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LIQUID ECOLOGIES IN LATIN AMERICAN AND CARIBBEAN ART



EDITED BY LISA BLACKMORE
AND LILIANA GÓMEZ



Liquid Ecologies in Latin American and Caribbean Art

This interdisciplinary book brings into dialogue research on how different fluids and bodies of water are mobilised as liquid ecologies in the arts in Latin America and the Caribbean.

Examining the visual arts, including multimedia installations, performance, photography and film, the chapters place diverse fluids and systems of flow in art historical, ecocritical and cultural analytical contexts.

The book will be of interest to scholars of art history, cultural studies, environmental humanities, blue humanities, ecocriticism, Latin American and Caribbean studies, and island studies.

Lisa Blackmore is a senior lecturer in Art History and Interdisciplinary Studies at the University of Essex.

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1 Beyond the Blue

Notes on the Liquid Turn

Lisa Blackmore and Liliana Gómez

As we write this introduction, communities in Brazil have just marked the first anniversary of the catastrophic collapse of the Brumadinho tailings dam at the Córrego do Feijão iron mine. On January 25, 2019, a rumble ran through the landscape of Minas Gerais. As if in slow motion, the grassy contours of a verdant mound began to tremble. A skirt of mud at the base of the mound started to spew a brown haze. Then, suddenly, a river of mud erupted and began flowing inexorably downstream. As it swept away buildings, the mudflow claimed 270 lives, rendering the landscape as a brown, sticky wound. Over the following months, the industrial residues once held back by the dam seeped into the soil and subterranean water courses, catalysing changes that have spread across the region's ecosystem. As much as engineers work to filter sediments from its current and dispose of them somewhere "safe," it is anticipated that the tailings will enter other river systems and communities and potentially flow into dams that feed hydroelectric infrastructure. Rivers know no bounds; their only impulse is to flow, so as they percolate through hydrological and hydraulic systems, the tailings from Brumadinho, like other contaminating liquids that overspill the structures built to contain them, will likely find their way into the food chain, where they will be metabolised by human and non-human bodies in trace forms.

The imbrication of all forms of planetary existence with water has created a prevailing chromatic shorthand in popular imaginations where liquid life is ciphered by broad swathes of transparent waters: a blue planet inhabited by blue bodies. At their most life-sustaining, liquid environments offer amniotic fluids that foster flourishing and tranquil waters for sensorial immersions, like the one pictured on the cover of this volume. Yet there was nothing blue about the 12 million cubic metres of tailings unleashed from the iron mine. What burst through the dam was a cocktail of toxic terracotta sludge—an anthropogenic mixture of diverse forces and histories, affects and philosophies. As a waste product of extractive industries that dig deep into geological matter, the Brumadinho tailings are inseparable from the colonisation of Latin America that generated global thirst for its resources and that made the region's waterways routes to connect peripheral resources to metropolitan centres. Infrastructures are, as Brian Larkin has written, artefacts with their conceptual roots in the Enlightenment idea of a world in movement and open to change and progress.¹ In Latin America and the Caribbean, infrastructures help implant "cognitive empire" that, as Boaventura de Sousa Santos writes, sought to obliterate indigenous knowledges grounded in respect for the agency of non-human life forms.² The muddy sediments also attest to the quest for economic developmentalism launched by postcolonial republics and the contemporary role of transnational corporations in growing this strategic sector. Images of

the breached dam liquefy dominant resource imaginaries where hydraulic landscapes are tropes of human supremacy over nature. Steeped in trauma and framed by acts of public mourning, Brumadinho has become a liquid cemetery and protest site where families demand justice for the loss of their loved ones.

Liquefied landscapes such as this are, then, host to turbid histories of capital flows, philosophical currents, aesthetic traditions and residual traumas that connect distinct spaces, times and bodies. They are precisely the type of complex liquid ecology that we were interested in probing when we opened a call for contributions to this book. The rise of the “blue humanities” as a subfield of the “environmental humanities” and the “oceanic turn” have turned scholarly attention to human engagements with liquid environments across a range of disciplines, periods and artefacts. Within this transdisciplinary shift, this book aims to advance a paradigm or turn to probe the relational web of liquidity in its historical, political, environmental, social, epistemological and aesthetic dimensions. Core concerns that run through the pages to follow are: How do metaphors of fluidity and liquidity serve as vessels for dominant or subaltern epistemologies? How are liquids physically harnessed and aesthetically mobilised? And how might liquid ecologies in the arts produce counterflows in prevailing political, economic and cultural paradigms?

