present throughout the project. An architecture that moulds and normalises bodies and acts and the ways in which these bodies subvert the purpose of this architecture. [...] We wanted all the spaces referenced or recreated inside the house to echo three key elements of the way in which homosexuality has always been perceived: as a sin, a disease or a crime.»¹⁴

This scenario of rebellion and punishment envelops visitors in a tense space between freedom and imprisonment, evoking the imagery of Cesariny’s poetry along with codes from underground queer culture. The installation, composed of multiple and labyrinthine architectural elements, engages the audience in the experience of individual expression and its restrictions through a series of media that complement each other, from poetry and performance to figurative arts and design.

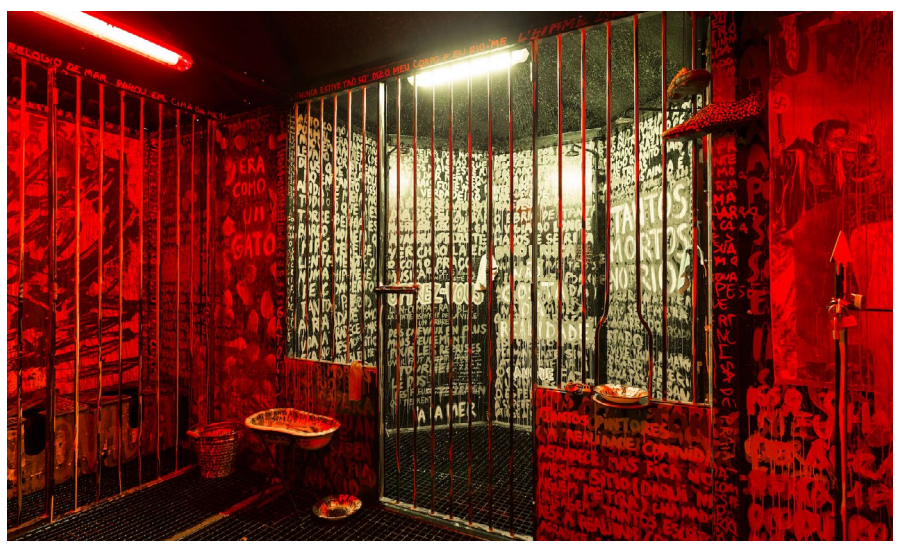
Several performances took place throughout the exhibition’s duration. Unannounced, performers would enter the installation alongside visitors, «activating and filling the space with a languorous erotic tension against a background of music from Portuguese local radio, tuned at the discretion of the performers who [could] select a station before starting their performance».¹⁵ Moving about the environment in white underwear, getting wet under running water or in a big tub, the performers evoke the bodily acts characteristic of such places (fig. 3). This idea is deeply tied to the poetic world of Mário Cesariny, who, despite living under the repressive *Estado Novo* dictatorship for most of his life, was extremely explicit in his work. In one of his most famous poems from the collection *Pena Capital* (‘Capital Punishment’, originally published in 1957, during the *Estado Novo* right-wing dictatorship in

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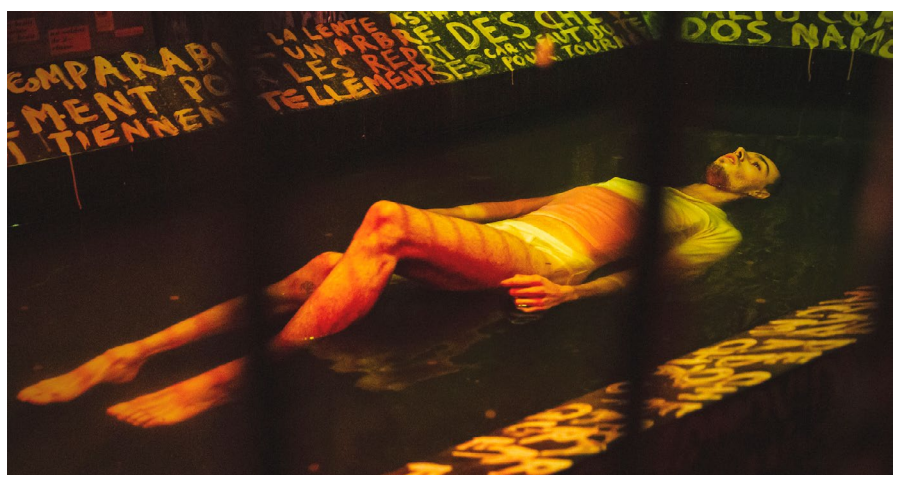
1-3 João Pedro Vale and Nuno Alexandre Ferreira *Ama como a estrada começa* (MAAT 2019). Photo: Bruno Lopes and Bruno Simão. Courtesy of the artists

