

*A love supreme para una rara ocellet negra y libre*  
*(A love supreme for a free black rare bird)*

*To those who have survived: Breathe. That's it.  
Once more. Good. You are good.  
Even if you are not, you are alive.  
That is a victory.*

*The Stone sky, 2017.  
N.K. Jemisin*

*A love supreme* is one of the most enigmatic and spiritual works in John Coltrane's discography. Musicians and music lovers say that listening to this album is like opening a portal, making a sudden trip towards something deep and ancestral. Coltrane himself has defined this work as a "spiritual awakening" that led him to a "better and more productive" life. The album shows us the path that the artist traces to get in touch with an entity composed of all religions and pay tribute to it. Mixing investigative processes where his musical knowledge and vital searches converged, Coltrane, without clinging to any dogma, conceives his own system of beliefs and techniques that -in harmony with his state of mystical experimentation- transports us beyond the known dimensions.

It was with this same capacity to open up experiences that I perceived the world of Tadáskía. In parallel to the creative process of Coltrane's album, the work of this artist is a gateway to other dimensions, a threshold open to transformation that manifests itself not only in her performative moments, but also in her drawings, installations and photographs.

*Rara ocellet* is Tadáskía's new exhibition at Joan Prats Gallery, which brings together several of the narrative processes through which the artist unveils the tools she deploys in order to imagine and take hold of herself. Her work is a constant investigation of her place in the world and how she relates to it. Through her performances, in her relationship with objects, materials, shapes, textures and colors, she expresses her identity and reveals the decisions she makes to build and exist. The community, the family, the body, emotional ties, forms of interconnection, life experiences, the magical and the ancestral are some of the axes that guide her work.

In her families of drawings on recycled paper we see how her procedures, her realities and the relationships she glimpses between the palpable and the immaterial are manifested. *Ocells i estrella* (2023) or *Plomes i potes* (2023) are works of this same nature on canvas that are articulated as stagings and that, through the handling of colors and various raw materials such as oil, acrylic,

charcoal, olive oil and pastel, inaugurate the idea of infinite compositional possibilities and also explore how the material connections are with their surrounding reality. This exploration is reinforced in the installation *Linha dourada* (2012-2023), the photographic series and the installation *Arranjo* (2019), where the respect for the fragility and the will of the materials is another passage that relates closeness, encounters and communion.

Photographs are the site where her narratives about alliances and connections converge. *Hálito com minha mãe Elenice Guarani* (2019) creates a morphology to the breath of the filial relationship and *Trepadeiras and Zumbidas To show To hide family at home* (2020) is the instant of the family portrait where its members can exist or disappear. Both moments reflect Tadáskia's ability to interpret and represent diverse forms of proximity, complicity and exchange.

The video *Abdução* (2022) opens a new door. It presents us with six stories and diverse temporalities. Staged in the mansion of a São Paulo collector, it refers to the power relations between the symbolism of architecture and racialized dissident bodies. Here we witness the taking of space by these bodies that multiply through sounds, shadows, dance and rituals, questioning the assigned roles.

Tadáskia tells her own story disputing to be defined, visualizing and representing herself as a non-hegemonic subject and breaking the representational logics of oppression and control. Her artistic practice responds to the urgencies of a community that works to create its own narratives and repositories by deactivating systemic canons and normative assumptions that have constructed fictions about gender and race.

With the ability and skill to create their own technologies of self-representation and emancipation, through a perspective that prefers affinity, experiences, materials and training the imagination as instruments, Tadáskia manages paths towards new states of consciousness and performance. Her proposal shows us how it is possible to understand ourselves through invention and creativity, which are tools that provide us with countless options to operate in our environment, generate different levels of agency, transform our circumstances and finally become that *rara ocellet negra* (rare little black bird) that claims to be free.

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