

NEWCASTLE UNIVERSITY

Space-time and creation in art: three practice-led
experiments

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Doctor of Philosophy

October 2013

School of Arts and Culture

Abstract

This study addresses site-specific sculptural practice and examines the tensions arising from the interactive relations between site and the artworks that exist within it. It applies the concept of ‘anthropophagy’ to re-signify traditional models of representation in order to re-organize them into new contexts through practice-led research into site-specificity. Anthropophagy, a metaphorical vision of the Brazilian indigenous people, utilises cannibalistic customs “in order to legitimate their critical, selective and metabolising appropriation of European artistic tendencies” (Mosqueira 2010: 12). The use of this concept in this thesis arises from the idea of simultaneously belonging to two geographically separated cultural universes: one individual (in my case, Brazilian) and another related to the centralised European/US cultural model of influence that dominates the art world. The differences and intersections between these two universes provide a rich field for practice-led research into how artistic creation is affected by attitudes to space and time.

In order to explore this, the thesis is divided into four chapters. The first develops a theoretical framework dealing with concepts of space and time and demonstrates how anthropophagy draws these concepts together. The next chapter examines walking in the UK as an art practice to expand the understanding of site-specific practice through the artworks of Richard Long and Hamish Fulton. The third chapter focuses on work, site and location in order to examine how anthropophagy can re-signify the idea of walking as related in Chapter two. The final chapter analyses site-specificity, drawing on my own practice-led research explored through three art projects implemented in Brazil and England. These projects develop ways to negotiate the complex relationship between art, place and temporal contexts, re-inscribing events within specific sites over time.

To build a methodology for the research, I have developed three different projects and situations testing the spatial-temporal contexts of site. By using site-specific art practice I shape my arguments upon a creative practice ruled by concepts, materials and techniques. In my practice I have delineated some creative responses to the transformations of the contemporary world, weaving

reflections between work/site/body as well as on my own perception regarding current 'temporalities'. The theoretical frameworks that inform this study range from postmodernism to globalisation theories in order to draw together work, site and location under the overarching concept of anthropophagy.

Key words: Space-Time, Site-Specific Art, *Antropofagia* (Anthropophagy)

To Pedro and Aisha

Acknowledgements

I would like to thank my supervisors Professor Andrew Burton and Richard Talbot. I also wish thank my friends, especially Eduardo and Annie for their encouragement during this journey of my life. I express my gratitude for Newcastle University and for the support given by ORSAS Award, and the NUIPS Scholarship.

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Introduction

Current debates in contemporary art revolve around discourses that weave space and time experiences. In fact, “[space] and time are basic categories of human existence. Yet we rarely debate their meanings” (Harvey 1990: 201). In describing daily routine, David Harvey, contrasts this experience with our sense of ‘horizontal’ organization of time where “everything has its place upon a single objective time scale” (1990: 201). Despite this, we record our detached existence through seconds, minutes, years, centuries, and eras, independent of our inner experiences. Thus, “we tend to take [time] for granted, and give them common-sense or self-evidence attributions” (1990: 201). However, everyday experiences trespass upon the ‘measurement’ of time and thus approach my practice. In that:

“[Our] mental processes and perceptions can play tricks, make seconds feel like light years, or pleasurable hours pass by so fast we hardly notice. We may also learn to appreciate how different societies (or even different sub-groups) cultivate quite different senses of time” (Harvey 1990: 202).

More recently, globalization has promoted further reflections on art where temporal experiences are singular, and currently pacing along at excessive speeds, thus demonstrating the different possibilities of dealing with art-based space and time via site-specific practices. Moreover, I reflect on how this moment affects my experience of time by the use of works through anthropophagy. The experiences I have of time today causes me to imagine, perceive, and ‘touch’ ‘worlds’, places and cultures that I see around me while walking.

Considering these aspects, the effects of time on experiences as an approach to culture is explored through my works in site-specific. In fact, contemporary site-specificity provides ‘sites of enquiry into a range of spatial-temporal issues’ (Rugg 2010). Hence, by exploring the sense of time, I deal with a series of experiments in alignment with notions of place, culture, site-specific work and walking, reaching prominence in the spatial/temporal within the processes of globalisation.

Through my works, place and site should be considered according to different views, although they are interactively attached to each other in the same way.