Thinking with Water

Liquid Ecologies in the Arts confronts, from the remit of Latin America and the Caribbean, the challenges posed by cultural studies scholars in recent years that involve defamiliarising water and moving beyond paradigms that objectify or romanticise it as resource.³ The task is not to think *about* water but *with* it. Our departure point for positing liquid ecologies as a new critical, theoretical and analytical framework for cultural production was that water is never simply water. As a material substance, it varies in viscosities, intensities and densities, which defy purely ocularcentric paradigms of knowledge. The naked eye cannot grasp contamination held in suspension, nor can it filter visually the opacity of dense sediments; hence such inquiries demand the activation of other senses and modes of knowing.

Liquidity and flow are not straightforward concepts that merely describe physical phenomena but instead tropes and metaphors loaded with histories and ideologies whose usage is never innocent. Just one example of the inherent contradictions of liquid lexicons can be found in the way that free flows shore up contemporary discourses of globalisation, economic liberalisation and the digital age—three phenomena actually structured by borders, asymmetries and exclusions rather than purely fluid interchanges. Hence, we sought contributions that would consider counterflows to hegemonic imaginaries by scrutinising how notions of *liquidity* and *fluidity* serve as metaphors and allegories that entrench economic and political models and how thinking *with* water through cultural production uncovers alternate engagements with liquidity. The language of liquidity *matters* insofar as it refers to states of matter those states take on epistemological, political and ethical implications. The feminist philosopher Nancy Tuana has offered warnings in this respect, advocating attention to viscosity rather than fluidity because

“viscosity” retains an emphasis on resistance to changing form, thereby a more helpful image than “fluidity,” which is too likely to promote a notion of open

possibilities and to overlook sites of resistance and opposition to the complex ways in which material agency is often involved in interactions, including, but not limited to, human agency.⁴

To grapple with the metalanguage of flow, then, is to approach critically the risk that a “liquid turn” might generate its own circulatory system of idioms and common-places which might underplay the turbulences that occur when thinking with (and like) liquid ecologies and systems of flow control. Perhaps the most cited assertion in the blue humanities is that “we are all bodies of water.”⁵ Taken lightly, this statement, voiced by the feminist scholar Astrida Neimanis, might infer a dissolution of bodily boundaries, establishing, at its most superficial, confluences that ignore the temporal and physical specificities of liquid ecologies. Yet Neimanis herself counsels against over-simplification, noting that: “Water is always sometime, someplace, somewhere.”⁶ Put another way, flows are contingent, not absolute. Similarly, porosity is mediated by membranes, from cellular ones that operate biologically to infrastructural ones that work hydraulically or, as this book contends, aesthetic ones.⁷ The work is to apprehend, sense and analyse liquid ecologies in whose viscous formations the human and non-human converge, bringing the sediments of history while facing climatic, infrastructural, economic, sociopolitical and cultural forces in dynamic processes of becoming.