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Federico Rudari Bodies in Space: For a Queer Ecology of Contagion

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Portugal) titled simply *Poema* (Poem), Cesariny's writing is charged with explicit eroticism. He was often interrogated and detained because of his homosexuality during the years of Salazar's regime. The poem includes verses like «I know your body so well / I dreamed so much of your figure / that I walk with my eyes closed» and «so, so close so real / that my body is transfigured / and plays its own element / in a body that is no longer yours / in a river that disappeared / where an arm of yours is after me», featuring recurring elements of physical touch, water, and erotic dreams.¹⁶

The installation also contrasts with the white cube concept. Carolina Ferreira argues, «while the white cube symbolises the division between body and mind in the modernist aesthetic, sidelining matters relating to the body, João and Nuno's installation showcases the body, its supposed impurity and its erotic charge.»¹⁷ The work creates a reality akin to what Fiona Anderson describes as cross-generational temporality, where individuals and interdisciplinary creative practices meet to experience temporal overlap.¹⁸ The bathhouse evokes the ruins of a past and its symbolism, where danger and freedom coexist as an inspiring, spectral presence. It is also a physical place where bodies meet, move, and experiment, in the ephemeral temporality of a room meant for brief visits before disappearing, unseen.

The sci-fi intimacy of *Vampires in Space*

In the Western context, both public and private spaces have been adapted to meet the demands of the capitalist model. This adaptation often directs our attention and ways of bodily perceiving reality towards profit. Consequently, architecture is not just designed based on function or features but on how their users feel and, ultimately, defines who they are.¹⁹ The increasingly widespread attention economy has shifted experts' focus from function to experience, which «necessitates a dramatic shift of the aim of architectural design, from producing static and discrete objects to the generation of a consciousness of desire and a desire for consciousness through a deliberate construction of context.»²⁰ In recent decades, methods to enhance attention have intensified, particularly with screen-based media, leading to increased standardisation and normativity. As Jonathan Beller argues, in a commodity economy, looking is akin to labouring.²¹ So, how can we escape? Isadora Neves Marques invites us to venture into outer space.

Vampires in Space, Portugal's entry at the 59th *Venice Biennale*, curated by João Mourão and Luís Silva, offers an escape. Neves Marques's immersive multimedia narrative installation, designed in collaboration with Diogo Passarinho Studio, features the minimal and futuristic interior of a spaceship. This starkly contrasts with the Palazzo Franchetti's extravagant Venetian Gothic style, where the Portuguese Pavilion was hosted. After ascending the marble stairs under a gilded coffered ceiling, visitors are enveloped in deep darkness permeating the main rooms of the installation (fig. 4 and 5). Multiple screens display five vampires «[o]n a centuries-long trip far from Earth but not yet close to an undisclosed destination [in which they share] feelings of claustrophobia and freedom from judgement in the spacecraft's interior.»²² Lorna, the captain of the mission, travels with Alex, who seeks to understand vampirism; Selena, a trans person, searches for a new family among their fellow travellers; Itá, the former commander, now bedridden, struggles with mental health; and Emma, suffering from amnesia, is doomed to remember only the touch and closeness of now-distant lovers. After being infected as vampires and united by

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4–5 Isadora Neves Marques, *Vampires in Space*, Portuguese Pavilion, 59th Venice Biennale, 2022.
Photo: Renato Ghiazza. Courtesy of the artist

this contagion, the film's five main characters are ideal candidates for space travel, cursed and blessed with immortality. On a long-range, never-ending journey to uncharted space, they confront questions about humanity and the self.

While the vastness of space offers endless possibilities, it is within the narrow and claustrophobic interior of the spaceship that the vampires can explore who they are and who they want to be. Contagion, rather than being feared, becomes the

sole means for indefinitely investigating the universe and oneself. The five stories and individualities blend with Isadora Neves Marques's trans journey in a sci-fi autofiction. Inhibited and sheltered in perpetual darkness, the vampires/passengers are free to experiment and take risks with their fluid identities. As the curatorial statement quotes from Neves Marques's poetry, «In space / It's always / Night.»²³ Contagion becomes a bond for the vampires, replacing genetics in creating a new family and new forms of cohabitation for those who are pushed to the margins.

