

From Zero Again: Crossings Between Emptiness and Infinite

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Abstract: This essay reflects on the presence of zero in some works of contemporary art through considerations about the artistic process itself and works by artists such as Rivane Neuenschwander and Cildo Meireles, investigating the paradoxical power of zero as a sign capable of articulating the ideas of emptiness and infinite.

Keywords: *Zero. Emptiness. Infinite. Artistic process.*

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Science and art have no limits, because what is the object of knowledge is unlimited, innumerable, and innumerability and limitlessness are equal to zero.

Kazimir Malevich

From emptiness to infinite: among the available codes, perhaps zero corresponds to the most ambivalent, paradoxical one. It certainly is in the numerical system to which it belongs, but its meanings go beyond purely mathematical applications, and its invention corresponds to a broad, sophisticated stage in the process of abstraction of thought. So relevant that it is considered to mark a shift in Western consciousness in the 13th century. But perhaps it is necessary to pull the brakes on this circle in which everything and nothing fit.

Using the history of figures, it is known that, in its origins, the creation of numbers is associated with cultural needs and concerns such as the passage of time, harvests, exchanges, transactions and the enumeration of losses and deaths of individuals, often due to wars. In this way, numbers initially have the social function of organizing the collectivity.¹ It is also important to mention that, for a long period, numbers were used as a reference to something singular and concrete, for example, the symbol three corresponding to 3 oranges, 3 people or any other existing, real thing. In this understanding, it can be said briefly that the empty, abstract number only acquires meaning when it mentions/points to something real capable of filling the meaning, through a principle of correspondence from unit to unit. The naturalization of numbers, in turn, represents their abstraction, in which the symbols/codes/figures start to work without the need to allude to anything other than themselves.

Zero, in the universe of numbers, presents an incredible singularity, and, therefore, its introduction into medieval Europe suffered profound resistance and was made under many accommodations and some distortions. Coming from the East, more precisely from ancient India, zero, whose etymology refers to the Arabic *cypher* and, previously to *sunya*, which in Hindu is the equivalent of void, “clearly recalls its intimate and long-standing connection both to the idea of an empty meaningless character and to the

1 IFRAH, Georges. De onde vêm os algarismos? In: _____. *História universal dos algarismos, volume 1: a inteligência dos homens contada pelos números e pelo cálculo*. Translated by Alberto Muñoz & Ana Beatriz Katinsky. Rio de Janeiro: Nova Fronteira, 1997, p. xvii.

notion of ‘nothing’ or no thing.”² While Indian culture was already familiar with this concept, in the West the sign faced a philosophical and religious rejection by a culture still linked to ancient philosophy, for which “nothing comes from nothing”—and an eminently Christian one, whose conscience did not allow conceiving the existence of “nothing/emptiness” nor of its corresponding opposite: the infinite. Its entry into the western numerical system, however, marks the introduction of this concept in culture/thought and gives it, alongside number 1, the symbolic places of a technical, scientific society.

Finally, it is good to remember that zero is a number with no place, sometimes placed in front of the 1 on the numerical scale, other times after the 9, or even in isolation. But one cannot forget that zero is in the *middle*, separating positive and negative numbers, which gives it an ambiguous sense³. Considered without place and without substance, it brought to Western civilization two dangerous ideas that threatened the philosophical edifice built since Antiquity: emptiness and infinite. But, above all, zero is a meta-sign, constituting a metalanguage and a meta-subject, a greater awareness, an increasingly complex, self-conscious way of seeing⁴. The field of art, of course, does not remain alien to these notions, and theorist Brian Rotman analyzes how zero is related to the code change in the visual representation of the Renaissance, being fundamental to the creation and diffusion of perspective. Closer to us, zero appears for artists as a way of denying antecedent ideas, but also as a condition to inaugurate new conceptions, as Anne Cauquelin writes about Kazimir Malevich:

in this way, we are, with zeroform, in the sphere of emptiness. We erase the distinctions of style, forms, and eras. Traditional classifications are obsolete, inadequate to the new situation.⁵

Between emptiness and infinite, with an appointment book in the hobo bag and an evidently much less ambitious pretension than that of the Russian artist, I started a project called *Hoje é o amanhã de ontem* [Today Is

2 ROTMAN, Brian. *Signifying nothing: the semiotics of zero*. Stanford, California: Stanford University Press, 1993, p. 12.

