

AGORA NÃO
NOT YET

FILIPA RAMOS
&
ANTONIO CONTADOR

Dear,

We have been planning to write you for so long. In fact, it has been more than two years now, since we first felt the urge to share our thoughts with you. But we ended up never doing it until now. In a certain way, these sorts of incidents are the reason why we are writing you. Or maybe not: perhaps it is more about those things that are never done.

But allow us to explain ourselves a bit better.

For the last two years we thought about nothing but relinquish.

This continuous cogitation was so overwhelming that we left everything else behind: we were unable of working, reading, writing, travelling, and even dreaming. We could only think about giving up; about Sometimes we were more driven towards postponing: doing so, we added time to our obsession with ceasing, and it turned itself into a deferment. In other occasions we believed abandon was the essence of our passion. But it became evident that we were in love with the act of renouncing.

Perhaps you think we are insane. But we are not: finally everything became crystal clear. We risked losing everything, and yet we gathered all these thoughts, and all the things we gave up of and decided to give them a use. And that is why we are writing you, because we started collecting abandons and we would want you to give us one of yours. Just one, we would not know what to do with many of them, and we would probably leave them behind, such renouncers as we are.

Anything serves, as long as it is a high-standard personal relinquish: an idea left aside; a decision not-undertaken; a choice of non-production; an abandon of the traditional production-consumption logics; a suspension of an ongoing process, which assured the conservation of the idea in a pure, almost ideal phase. It could have been the conception of a product or of an event that was left behind. We simply want a non-fulfilled idea of yours.

And you rightly might ask us why. Well, because it is the only thing that will heal our obsession. Do you know when you are in love and you continuously read that message sent by your beloved one? Or when you put the player on repeat to let the same melody enter your body again and again and again? We have the same need with relinquished acts.

Please consider that we are not interested in all your non-realized ideas. What interests us is that gap between creativity and productivity, and specifically its negative side: what you decided not to do. What we are launching is a large and enthusiastic celebration of the potential of these resolutions to don't do.

Once the decisions – or should we call them non-decisions? – have been gathered, we will read them carefully, slowly, passionately, once by one.

It will probably take us long to do so. Hours, days, weeks, who knows?

It does not matter, because, at last, we will not be thinking about abandon: we will be living it, incarnating it, through our own gift.

We will finally compose this sort of non-instructions manual, a bestiary of non-completion, a tribute to idleness!

Where will we do this? In the only place where you intentionally go to give away a part of yourself: in a barbershop, in Lisbon, in June this year. We will be looking forward to the seeing the postman arriving with your correspondence.

Until then,

Our warmest regards,

Filipa and Antonio

Filipa Ramos & António Contador

will develop the project *Agora Não* (Not Yet) at the Barber Shop, an Independent Art Space in Lisbon run by Margarida Mendes, Mariana Silva and Pedro Neves Marques.

It will take place the 17 of June 2011 in which Filipa and António will open all the received materials one by one and will display them within the space of the Barber Shop.

Please send us the material until the 10 of May 2011.

CONTRIBUTIONS TO BE SENT TO:

Mariana Silva, Pedro Neves Marques
Rua Latino Coelho, 33, 1º Esq.
1050-132 Lisboa
Portugal

Any doubt? send mail to:
ramosandcontador@gmail.com

All materials will be sent back to their
owners if requested.



To know more about the Barber Shop:
<http://thisisthebarbershop.blogspot.com/>

Dear,

We are so excited with the news we received that we want to share them with you: José Albergaria, our favorite designer, decided to embark with us in our adventure: he is going to do the publication of Agora Não/Not Yet, our project, live, on the evening of the 17th of June, at the same time as we are going to open and read for the first time your letters and contributions. If you don't know who he is, www.changeisgood.fr makes a very nice introduction to his work.

Also, we take the opportunity to explain ourselves a bit better, as many people asked us what we really were doing.

To make things clear, we realized that frequently the projects we like the most are those which never came to be: the unrealized ones, which were abandoned, suspended, postponed, and that simply never came to be.

We see them as detainers of an immense potential to become something very important, and we would like to collect these things yet-to-become and turn them into a sort of anthology of non pursued thoughts.

For doing this, we invited many people – some friends, some dear acquaintances and also some individuals we simply admire – to contribute to our project with the sharing of a non-done project of theirs. It would be wonderful if it could be received by normal post, as we believe we already spend way too much time dealing with digital images and with virtual samples of thought and matter. However, we are also glad if you simply want to drop us a few lines on our email address.

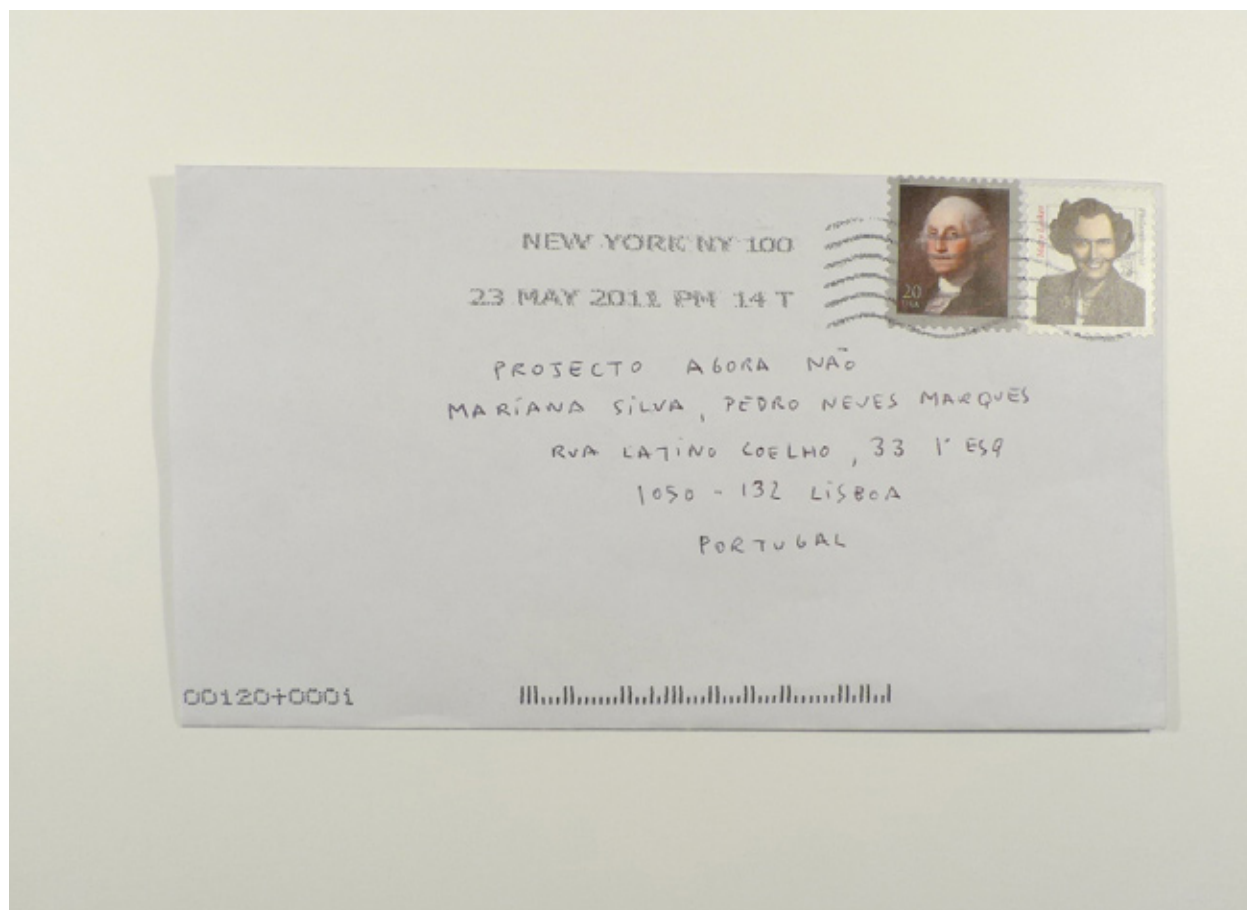
Also, if you are one of those that wants to know who the others are before going to the party, just ask, and we are happy to tell you who else we invited.

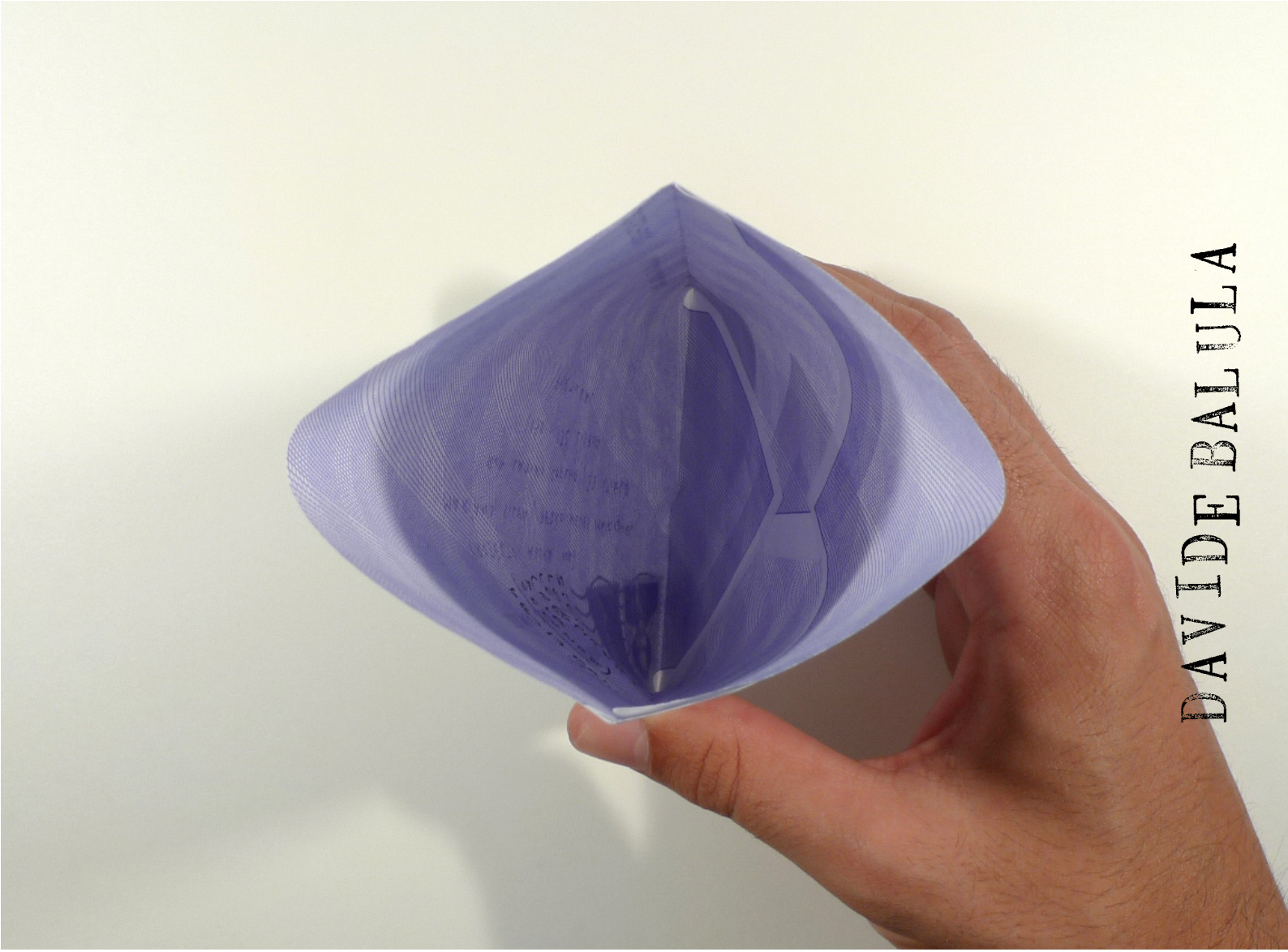
Finally, we can only say that if our words could become actions this short message would turn itself into a parcel by the end of the day.