By centring this book on cultural production, we contend that visual and literary works are especially generative media to work through the variable intensities, viscosities and porosities of liquid ecologies. In recent times, liquidity has been prominently reintroduced into the debates on late capitalism by the sociologist Zygmunt Bauman, who coined the notion of “liquid modernity” as a metaphor for social and form-dissolving processes as a fugitive modern world perception and instability of social orders.⁸ Grounding his concept in the Marxian dictum of “all that is solids melts into air,” Bauman posits that formerly solid sociocultural and economic formations have dissolved into water. He approaches liquidity as an analytical category to describe the contemporary condition and to allude to fears of formlessness. The arts, and particularly Latin American and Caribbean arts, have long and productively engaged with liquids and liquidity to create alternative ways of conceiving the world and manifesting its inherent asymmetries, ruins and processes of ruinations, as well as exceeding the binary separations of nature/culture to parse the confluences of human and non-human realms. The installations by artists such as Alicia Barney and María Magdalena Campos Pons, discussed in this book, exemplify how artists engage with scientific and industrial engagements with water-as-object while also creating works where liquids are material *mediums* rather than representational *referents*. As they generate states of liquidity, visual and literary works also operate as differential membranes that signal the porosities of nature and culture, the human and more-than-human. This has renewed interest in the aesthetics and ethics of embodiment among scholars across a range of fields, from ecofeminism, to new materialism, to eco-criticism. This attunement to the senses as a source of knowledge dissolves Cartesian divides of mind and body, creating openings onto other subjectivities and bodies of knowledge. Yet a danger also lies in the normalisation of embodiment if it becomes a swift shorthand to assert a deep entanglement of human body and liquid matter. Against this backdrop, this volume engages in close commentaries of cultural production to ask: *How* do specific media generate instances of embodiment where viewers and readers become

aware of their own entanglement in liquid ecologies? And what is at stake politically and ethically in aesthetics of embodiment and their reception?

Living in Ruined Landscapes

For the feminist philosopher Donna Haraway, this challenge involves the exercise “making kin” in the ecological present, which scholars variously term the Anthropocene, Capitalocene, Plantationocene and Chthulucene.⁹ Liquid ecologies as a conceptual framework speaks directly to the task of thinking critically and narrating ethically our inter-/intra-action to other processes and species. The anthropologist Anna Tsing offers in *The Mushroom at the End of the World* methodologies for this task, recognising sites of ruination in trouble as our contemporary home and calling to integrate their histories and narratives into our knowledge practices.¹⁰ As she traces the life of the matsutake mushroom, a weed that fosters forest life in damaged places, Tsing demonstrates how precariousness and interchange characterise all life and death. She identified—in contaminated, unfinished, ongoing and not predetermined practices—methods that allow us to live with ruins and with what remains of the man-made ecological disasters. The chapters of this book touch upon that power of telling alternative and dissonant narratives, as they materialize in the arts the potential to render visible and tangible omitted and submerged gestures of other possible worlds. In so doing, they foreground situations of environmental conflicts, violence and contamination. They project, analyse and speculate about how the manifold use of the materials and tropes of liquid and liquidity in the arts reflect an alternative history of aesthetic theory that reclaims an ethical as well as a political responsibility in twentieth and twenty-first century arts. Accordingly, the chapters bring into dialogue Latin American and Caribbean cultural production to outline an aesthetic theory whose measure is not art itself, but life. By delving into how the arts generate alternate practices and narratives, this book orients liquid ecologies to the urgent need to rethink human and non-human relationships amid ruined landscapes that symptomatize environmental and deep social crises, where political conflict and ecological decline are not separate phenomena but intimately related.

This critical endeavour is informed by a longer genealogy of fluidity and the idea “to flow” that have been aesthetic and semantic tropes since the nineteenth century, when originally fluids had positive connotations in philosophical discourses before later becoming synonymous with decadence, weakness or degeneration. Following a reversal of the original vitalistic concept of flow, fluidity in the aesthetic register thus began to stand for the violation of norms and for the freeing up of aesthetic subjectivity when it became a productive force in early twentieth century aesthetic modernism.¹¹ Fluidities have historically been metaphors of potent inspiration in philosophy and aesthetics while also connoting material processes of erosion and contamination whose valences stretch far beyond symbolic realms. The chapters relate to both connotations that persist today in the concepts of flow and fluidity, oscillating between a dynamic liveliness and a form-dissolving decay that coincide in specific discourses, artefacts and practices.

