I would like to thank everyone for being here and for their presence and attention.

I also wish to express my gratitude for the reception of my films at an event here at ICI, whose work I have been following from a distance for quite some time. And for my colleagues' words both yesterday and later today: they will surely resonate and modify perceptions of what we will do and think about next.

I'd like to extend a special thank you to Claudia and Silke for their support, and to Ben, Marta, Michela, and Sarath for the ideation and realization of all of this, which sounds incredible and necessary!

A final special thank you to Michela for facilitating understanding in an intermediary language for both her and me, Spanish.

I'll keep it brief, as my intention and desire are for the films to speak for themselves and with each other.

We will watch two films. The first one, titled *7ff on¢ida*, is 8 minutes long and was completed in 2017.

This film is the result of a long seven-year investigation into the virtualization or financialization of capitalism. In it, I attempt to evoke the forces and indices of the intensification of commodities and crypto currency mining in the economy and intertwine them with the cosmological and ecological limits of the planet.

I don't use the designations we are familiar with today, whether it be the Anthropocene, Capitalocene, Chthulucene, Plantationocene, despite being aware of the significant differences between them and the different effects on the body and thought that each summons.

We are aware of the difficulty of materializing capitalism, of showing it, as it is generally easier to look for its effects, its evidence.

Here, I used a short periodization (7 years) from the subprime mortgage crisis to the Trump elections, focusing on events and counter-events that occurred between 2013 and 2016, mainly in Brazil.

The backdrop is a speculative philosophical fiction that suggests, through montages and overlays, elements of a certain surplus value of code. As if lateral flows ran permanently between human and other-than-human beings, producing an alteration of the genetic code by capital. I've spoken too much!

The second film, completed in 2021, is called *Rema nascentes* (*Rheme maining sources*) and lasts 16-17 minutes.

In this case, I tried to focus on a very small area, an urban quadrilateral in Bixiga neighborhood, downtown São Paulo.

The idea was to try an act in the field of manticism, of divination.

This territory is marked by river springs and a very specific geomorphology that was occupied in the form of a quilombo. There, enslaved people who rebelled and escaped from the farms where they were forced to work found refuge and invented a communal, free life, an aquilombada life, which still retains its specificity, for example in the cortiços (collective houses).

Beatriz Nascimento, a black Brazilian feminist thinker, says that the territory is the body, and by living and working here in Bixiga I may say that this *quilombo* sure is a body-territory, but also a body-language.

The presence of free springs and a stream, as well as the access made difficult by hills and valleys, served this purpose.

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When I started filming in 2018, I turned my attention to the evidence of this river — now blocked. I saw the taro leaves and mosses, some fruit trees like avocado trees. Over time, living in the region and thinking through my feet, I heard about the presence of the *quilombo* with the arrival of the subway constructions works.

The film attempts to articulate the intertwining between such forces, intensities, modes, and diverse temporalities. The invitation to Walter Benjamin's pictograms that overlay some images came in this divination key, as a note to something else. He created them to accompany the *Passagenwerk*, and they were lost until 1981.

Bringing the two films together is an attempt to generate questions and approaches to these coded utopias, coded dystopias, and to think about the movements between them as states of transition.

How can ecstasies be produced from paralysis? What is the path from the static to the ecstatic? Are there paths, trails, or something that leads from the non-place (atopic) to the prototype?