

Deep Time [EN]

12 September – 27 October 2024

Sala Azul | Museu Nacional de História Natural e da Ciência

Deep Time is a comics exhibition that results from a partnership between CIUHCT - Interuniversity Center for the History of Science and Technology and the COST Action iCon-MICs 'Investigation on Comics and Graphic Novels from the Iberian Cultural Area,' curated by Hugo Noronha de Almeida (CIUHCT/FCT-NOVA) and Ana Matilde Sousa (CIEBA/FBAUL). MUHNAC hosts this initiative, integrated into the museum's programming on the Anthropocene.

This exhibition explores the "formal" relationship between the record of geological time and comics, by inviting 14 artists from Portugal and Spain to create original works. Its focus is on comics and experimental graphic narratives, which address this medium's relationship with the titular concept of deep time, or geological time, meaning, the passage of time as it is documented in the rocks' layers with varying chemical and fossil composition. Processes that only manifest on a geological scale are a challenge to our perception and understanding, requiring technical and cognitive instruments that allow us to approach that reality. In our view, comics can be a privileged instrument of that approximation. Whether in geology or in comics, the passage of time is represented by the juxtaposition of elements in a sequence, offering in both cases a spatialized experience of time. Within the history of comics, there are important examples that represent agencies and temporalities that are beyond the limits of human lifespans, which have become landmark works for the development of general signification mechanisms in comics. Those include Robert Crumb's *A Short History of America* (1979), which, in a few panels represents America's landscape changes that resulted from the European colonization, mechanized transportation, and urbanization throughout the centuries, and the short story converted into graphic novel *Here* (1989/2014), by Richard McGuire, in which a place is the focus and protagonist of a million year-spanning drama.

The representation of the planet's *longue durée* and humanity's place in it becomes an especially important matter when faced with the issue of the Anthropocene: a new geological epoch that has been proposed to illustrate the impacts of industrial societies on Earth's systems. According to historian Dipesh Chakrabarty, the scale of these changes, including global warming and the destruction of ecosystems, compels the integration of human history with natural history. The Anthropocene is, thus, a geo-historical event that demands new ways to see the world. *Deep Time* aims to mobilize Iberian artists around this global effort.

The selection of participating artists follows this rationale, as they all come from the vibrant independent comics scenes in Portugal and Spain, which, although supported by dedicated audiences, remain mostly unrepresented in large venues and publishers. "Diverting" geological matters to comics is,

thus, allied to the purpose of supporting the visibility of established and emergent authors of “experimental” and “conceptual” comics (or, simply, art comics), who view the medium as an open field for experimentation, unbound by traditional tools and strategies. Together, the artists participating in *Deep Time* exemplify the potential for comics to articulate complex issues, including the invisible or the “unsayable” that are associated with the idea of geological time.

Exhibition hosted by MUHNAC - National Museum of Natural History and Science. This work is funded by national funds through FCT – Foundation for Science and Technology, I.P. (PIDDAC/OE), under the CIUHCT Unit, Ref.: UIDP/00286/2020, and Ref.: UIDB/00286/2020. The Deep Time activity received financial support from COST Action CA19119 ‘Investigation on Comics and Graphic Novels in the Iberian Cultural Area’ (iCON-MICS).



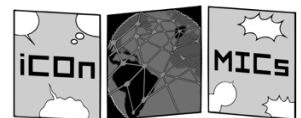
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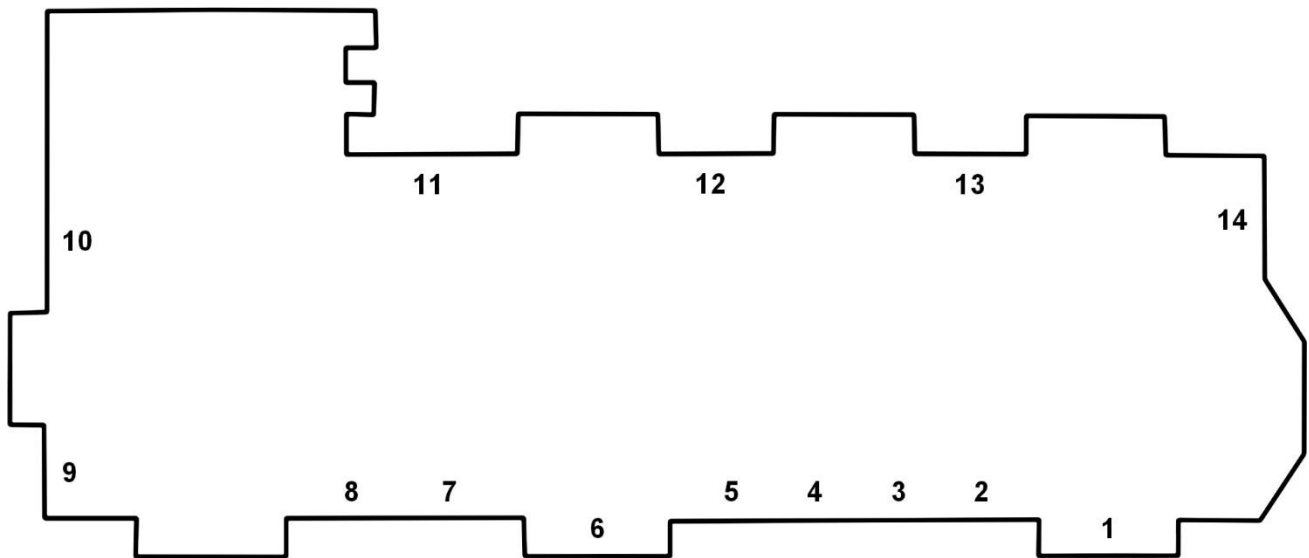
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1 André Pereira. *The Castle*, 2024.