And if not until the end of the day, at least until the end of the 10th of May, as from that moment we need to start preparing the subsequent step of the project, which concerns the ritual of its presentation and display.

We hope it does.

Until then,
Promptingly yours
Filipa and António.

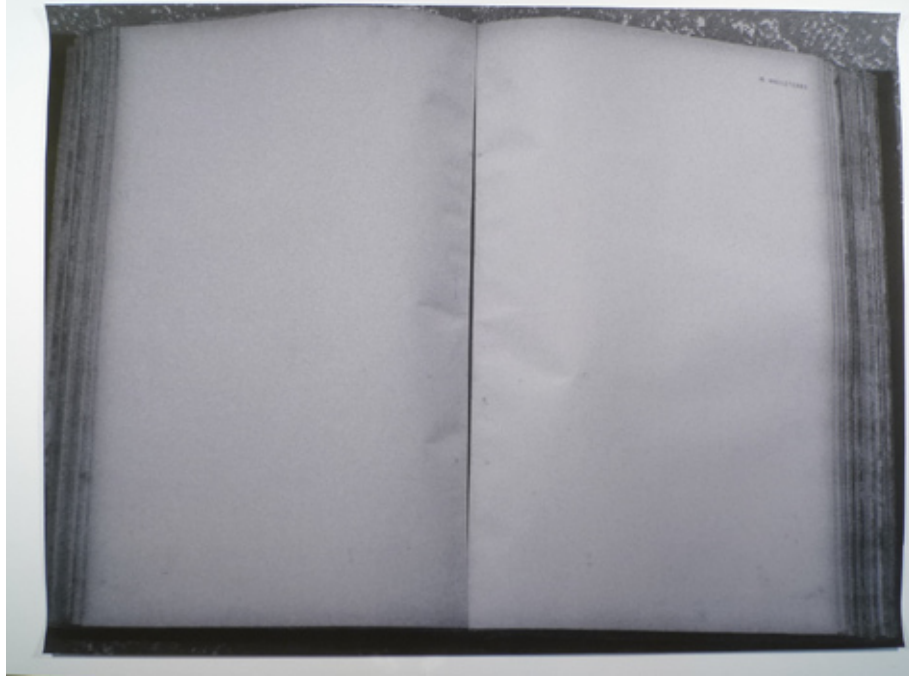


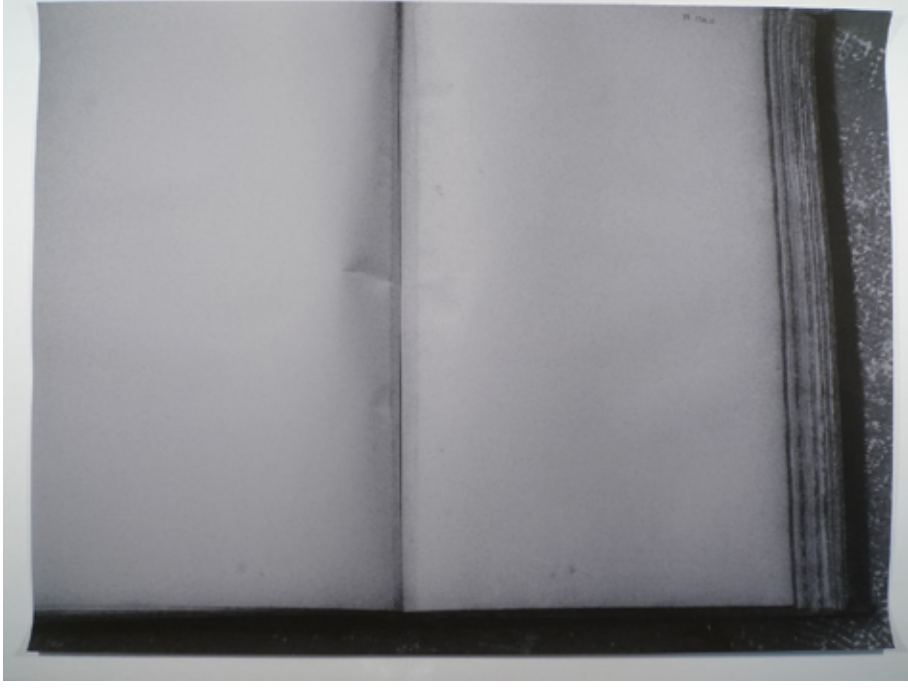
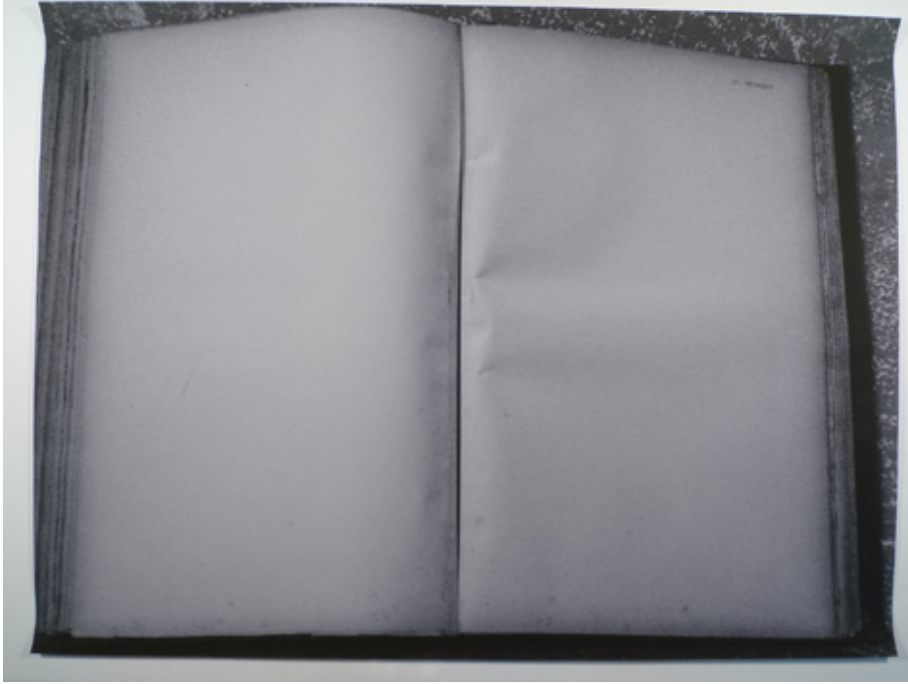


DAVIDE BALULA

LAETITIA BADAUT-HAUSSMAN

2





LAETITIA BADAUT- HAUSSMAN

NICOLAS CIARDON

3





NICOLAS CIARDON

[illegible]

8. Como futuro a construir, a associação pretende abolir a linha que se passa a arte do espólio da arte como a linha que se passa a pretensão utópica política ou da arte para a arte, uma possível utopia da vida.

intensity

0550110

these conversions, 22 pairs 2011

distância (artista) que os artistas portugueses têm entre si e aumentando a qualidade da sua produção através da colaboração estreita com outros autores. Por exemplo quando se pede auxílio à arte.

A - A necessidade de construir uma parede e pede mais também ajuda a não só a construir a parede relaxa entre si após, B ajuda a eficácia da obra, mesmo através de artistas.

a - a dicção técnica e um conhecimento profundo repete um conhecimento B empregam fica a uma volta.

que um conhecido.
B emprega-se em uma indústria.
O tempo que B emprega-se em uma indústria.
C avisa-o para a solicitação de associação.
O tempo que C avisa-o para a solicitação de associação.
D tempo que D avisa-o para a solicitação de associação.
E tempo que E avisa-o para a solicitação de associação.

[illegible][illegible]

3- A associação de arte contemporânea. O espaço de produção tem um espaço de produção e sobra aquilo que sobra para a arte.

[illegible]

① NOSS for the purpose of the scientific research.

O Conselho tem
futuro cada 2 anos.
Pretendemos que este plano expositivo potencie o intercam-
bio internacional servindo como a abertura das exposições de figuras,
para a oferta de informações mais valiosas para a oferta
de informações (sem fins)
obras em temas que possam ser extemporâneas (sem fins)
viagente. O programa de viagens, tentamos o quebra-
a uma agenda contemporânea e de viagens, tentamos o conhecimento
a lógica conservadora





VON CALHAU

FRANCIS UPRITCHARD

fern
egg
dinosaur
meteors
driftwood.

blanket

Russian painted over

Scholar's note. flat.

eggs


Mother's Ula methusekha

FRANCIS UPRITCHARD

STEFANIA GALEGATI

7




G/M

Posteitaliane
 € 0,75
 3033

Posteitaliane
 18.08.2013 13.20

PROJECTO AGORA NÃO
MARIANA SILVA
EDRO NEVES MARQUES
RVA LATINO COELHO, 33 1º ED.
1050-132 LISBOA
PORTUGAL

DEAR FILLI,
 IT HAS TAKEN SO MUCH TIME TO GET
 BACK TO YOU, BECAUSE
 THIS MAKES A STATEMENT
 AM I REALLY ABANDONING THIS
 PROJECT I STILL LOVE SO MUCH?
 FOUR YEARS AGO I SPENT SOME
 MONTHS IN TANZANIA WHERE I
 SAW SOME BEAUTIFUL CRAZILY
 HUGE TREES. THEY WERE CALLED THE
 DREADLOCKS TREES BECAUSE FROM THE
 BRANCHES THEY WERE "SENDING" NEW
 ROOTS TO THE DIRT.
 THE SIZE AND THE STRUCTURE OF THE
 TRUNK GAVE ME THE IDEA OF BUILDING
 A SPACE INSIDE THE TREE, WHILE THE
 TREE IS GROWING, CONTROLLING THE
 DIRECTION OF THE GROWTH WITH WEIGHTS
 AND CABLES
 THEN I MOVED TO PALERMO SICILY,
 WHERE EVERY PARK HOST SIMILAR
 GIGANTIC TREES THEY CAME FROM
 AUSTRALIA, MAGNOLIA FIGS IS THEIR
 NAME. (THEY LOOK MORE LIKE BEHAIMS THAN PLANTS)
 IT WOULD TAKE ABOUT 150 YEARS
 TO HAVE AT LEAST A ROOM THAT
 MEASURE 3 x 3 METRES
 A SPACE GOOD ENOUGH TO GET SOME
 REFRESHMENT, SILENCE AND GOOD
 ENERGY FROM THE TREE. GOOD ENOUGH
 TO THINK
 I WON'T SEE THIS PROJECT FINISHED.
 MAYBE THIS IS THE REASON I HAVEN'T
 STARTED IT, YET...
 LOVE YOU



STEFANIA GALEGATI





14. Portholes and fields of medicinal objects, Kamek, New Guinea (page 129)

The Journal of the American Museum of Natural History



This giant 'irraglio' Indian petroglyph, probably representing a mythical figure, is one of many similar sand drawings found on the bluffs above the Colorado River. This one, north of Blythe, California, caught the attention of George Palmer, an amateur pilot, during a flight in 1912.