3 SEIFE, Charles. *Zero: the biography of a dangerous idea*. New York: Penguin Books, 2000, p. 16.

4 ROTMAN, Brian. *Op. cit.*, p. 31.

5 CAUQUELIN, Anne. *Frequentar os incorporais: contribuição a uma teoria da arte contemporânea*. Translated by Marcos Marcionilo. São Paulo: Martins, 2008, p. 84.

the Tomorrow of Yesterday] (Image 1). In this participatory work, carried out over a year, during 2013 and 2014, I was filling the empty pages of the appointment book with the answers I received from the following question that I daily forwarded to a different person: “if tomorrow you had the day off, what would it be like?”. Thus, the pages were filled with the desires, projections, and fictions of common people that I encountered in my daily journeys.

In this experience, I sought to investigate the imagery of what a free day would be by means of the distortion of this time management device. In order to put into crisis a purely utilitarian and rational notion of time, the idea arose from the observation that, with increasing intensity, “people are already ashamed of resting [,] the long reflection almost produces remorse,”⁶ and from the feeling that “doing nothing” or having “empty time” is something apparently impractical, whether due to overwork or overdose of stimuli, among other factors. At the end of the process of this work, it is impossible to equate the answers, they are as different as were the people of different ages, classes and genders who wrote them. Some recurrences, however, manifest themselves, and here I will limit myself to exposing only three of them: a more or less standardized leisure ideal, in which being with the family, going to the movies and restaurants are almost synonymous with rest and pleasure formulas; the relationship that exists between freedom and money, as if a full day off, even if fictitious, were only realized through material wealth, and, finally, the repeated declaration of a feeling of tiredness accompanied by the intense need to sleep. Despite the singularities and some surprises, the process showed me something that I already intuited, but that I wanted to elaborate through an artistic operation: that the notion of free time is incorporated into the capitalist unconscious. And empty time, more often than not, is converted into empty time.

It is necessary to emphasize that, more than a research of an anthropological nature, putting this question daily to the other was a way of keeping it on the horizon and addressing it to me as well. A way of questioning my imagination, investigating the commitment to values, discourses, and collective convictions. A certain impoverishment of imagination was a symptom that emerged from this project in which I could reflect on the need for other temporalities for artistic, intellectual, and existential elaborations.

6 NIETZSCHE, Friedrich. *A gaia ciência*. Translated by Paulo César de Souza. São Paulo: Companhia das Letras, 2012, p. 193.