Italian philosopher Luciano Parinetto, drawing on the figure of the witch from the history of the Inquisition in late medieval and modern Europe, views witchcraft as a dissident ideology against the contemporary bourgeois culture of capital.²⁴ Witches were not necessarily self-identified; rather, the witch hunt created them as a strategy to eliminate not only the dissident but also the different. Similarly, Neves Marques's vampires, venturing on a centuries-long trip into deep space, are unproductive in capitalist terms: they spend their time discovering themselves. Their universe, though distant, mirrors our own, helping them shape their lives and identities, recollect and process old memories and melancholies, and imagine future possibilities. The spacecraft offers them a haven for self-determination and intimacy. The vampires are isolated but also share a futuristic home that is inclusive and free from judgment. There, Emma, the youngest vampire on board, reads comics that evoke memories from her youth, while Selena finally settles in with the newly formed family they have long desired.

The narrative of the pavilion intertwines three discursive threads: the cinematic, the personal, and the political. The sci-fi imaginary of the film, dense with contemporary cultural references, is complemented by poems printed on cotton paper and displayed on design modules of different materials – foam, wood, acrylic, and fabric – scattered in smaller rooms around the main exhibition space. *Vampire Poetry*, a set of five poems exhibited for the first time in Venice, highlights the autobiographical nature of the display, linking the adventure into space with Neves Marques's journey. The Portuguese visual artist, writer, and film director utilises the lexicon of vampirism to distil her experience of gender and mental health, pop culture, and dysphoria. Human relationships are valued not as nuclear or genetic bonds but as chosen by contagious elective affinities. As Neves Marques writes, «Beyond / Gender / Orientation / Or age / A family of two / Is sometimes enough / To make dreams / Solipsistic.»²⁵

Vampires in Space is also a deeply political work. Outcasts forced to leave Earth and pushed to the universe's remotest points, the vampires are «different», odd creatures, and vehicles of contagion, potential threats to the sanitised bourgeois status quo. As proxies for the queer community and its history of seclusion and regulation, Neves Marques reframes vampires and their exposure as expressions of resistance, even if it must unfold in the protected darkness of an unusual quest through space. Here, space itself becomes a tool for exploration and self-making. In *Vampires in Space*, similarly to what Sabina Holzer describes,

«Space does not remain separate from the bodies, but it does not belong to them either. This interwoven radiant zone of a strange kind consists of boundless bodies. This is the place where we exist. This is the way we exist. A place that transcends space and time. The topography of our intimate being: a quivering tension of being in between.»²⁶

Through contagion, the five vampires are freed from the fear of physical contact and death, allowing them the possibility of embarking on a once-in-a-lifetime trip

where they can risk, introspect, experiment, and even, eventually, fail. As Neves Marques writes, «Or when asleep / In Space / Our boredom / Our pain / Our longing / For love, / And understanding— / There is no time to lose».²⁷

Conclusion

Ecologies, their affordances, and practices of control significantly influence human movement, perception, and sense-making. The worlds imagined by João Pedro Vale, Nuno Alexandre Ferreira, and Isadora Neves Marques are veritable counter-hegemonic ecologies. Following the ecological model as theorised by James Gibson, they prioritise information derived from spatiotemporal patterns.²⁸ This approach establishes a way of engaging with the world that hinges on events and spatial configurations, where perception arises through attention, action, and interaction. Cognitive psychologist Joseph Lappin suggests that «[t]he ecological approach [...] leads naturally to ideas that perception is meaningful and meanings are perceivable [...] information is a basic commodity in the animal's commerce with its environment [...] and] involves both the observer and the environment.»²⁹ The spaceship and the public bath are more than (safe) queer spaces for inhabitation and eventually experience; they are ecologies of exchange and interdependence.