100

PAULINE CURNIER JARDIN

The Park-Child (l'enfant-parc)

The film that I have abandoned was a good one, a crazy one. I wrote it, filmed it, did a special costume in linoleum for it but never really edited it. I didn't have the courage to support its crazyness at this time, I hide it under an obscure installation that I showed once at school, and each time I think about it I have a certain tenderness mixed with smiles and a sure pike in my stomach. I shouldn't feel so bad about it, the best known film-makers have give up with a lot of scenari in their life, and do they feel bad all the time? No, they don't.

Here, now I am telling you the thruth of this film, here I am holding it. Open your hears and close you eyes cos only you will make it now.

Somewhere in Argentina, a couple is making a baby. Because they already tried different method without any success, this day, this beautiful day of springtime, they are trying the tai-chi orgasmus-method, a trick that a indonesian master of Tai-Chi taught them. They are in a park, in a very posh area in Buenos Aires. They are doing Tai- Chi mouvements, one in front of the other one.

Close to them, Fabio the dog-sitter is holding more than 12 dogs. They are huge and dangerous. They are pulling on their lead with strong power, Fabio is unstable, he is rocking because of the powerfull dogs. One by one, elaborately, he is tying the leads to the big threes of the park. In the whole park in the posh area de Buenos-Aires, there are bouquets of dogs barking around the giants threes this afternoon. And in the distance the couple is making the baby by Tai-Chi. The whole scene is weird, Fabio is really weird, the couple is weird too. There is something weird in Buenos-Aires anyway. That's when suddenly, the couple's orgasm, the Tai-Chi climax is coming, they are coming together, without touching each other cos they are doing Tai-Chi, but then, Fabio is passing by, between him and her at this right moment, he's crossing the space between her and him while they're having this orgasm, while they're making their child*.

This is a sad story. The spell is done. The couple will have a child, a park-child, a mix of a dog, a three and a human-being.

With love, this is the end.

Pauline Curnier Jardin.

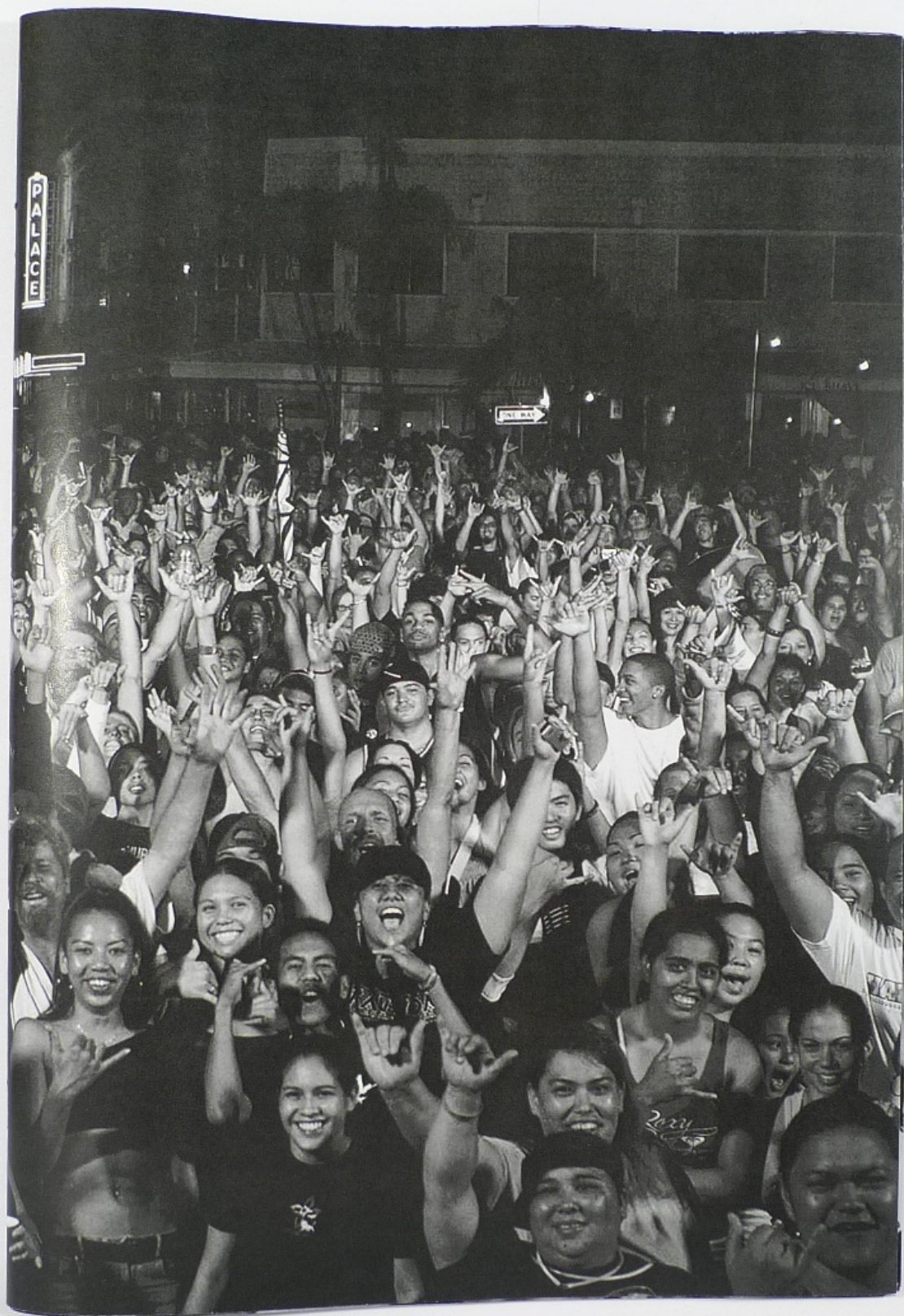
*(someone could mime the cross that it's creating in the park with the characters)