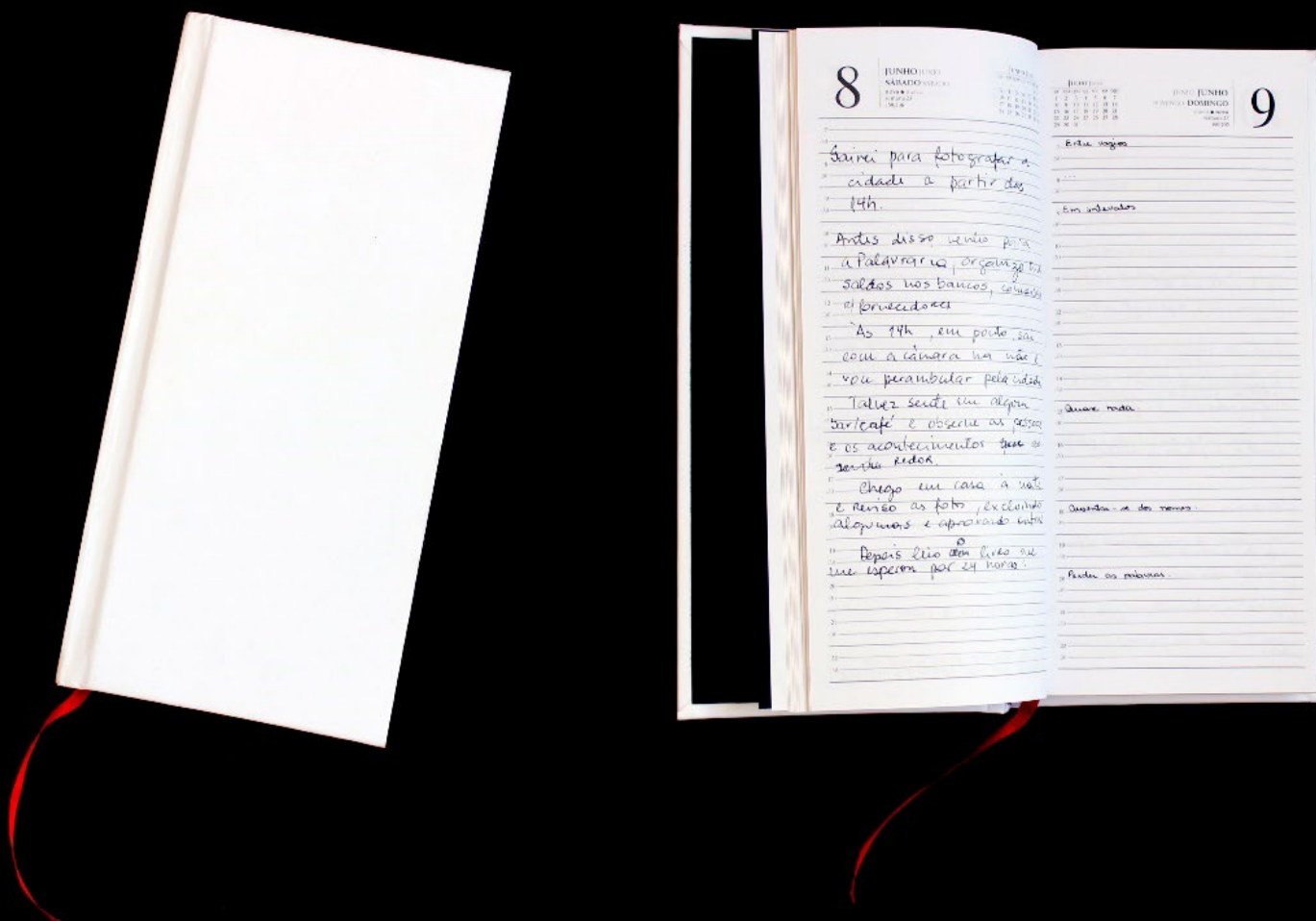


Figure 1
Letícia Bertagna. *Hoje
é o amanhã de ontem*
[*Today Is the Tomorrow
of Yesterday*], 2014.
Book, 14,5 x 29,5 cm,
366 pages.

It is already known that the experience of time has undergone radical changes since modernity: the accelerated pace of events and the intense volume of information, uninterrupted productive activities, at an increasing speed, associated with the constant demand for attention and connection, have been acting in a relentless way on our most basic perceptions and needs. The ominous sentence “time is money” seems to have been internalized in an almost irreversible way, causing time to no longer differentiate itself from the commodity. Wasting time, in this context, seems to configure an act of resistance for subjects who can have practically everything, except time.

The cost of continued lack of time is high. Psychoanalyst Maria Rita Kehl observes that, today, our imaginative faculty is threatened, since the psychic apparatus is weakening with the bombardment of stimuli and is rarely given over to daydreams, leaving itself available to thoughts that only through idleness can reach us. She writes:

What is the reason for the haste of the contemporary subject? Not to the value he attaches to time, as we are used to think, but, on the contrary, to its devaluation. There

is little questioning of the idea that the value of time is measured by money. Contemporary man abhors anything that can be considered a “waste of time”, which for him is a waste of money. [...] Even the little idle time must be filled with some interesting activity—which makes, from the point of view of psychic functioning, the use of free time identical to that of work. The feeling of an empty world or an empty life, which results from the supremacy of living over experience, is evident. The supposed lack of time for daydreaming and other “unproductive” psychic activities excludes precisely those that provide (an imaginary) meaning to life, as well as the activities of the imagination, children of idleness and abandonment. For the same reason, the experience of the unconscious is also devalued, for being “useless” or “counterproductive.”⁷

By emphasizing the predominance of living over experience, Kehl resorts to Walter Benjamin’s concepts, the first one being linked to an idea of “compressed present” experienced automatically and without the quality to modify the psyche, corresponding to an impoverished level of the existential process. Finally, the lack of time falls on the care one has of oneself, as the task of taking care of one’s existence requires a commitment incompatible with the demands of capital. The experience, on the contrary...

