

Jonas Van & Juno B.

Fortaleza, CE, Brazil, 1989 & 1982

Visage, 2024, video
installation — video, with
color and sound, 15min

Artists' collection

○ Video sponsored by Pro Helvetia

Jonas Van and Juno B. are artists who have been collaborating as a duo for some time, navigating the intersections and complementarities between their practices, notably their shared interest in radical transformation processes. Through videos, objects, and immersive installations, the duo operates at the borders of critical thinking, fabulation, spirituality, and material engagement, investigating the phenomenon of transmutation and the existential possibilities related to the reinvention of the body. Jonas Van, influenced by critical theory and the practice of speculative fiction, uses mineral elements and imaginaries of monstrosity to create intimate narratives that explore physiological, linguistic, and temporal discontinuities, always from a perspective of rupture with established configurations. Juno B. is guided by mutations and transgressions that animate adaptive landscapes, challenge the fixity of categories attributed to bodies, and strain the boundaries between aesthetics, ethics, and politics. Aiming to circumvent the rational matrices that regulate life, their practice involves the appropriation of objects and material mixing to provoke specific sensations and shift perceptions, in a counter-hegemonic exercise that embraces the complexities of biological existence in the post-industrial era. Together, the artists cross physical dimensions and extraterrestrial phenomena to propose conceptual syntheses distilled into narratives that harness the extraordinary to illuminate what is profoundly common.

At the 38th Panorama, the collaboration between Jonas Van and Juno B. resulted in the project *Visage* (2024). The work proposes a play between drive-in cinema and the allegory of the car as a time machine.

It reimagines the myth of the “Pavão Misterioso”—a legendary figure from Northeast Brazilian popular culture—as a being capable of flying at the speed of light and becoming visible to those in advanced processes of transition, whose temporal perceptions defy conventional linearity. Inspired by cordel literature and the work of Octavia E. Butler, this science-fiction narrative weaves connections between language, trauma, and temporality, proposing a spiritual journey through the fissures of space-time, where the body gives way to spirit in order to enable transdimensional displacements. The journey traverses morphological landscapes and immaterial topographies between glaciers, volcanoes, and sandy terrain, introducing new perspectives on magic, dreams, and the possibilities of existence beyond known limits.