To clarify the distinctions between each I set instances to deal with place in comparison with site, but sometimes they coming into my works as a mixed of ideas. By examining the place as a real entity, imaginary and/or virtual through my works in site- specific, the dissonant qualities, which arise from the sense of, place falls on confronting cultural orientations, which is supported on different views. Besides, it is demonstrated through the temporary nature of my passage of place dealing with the works. Thus, project 1 and 2 demonstrate different ways of dealing conceptually with place. In project 1 (in Brazil), I build many structures-works, engendering various versions of the same work and simultaneous notions of place. I deal with this, by using materials such glasses, wood, mirrors and stones. In project 2, however, I define place within a formed structure and introduce technological tools. As a result of project 1 and 2, I noticed that conceptual notions of place approach culture, which can describe experiences that are different from one another. Constructions involving locality can also be directly through site. I select site to describe the sense of experiences I have in the place by linking it to events. In this, besides describing a phenomenological experience, it can involve political, social, or purely physical circumstances, but something that always depends on intention, been always recognized as rather 'impermanent and experienced as an unrepeatable and fleeting situation' (Kwon 1977: 24). Because of this, from an art practice position, place and site are points continuously addressed and refined through my own works.

So as to express culture via artworks, I approach Anthropophagy. It responds to a mode of cultural production, which is hybrid and results in a specific dynamism. By calling on anthropophagy through my works, I render time as being contained implicitly within, as a representational tool in itself.

Anthropophagy leads towards an active spatiality through assembling art expressions or views of cultural orientations. This aspect commands the way to organise works, including the appropriation of medium being used. The spatiality of the work is built connecting fragments of existing works with new arrangements (see in more detail in chapter 4). As a metaphor of the Brazilian indigenous practice of cannibalism, the proposal of anthropophagy is to devour

art practices and concepts, processing them and commanding them to organise new viewpoints. This induces notions of appropriation and the re-signification of artworks and or art tendencies.

I site reflections, taking my departure point from site-specific sculptural practice, problematizing the relationship between work/site/walking. By dealing with site-specific works, I found kindred relationships between the shifts within my work and the conceptual alterations on these practices on the artistic landscape. Thus, I divided my works into three projects, where I increase expectations by adding temporal components little by little. Through a range of site-specific works, en route, I connect ideas to the shifts of material, tools and ways to perform experimental projects set within distinct situations. Thus I demonstrate a sequential scheme that deals with my own work. As I go, I frame my thoughts around spatiality and temporality attempting to reach the perceptions I found at each moment by bringing reflections on the flow of transformations of today with the purpose of conducting such notion towards the making.

The act of walking becomes the medium, which leads me to explore other mediums in order to deal with time. Thus, I describe my personal journey by creating forms and thoughts amid a multiplicity of contexts I find woven throughout the 'some' structures of time. From one point to another, I impel temporalities, organising experiences, enacting others, sketching information onto places, people, and other things. Thus, the course I follow for this research is one in which I re-signify the British artistic conception of walking, and develop a particular route along specific sites by interacting with places and contexts. Within this, I construct arguments within a creational practice where conceptual, material, and technical issues are explored through imaginative responses to the transformations that are processing the contemporary world.

This thesis therefore asks:

How can I examine the tension between site and artworks through three led-practice experiments?

How can I explore 'place' by locating work and site within a spatial and temporal context?

How can contemporary site-specific art practice be re-thought through the concept of anthropophagy/*antropofagia* within my own sculptural works?

Structure:

In order to explore these ideas, the thesis is divided into four chapters. The first chapter develops a theoretical frame that deals with notions of space-time and site-specific art within the context of place. I also demonstrate how anthropophagy draws these ideas together through my own works. If site-specific art practices consist of relationships between work and site and are articulated through place, then anthropophagy approaches Latin American art practices, and both collapse into a spatial and temporal context. In the former, spatial and temporal features are held by the concept of site-specific art itself, and in the latter by a 'hybrid' process of representation, which can be examined by locating work and site. In order to test this, I look at the contexts of a number of places, and address questions that arise from them. The following chapter 'embodies' temporal and spatial aspects within an articulate exchange between work and site and its problematization. This culminates in Rosalind Krauss (1986: 277) 'theory' of *Sculpture in the Expanded Field* where I focus on walking as an art practice within the UK, and ask how this can be used to expand the understandings of site-specific practice, taking into consideration: "perceiving, and adapting oneself to the landscape" (Lailach 2007: 18) through the artworks of Richard Long and Hamish Fulton. In the third chapter, the study focuses on work, site and location so as to examine how anthropophagy can re-signify the idea of walking as described in Chapter two, and how it is applied to my works. The final chapter analyses three site-specific projects from my own practice-led research. I examine my works through the process of production, where the applied methodology is anchored to reflections based on three images to act as an intermediate for the relation between theory and practice. To consider my own works I have extracted the temporal elements based on these images so as to lead to three different situations/projects. These are defined by spatial and temporal relationships, by locating work and site through walking. These projects are outlined below:

Places and Things (2006-10):

- Involved three versions of works from 2006-10. The works were made in a specific site called Aldeia Flor D'Água in the Northeast of Brazil. The experiments were repeated three times, and under different conditions.

