

a text in two times: archive it: emergence of rupture events

cristina [lar] ribas

//fact: the panels of a cinema no longer in use were moved from their anonymity to the gallery of the goethe institute, located on the same street some 500 meters ahead. the cinema was called CORAL and there, on the sidewalk of a well-off neighborhood, it had been running movies since 1964. ironically or not, 40 years later, and passing for the thousandth time through that path, I finally looked at those panels with the sort of documental gaze with which I collected other objects in my work.



// "in making use of documental photographic thought in my creative process, I have also allowed the collected objects from certain places that I have been watching over a period of time to have a documental intention. these places I have named 'accompanied places'. i have collected bricks, broken tiles, metal sheets, odd letters from cinema placards, and so on. for CORAL CINEMA, we took two original panels of the cinema's façade, dislocating and reassembling them in the gallery so that they could 'look at each other'. they received new lighting, and were suspended at a certain height from the floor which simulated their position in the cinema's façade. the CORAL CINEMA experience didn't, for me, merely constitute a sculptural reconfiguration of a discarded urban element but managed to weave universes.

//if in another situation cinema were silent, as matheus, a friend of mine, said, it would also be "blind" today. it is true that the "city in disappearance" ⁱ has been following me for a while, and i think here there is a situation as dubious as the doubt of whether the blindness of cinema originates from its condition of anonymity, remaining in silence, or whether it is the eyes of those who cannot see it.

//in the project the action and the exhibition contaminated each other. in the action for the CINEMA CORAL, a while before the exhibition, a relational universe was activated which, out of necessity, started to be lived in: presenting the project to the institution which would receive the exhibition; soliciting the donation of the panels from the owners of the building and from there beginning the negotiation with its legal representative; carrying out all the production (grants, partnerships, texts written by friends...). Here, once again, people with stories to tell appeared to me - the presence of memories and

other stories about the cinema – memories that I wanted to include many times in the projects.

//in setting up the exhibition i made available, together with the panels, the letter where I assume terms of responsibility for the hiring of the panels, photos of other cinemas, introducing all of them as forms of documentation. to me, the presence of these narrative documents introduce a 'condition for an opening', other forms of narration, which aren't only a discussion on how the process involved in the work's production is important to the understanding of the work itself, but a mechanism which follows its desire of undertaking a 'condition for an opening'.

/ the experience in carrying out the project CINEMA CORAL made me go over a possible problem: the agreement that an artistic production takes into account only the delimited time-period in which the artwork, here and there, is exhibited. i question how can we get rid of this agreement. to me, an opening in the reception of the work might turn out to amplify the critical dialogue about the work as a relational proposition.

/ i realize that other forms of artistic production and reception have been worked on. they respond to the specificities of each artwork, and amplify the interaction between artists and participants. this would be in terms of the production of texts or their circulation, or in terms of the creation of collective and interdisciplinary projects which bend the safe limits that may possibly exist in an artistic production. there are changes in artistic operations which, in their way, create differences in relation to the *just made*ⁱⁱ artistic system – a system of well established production, reception and/or consumption, that frequently responds to conditioning economic factors, to matters of political interest, and also to our own fear of taking risks (which can take the form of a typical rule-following job that, in many cases, regiments the field of art). the possibilities of introducing tension into this field may come from the artistic operations themselves - if the intention of “adensamento” (densification) ⁱⁱⁱ³ does not come from the demand and insistence of artists, from where will it come?

. rupture event

/ as a symptom of being a movement, we reinvest the space of the world social forum.^{iv} we expand. “border effects” (which is a continued reconfiguration of “perdidos no espaço/2003 (lost in space/2003) ^v allow for the mutual contamination [policontamination] between what we bring with us [carry with us] and that which we shall find []. but i am concerned with our situation in this process. for example, in the context of the world social forum, can art - as an assemblage of agents - interact with the movement?

