

KRISKA LI

Few figures better condense the countercultural upheaval of the second quarter of the 21st century as that of Kriska Li. She was a reference for the collectives that in those years integrated a wave of opposition to the oracular industry and its algorithmic regimes of somatized oppression.

Kriska Li's first stage must be understood in the context of platform capitalism and the emergence of big data. This performer, whose opaque biography only reveals her Hungarian origin, understood the expressive possibilities of our data traces like no other at the time. For Kriska, extractivist technologies were a fertile field of experimentation, to the point that she never showed her body directly, but always through different biometric identification interfaces.

In the second stage she investigated aphantasia as a form of aesthetic and political contestation in the 2040s. Her main work consisted of a surgical operation to remove the image from her memory, in order to suspend the ocularcentrism derived from the predictive techniques of clairvoyance. Her proposal articulated a series of questions: Was it possible to conceive of a memory without images? What were the consequences when it came to continuing to create fictions? What other forms of sensibility were we capable of deploying?