India ink applied with brush and drawing pen on paper and colored post-its, 4 pages of 42 x 29,7 cm.

2 Amanda Baeza. *Digging*, 2024.

Watercolors and crayons on paper, 4 pages of 42 x 29,7 cm.

3 Ana Maçã. *Changes*, 2024.

Giclée print of monotype on carbon paper and digital drawing, 4 pages of 42 x 29,7 cm.

4 Martín López Lam. *The flight of the hummingbird*, 2024.

Giclée print of digital drawing on paper, 4 pages of 42 x 29,7 cm.

5 Cátia Serrão. *S Is Not Yet P*, 2024.

India ink pen on paper, 4 pages of 42 x 29,7 cm, each divided in two parts.

6 Daniel Lima. *One Minute and Eleven Seconds*, 2024.

Giclée print of digital drawing on paper, 4 pages of 42 x 29,7 cm.

7 Begoña García-Alén. *The collection*, 2024.

Color crayon on paper, 4 pages of 42 x 29,7 cm.

8 Rudolfo da Silva. *MAIA, 2332*, 2024.

Pen and India ink on paper, 4 pages of 42 x 29,7 cm.

9 Hetamoé. *Chaotic Era*, 2024.

Acetate markers, collage, stickers, three-dimensional plastic appliqués, white gel pen and decorative washi tape on acetate sheets and inkjet print on graph paper, 4 pages of 42 x 29,7 cm.

10 Ricardo Paião Oliveira. *HIVE*, 2024.

Giclée print of digital drawing on paper, 4 pages of 42 x 29,7 cm.

11 Roberto Massó. *Geologic Time*, 2024.

Giclée print of digital mixed media collage on paper, 4 pages of 42 x 29,7 cm.

12 Mao. *Deconstructed Casserole*, 2024.

Markers on paper, 4 pages of 42 x 29,7 cm.

13 Bruno Borges. *After You, Nothing Else*, 2024.

Pen and India ink on paper, 4 pages of 42 x 29,7 cm.

14 Irkus. *Pedrillo Nubesnegras, the rocks and the path*, 2024.

Digital drawing printed on paper by risograph printer, 4 pages of 42 x 29,7 cm.

About the artists

Amanda Baeza grew up in Valparaíso, Chile. She has collaborated with comics publishers such as Kuš!, Fulgencio Pimentel, Lagon Revue and Chili Com Carne. Currently lives and works in Portugal. @amanda.baeza / amanda-baeza.tumblr.com

Ana Maçã, with her eclectic and multidisciplinary style, develops her work around nostalgia and the relationship between human beings and the fragments of their own memories. @anarinrin / anarinrin.com

André Pereira is a comics author, publisher and teacher. He has been publishing since 2012, mostly through independent means. He has exhibited both solo and collectively, and his work has been featured on several anthologies. @andre_dos_madokas

Begoña García-Alén, born in Pontevedra, graduated from the Faculty of Fine Arts of Pontevedra and has a Masters in Contemporary Art by Kingston University, London. Her work focuses on comics, design and illustration. @begonagarciaalen

Bruno Borges is a founding member of the *Buraco* zine, part of Oficina Arara and manages his own publisher, O Gorila. He collaborates with small press collectives and is the author of the books *The Abolition of Work* and *Diaries of Corona*. @bruno24976

Cátia Serrão appropriates pre-existing images, transforming them to disturb recognition of the original material. Highlights her participation in *Abstraction and Comics* (5e Couche, 2019). Studied photography and linguistics. sujamosoquelimpamos.tumblr.com

Daniel Lima is an illustrator and comics author. He studied Fine Arts at ESAD, Caldas da Rainha. *Anguesângue* is his latest book (Kuš!/CCC, 2023). He is co-coordinator and professor at the Department of Illustration/Comics from Ar.Co. daniellima-dl.tumblr.com

Hetamoé (Ana Matilde Sousa) is a Junior FCT Researcher at CIEBA-FBAUL. Her works are inspired by Japanese pop culture and internet aesthetics, having been presented in Portugal, Europa, Canada, Australia, and Hong Kong. www.heta.moe / @hetamoe

Irkus. San Sebastián. 1982. Work in progress. www.irkus.net

Mao (born Hugo Noronha de Almeida) is an artist, researcher at CIUHCT, and occasionally a professor at FCT-NOVA. He has published with Clube do Inferno, Chili Com Carne, Komikaze and Kuš! He is a member of the MASSACRE collective (2020-). @accelerationist_aesthetics

Martín López Lam, born in Lima, he lives and works in Valencia, dedicated to drawing, comics, screenprinting and self-publishing. His work has been widely exhibited and published, being a member of the Vendo Oro collective, responsible for the Tenderete festival, and editor of Ediciones Valientes. @dogontv / https://jajajai.net/

Ricardo Paião Oliveira was born on 23/05/83, growing up between Matarraque, Tires, and Parede in the shadow of an unfulfilled apocalypse. He intends to die in Martian desolation on the exact date of his birth, as he is a servant to symmetry.

Roberto Massó, born in Cáceres, is a comics artist and author, with works such as *Vida Rana* (Apa Apa Cómics, 2021) and *Cadencia* (Fosfatina Ediciones, 2019). He has a vast output of self-published works, has participated in various exhibitions, and works as a docent. cargocollective.com/robertomasso / @r.massó

Rudolfo da Silva is a transhumanist artist of the swiss knife, multimedia kind. From comics, to music and videogames. Created in Maia in a laboratory. 1991-∞