SARA & ANDRÉ





SARA & ANDRÉ

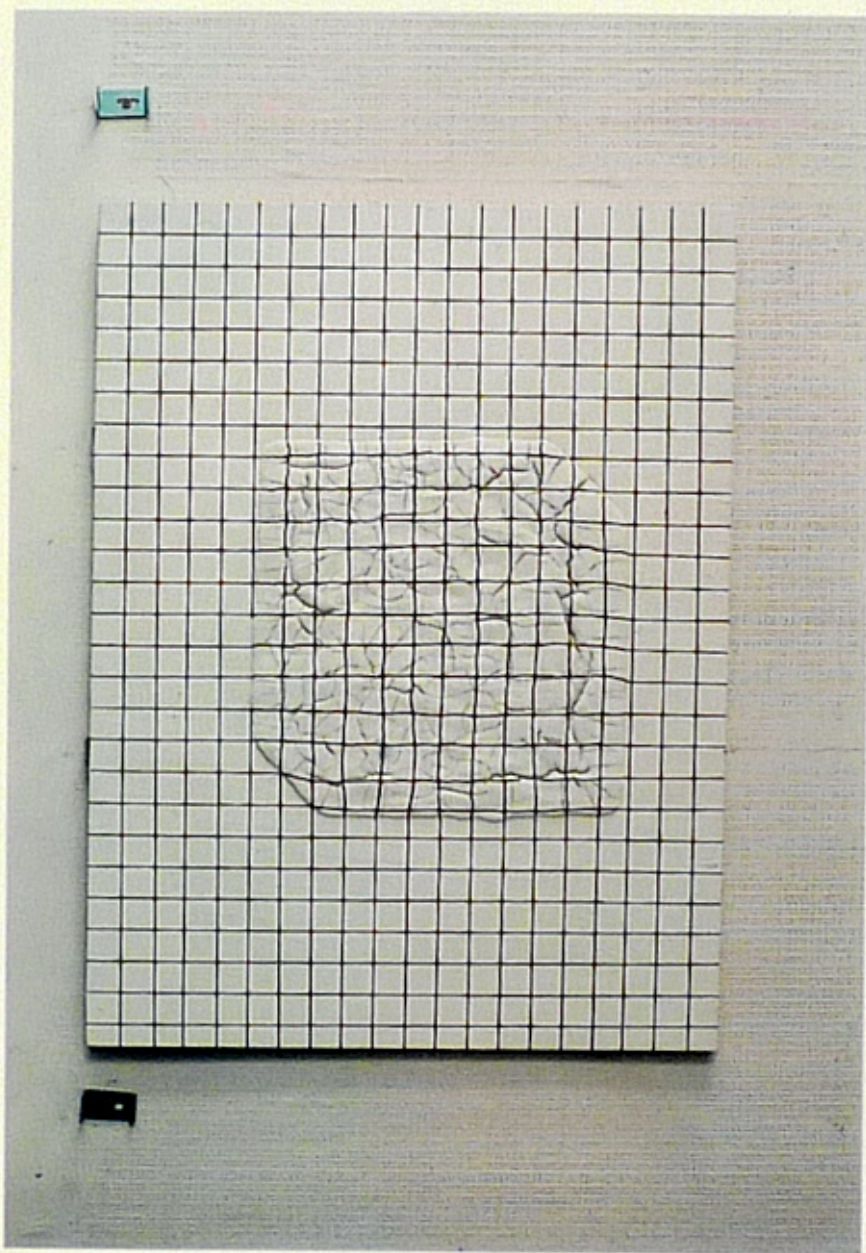
KARINA BISCH

12

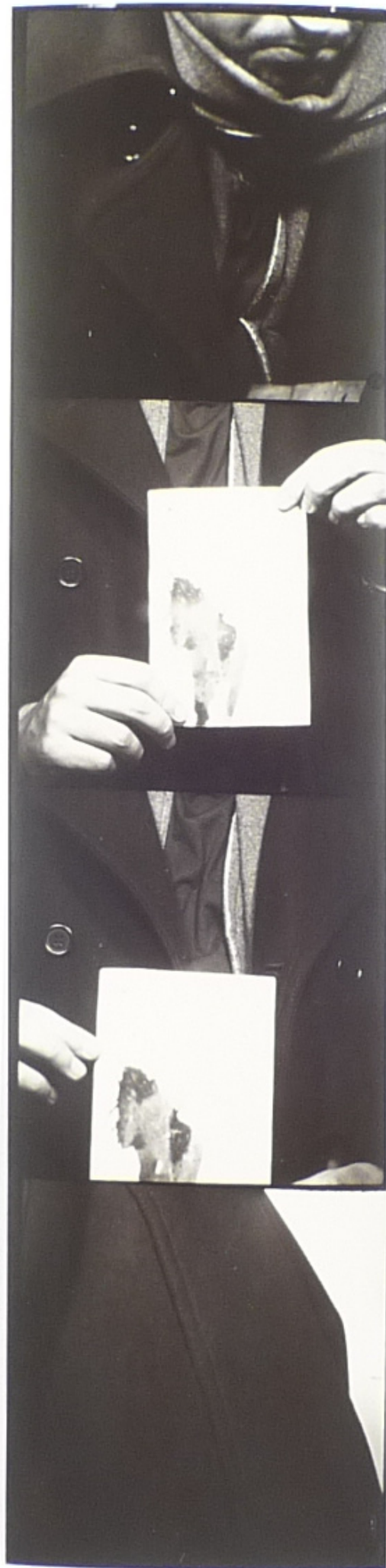
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essai

?

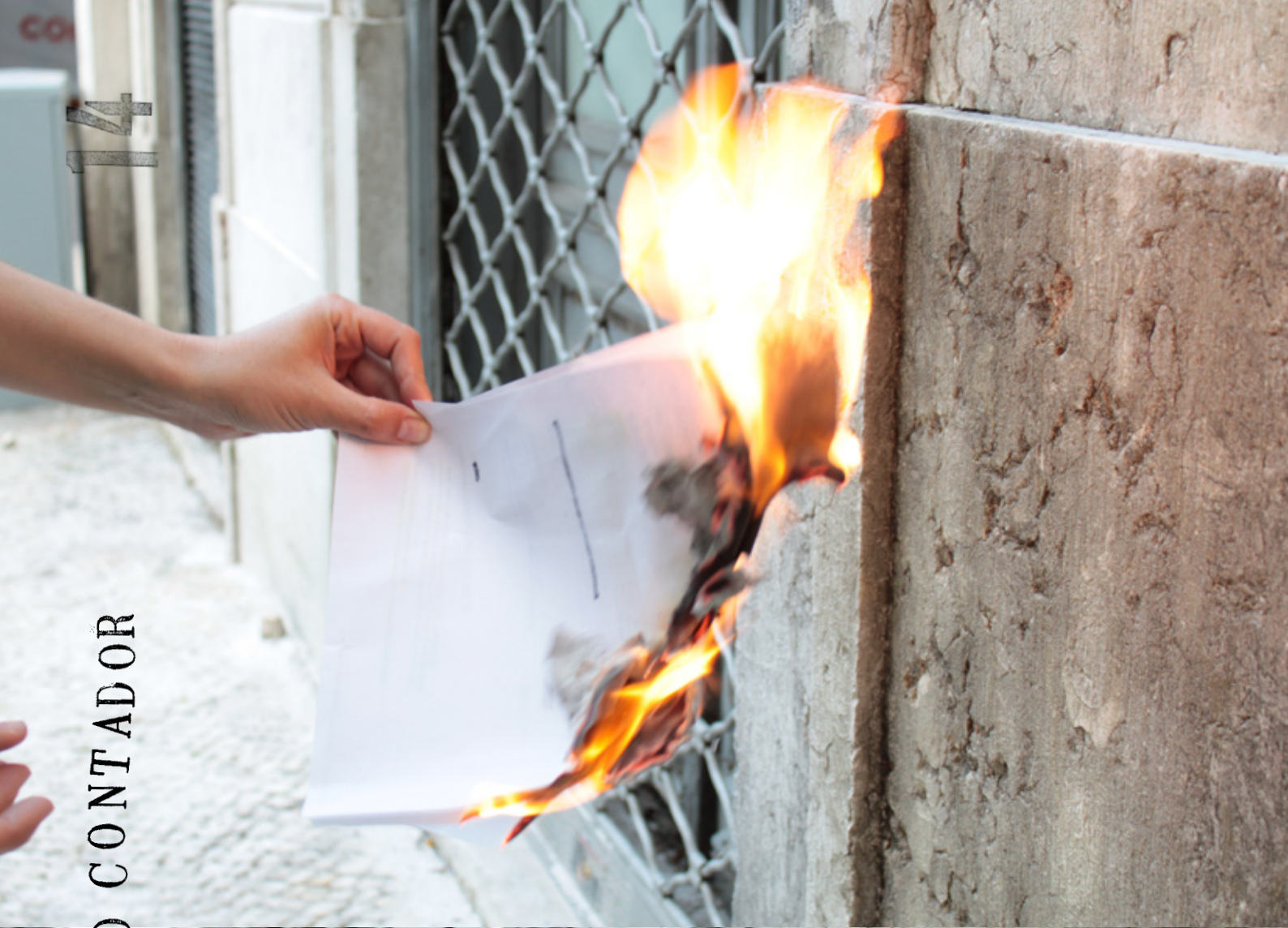
juillet 2003
bois, peinture
acrylique,
feutre.







DANIEL BARROCA









ELISA PÔNE

15

DIEGO PERRONE

16

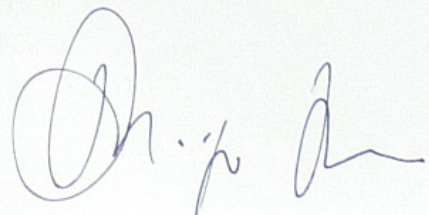
Project for" *The awariness of the roundness of the planet that can have a worm within the earl*".

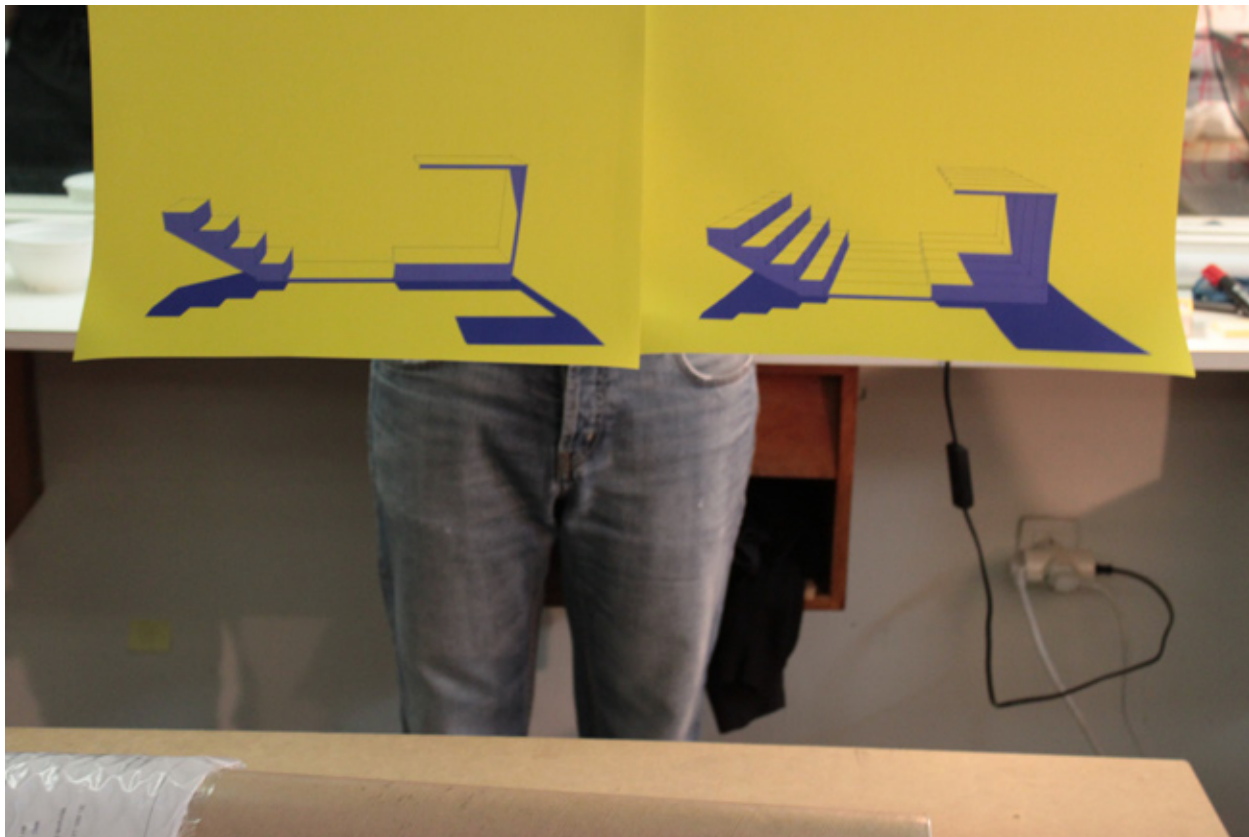
Last year, I began to dig a hole in the ground which would have a circumference perpendicular to the surface of the terrain. I began to dig without a clear idea as to the result; it wasn't so much a job or a work, but a sort of project without end. It was a way of working whilst allwing myself the luxury of being transported by a series of consequential processes, little by little denaturing the point of departure, but without knowing where I would arrive. Everythng sprang from the plasure of imagining a circular hole, of reading it as a metaphor of the awareness of the roundness of the planet that can have a worm: a worm that digs within the earth without points of reference and without perceiving its own body in space...

Thus, I dug a trench 2,5 m deep, 2m long and 1,5 m wide, after which I placed a flexible PVC tube in that had been folded to form a circle. I closed the hole, burying the tube and waited for the ground to settle, so that it would appear never to have been disturbed. Then, using a winch with a pulling capacity of 2,500 kg, I hooked up one end of the tube and slowly pulled it out, leaving a small circular tunnel of a diameter of about 2 m. At that point, inspired by the impossibility of being able to realise it, I had the idea of transporting the entire hole from the ground so that it could be contemplated from outside. Naturally, in order to be able to lift the earth, I had first of all to increase its consistency. To do this, I decided to cook it, to submit it to such a high temperature as to make it crystallise within. I used an oxyhydrogen torch and gas torch fed by hydrogen, oxygen and propane torches which, assisted by a two compressors, fed high-pressure flames into the hole. I spat flames and air into that hole for 18 hours, although I belive it takes at least 40 hours to bring the earth to the right temperature for proper crystallisation.

