

THE HILLS MUTTERED AND DREAMED OF FALLING IN THE SEA

Time was like this one. Life was like it is now. When everything ended in the sea.

There in the underwater galaxies of the ocean depths, where humanity had never existed, life continued after we were covered over and avenged by the waters. From the surviving beings, a new flora and fauna developed. People disappeared for good and landscapes started to be continuously reconstructed. Due to winds, ocean currents and earthquakes, transformation became the only constant. And through a fold in time, this story never stopped repeating itself.

As was foreseen by Fernanda Galvão's works, the places lost their names. The only possible way to understand the new world was to trace relationships between atmospheres and climatic characteristics of different spaces. There were environments submerged by the sea, ice-cold and in shades of blue, which were more or less murky, depending on the movement of currents or the creatures that dwelled in them. These environments sometimes contrasted with places of open forest, in which plants reacted to the winds and earthquakes. At other times they combined, becoming subaquatic forests.

There were also interactions between air and sand, with all the unforeseeable effects that a windstorm can have on desert dunes. In those cases, relationships between plants stood out amidst a sandy and nearly imperceptible environment. Or, moreover, a sandstorm rose up from the ground, headed toward the sky, becoming nearly indiscernible from the depiction of wind.

Fernanda Galvão's paintings are the only records of this world in transformation. The artist acts like the character George Orr, in the novel *The Lathe of Heaven* by Ursula K. Le Guin, who in his dreams had the power to change the past, present and future. In the artist's case, however, the transformations are no longer brought about by human or alien intelligence, but by interactive dynamics between other living beings. Humanity died in the sea and life continued on Earth.

"The hills muttered and dreamed of falling in the sea" is a phrase from that same novel by Le Guin. It describes the moment when Orr, by dreaming, is bringing about an alien invasion on planet Earth. Here, it is a phrase that corresponds to a moment in which nature was personified as it became free of people. In which the hills conversed in secret and dreamed of falling into the sea. Soon thereafter, everything did, in fact, fall.

LUANA FORTES

FERNANDA GALVÃO

[born in 1994, São Paulo, Brazil. Lives and works in São Paulo, Brazil]. Has a bachelor degree in Visual Art from Fundação Armando Alvares Penteado, São Paulo, Brazil. Selected solo exhibitions: *As colinas murmuravam e sonhavam em cair no mar*, curated by Luana Fontes, at Casa Triângulo, São Paulo, Brazil [2023]; *Oyster Dream*, at Foundry Seoul, Seoul, South Korea [2023], *Papila Sobremesa Tutti-Frutti*, part of the simultaneous exhibition program of the Museu de Arte de Ribeirão Preto, Ribeirão Preto, Brazil [2021]; Selected group exhibitions: *Ópera Citoplasmática*, Museu Oscar Niemeyer, Curitiba, Brazil [2022]; *The Open Palm of Desire: Gary Komarin and Fernanda Galvão*, Trisivrikos, London, England [2022]; *Por muito tempo acreditei ter sonhado que era livre*, curated by Priscila Gomes, part of Arte Atual program, Instituto Tomie Ohtake, São Paulo, Brazil [2022]; *Form der unruhe*, curated by Luisa Telles, La Dons Gallery, Hamburg, Germany [2022]; *Metamorphoses*, curated by Dimitrios Tsivrikos, Neon Gallery, London, England [2021]; *Re-rooting: Daisy Murphy Youth Dance*, curated by Olivia Bright, Folkestone, England [2021]; *Mythologies*, curated by Dimitrios Tsivrikos, Neon Gallery, London, England [2021]; *E nesse ano a noite preta prega a porta*, Oficina Cultural Oswald de Andrade, São Paulo, Brazil [2018]. Art salons: 17º Salão Nacional de Arte Contemporânea de Guarulhos, Guarulhos, Brazil [2021]; 17º Salão Ubatuba de Artes Visuais, Ubatuba, Brazil [2021]; 49º Salão de Arte Contemporânea Luiz Sacilotto; Paço Municipal, Santo André, Brazil [2021]; 44º Salão de Arte de Ribeirão Preto, Museu de Arte de Ribeirão Preto, Ribeirão Preto, Brazil [2019], in which she received the Acquisition Award; 47º Salão de Arte Contemporânea Luiz Sacilotto, Paço Municipal, Santo André, Brazil [2019], in which she also received the Acquisition Award; 28º Mostra de Arte da Juventude, Sesc Ribeirão Preto, Ribeirão Preto, Brazil [2017]. Participated in the artistic residency Joshua Tree Highlands Art Residency, Mojave Desert, California, USA [2023].

Fernanda Galvão's artistic practice stems from her relationship with landscape, nature and science fiction references – both from literature and cinematography. From her experience observing elements of nature, she thinks about the construction of fictitious landscapes and ecosystems. Regardless of the medium, she sets out by building particular atmospheres that propose a new universe with different rules, spatiality and temporal linearity. Galvão's artistic focus is on painting, but she also works with films, installations and sculptures.