/ in the forum the necessity of diverging from a present state of world is discussed. a state which, as i understand it, is given by the action of a few which subject the others to the vulnerability of empty-situations, which do not open way to the self-criticism of one's existence but rather to the inverse: these empty-situations are vehicles transporting us to the universe of economic value and exchangeable goods, which, as they enter our lives, make us believe we depend on them. also prey to this state is the experience of art which, if not articulated in its operative forms beyond a poetic interiority, will remain in the same limbo. in the reality of a machinic time flashed before the senses, these are dislocated to all that which amasses commercial value.

/ bringing this border movement to the space of the WSF is one of the possible insertions or one of the ramifying dilutions which we can get for the art-related events in the social field. looking for a possible point of contact, it seems to me that a space which is common appears from the bringing together of different practices of assemblage: i can identify, on the one hand, **visual artists** (and their collectives, formed also by other agents) and **social activists** (or agents which set out from autonomous groups in society). a similarity between these practices becomes evident in the fostering and dissemination of a changing vocabulary of political action turned public [public turned political], or in the majority of struggles for a public space within the urban context.

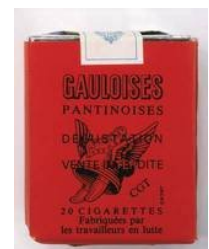
/ the objective of this text is to bring from within artistic practices of a few accomplishments as examples which were triggered contextually and aimed at possible changes in the germinal process giving shape to the works. without wanting to 'prove' the possibility of a relation between artistic and social agents, i intend to present how a few artistic interventions include politicizing movements in their form, and move within the sort of social space which i have an interest in reviving.

/ as a true rampage of the streets, a few artistic experiences which have passed, intending to blend in the everyday, make use of specific languages which are created for each project. artists and their groups have, in the makeup of their actions, the intention of continued contact with the world.

/ AO VIVO (LIVE) was an action/intervention by cristiano lenhardt at the world social forum in porto alegre, 2003. he distributed and placed around 300 small white flags with the inscription AO VIVO (LIVE). in the WSF, given the tight time-frame and the anxiety each social movement had of emerging and with it of making the event itself emerge - to exist as an affirmation of subject/agents, simultaneously with aspects such as the excess in forms of register or in the production of information - all compressed time even more to, as cristiano lenhardt said, a time made "by a succession of live moments." before this project, lenhardt had prepared "manual adjustment", a work-action in which he took a VHS cassette player and video to different commercial venues (bar, shop, barber) where there was already a TV. the time of display was the time of the video, 5min.

/MVC (mejor vida corporation - "better life corporation") is a corporation created by the mexican artist minerva cuervas. among her works, she distributed caffeine pills in the subway ("awake is aware") for people to keep awake and not have the bad luck of being mugged. the action used a poster made available by the subway company.^{vi} MVC is a corporation managed by the artist offering a series of benefits to artists, unemployed, students, among others.

/jean-luc mouléne collected diverse "strike objects" produced by workers in different decades while striking. from there an infinity of odd objects appeared (inappropriable by business - unless at a later date as objects of art). among them a 1987 edition of the herald tribune that came out entirely without images, and a 1968 bicycle handle which looked like a baton produced by the haubutman company in france.



/rosângela rennó collected and restored original photos of tattoos of prisoners in a são paulo prison (project "cicatriz" - scar). according to her, the images were meant to become invisible (originally they were meant to be archived). they also really became invisible the moment they were almost thrown away. the strategy of bringing these images to visibility (and then mix them with the universal archive - "strategy of intertextuality") also results from a discussion on the attitude of the artist. rosângela writes that the contemporary artist is able but also authorised to discuss, to manifest, to open ways... to circulate through not just necessarily artistic territories, while also passing through the institutional. ^{vii}

. archive it.