If one of the initial motivations for the appointment book project was to extend a process, to create a kind of extended duration, today I see that this project was carried out on a somewhat arbitrary, contradictory basis. The greatest paradox is found both in the vehicle of the proposition, a far from libertarian device, and in the procedure of a self-imposed rule that, placed for a long period and whose operation is repeated daily, does not fail to transform itself into an almost mechanical action, giving the procedure a strong ambivalent character.

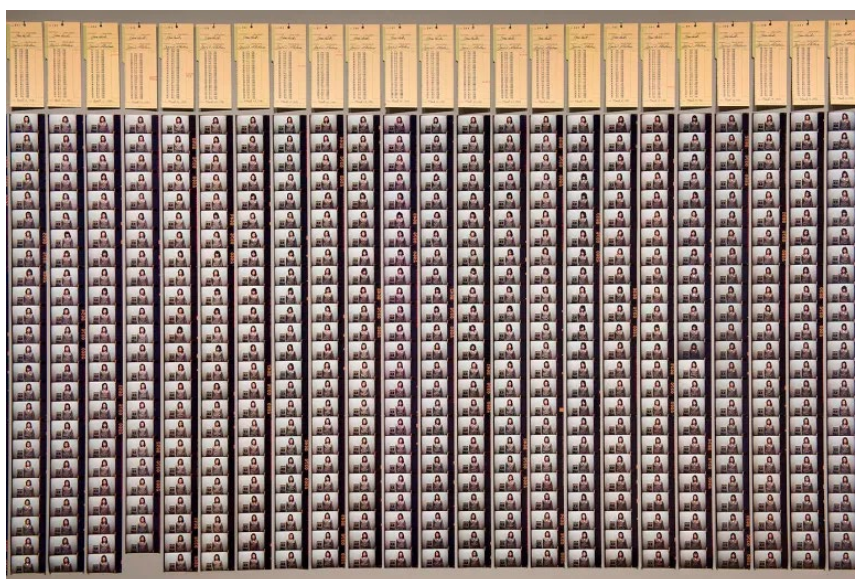
I remember an artist who was an important reference to this work, whose work I currently see with different eyes. Less affected and idealized eyes, perhaps. It is *One Year Performance 1980-1981*, by Tehching Hsieh (Image 2). The installation, presented at the 29th São Paulo Biennial of Art, is made up of elements, records, and developments from a performance performed by the artist in which he set himself the following task: to punch the clock in his studio for a year, photographing a self-portrait after each punching. What can be seen in the exhibition room, therefore, are the marked cards themselves accompanied by the images, the clock, and a film composed of the photographs. In this film, we watch the period of a year contracted in approximately six minutes, and the passage of time is

7 KEHL, Maria Rita. *O tempo e o cão: a atualidade das depressões*. São Paulo: Boitempo, 2009, p. 161.

noticed mainly by the hair growth of the performer who wears a uniform specially made for his undertaking. As the frames that make up the film were not recorded in continuity, there is a kind of break between one frame and another, resulting in a broken movement, in jumps. The spasmodic man is thus on the verge of collapse as the hand on the clock beside him spins frantically.

The presence of the artist's name in the place where the factory's emblem would conventionally be is significant, and here it could now be suggested that the subject is mainly committed to himself, to the uninterrupted performance of being himself. In this case, the figures of the employer and the employee, the exploiter and the exploited, coincide, "it is aggressor and victim at the same time."⁸ Six minutes of it is what remains of a year in which the artist put himself in a state of constant functioning and self-management, failing in his endeavor only when he was defeated by his own body, which, when exhausted, could not go beyond its own limits. The final report made by the artist is revealing, "indicating when and why he lost each of these hours (most of them, ninety-four times, were because he was sleeping)."⁹

Figure 2
Tehching Hsieh. *One Year Performance*, 1980-1981 (*Time clock piece*). 1980-1981. Installation, Source: HSIEH, 1981



8 BYUNG-CHUL, Han. *Sociedade do cansaço*. Translated by Enio Paulo Giachini. Petrópolis, RJ: Vozes, 2015, p. 28.

9 REZENDE, Diogo. Passando o tempo: considerações sobre arte/vida na obra de Tehching Hsieh. *Performatus*, ano 4, n. 16, jul. 2016. Available at: <<https://performatus.net/estudos/tehching-hsieh/>>.