The liquid turn might be identified, at least from curatorial practices, by recent exhibitions that explicitly dialogue with and unite artworks that discuss, use and expand on liquidity and liquids, particularly water, as material signifiers, metaphors and/or aesthetic theories. A significant current exhibition that inspired this book is

Relational Undercurrents: Contemporary Art of the Caribbean Archipelago at the Museum of Latin American Art (2017–2018), curated by Tatiana Flores.¹² As the first survey of twenty-first-century Caribbean arts, it deploys the archipelago not as a metaphor but as an analytical framework to locate thematic continuities in Caribbean arts against a more traditional reading of the Caribbean as a discontinuous and fragmented space defined by linguistic multiplicity. With its focus on the undercurrents and the Caribbean relationality, the exhibition assembled artworks that rethink the oceanic and fluid conditions of the archipelago as a productive moment to narrate about the shared (micro)histories of the Caribbean islands, thus opening new analytical terrains of “conceptual mapping,” “perpetual horizons,” “landscapes ecologies,” and “representational acts.”¹³ Another exhibition that shaped our reading of fluids and liquidity in Latin American arts, and particularly the important role of rivers to understand the emergent landscapes, the visual and material cultures of contemporary Colombia, was the exhibition *Waterweavers: The River in Contemporary Visual and Material Culture* (2014), curated by José Roca and Alejandro Martín, inaugurated at the Gallery at the Bard Graduate Center in New York.¹⁴ With a shift towards a conception of the exhibition as epistemology and the river as a fluid interweaving of knowledge production, the exhibition focused on diverse and mainly indigenous arts and craft practices. It centered on forms and processes of knowledge production related to Colombia’s rivers and fluvial landscapes, where the river was the conceptual link that moved across disciplines by connecting the images of water and weaving.¹⁵ Roca states:

Waterweavers would metaphorically move from a single thread to a woven form, and from the source of a river in the jungle or the mountains to the place where it eventually flows into the sea. The exhibition concept is literally and metaphorically *held together by water*.¹⁶

What recently has been probed in the terrain of exhibitions and curatorial practices as a conceptualization of bodies of water, flows and fluids as aesthetic and epistemic practices has its conceptual and discursive precursors in the field of literary studies, which has informed the emergent (critical) oceanic studies, blue humanities, and other water conceptualizations from within the humanities. The literary scholar Elizabeth DeLoughrey has prominently shaped the critical discussions of transoceanic surfaces, oceanic submersions and other entangled oceanic imaginaries, particularly of the Caribbean and the Pacific, and their theorizations as flows, fluidity and alternate narratives of liquids against the background of anthropogenic climate change.¹⁷ Broadening the discussion centered around the Anthropocene, her reflection on alternate narratives of the Caribbean offers an aesthetic of “sea ontologies” that expand the original limited Western conceptualization of anthropogenic changes with its tendency to neglect the man-made climate crisis on a global scale and thus overlook the deeper impacts of forms of ruins and their erosion of landscapes and personhood.¹⁸

Navigating the Volume

Liquid Ecologies in the Arts is grouped into four parts that address a wide range of phenomena, probing the historical and political, cultural and environmental impacts of colonisation, urbanisation and industrialisation in Latin America and the

Caribbean through analyses of multimedia installations, performance, photography, film, poetry and testimony. Together, they address critical genealogies of liquids and fluidity and analyse aesthetic interventions that mobilize and recreate different fluids and flows to restage their absence, scarcity and vital materiality and to rethink the relationships between periphery and metropolis and their related forms of knowledge and knowledge practices. The book thus traces cultural histories and analyses of hydrological and hydraulic projects centred on the engineering of bodies of water and consider shifts in their semantic, sensorial and social orders amid contexts of political and environmental violence and conflict. The dynamic movements of liquid run through this book in configurations and situations that reframe liquids and fluidity never as pure, abstract flow but as contingent instances of contamination, overflow, counterflow, stasis, vortex and reflux.