Having solidified the terrain, with extreme caution, I dug around the circumference of my hole so as to create a disk of earth that was 2 m in diameter and 70 cm thick, and weighing about 4,000 kg. This mass occupied a rectangular trench of 4m by 2m. I would have liked to lift the block of earth, and bring the hole out. I attached the enormous disk to two thick chains and with the help of the winch tried to lift it: however, the earth was not compacted enough to support its own weight and the lump broke up, giving way, thus bringing my project to a close with a natural failure.

Today, therefore, I have to start again from the beginning and build an external structure, a framework that can lift the earth without breaking it into lots of piece. Perhaps it is no longer the hole to interest mi so much as the possibility of extracting it and rendering it transportable.





a.
Piece of Theatre

CELINE CONDORELLI



SENGEN

BEZ MUKE



Schengenland

(orig.) Schengenland je denominacija data teritoriji koju obuhvataju Nemačka, Francuska, Italija, Belgija, Luksemburg, Holandija, koje nakon brojnih sastanaka dogovaraju kreaciju jednog zajedničkog prostora, čiji fundamentalni motivi su ukidanje granica između tih zemalja, sigurnost, imigracija i slobodno kretanje osoba.

Aktuelno teritoriju Schengena sačinjavaju sledeće zemlje: Nemačka, Austrija, Belgija, Danska, Španija, Finska, Francuska, Grčka, Holandija, Island, Italija, Luksemburg, Norveška, Portugalija i Švedska.

Sa druge strane uvođenjem "mera sigurnosti" kao "Evropa fortifikacija" (Europe Fortification) ili SIV (Informacija o vizama), se utvrđuju spoljasnje granice Evrope, povećanjem policijske kontrole na prelazima, informacionim sistemom o vizama. Azilske i izbegličke politike cine sastavni deo emigracione politike, transformisuci moguće političke izbeglice u ekonomske izbeglice, i shodno tome u ilegalnu imigraciju.

Evropske vlade primenjuju legalne i sudske reforme po pitanjima izbeglistva i azila, oslobodjajuci ih svakog humanitarnog sadržaja.

Komunitarne zemlje pokušavaju da nadiju brz i siguran način za masovnu deportaciju izvan EU. Racuna se da su oko 350.000 osoba godišnje prote-



rane sa teritorije Evropske unije na osnovu u laska i ilegalnog boravka, i drugih 150.000 su naterani da se "dobrovoljno" vrate u svoje matične zemlje.

SIV (Informacija o vizama), je jedan program koji ce obrzediti snimanje u jednu centralnu bazu podataka, identitet i ostale informacije sadržane u pasosima, koje ce biti dostupne sudskim i policijskim autoritetima i granicnim službenicima. Zajedno sa aktuelnom militarizacijom spoljnih granica Evropske Unije, SIV planifikuje jednu buduću Evropu zasticeu od "okoline" sa jenom "elektronskom zavesom" "telón electrónico" svaki put hermeličnijom, koja ce proizvesti smrtonosne posledice za one koji se usude da udju na njihovu teritoriju na ilegalan način.

METODA „ASSIMIL“

Kako naučiti Sengen bez muke:

„Pre svega ne treba pristupiti izucavanju ove knjige kao kao obavezi. Mi vam obecavamo da cete za par meseci savladati Schengenski jezik, ali uz sledeca dva uslova:

Prvo: Ako pri ucenju izbegavate svaki dodatni napor - kako fizički tako i psihicki. On ce vam samo odmoci, jer ucenje treba prihvatiti na jed-nostavan i asimilativan nacin.

Drugo: Ucite po malo svakog dana. Molimo vas da ucite bez napora, ali sa paznjom - istom sa kojom citate pravila neke nove igre koju bi ste zeleti naučiti.

Ovde se nista ne uci napamet...”

(*)slobodna interpretacija odlomka iz uvoda originalne verzije knjige Nemacki bez muke ("Assimil")

Schengen bez muke
- marokanska verzija
u pripremi:
- spansko-latinska verzija
- estpsko-hrvatska verzija

Sve knjige su propa-
cene ilustracijama i
auditiivnim materija-
lom za pracenje lekci-
ja u sledecim verzijama:

METODA „ASSIMIL“

ŠENGEN
BEZ MUKE

(en serbo-croata)

RoToR

Ilustracije: A.F. De Sousa



„ASSIMIL“

BARCELONA - BELGRADO

invernomuto

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Mob +39 3288619930 +39 3280295195



Noises from Above (2005-?)

Here follows the story of *Noises from Above*, a project started in 2005, being produced only in part and never came to an end. We consider it a highlight of our practice, but every time we find reasons to stop it, as long as we are not able to clarify some core aspects of the project.

Some years ago we decided to start a work based on the town of San Damiano. It is a one-hundred inhabitants small town located in Pianura Padana, northern Italy, close to Piacenza, about 10 kilometers far from where we used to live and work; the area of San Damiano is balanced between the presence of two closed structures: on one side the massive incumbency of a military Air Force airport - for some years NATO base, and, on the other, the creation of a sanctuary, following a supernatural event that happened during the sixties: the apparition of the Virgin Mother Mary to an old woman, called Mamma Rosa.

Now, San Damiano is a kind of unreal place, completely deserted and empty during the days of the week and full of pilgrims from all over Europe (particularly from France) on Sundays and on religious festivity; so close to local countryside, but so disconnected to reality, it continues to manifest itself only by the sound of military rehearsal flights that invades periodically the soundscape.

In the beginning we decided to give the project the form of a documentary, based on landscape shooting and interviews, related both to military and religious spheres, trying to define which possible common points or dialog forms they should share.

We produced a dossier, in order to find some local support from institutions and get the permissions to do inspections and shooting in the area, extremely protected, not only the airport, but also the sanctuary which is private and not properly open to this kind of things.

We got the defense of Piacenza's local authority of arts and entertainment department, this meant a document attested by councillor that give us a recognition for the project, but no funds for production.

After getting this, we started to ask for permission to do shooting inside the airport, aware of extended timing of those kind of requests, first via telephone, and the answer was unexpectedly open and positive, then via fax and from there we did not get any answer for a long time.

Beside, we kept going the project, so we decided to produce two preliminary trailers, each one consisting of an interview: the first one to an inhabitant who live in a country house neighbouring the south border of the airport, the second one - in fact not planned but captured on apparition anniversary day - to a man who was distributing strange holy pictures, whose tell the photographic process to discover Virgin figure in apparition shots.

We set some rules to shoot interviews in private houses, visible in *Trailer 1*, such as switch on the camera before the encounter with the person interviewed, do a lot of close-ups of ornaments and furnitures, a portrait of the person interviewed in outdoor, particular attention to sound capture making use of different microphones and so on... The aim of these trailers was to give an idea of the languages and choices behind the documentary, to make a more complete package to introduce the project to festivals and fundraisers.

Actually, from the beginning, we planned not only a documentary version but also a side-project: a live media performance, composed by two video projections and a live soundtrack. In a way a sort of expanded version of the documentary, destined to different fields of action. So, in September 2005 we proposed the project to Netmage festival, hold every year in Bologna, dedicated to live media and cross platforms projects. Here we collected the first refuse, because of the embryo stage of the work.

x

CALL ARCH. ZAMBONI 340 9132666

(al telefono risero e a Tonino)
appena arrivato a Roma

Wystan Cunnow

PRE-TEXT

Contingency

Third party

Self referred to language
and method

Procedure

← Not included

←

Keep your pen in your belly
Don't let it bleed pen

x

PRE-GIUDIZI POST-GIUDIZI

ANTICIPO POSTICIPO

AZIONE " AZIONE

PREVISIONE POSTVISIONE

PREMESSA POSTMESSA

PROMESSA RIMESSA

PROGETTI GRANDI

Produzione e distribuzione telecinematografica universale per lo spettacolo televisivo.

Istituzione di luoghi per funerali laici

Istituzione di feste nazionali di ispirazione
dalla morte

Filice in cui le opere si distinguono con un
significato

Costituzione di un Museo dell'Arte Italiana
in Etilio MaiE

Casting per il nuovo leader della sinistra

6mB
 Dubrovnik (x) Ploče (x) Sibenik (x) Zadar (x) Rijeka (x)
 Zagreb (+) Varaždin (+)

Un libro da però scritto
ben ceftal: ogni cosa è scritto ed in un
momento (o occasione etc.)
queste pagine bene predicate da un testo
da parte delle condizioni in cui il ceftal era
Atto 180

Il bisogno di una struttura di affiliazione è
una arte civiltà.

Il sogno parte ad una certa data. O il punto
verso dell'anno

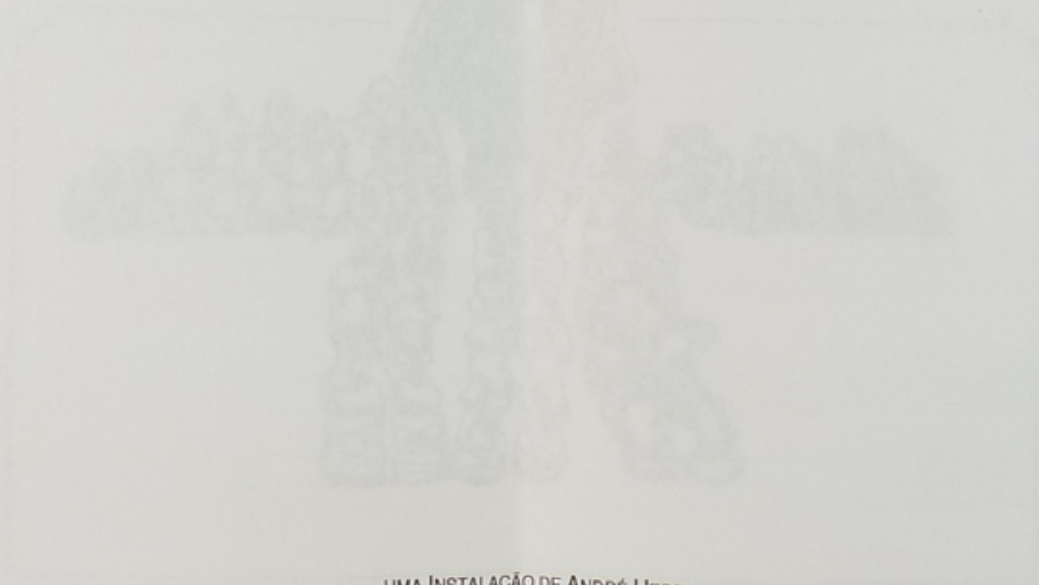
L'opera che mette il maggiore risalto alla conversione iniziale (inversione prima ora), è la prima redazione.

Per il processo legato al
la comprensione della
meno più come sbagliate (e alcuni vogliono,
più individuali.