In the book in which he presents sleep as the last dimension of life not yet captured by capitalism, Jonathan Crary presents the current efforts of the power system to dissipate the human need for sleep, with a view to productivity and full-time consumption. Ultimately, this project destroys the differences between day and night in its longing to annihilate the darkness and reject the intervals, the pauses, the suspensions of activities. In *24/7: Late Capitalism and the Ends of Sleep*,¹⁰ the American theorist analyzes how sleep deprivation developed increasingly sophisticated techniques. If in the beginning the reduction of the need for sleep was directly related to military techniques of war, these procedures were quickly absorbed by the social body as a way to respond to the need for continuous activities and connections created by globalized capitalism. Sleep, seen as an unproductive occupation, is increasingly expendable, or rather, undesirable. The imperatives of performance, competitiveness, visibility, efficiency weaken cognitive and perceptual skills that can only be exercised for an extended duration. What is at risk is the capacity to build collective memory and historical knowledge, as Crary says, since the way of life guided by speed does not provide the necessary pause to assimilate events.

These aspects are all linked, in a way, to a bureaucratization of life, or “bureaucratization of tomorrow”, to use a term by psychoanalyst Edson Luiz André de Sousa, who emphasizes this dimension as “the territory of the same, the reiteration of repetitive circuits.”¹¹ And perhaps therein also resides the ambiguity of my relationship with the elements that materially symbolize this power, this control. I say this because I was born under a bureaucratic roof, since I was little I was surrounded by devices and discourses of this order, being inevitably impregnated by them. And, from this, also arises the desire to activate these materials in another way, to give them other meanings, in an attempt to create a fold in what suffocates, oppresses and immobilizes. The interest, perhaps, in bringing out the meaninglessness of the mechanisms that obstruct most everyday life. To walk around them, bringing to light an obscure potential, quiesced, dampened by the fatigue of offices, by the automatic and repetitive gesture of the hollow words of bureaucratic institutions that consume our time, our energy, our vitality.

10 CRARY, Jonathan. *24/7: Capitalismo tardio e os fins do sono*. Translated by Joaquim Toledo Jr. São Paulo: Cosac Naify, 2014.

11 SOUSA, Edson Luiz André de. *Uma invenção da utopia*. São Paulo: Lumme Editor, 2007, p. 16.

At the end of the process, as a kind of involuntary, intuitive elaboration, not yet conscious, I edited an appointment book page identical to the one that accompanied me daily for a year, giving rise to another work. *O tempo vale ouro* [Time Is Gold] (Image 3) is a golden and emptied appointment book page. Similar to the original ones, with the difference that, in place of the numbers for the day of the month, there are two zeros, twenty-four hours, and the erasure of the time indications.¹² An appointment book for nothing, an empty day on hold. The golden surface reflects, in a blurry way, the face of whoever approaches. The empty page becomes mirror, contains zero as a condition for any count, keeps a blurry image.

The title is obviously ironic, but—I also hope—paradoxical. Taken from a popular saying whose common-sense meaning hovers under the relationship between time and money, it seeks to introduce doubt. Just search this proverb on Google to find lessons on how to become more productive and efficient, tips for managing time and attention with focus, goal, and entrepreneurial objectivity. These statements that cross our time are discourses of power that end up leading us, guiding us while establishing themselves as truths. After all, who among us has never wished for a day with more hours? Who has never felt in debt, accumulating several things to do? But how to invert this relationship, how to undo the link between gold and money, thinking that gold here can indicate another kind of value?