In the first part, “Liquid Epistemologies,” Lisa Blackmore weaves together industrial history, cultural anthropological approaches to infrastructural aesthetics and ecocritical analyses of artworks to probe human relations to the material lives of infrastructures and rivers. Her chapter, “Turbulent River Times: Art and Hydropower in Latin America’s Extractive Zones,” examines the temporal regimes subtending resource imaginations of water, hydraulic infrastructures built to control flow and artistic engagements with rivers. The focus on rivers’ turbulent flow patterns and resistance to the containments of hydroengineering draws attention to the way non-human forces overflow Western paradigms that conceive water as a controllable and extractible resource. By analysing major site-specific works produced by the kinetic artists Carlos Cruz-Diez and Alejandro Otero for the Venezuelan hydropower plant Guri in the 1970s in light of its recent infrastructural breakdowns and transdisciplinary thinking on the Anthropocene, Blackmore elucidates the role that art-making played in dominant resource imaginations but also proposes alternate approaches to these artworks that disturb their mere monuments to hydraulic hubris by tracing their openings to non-human forces and rhythms. Through a close reading of Carolina Caycedo’s *Serpent River Book* (2017), Blackmore also shows how art figures rivers beyond modernity’s regulated tempos, as assemblages whose turbulent temporal regimes muddy Western notions of linearity and reason. In “Acts of Remaining: Liquid Ecologies and Memory Work in Contemporary Art Interventions,” Liliana Gómez addresses how the current environmental crisis—with the related political conflicts against soil and people and their psychic and material implications—has been part of contemporary art interventions that experiment with fluid media, such as rivers, water or alcohol. By discussing the use of liquids as material signifiers and even ontological materials, the chapter delves into the memory work of artworks by María Magdalena Campos-Pons and Clemencia Echeverri, to argue that they interrupt silences and omissions of social crisis that are deeply entangled with violent man-made transformation of landscapes. The chapter further speculates on the use of liquids as a media-reflexive dimension of art that mirrors a long engagement in Latin American and Caribbean arts with fluidity and liquidity as cultural metaphors that ground new analytical terrains. The artists’ works, as acts of remaining, draw on what Ann Laura Stoler coined as “imperial debris” by recreating liquids to materialize omitted or submerged gestures that embody the ephemeral materiality of memory work and in so doing foreground liquid epistemologies. From a different angle with “An Expanse of Water: How to Know Water through Film,” Adriana Michèle Campos Johnson examines the emergence of water not only as a global source of conflict

but as a means to problematize *sense*, that is, a regime of meaning and a mode of sensory presentation. By conceiving filmic forms as infrastructures to access water, the chapter discusses fictional and documentary films that stage and document water conflicts in Latin America to introduce an epistemology of water that such conflicts induce. By inquiring into the formal limits that emerge when such problematization is channeled specifically through visual practices, Johnson asks: “How do we factor in visibility when water is presented on screen?” Through analyses of Icair Bollín’s *Even the Rain*, the animated short *Abuela grillo* on the Bolivian water wars, Carolina Caycedo’s counter-extractivist audiovisual work and the filmic work by Paz Encina, the chapter rethinks water’s filmic visualization as a mode of resistance that has opened it up to new forms of contestation.

The second part, “(De)colonised Flows,” examines the entanglement of diverse bodies of waters with economic, political and social formations installed by colonial, extractive and developmentalist regimes and explores counternarratives and imaginaries through which rivers become spaces of contestation against forms of dispossession and epistemic violence. In “Untangling the Mangrove: Slow Violence and the Environmentalism of the Poor in the Colombian Caribbean,” Rory O’Brien centres his attention on a corpus of visual and literary works that reveal the processes of violence and necropolitics that shape the amphibious landscapes of the biodiverse region of La Ciénaga Grande de Santa Marta, located between the Magdalena River and the Sierra Nevada on Colombia’s Caribbean coastline. He contextualises the ecology of this geographical “ecotone,” which covers land, river and sea, in the history of racial marginalisation and dispossession and contemporary threats posed by drug trafficking. O’Brien considers the tempos of these modes of violence and asks how literary and visual representations might support an “environmentalism of the poor” that renders apprehensible the often-hidden injuries of class, race and gender that are mingled in the very matter of the *ciénaga* and its testimonies of violence. In “‘The Roar of the River Grows Even Louder’: Polluted Waters in Colombian Eco-art, from Alicia Barney to Clemencia Echeverri,” Gina McDaniel Tarver also attends to violence inflicted on Colombian bodies of water as she develops a genealogy of works by two major artists that situates the emergence of eco-art with Barney’s *Río Cauca* (1981–2) and analyses it alongside Echeverri’s recent *Sin cielo* (2016–7). The chapter identifies how these artists appropriate the methods, materials and aesthetics of science and industry to contour the epistemological worldviews that contain rivers while also showing how eco-aesthetics overflow those paradigms to call them into question. Through close analyses informed by contextual commentary on historical conflicts and modern sources of contamination of the River Cauca, McDaniel Tarver makes a case for art’s capacity to catalyse political ecological action in specific local contexts. Finally, in “Amazonian Waterway, Amazonian Water-Worlds: *Rivers* in Government Projects and Indigenous Art,” Giuliana Borea and Rember Yahuarcani show how works by contemporary indigenous artists from the Peruvian Amazon counter a project of economic instrumentalisation and hydrological transformation that would reduce the river to transport and commercial infrastructure. They do so by tracing the endurance and liveliness of indigenous peoples’ conceptions of rivers and their relations to river management and making through analyses of works of Shipibo artists Harry Pinedo (Inin Metsa) and Roldan Pinedo (Shoyan Sheca) and the Uitoto artist Rember Yahuarcani. The chapter delves into rich water-worlds to situate these artists’ works as “ontocritical art” in which ecological issues are part of a complex web of ways of