21

(TO DIE AND NOT TO BE SEEN)

MORRER E NÃO SER VISTO



UMA INSTALAÇÃO DE ANDRÉ UERBA

André Uerba

andre.uerba@gmail.com

ANDRÉ UERBA

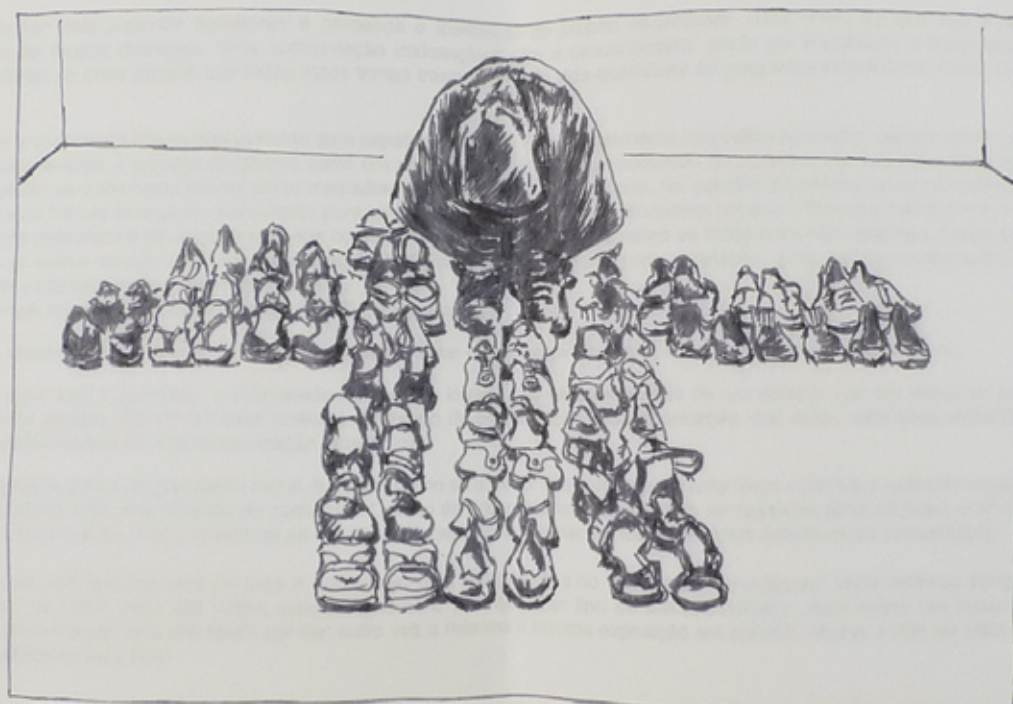


Ilustração de João Galante

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 * No sécurité sociale: 1 70 08 94 078 145 64 *
 * SIRET: 414 860 759 00029 *
 * APE: 223A *
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DEAR FILIPA RAMOS & ANTONIO CONTADOR,

FIRST OF ALL, I HAVE TO SAY THAT FOR MORE THAN 10 YEARS NOW I'VE BEEN RECEIVING ONCE OR TWICE A YEAR INVITATION TO TAKE PART IN PUBLICATIONS OR PROJECTS ABOUT THAT VERY SAME TOPIC: PROJECTS THAT FAILED, UNREALIZED WORKS AND OTHER (AS YOU CALL THEM YOURSELVES) "ABANDONS". I MUST SAY I USUALLY DON'T ANSWER BECAUSE I HAVE NOTHING TO SAY ABOUT THAT TOPIC AND I DON'T UNDERSTAND THIS ON GOING INTEREST FOR THIS ROMANTIC CONCEPT. I CONSIDER THAT EITHER A PROJECT OR A WORK EXISTS (IN ANY FORM, MATERIAL OR IMMATERIAL, REALIZED OR UNREALIZED) OR STILL REMAINS IN MIND OR NOTES AS RAW MATERIAL OR POTENTIAL STARTING POINT FOR A FORTHCOMING PROJECT AND IF SO I DON'T FEEL LIKE TO COMMUNICATE ABOUT IT BECAUSE THERE IS NO WAY TO DESCRIBE IT SO FAR. IF YOU CONSIDER THAT ANYWAY THIS ANSWER IS RELEVANT FOR YOUR PROJECT/PUBLICATION FEEL FREE TO PUBLISH IT AS LONG AS YOU REPRODUCE THIS ENTIRE STATEMENT STRICTLY UNEDITED.

Matthieu LAURETTE

MATTHIEU LAURETTE
 9 MAY 2011, PARIS

MATTHIEU LAURETTE

IGNASI ABALLÍ

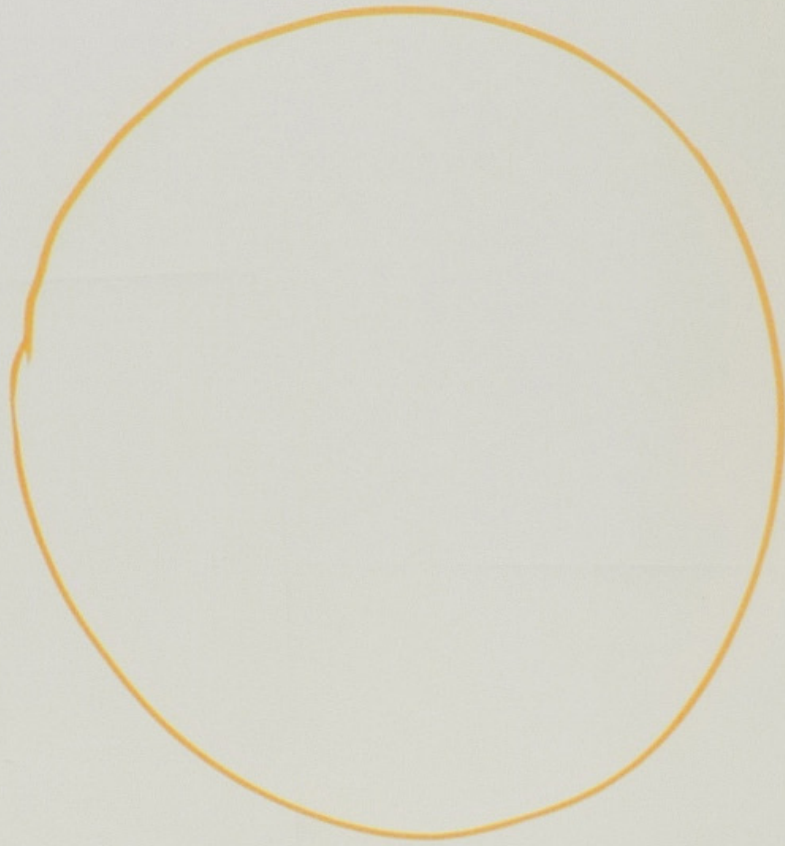
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Pedir a varias personas un test de inyectores de su impresora
Request several people an inkjet test from their printer

Conseguir una imagen de lo invisible
Get an image of the invisible

IGNASI ABALLÍ

Hacer un inventario de todas las profesiones del mundo
Make an inventory of all professions in the world



performance: democracy for 1

drawing a circle until perfect ~~with~~ ^{for} 1 person judgement





BECKY BEASLEY

26



(above: *Great Lakes*, 2010, Linoleum)

Title: *The Great Lakes, Kingston*

Proposal: To fabricate a polished black granite replica of the American Great Lakes in the field between Fairfield North, Fairfield South, Fairfield East and Fairfield West in Kingston Upon Thames, England.

Nineteenth century photographer, Eadweard Muybridge, was born and died in Kingston and, at the time of his death, he was rumoured to have been constructing a scale replica pond of the American Great Lakes in his back garden on Liverpool Road. Although there is no explanation for Muybridge's 'late sculptural project', there is a Kingston in Ontario, on the eastern-most shore of the eastern-most Great Lake, Lake Ontario, which Maybridge should have known about.

Ruled by the British since 1758, Kingston was the base for the Lake Ontario division of the Great Lakes British naval fleet during the War of 1812. After the war, Britain built Fort Henry and a series of distinctive Martello towers. All still exist, and Fort Henry is a popular tourist attraction. In 2007 the fortifications at Kingston were designated a UNESCO World Heritage Site.

I would have the names of the Lakes and the principle cities which border the Lakes engraved in the relevant positions onto the granite. Kingston, Ontario would be engraved in a larger typeface.

The Fairfield site is directly adjacent to Kingston Museum, which opened the year after Muybridge's death and to which he bequeathed in perpetuity a unique archive of his personal working materials and equipment.

Becky Beasley 2011







FILIPA RAMOS

Memories





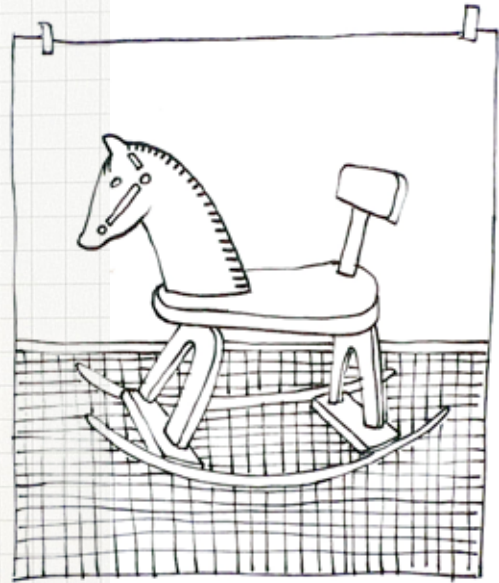
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MARCO RAPARELLI

MY SECRET



WE MADE
IN THE BACK SEAT
OF MY CAR.



SIMONE BERTI

29



SIMONE BERTI

NY, Maio 2011

Querida Filipa,

Demorei algum tempo a tentar entender como é que ~~isto~~ me responde à vossa pergunta.

Foi então que me lembrei de um projecto que nunca fiz e por isso mesmo ficou sempre na minha cabeça.

Tudo começou porque ~~estava~~ a acabar a escola quando estava a acabar a escola dei-me conta que o meu trabalho era absolutamente aborrecido.

Mas mais que isso, dei-me conta que era mesmo disso que eu gostava — coisas aborrecidas, pilhas intermináveis, com começo fixo, sem diálogos, de livros enormes com descrições detalhadas dos mais aborrecidos detalhes.

~~Não~~ Foi nessa altura que decidi fazer uma peça que seria em uma com 10 cassetes dentro.

Primeiro ia filmar as coisas mais aborrecidas que me lembrasse — coisas sem pessoas, diálogos ou eventos de maior.

Depois com esses plumageus
ia editar 10 plumes diferentes,
~~todos com as mesmas o mesmo~~
~~material base e usavate o mesmo~~
material base completo. Ia
sentar-me horas a fim,
editando lentamente as longas
linhas (o que é uma das minhas
coisas predilectas) tentando fazer
os 10 plumes mais abonados
que alguma vez foram feitos.
As 10 cassetes eram depois colocadas
numa mala de viagem de mão
onde apenas cabessem as ditas
cassetes (VAS).