Due to the presence of zero and the reference to a device for controlling and marking the passage of time, I remember Rivane Neuenschwander's work called *Um dia como outro qualquer* [A Day Like Any Other] (Image 4). This is composed of 24 clocks in which the digits referring to hours and minutes always register the number zero. These objects are inserted by the artist in the exhibition space or in places of passage, such as the cafeteria, library, and administrative space of the institution. The first impression when seeing the clock with the repeated numbers may be that the object stopped working precisely during the passage from one day to the next, in that suspension between the 24 hours that have passed and those that are to come. But, as they are flip-clock models, we see that the numbers even rotate, respecting the established duration of minutes, but still indicating the same zero. The suspension effect is continuous, and the emptiness

12 I thank Ivair Reinaldim for his critical observation in relation to this work in the qualifying panel, in which the first version was questioned regarding the space of hours.

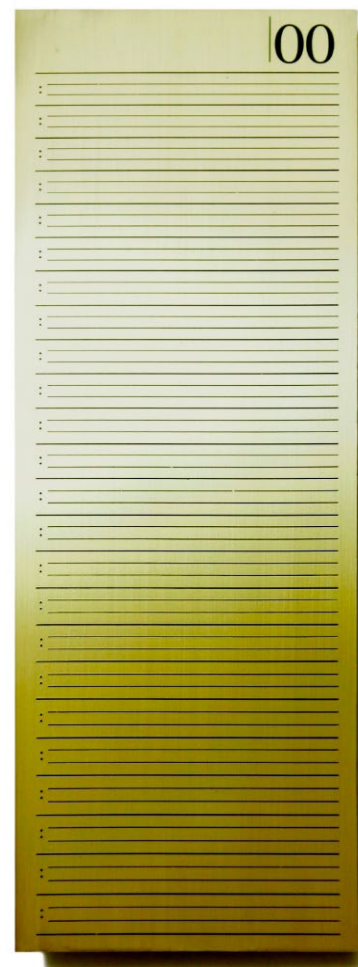


Figure 3
Letícia Bertagna. *O tempo vale ouro [Time is Gold]*, 2019. Object, 44,5 x 14 x 2 cm, metal and wood piece.

indicated by zero places us infinitely in the interval between the end and the beginning. In this case, it is not possible to decide between the day that ends and the day that begins. We are here and there, irresolute, caught in circular perplexity.

The reflection on time appears in different ways in numerous works by the artist. The use of materials and procedures that refer to mechanisms of temporal ordering or that use time as a proper element of the process is recurrent in her trajectory. In a text dedicated to Neuenschwander's production, critic and curator Moacir dos Anjos locates one of the main questions that guide her poetics:

What is important presupposes the prosaic and depends on it to exist. The modern experience of time, however, is one of synthesis, not one of particularization. The duration of events—whether individual, social, or physical—is no longer marked according to what is specific to them, such as sleep, harvests or tides. Through gradual learning and the construction of numerical regulatory symbols (calendars, clocks), the social awareness of time has been straying from what was unique to become a

synthetic means of orientation in the flow of events in which life is weaved. In several works, Rivane Neuenschwander reflects on this shared forgetfulness of what is unique, demonstrating the idealized nature of the habitual marking of time and affirming the peculiarity of its origin.¹³

The clocks that the artist offers to the viewer can go on indefinitely, from zero to zero, suggesting another temporality. They introduce a conflict into the system we conventionally adopt for guiding and calculating the passage of time, a system that postulates an identical rhythm for different beings and for their own experiences. In addition to refuting the usual counting, Rivane throws us into a suspended time, a kind of time without time, revealing, like a flash, two images: emptiness and infinity. The floating zeros of the clocks create a voltage that is not easily resolved. On the one hand, the clocks confront us with the emptiness of dead time. On the other hand, they create a thickness to nothingness, amplifying to infinite a state of availability whose duration is endless.

In relation to the first aspect, the clocks place us in front of nothing, of a radical emptying of time that, although it passes, does not make any difference. Stuck in a kind of stagnant time that even passes, but nothing happens, nothing marks. The clock, a modern symbol of progress and production, is an indispensable companion for the organization of practical life, but it can also become a “fragile and precarious piece”¹⁴ of ourselves when it starts to determine temporality in an exclusively pragmatic and utilitarian way, as if the body were a bureaucratic machine.