The materials used were: glass, wood, mirror, earth, water, stones, ashes, thread, and labels. The tension that arises from the work and the site was linked to territorial fights throughout the colonization and local political processes, and which have collapsed into environmental degradation. While walking through this place I related to the place and problems arising from it through the works.

Pick'N'Mix (2009):

- I moved away from my previous colonial history to present everyday realities of walking through a traditional market in Newcastle, very similar to the Brazilian street markets. These places maintain within their structures the ability to accommodate different 'realities' and different spatial and temporal aspects: present (everyday life) and past (habits, registries) simultaneously. To me, these places act as a rich repository of material that I have collected and reassembled. Photography, digital frames, monitors, and other materials are introduced from this point. These works were initiated in 2008/2009 in the Northeastern regions of England and Brazil respectively.

Walking on... (2010-2012):

- This project consists of a walking journey, which is a metaphor for a temporal factor that sets up an essential reference of our global landscape. When travelling around both the natural or urban landscapes, the flow of time as proposed finds its counterpart in the video medium. Here, a collection of footage on my walks became part of the process of inscribing the walking experiences that I have obtained both in England and Brazil. By dealing with works, I draw on individual impressions towards a creative practice.

These projects develop ways to negotiate the complex relationship between art and geographical and temporal contexts, re-inscribing events within specific sites over time.

The theoretical frameworks brought to this study, range from postmodernism through to globalization, in order to draw together work, site and location under the overarching concept of anthropophagy. The approach of both

postmodernism and globalisation in the present research has met the conditions required to observe the growing changes that have been taking place within the contemporary panorama. This is explored in my work, through a gradual process, responding to each situation, dealing with works, sites, and spatial organization.

Chapter 1. Reflections on space, time and the ‘real’ world

1.1 Cultural orientations: identity, places and other things

To illustrate certain aspects of Latin American identity, Fernando Calderon states that:

“Maybe because we live in incomplete and mixed times of premodernity, modernity, and postmodernity, each of these linked historically in turn with corresponding cultures that are, or were, epicentres of power. That is why our cultural temporalities are, in addition to incomplete and mixed, dependent. Maybe this coexistence also explains why the Latin America cultural personality is ambiguous as well as multiple, metamorphic as well as dynamic, and why our identity, in its many spaces and times, is many identities, so that it is possible for us to find in ourselves many “I’s” (Calderon 1995: 55-56).

The many “I’s” to which Calderon refers here is concerned with the spatial and temporal contours of Latin American thought, and is organized within several cultural elements. Thus, by raising contradictory and ambiguous questions, cultural elements gradually become reorganized, so that they ‘often find a way to adapt’ towards a new specific spatial cultural direction, one that is dynamic. In Brazil, the structural implications of ethnic order, far more complex than in other Latin American countries, have lead me to observe how the influences of ‘cultural environment’ affect our perceptions and thoughts. Culture is then the element, which has impacted my experience of time, the nature of which is essentially dynamic, and which in turn is reflected in my practice. Because of this, the most recent temporal context involved in world transformations towards a specific cultural dynamism becomes the focus of my interest when approaching my work.

Hence, I perceive a certain structure that exists between past aspects - the temporal experience as described above by Calderon, associated to a new temporal ‘dimension’ involving a world ongoing into transformations within a global process. Globalization, which organizes time at an ever-increasing rate, has also impacted on our current cultural experiences. In both of cases, temporalities are attributed to a particular dynamism to space. Thus, in order to examine temporal factors, entangle cultural aspects, I first draw on place. Place is, in fact, the actual ‘material’ I use so as to articulate meaning into my work with site-specific art. It is the support to which the work is related. It affects my

relation with the situation I am going to deal with. In order to draw on this, I examine conceptual boundaries and versions of place as culturally experienced by myself, and thus the idea of juxtaposition or superposition of spatiality is introduced. However, to familiarise some aspects before, I establish a distinction between place and site within the ambit of a creative work. Thus, differences between place and site should be thought according to modes of experience; yet they are attached to each other in the same way, interactively. While I deal with conceptual cultural explanations about place, I describe site linked to a practice experience ongoing into place. The experiences of place from an art practice position are concerning in distinct cultural orientations, viewpoints and historical intersections. Hence, to approach my practice, firstly I pursue the ideas of the Brazilian Yanomami Indians concerning territory. Secondly, I examine the contradictory context of place within the rural regions of Brazil, and thirdly, I exemplify general notions on the indigenous view of nature. Together, these aspects relate to the beginning of my route in project 1.