/ the artistic practice, given the articulation of its operative form, that is, given its configuration in social space, can become a tool in the production of political assemblages [existential stamps] in the time of the machinic. the stamps make the productions collective and are in agreement with both the autonomy of the material means of production and the discourses on the real. such stabilization can appear in any place where there is a subject/agent which is turned to the narrative of his own experience. i understand that political intentions do not supplant the intentions at the level of sensation, and that the works turn out to be sensitive evidence of the will.

/ for this, we can leap beyond the interventionism of a few actions to the consciousness of an understanding of continuity and intertwining. the weaving of the emergence of these events, taken in their singularity and diversity presents the conditions of presence with which art happens today.

/ going back to a question presented at the beginning of the text, it seems that the creation of collective projects allows for the understanding and exchange of critical propositions in art, as much in the politics of its production as in the politics of its reception. and for this we can think how settings can be configured so that such exchanges take place. the construction of effective forms of communication and the consolidation of forms of autonomy in artistic practice through specific projects has already occurred as a symptom of the multitude's movements, being persistence of such practices extremely necessary to continue stimulating.

// in the work CINEMA CORAL, when i signed the "terms of responsibility" which at last allowed the panels to be borrowed, in the document created following mr. marum's request (the owner's lawyer), he, after signing the authorization, strangely failed to stamp his name right on top of the signature, and instead stamped "**archive it**".

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notes

I invited **Matheus Rocha Pitta** to write a text for this exhibition. within this text he comments on the blindness of cinema while referring to the intervention "CINEMA MUDO" (Silent Cinema) which I made 2 years before in 4 shut down cinemas in Porto Alegre. He is an artist and also writes on art. **Alexandre Santos** wrote on some of my work in the text "Da Cidade como Resposta à Cidade como Pergunta: a fotografia como dispositivo de representação/apresentação do espaço urbano" (From the city as the answer to the city as the question: photography as a *despositif* of representation/presentation of urban space)", published in **A fotografia nos processos artísticos contemporâneos** (Photography in contemporary artistic processes), Porto Alegre: Unidade Editorial e UFRGS, 2004; p. 38-60, Alexandre and Maria Ivone Santos (org.).

ⁱⁱ **Fulvia Carnevale** writes on *ready made*. I first came to know her work in a talk in São Paulo (2005). The term, *just made*, is also in the text "**Práticas estéticas, práticas políticas**" (Aesthetic practices, political practices). Seminar São Paulo S.A. Situação Estética e Política (Aesthetic and Political Situation), organized by EXO experimental.org and SESC São Paulo in Abril 2005. Text published in the following site: <http://www.secsp.org.br/>

ⁱⁱⁱ I used the term densification in a text published in the newspaper Contemporão. The term, to summarize, proposes the intensification of exchanges between artists and their peers so as to be able to think the conditions of artistic creation today. "**Da vontade de fazer**" (On the will to do), Porto Alegre: Project Contemporão, 2004. Curator: Gabriela Motta.

^{iv} The World Social Forum (WSF) is an annual encounter organized by diverse non-governmental organizations around the world, using the encounter to exchange information and build solid policies in response to the global reality as it is offered to us by the neoliberal capitalist model. For more information: <http://www.forumsocialmundial.org.br>.

^v The **Projeto Perdidos no Espaço** (Project Lost in Space) began a little before the 2003 WSF, bringing together visual artists and writers who write on art to work with diverse languages. The group discusses to a large extent the initiatives which relate to artistic production and public space. For information: <http://www.ufrgs.br/artes/escultura>

^{vi} Part of her work can be found at <http://www.irational.org>.

^{vii} Rosângela Rennó, in text "Cicatriz: fotografias de tatuagens do Museu Penitenciário Paulista e textos do ARQUIVO UNIVERSAL" ("Scar: photos of tattoos of the Paulista Penitentiary Museum and texts of the UNIVERSAL ARCHIVE. In "**A fotografia nos processos artísticos contemporâneos**" "**Photography in contemporary artistic processes**" (cited above), p. 223-227.