At the same time, the clocks propose a temporality anchored in other terms, where duration and passage expand as they are disconnected from the progressive accounting of minutes, preventing, precisely for this reason, the mechanical relationship with time. With an apparently simple operation, the artist activates an ambiguous, hesitant situation, in which such a common object, almost nothing, has its functioning disrupted, creating noise in its meaning. Regarding this work, Paulo Herkenhoff weaves an interesting interpretation:

13 ANJOS, Moacir dos. Olhar a poeira, por exemplo. In: _____. *Crítica, Moacir dos Anjos*. Rio de Janeiro: Automática, 2010, p. 232. (ARTE BRA; 5)

14 CORTÁZAR, Julio. *História de cronópios e de famas*. Translated by Gloria Rodríguez. Rio de Janeiro: Civilização Brasileira, 2008b, p. 16.

The discourse of *Um dia como outro qualquer* [A Day Like Any Other] is based on an absurd retention of time by a situation of permanent state of zero degree, of waiting between physical movement and temporal immobility. [...] The daily life itself freezes. The day becomes an experience of transtemporal estrangement. [...] In their clash with the transitory, the ephemeral, the fragile in existence, the clocks of *Um dia como outro qualquer* contribute to the “immense disorder of objects” pointed out by Barthes.¹⁵

Herkenhoff also highlights the presence of “almost nothing” as a “bait” to attract the viewer’s attention and interest, pointing out the presence of the insignificant as a force that gives density to the signs of common



Figure 4
Rivane Neuenschwander. *Um dia como outro qualquer* [A day like another], 2008. Installation with 24 clocks, 2008 Source: NEUENSCHWANDER, 2010

15 HERKENHOFF, Paulo. Rivane Neuenschwander: as coisas e as palavras. In: NEUENSCHWANDER, Rivane. *Um dia como outro qualquer*. Nova York: New Museum; Rio de Janeiro: Cobogó, 2010, p. 90.

life. He observes that the artist “explores how such simple things, when poetically activated, can do much against the everyday blindness from which they are sometimes pulled out to act against the absurdity of the obvious.”¹⁶ Activating clocks, placing them in the infinite range, creating a lapse, establishing a contradictory threshold between an empty temporal experience and one that opens up infinite conceptions and experiences of time, is what the artist does by disturbing the logic of the hours.

On that same occasion, the critic points to a lineage of artists that goes back to Malevich and who has used zero as a sign in their works. To stay on Brazilian soil, it is also worth mentioning the work of Cildo Meireles, who also uses zero to explore the interval in a set of works carried out with money and which puts the notion of value into play. In *Zero Cruzeiro*¹⁷ and *Zero centavo* [Zero Cent] (Image 5), for example, the artist modifies the support, and instead of the number that should indicate in numerical terms the symbolic value of the banknote or coin, we see only zero. In one version, he introduces the image of an Indian, alluding to the indigenous extermination in our country; in the other, he presents the image of an intern at a psychiatric hospital in the Brazilian state of Goiás, making us reflect on mental illness and on those who are on the margins of society. Cildo says that the works with zeros appear as a synthesis of the previous work called *Árvore do dinheiro* [Money Tree] (1969), which consists of several 1 Cruzeiro banknotes folded individually and joined together with rubber bands. He says the following about these works:

The Zeros are, in a way, examples of *Inserções em circuitos antropológicos* [Insertions in anthropological circuits], as they are sometimes also confused with *Inserções em circuitos ideológicos* [Insertions in ideological circuits] [...] The speech was ‘this is not worth anything’, which was a denial in relation to what it was effectively transformed. [...] *Zero Cruzeiro* always ran a risk, like *Árvore do dinheiro* [Money Tree], of being mistaken as a comment or a criticism of inflation, that is, regionalizing, localizing, and limiting its action. What I was interested in discussing was this gap between symbolic value and real value, use value and exchange value, which in art is always a continuous, permanent operation.¹⁸

16 HERKENFOFF, Paulo. *Idem*, p. 58.

17 Cruzeiro was the Brazilian currency from 1942 to 1967, from 1970 to 1986, and from 1990 to 1993.

18 MEIRELES, Cildo. In: FERNANDES, João (Org.). *Cildo Meireles*. Porto: Fundação de Serralves; São Paulo: Cosac Naify, 2013, p. 112-113.