being in the world and mediations of the power relations that structure it. Crucially, through the artistic-ethnographic collaborations and conversations between Yahuarcani, a Peruvian Uitoto indigenous artist and writer, and Borea, a Peruvian Italian mestizo anthropologist, the chapter foregrounds and questions the complexities of negotiating common and establishing decolonial methodologies to write about liquid ecologies.

In Part III, “Fluid Memories,” the two chapters discuss the relationships between memory and water, subverting any stabilizing cartographies and thus proposing to claim fluids as aesthetic materials that delve into Latin American cultural epistemologies. Esther Moñivas reconsiders with “Women, Water and Action Art in Latin America: Ecofeminist Epistemologies” the footprint that the slightest, fluid, ephemeral or socially imperceptible gestures can leave in physical-symbolic space. In her outline of ecofeminist art practice, she explores the positions that some female artists have maintained in the field of contemporary art in relation to ontology, epistemology and symbolism of water. Centered on the works by Lygia Clark, Ana Mendieta, Yeni & Nan, Basia Irland and María Evelia Marmolejo, who all worked performatively with water and their own bodies, the study does not propose a genealogy of feminist practices around water but aspires to agglutinate around the concept of the fluid a non-linear sequence of interrelations between bodies, memories, imaginations and materialities that occurred at different times and in different places in Latin America and the Caribbean in the last five decades. With “Memories in the Present: Affect and Spectrality in Contemporary Aquatic Imaginaries,” Irene Depetris Chauvin encounters another way to disclose cultural and social, hidden, disavowed and omitted gestures that are part of a “work of mourning,” when she introduces a “spectrogeography” of the aquatic in contemporary visual art as a cultural metaphor. She analyses aquatic imaginaries in contemporary audiovisual works from Argentina and Chile, focusing on audiovisual works by Patricio Guzmán, Enrique Ramírez and Jonathan Perel. By charting representations of the Pacific Ocean and the Río de la Plata, the chapter conveys an “affective mapping” that considers how spaces disrupt conventional ideas of presence and absence and argues that such mapping attests to the potential of aesthetic practices to articulate alternate narratives of “being together” in the aftermath of loss and dictatorships. Depetris Chauvin posits that the works subvert stabilizing cartographies and use anachronism to reflect on the contradictory meanings of water as source of life, epicentre of cultures and cemetery for victims of political violence, indigenous communities and contemporary migrants.