Ia ser a minha 'Ode ao Ennui',
o meu 'embrace of loneliness' ia
~~que me fazia sentir tão culpado~~
"own up to" aquilo que antes me
fazia sentir tão culpado.

Não sei bem porque é que
nunca fiz. Na altura estava super
animada com a ideia. ~~Acto que~~
Mas foi também nessa altura
que acabei a escola e saí
do país, o meu mundo virou
do avesso em poucos dias.
~~Não sei bem o que~~

Não sei, talvez acabe por fazer
esse peça um dia, quem sabe.
Um grande abraço,

R.

FERNANDO MESQUITA

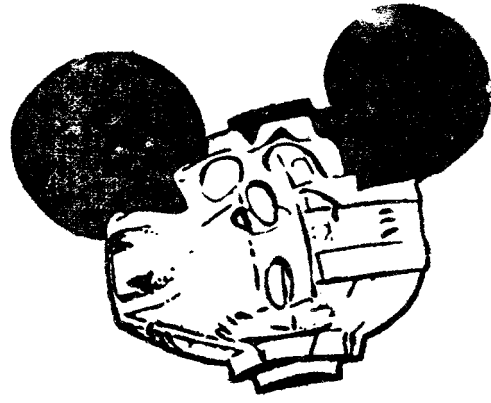
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FERNANDO MESQUITA

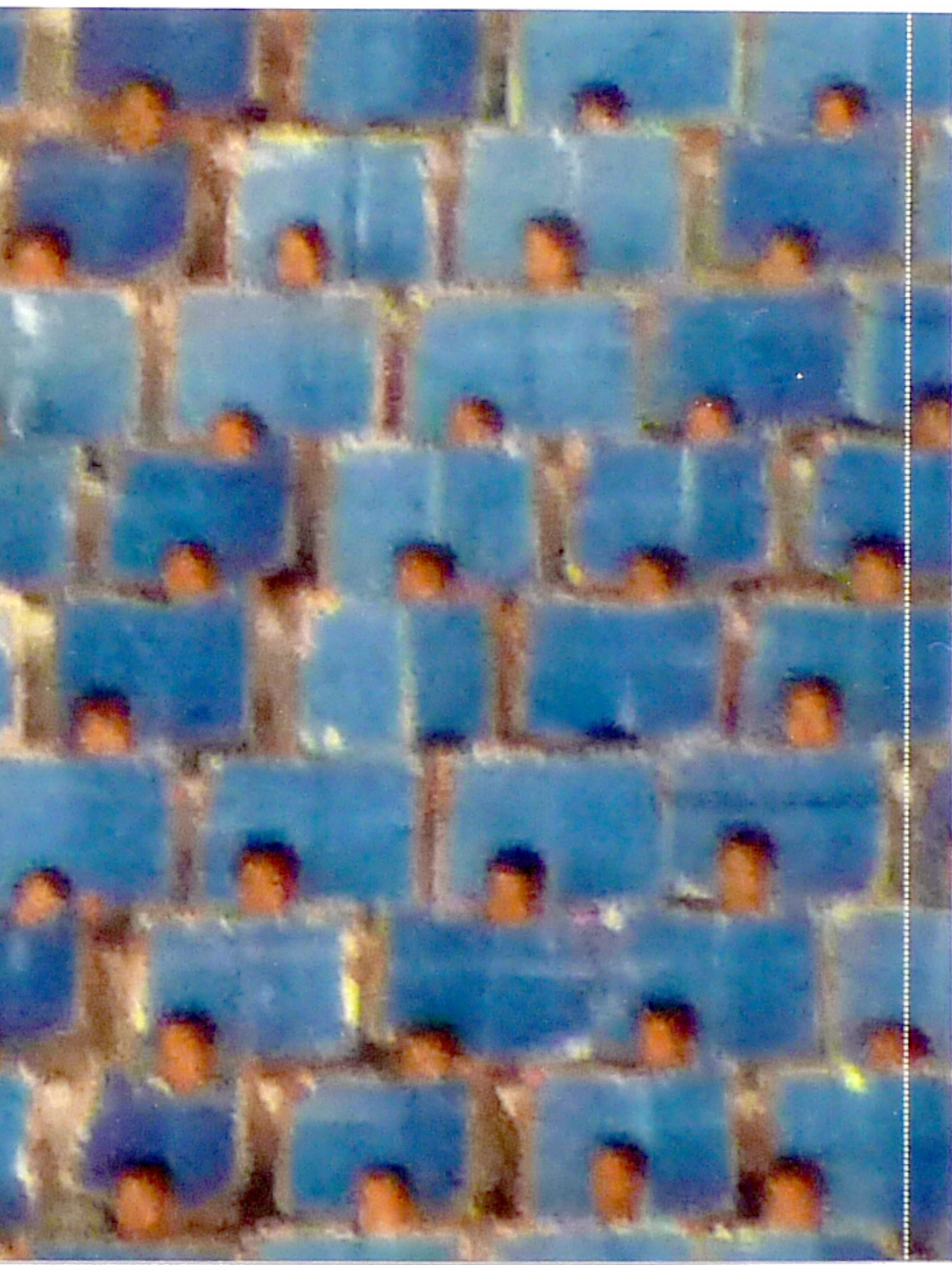
ALEXANDRE ESTRELA

32

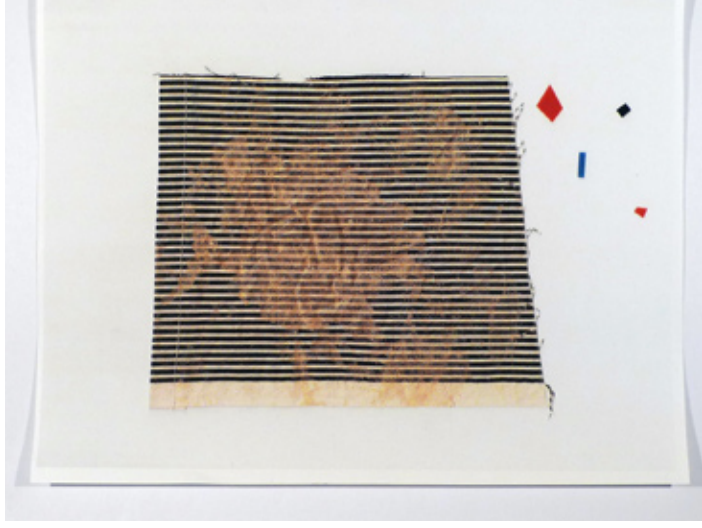


ALEXANDRE ESTRELA





GERLACH EN KOOP

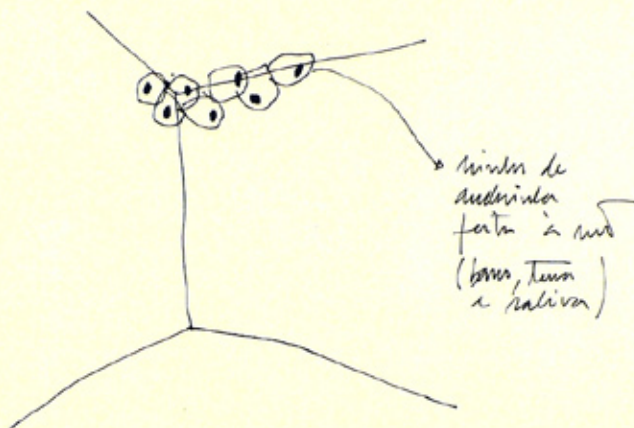




ANA CARDOSO

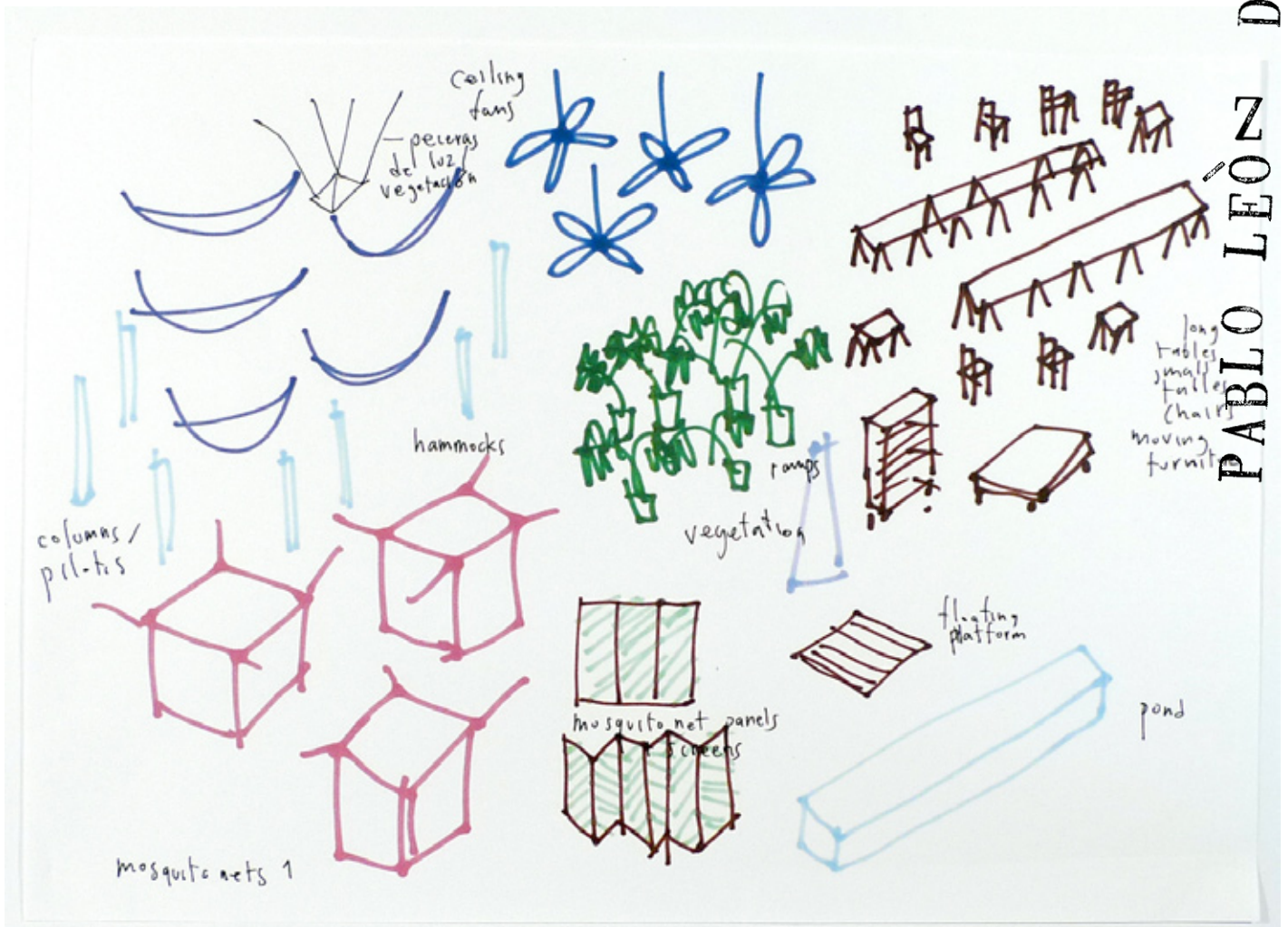
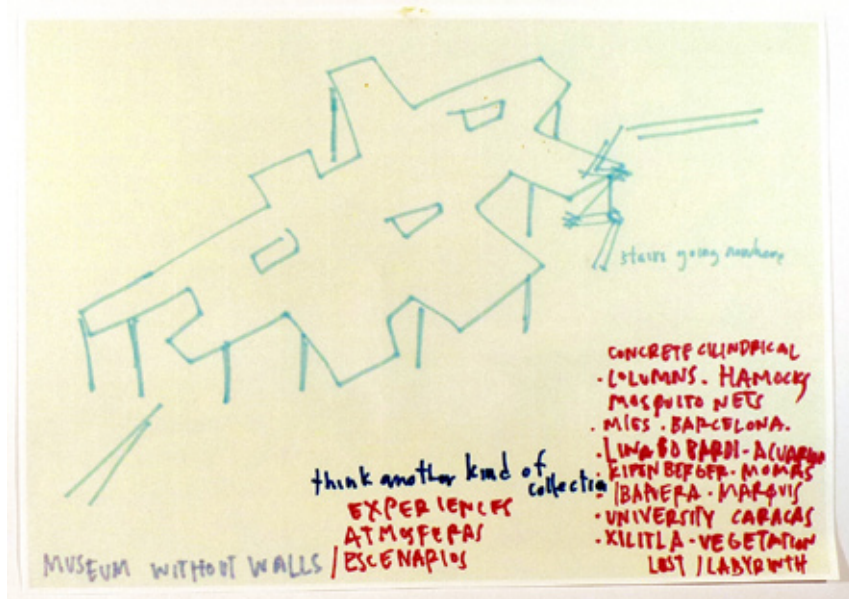