In these works, like Neuenschwander's clocks, money appears as matter and symbol, and, it can be said, these articulated elements appear as a way of questioning the value of things and their discursive construction, whether monetary or temporal, in previous case. To annihilate the count of days; to destroy any possibility of counting time; to suppress the condition of material and symbolic exchange by emptying, bringing the representation of value to zero; to materialize nothingness and simultaneously elevate its possibilities to infinite. There is a kind of interpretive irresolution that these works operate, as if the sign they present were also the bearer of some uncertainty. The way I understand them allows for contradictory readings, as if they could make a diagnosis of our time and, simultaneously, break expectations in relation to the symbols they present and, thus, open gaps for doubt, perplexity, laughter, and other psychic dispositions. In any case, it is interesting to see how powerless nothingness and vigorous nothingness can coexist.



Figura 5
Cildo Meireles.
Zero centavo [Zero cent], 1974–1978.
Metal (limited edition), 1,4 cm diameter Source: FERNANDES, 2013

The ambivalence that the works suggest is also constitutive of the concept of nihilism, as Peter Pál Pelbart¹⁹ says in his book *O avesso do niilismo* [The opposite of nihilism]. For him, who thinks in Nietzsche's company, nihilism

19 PELBART, Petel Pál. *O avesso do niilismo: cartografias do esgotamento*. São Paulo: n-1 edições, 2016, p. 101.

has an irresolute place, as it is both the symptom of a decadence, of a devaluation of life, and it is also, simultaneously, a condition for something to happen, an increase in strength able to “cross deserts.”²⁰ In clarifying this notion, Pelbart writes the following:

Nihilism consists of a metaphysical depreciation of life from values considered superior to life itself, whereby life is reduced to a value of nothing, before these same values appear, according to a process of devaluation, in what they were since beginning — “nothing.”²¹

Nietzsche’s nihilism is ambiguous, since it is treated by him as a crossing movement, as a transvaluation of values that can only exist as an announcement of new needs and due to dissatisfaction. His genealogical approach traces a path through history and philosophy in which we can see how moral values are established and decline in the markedly Socratic-Christian Western culture, bringing out their fictional character. It is worth remembering that the death of God, for the philosopher, represents the discredit of religion as the main fiction that organizes and centralizes the human belief in a supersensitive world. The weakening of the religious institution, with everything it organizes and produces—truths and values—, means the dismantling and disbelief in the senses and reasons that previously guided the subject’s relationship with the world. Thus, other convictions are invented to replace the “lost” belief; for example, trust in conscience, reason, science, and progress are modern successors to the religious truth. What matters here is Nietzsche’s manipulation of nihilism and the relationships between truth and value that intersect in this concept. For, if a truth is a fiction that prevailed over others at the expense of values capable of giving it strength, this fiction itself also has the effect of forming, disseminating, and strengthening the values that give it conditions of existence, although there is always an effort to hide the fact that it is only one version among others.

With this, we can begin to question the values that circulate around us, which relate time to productivity and profit, for example. Not in search of an intrinsic value of time, but perhaps asking ourselves what set of for-

20 SOUSA, Edson Luiz André de. Atravessar desertos. *Psicanalistas pela democracia*, 16 jan. 2017. Available at: <<http://psicanalisedemocracia.com.br/2017/01/atravessar-desertos-por-edson-luiz-andre-de-sousa/>>.

21 PELBART, Peter Pál. *Idem*, p. 103.

ces it brings into play and what demands it imposes. We know, or at least intuit, how time experienced as the bureaucratic mechanical passage of seconds and clock hours and valued primarily on the basis of productivity, utility, and material or symbolic profit drags us into an exhausting and often depreciated life. Could the disbelief in established values and the “recognition of a meaningless world” lead us to an increase in creative and more inventive forces?

This is Nietzsche’s bet when thinking of nihilism as a crossing that comprehends the diagnosis of the negating forces of life as a power of creation, the discredit of these forces that, taken to the limit, would drive another type of energy capable of supporting the absence of that truth (value) as the only possible fiction and of inventing with uncertainties. In my view, zero, from emptiness to infinite, allows both to create noise in hegemonic fictions and to rehearse other crossings.

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