

Fog catching is a practice for capturing and transmuting clouds. Fog carries nitrogen for nourishment. It will also carry carbon dioxide.

For Lynn Margulis, symbiotic relationship is a primary evolutionary force.¹ What this means is that very different sorts of beings formed through species-crossing intimacies. One entity is taken into the body of another entity. An entangled morphology is formed, birthing complex living systems. Margulis notes how animal life began in waste: calcium phosphate exoskeletons, calcium carbonate shells. Over time, waste turned into structural support: Teeth, shields, skeletons.

When a particle meets its container, turbulence arises. Even if two entities make a nice fit, even if there is great attunement between container and contained, the encounter will generate shifts in both beings. There is no perfect unison without a process of transformation.

Wilfred Bion pictured mental elements floating between minds, seeking an apparatus to hold them. Travelling particles in search of a container. Thoughts without a thinker.²

Untransformed thoughts are “scattered in an immense mental space...”³

A moth's cocoon is a container in which an organism loses itself, “slowly blending into the general background, its former existence betrayed by some relic...”⁴

Having one's head in the clouds is an idiom about being disconnected from reality. Impractical. Fanciful. Fog produces disorientation, confusion. (The now common term ‘brain-fog’ tells us so). Without the clear light of day, we are in danger of losing our moorings.

Psychic channeling invites us to imagine another sort of praxis, one that works directly with the ineffable. The channel gathers signs from ethereal domains. By bridging physical and non-physical dimensions, through techniques of sensitive attunement, novel types of being are disclosed. Mediums, the spiritual kind, are sometimes called ‘sensitives’ given their heightened capacity to feel beyond the usual sensory channels.

The fog-basking beetle, who lives in the desert of Southwest Africa, will make use of the ethereal to survive. In her habitat, the fog rolls in at dusk and dawn. Facing the wind and assuming a handstand, she collects the fog through her posterior shell. It drips downward along the troughs of her shell, into her mouth.

Channeling practices propose the existence of veiled ontologies, hidden worlds in processes of revelation and translation. Plants know this well: Their life depends on capturing particles from the sky to initiate their transformation. Phyto-phenols are abundant in plants, especially in the spring. A plant, in contact with film emulsion (silver halides, the gelatin from bones) filters the sun through its leaves and petals, revealing its interiority.

Being a sentient vessel for a ghost encounter suggests a temporality where future is interlaced with the present and the past. In this mode of divination, cross-dimensional meetings are meant to alter possible outcomes. *Luisia sarsi* is a starfish, an echinoderm, whose genome contains parents of more than one species—multispecies morphed within a single egg. A being crawls into a container, utterly changing its arrangement from the inside.

As gardener and artist, Leyla Majeri works directly with those who mediate between the terrestrial and celestial, and who, by virtue of their holding capacity, transform realities.

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¹ Margulis, Lynn (1938-2011) <https://www.geo.umass.edu/faculty/margulis/>

² Bion, Wilfred Ruprecht. *Second Thoughts : Selected papers on psycho-analysis*. London, Heinemann Medical, 1967.

³ Civitarese, Guiseppe. “The Grid and the Truth Drive.” *The Italian Psychoanalytic Annual*, 2013.

⁴ Smith, David C. cited by Lynn Margulis and Dorion Sagan in *What is Life?* (Berkeley and Los Angeles: University of California Press, 1995) 127.

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Leyla Majeri is concerned with ecologies of materials, nature, and the political. Her work employs sculpture, silver prints, archives, and plants to broach questions of biology, experimental ethnography, and marginalized forms of knowledge.

With *Des particules en errance à la recherche d'un récipient*, Majeri envisions an environment that fosters encounters between languages and materialities. Each of the presented elements testifies to an ecosystem and to a state of constant fluctuation between content and container that leaves a hybrid legacy in its wake.

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Leyla Majeri lives in Tiohtià:ke/Mooniyaang/Montréal where she completed an MFA in visual and media arts at UQAM in 2018. Her work envisages ways of working rooted in the idea of commitment as both artistic process and mode of resistance. She is currently revisiting artisanal techniques and organic procedures drawn from her gardening practice, which she integrates into her sculptural installations. Winner of the Intersections residency, she is presenting a new exhibition at Optica in 2023. Her work has been shown in several artist centres in Canada as well as at Galerie de l'UQAM and Parisian Laundry. Majeri is the recipient of project grants from the Canada Council for the Arts and the Conseil des arts et des lettres du Québec.