Minha de audrinhos (2014-?)



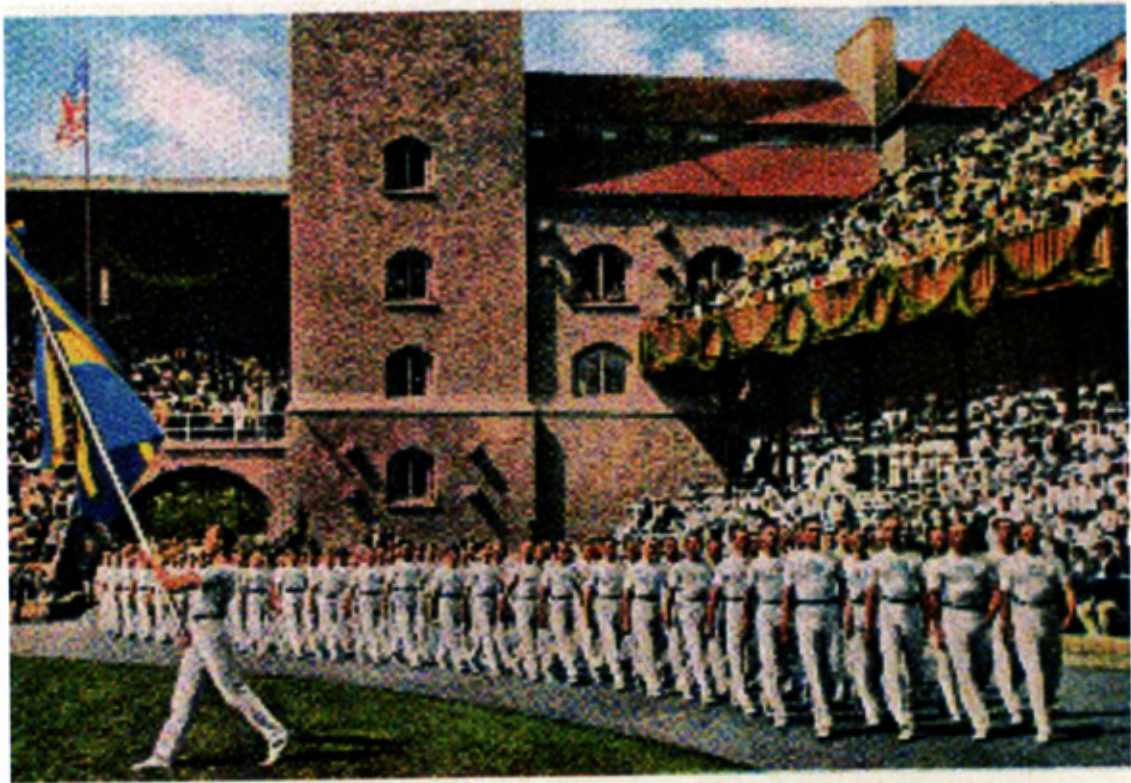
"apoiado arquitetura"





LISA TAN

37



November 4, 2008 was Election Day. Obama and Biden. It was exhilarating, remember? I was in Stockholm. It was my birthday too. I went for a run.

From Jonas' apartment, I ran to Valhallavägen, then around the Tekniska Högskolan (The Royal Institute of Technology). Not far from the campus sits Stockholm's Olympic stadium, built for the 1912 games. The gates to the stadium are usually locked, but not that day. I took a victory lap.

In the 1912 Olympics, art was one of the medal contending categories. Medals were awarded in architecture, literature, music, painting, and sculpture, for works that dealt with sports-related subject matter. 2012 minus 1912. Should I make an artwork to coincide with the hundredth anniversary? Something related to national identity, leadership, performance, and competition? I decided it was an idea better left abandoned.*

* Especially after I read about Allora and Calzadilla's project for the American pavilion in the 2011 Venice Biennale which will have Olympic athletes performing.

JOÃO SIMÕES

38

*The sea
A woman
As in any other poem*

*Joao Simoes
Istanbul, 2000*

JOÃO SIMÕES

Dear Filipa and Antonio,

I have searched in my mind my unrealized projects and there are many.
I am working a lot putting ideas in to folders, leaving them there, sometimes I open these folders just to read them, sometimes I use these ideas.
I can sound very emotional, but a lot of my works begin closing my eyes and having a vision. Then I need to transform them.
Sometimes I dream my works, not only during the night but also when the sun is high on the sky.

Once I dreamt two people that were visiting several galleries. One man and one woman, they were not a couple. One has a hand fully painted in black (the left one), the other has a hand fully painted in white (the right one). Sometimes they played with their painted hands, even close to the work exhibited in the galleries.

In a gallery there was an installation: a floor with a beige carpet and on top of it, some wigs lying down, they were all different, all brown, but different. The two people caressed their hair with their hands.

Inside another gallery a performance happened, there were roller-skaters ballerinas dancing. At the end of it the two people liked to clap with they hands.

In one room there was a video representing moving gloves, the two hands were mirroring the movements.

In a gallery there were a lot of paintings, very coloured monochromes and the two people sometimes put their hand pressing the wall, closed to the work.

In another gallery a radio was on all the time. The two people danced a bit with their hands.

In many other galleries they pointed some objects with their hands: a photograph showing a levitating person, a marble statue figuring cylinders and spheres, a dark painting with some magpies...

Many people took photographs of the two hands: one black one white.

It would be nice to look at your hand now, I am sure you will see them differently.

Thank you for reading my visions

Fondly yours

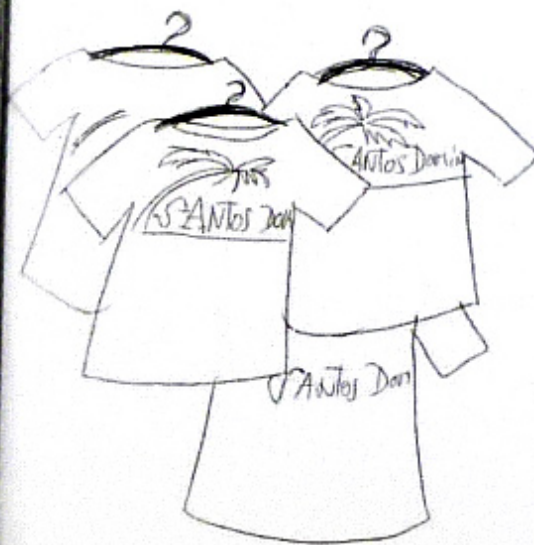
Jacopo Miliani

JACOPO MILIANI

STEPHEN LICHTY

40





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IHR PLUS DER WOCHE

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- je ca. 175 cm
- aus PVC mit Haltegriffen
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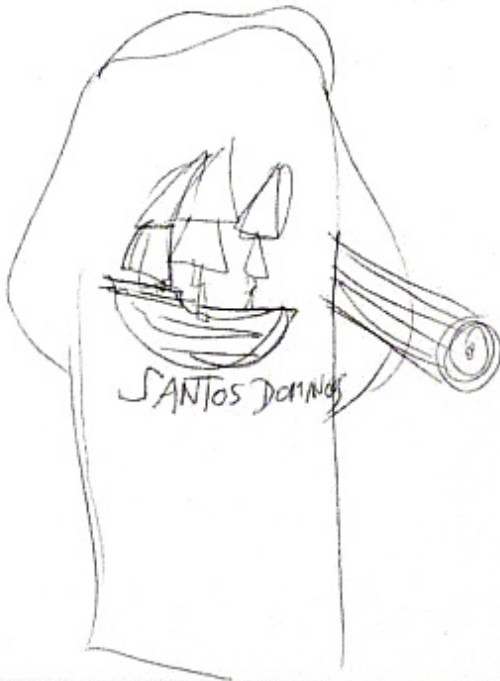
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L'Acropole



ambre solaire



UNE



IACOPO SERI

42

ANTÓNIO ORTEGA

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43

ANÓNIO ORTEGA







ISOLA AND NORZI

Guest N. 12

INSTRUCTIONS

THE FIRST INTERNATIONAL ASTRAL CYCLE OF PERFORMANCES, CURATED BY CHIARA FUMAI INSIDE THE MAGNIFICENT SHAPE OF ADOLF LOOS' ARCHITECTURE.





CHIARA FUMAI





ESTHER PLANAS

Paradoxically,
Agora não – Not yet
would not have been possible without the generosity and contribute
of all those who took part in the project with their proposals, suggestions
and contributions.

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Margarida Mendes, Mariana Silva and Pedro Neves Marques

Real-time catalogueathon by
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17/06/2011