However, the way we perceive – or are induced to perceive – our surroundings profoundly affects our experience of them. Researcher Ania Chromik notes that different pre-subjective conceptualisations of the body in modern and pre-modern philosophy relate to organisms and modes of experience.³⁰ Prior to the widely accepted Cartesian biomedical paradigm, which views the body as a complex of separate yet interdependent mechanisms, other models existed, such as the humoral body theorised by Ancient Greek medical theorist Alcmaeon of Croton. These models emphasise the lack of demarcation of one's corporeal limits, celebrating openness instead, contagion and pollution. «In a way», Chromik continues, «the animalistic continuity between self and world marked by a certain permeability which implies no distinct boundary between the inside and the outside (actually invalidating the very distinction) is a pervasive metaphor in [...] microcosm/macrocosm relations.»³¹ This vision connects entities ecologically, not just between physically separated organisms but through fluids, organs, and elements, where distance is ephemeral and easily bridged. Pre-Cartesian man's permeable margins are in constant exchange with the external, where «[f]luids seep, infiltrate, contaminate and flow; they threaten the self with disruptive disclosures of the constructedness of the unified body/self image, and thus pose a threat of throwing the self back into the undifferentiated and immanent experience of immediate continuity with the world.»³² This view emphasizes contact and experimentation, fostering movement toward others resulting in touch and the exchange of «wet matter».³³ This conception presents the body as encompassing both what lies inside and outside the skin, absorbing the external world and allowing internal content to spread outward, thus offering a more intricate yet comprehensive experience of embodied perception.

Both time and space are crucial to decipher these works, inviting visitors to explore uncharted spaces while remaining static in time. The experience of such ecologies recalls individual and collective histories, melancholy of a lost past, and hopes for future realities, but also encourages openness, and the possibility of contagion and pollution. In *Vampires in Space* and *Ama como a Estrada começa* themes of isolation and contagion are not only socially and politically relevant but also

aesthetically significant. The two discussed works deal with the bodies displayed – the performers, the queer cruising icons, and the vampires – and more or less directly, yet nonetheless importantly, the visitors’. They create environments that may initially feel dangerous and hostile but ultimately facilitate a more inclusive conception of aesthetic experience. Challenging the dominant imposition of restrictions on movements and relational exchanges means contesting the limits of one’s ability to sense the outer world and the Other. Every body is welcome, even the outcast’s vampire-like one, uncontrollable and incontinent in its infectious leakiness, a «body that secretes fluids, opens up, gapes with its orifices, refuses to stay within its borders, and seeps into the Other, contaminates the Other with itself and permeates the Other’s boundaries [... in a] rupture that breaks through the continuity of the bounded self». ³⁴ For this reason, João Pedro Vale, Nuno Alexandre Ferreira, and Isadora Neves Marques propose solutions – or at least trials – that intertwine our experience of artworks with the relationships we build with one another, against the conservative «fear of losing the self». ³⁵ As if we were vampires, as if we were condemned to eternity.

Notes

- 1 Vittorio Gallese: Visions of the body. Embodied simulation and aesthetic experience, in: *Aisthesis* 10, 2017, No. 1, p. 41–50, here p. 45.
- 2 Shaun Gallagher: Phenomenological and experimental contributions to understanding embodied experience, in: Tom Ziemke, Jordan Zlatev, Roslyn Frank and Rene Dirven (eds.): *Body, Language and Mind*, Vol. 1, Berlin 2007, p. 241–263, here p. 242.
- 3 One’s own body is characterised, Gallagher maintains, by the combination of *body image* and *body schema*. The concept of *body image* reflects the image that a person has of their body, what is perceived and believed as an idea of self. Whether realistic or distorted, the notion of one’s own body and its conceptual understanding span from folk and scientific knowledge to emotional beliefs. On the contrary, the understanding of *body schema*, fundamental for what concerns embodied perception, refers to a pre-intentional and even pre-conscious conceptualisation of the body and its physical presence. Here, the body is addressed in the systemic complexity of its sensorimotor processes which regulate movement and posture, but also the relation a body has with other bodies, both animate and inanimate. After conducting and comparing different studies with new-borns, Gallagher argues that a basic conception of *bodily schema* exists from birth, even if in a primitive form. In fact, despite acquired experience results in a more developed sense of *body schema* over time, Gallagher argues that this pre-conscious conceptualisation of the body functions close to an automatic level, and even before any possibility of intentional self-reference might be experienced. *Ibid.*, p. 243–245.
- 4 Jessica Lindblom and Tom Ziemke: Embodiment and social interaction: A cognitive science perspective, in: Tom Ziemke, Jordan Zlatev, Roslyn Frank and Rene Dirven (eds.): *Body, Language and Mind*, Vol. 1, Berlin 2007, p. 129–163, here p. 149.
- 5 Siri Hustvedt: *Mysteries of the Rectangle*, New York 2005, p. xix.
- 6 James J. Gibson: *The Ecological Approach to Visual Perception*, Boston 1979, p. 119.
- 7 *Ibid.*, p. 121.
- 8 Susan Sontag: *Illness as Metaphor and AIDS and Its Metaphors*, New York 1989 (New York 1978 and 1989).
- 9 *Ibid.*, p.63.
- 10 Sarah Shulman: *The Gentrification of the Mind: Witness to a Lost Imagination*, Berkeley 2012, p. 28.
- 11 Kenneth J. Gergen: *Technology and the Self: From the Essential to the Sublime*, in: Debra Grodin and Thomas R. Lindlof (eds.): *Constructing the Self in a Mediated World*, Thousand Oaks 1996, p. 127–140, here p. 134.
- 12 *Ibid.*
- 13 Maurice Merleau-Ponty: *The Visible and the Invisible*, Claude Lefort (eds.). Evanston 1968.
- 14 João Pedro Vale and Nuno Alexandre Ferreira: *Ama como a estrada começa*, Lisbon 2020, p. 72.
- 15 *Ibid.*, p. 125.
- 16 English translation by the author. The original verses of the poem read: «conheço tão bem o teu corpo / sonhei tanto a tua figura / que é de olhos fechados que eu ando» and «tanto tão perto tão real / que o meu corpo se transfigura / e toca o seu próprio elemento / num corpo que já não é seu / num rio que desapareceu / onde um braço teu me