The final part, “Bodies of Water,” probes art-making in dialogue with riverine and maritime spaces. In “Submerged Bodies: The Tidalectics of Representability and the Sea in Caribbean Art,” Elizabeth DeLoughrey and Tatiana Flores situate the ocean as a transnational, circulatory space, mapping traces of economic, political and material exchange and environmental crises. Focusing on the Caribbean, they mobilise Kamau Brathwaite’s concept of “tidalectics” as an analytical framework that embraces relationality and non-linearity to probe the diverse temporalities circulating in maritime waters. They trace forgotten or submerged bodies of history in works by Tony Capellán, Jean-Ulrick Désert, María Magdalena Campos-Pons, Nadia Huggins and David Gumbs, identifying in their analyses a range of aesthetic strategies, from realism to abstraction, to consider how art-making engages humans to reconnect to our embodied immersion in tidalectic becoming. In “Cecilia Vicuña’s Liquid Indigeneity,” Paul Merchant discusses the Chilean poet, filmmaker and

performance artist Cecilia Vicuña's engagement with the disastrous consequences of the unrestrained exploitation of Chile's water resources. He reflects on how Vicuña's work seeks to reclaim the materiality of bodies and streams of water and their fundamental role in shaping the Chilean landscape, positing an affinity between the negative spaces created by the action of rivers and the sea and those on society's margins, such as indigenous groups, victims of political violence, and women. Merchant argues that Vicuña's work articulates a fluid appeal to indigenous identity as a mechanism for ensuring future sustainability rather than as a nostalgic invocation of a lost way of living, exploring thus the political potential of "liquid indigeneity" against the deterritorialising force of Bauman's "liquid modernity." It thus recontextualises Vicuña's work within the conceptual framework of liquid ecologies. Finally, in "A Water of a Hundred Eyes': Reconfiguring Liquidity in Recent Chilean Contemporary Art," Sophie Halart identifies liquid tropes in works by Claudia Müller, Francisca Montes and Carolina Saquel and analyses them in light of macroeconomic restructuring that installed a new extractivist and globalized model after the military coup of Augusto Pinochet in 1973. Halart situates the use of liquidity in works by contemporary female artists as a critical response both to the dictatorship's patriarchal equivalence of women and territory as the bedrock of nationhood and to the "dry" conceptual aesthetic strategies that characterised the Chilean Escena de Avanzada in its responses to authoritarian politics. She argues that Müller, Montes and Saquel, by opting for subtler, ecofeminist orientations over aesthetic strategies commonly found in environmentally engaged "activism," engage with water to advance more embodied forms of production and spectatorship which articulate a renewed understanding of territorial belonging.

Notes

1. Brian Larkin, "The Politics and Poetics of Infrastructure," *Annual Review of Anthropology* 42 (2013): 327–343.
2. Boaventura de Sousa Santos, *The End of the Cognitive Empire* (Durham: Duke University Press, 2018).
3. See, for instance, Cecilia Chen, Janine MacLeod and Astrida Neimanis, *Thinking with Water* (Montreal: McGill-Queen's University Press, 2013).
4. Nancy Tuana, "Viscous Porosity: Witnessing Katrina," in *Material Feminisms*, edited by Stacy Alaimo and Susan J. Hekman (Bloomington: Indiana University Press, 2008), 188–213, 194.
5. This is the statement that opens Astrida Neimanis's chapter "Hydrofeminism: Or, on Becoming a Body of Water," in *Undutiful Daughters: Mobilizing Future Concepts, Bodies and Subjectivities in Feminist Thought and Practice*, edited by Henriette Gunkel, Chrysanthi Nigianni and Fanny Söderbäck (New York: Palgrave Macmillan, 2012), 85–99.
6. Neimanis, "Hydrofeminism," 90.
7. On cultural production as porous membranes see Lisa Blackmore, "Being River: Ambient Poetics Beyond the Human," in *The Routledge Companion to Twentieth and Twenty-First Century Latin American Literary and Cultural Forms*, edited by Guillermina De Ferrari and Mariano Siskind (in press).
8. Zygmunt Bauman, *Liquid Modernity* (Cambridge: Polity Press, 2000).
9. Donna Haraway, "Anthropocene, Capitalocene, Chthulucene: Making Kin," *Environmental Humanities* 6 (2015): 159–165.
10. Anna Tsing, *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins* (Princeton NJ: Princeton University Press, 2015).
11. See here the study by Kassandra Nakas, *Verflüssigungen. Ästhetische und semantische Dimensionen eines Topos* (Munich: Wilhelm Fink Verlag, 2015), 8–9.