- procura». Mário Cesariny: Pena Capital, Lisboa 2021 (Lisboa 1957), p. 30.
- 17** Caroline Ferreira: Towards Utopia, in João Pedro Vale and Nuno Alexandre Ferreira (eds.) 2020 (as note 13), p. 125.
- 18** Fiona Anderson: Cruising the Dead River: David Wojnarowicz and New York's Runined Waterfront, Chicago 2019.
- 19** Anna Klingmann: Brandsapes: Architecture in the Experience Economy, Cambridge, Massachusetts 2007, p. 1.
- 20** *Ibid.*, p. 4.
- 21** Jonathan Beller: The Cinematic Mode of Production: Attention Economy and the Society of the Spectacle, Chicago 2012.
- 22** Federico Rudari: Field Notes: Federico Rudari on Isadora Neves Marques, «Vampires in Space,» Portuguese Pavilion, 59th Venice Biennale, 24.11.2022, <https://www.e-flux.com/announcements/504224/field-notes-federico-rudari-on-pedro-neves-marques-vampires-in-space-portuguese-pavilion-59th-venice-biennale/>, last accessed on 14.02.2024.
- 23** Isadora Neves Marques: Vampire Poetry, digital print on cotton paper installed in design modules (wood, foam, fabric, acrylic) 2022.
- 24** Luciano Parinetto: La traversata delle streghe nei nomi e nei luoghi e altri saggi, Milano 1997 (Milano 1993).
- 25** Neves Marques 2022 (as note 22).
- 26** Sabina Holzer: THERE, in: Elena Peytchinska and Thomas Ballhausen (eds.): Fiction Fiction: Language Arts and the Practice of Spatial Storytelling, Vienna 2023, p. 265.
- 27** Neves Marques 2022 (as note 22).
- 28** James J. Gibson: The Ecological Approach to Visual Perception, Boston 1979.
- 29** Joseph S. Lappin: Inferential and Ecological Theories of Visual Perception, in Liliana Albertazzi (eds.): Handbook of Experimental Phenomenology: Visual Perception of Shape, Space and Appearance, Hoboken, New Jersey 2013, p. 63.
- 30** Ania Chromik: Tender Fluid Machines, in: *InterAlia. A Journal of Queer Studies* 9, 2014, p. 239–253.
- 31** *Ibid.*, p. 242.
- 32** *Ibid.*, p. 239.
- 33** Astrida Neimanis: Bodies of Water: Posthuman Feminist Phenomenology, London 2017.
- 34** Chromik 2014 (as note 30), p. 246–247.
- 35** Max Horkheimer and Theodor Adorno: *Dialectic of Enlightenment: Philosophical Fragments*, Stanford 2002, p. 26.

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- 1-3** Photo: Bruno Lopes and Bruno Simão. Courtesy of the artists.
- 5-6** Photo: Renato Ghiazza. Courtesy of the artist.