It is essential to explain that the Yanomamis are a semi-nomadic tribe and until the present day, have lived in the Amazon Rainforest that stretches between the North of Brazil and the Venezuelan borders. Since they feel deeply rooted to the lands they inhabit, to the Yanomami:

“(...) [territory] is something alive, like them and thus capable of change and movement, in permanent transformation, not an insert plot of land on which to live. From this viewpoint, it would make no sense at all to stop in the middle of the forest, to draw an imaginary line and declare that it must not be crossed because it signals a correspondence with the place at which their territory ends” (Santos 2008: 50).

Viewed from this point, it could be argued from a ‘modernist’ version of progress the abovementioned affirmation that the Yanomami have arrived at an ‘incomplete sense’ of place. However, instead, land is seen as an extension of their lives and the native viewpoint has demonstrated a specific way of living, which stands in strong contrast to the Western concept of place. Thus, by following Brazilian Indian ideas concerning land, I would say they live within a thought system where man/culture/nature are at one with one another. Their interaction with nature is part of their cultural foundation. In sharp contrast to this idea, another view of place has demonstrated that man/culture and man/nature inhabit two different systems. This response to the concept of place

and the position of the body occupy within a geographic context regarding to the environment.

In fact, the practice of creating places, as applied to Brazilian Indians, was a way to legitimize the process of colonization and other events linking History. To conclude, for me, experiences regarding place do not necessarily signify a fixed plot of land, but often a way of addressing spatial hierarchies, supported by political and territorial dominance. Thus, as a result of my experience I have realized that colonialism and the political queries associated to the period of the military regime in Brazil have influenced the concept of place according to my understanding.

With regard to the second point, here I go on to consider Brazilian territory. I have observed that the 'abstract' concept of place, as held by the Yanomami, is replaced by yet another context, which paradoxically is that of the European 'colonial concept' of place. On reflection, if place is defined by territorial limits, as opposed to the colonial concept, then even today the limits of Brazilian rural territory have remained changeable from time to time. This occurs according to decisions taken by small groups of people who seek either economic exploitation or political interests through one of two manners: illegal actions or official proposals. Because of this, rural areas across many regions of Brazil have fallen within circumstantially defined territorial limits. This has resulted from the frequent rearrangement or as in some cases, the absolute disappearance, of certain 'places'. Physical and cultural territorial integrity involving rural communities has been affected over a very long period of time.

Finally, the third aspect involves the notion of 'progress', place, and the regions of Brazilian rainforest. Some time ago, the term 'progress', was used with regard to development through the creation of places inside the Brazilian rainforests. This notion takes part of a Brazilian project of industrialization in 1960's and it was supported by the military government aims. Nowadays, however, the creation of these places stands in contradiction to the idea of preservation and sustainability. These questions have recently been the subject of intense discussion at many international academic events. Thus, scholars and researchers are now examining the relationship between the Brazilian indigenous population and nature as an alternative model for reducing

environmental impacts. They have argued that the concept of sustainability should be more in line with the older methods practiced by Brazil's indigenous people. The central concern is now to rethink manners in which to integrate nature and human presence as an alternative approach for managing natural resources. According to Gerd Kohlhepp:

“[in Brazil] the indigenous have been using from long ago the Tropical forest ecosystem without causing environmental degradation. Their specialized knowledge of natural resources (i.e. Posey 2000) is seen as fundamental to a sustainable use and management of the forest resources” (Kohlhepp 2002: 43).

I have drawn on these reflections for my first project. In Project 1, I interact with a specific site located in a small area of the Brazilian Atlantic Rainforest, together with a small community that resides there: the *Quilombolas*.

Quilombolas are a group of inhabitants descendent of ancient slaveries settled centuries ago in Natural regions of Brazil. In the same way of the Indigenous, *Ribeirinha's* people and others ethnic group, they depend of the land to survive within a context of subsistence. During the first years of this project, I moved my studio to this region where I drew on local questions concerning place. The work was conducted based on a succession of events concerning the creation of art on site—specificity. Here I built symbolic sites suggested by a variety of versions of places. From this perspective, I consider work, site tensions and the regional problems, for which I have developed a series of reflections based on personal impressions, as described in Chapter 4.

Upon reviewing certain notions on territory/place within the natural environment, I also pay attention to other cultural understandings, interwoven with the designs of place, which come to me as experiences of time. In this, I was searching for the existence of a number of places that have kept their cultural traces alive. Thus, I move away from my previous colonial history (Project 1) and on to current everyday realities. Moreover, I was also motivated to describe each context that I came across as I searched for versions of place. Therefore, in Project 2, I became involved in encouraging the notion of place as being grounded in a 'particular setting'. By driving on this, I noted that street and covered markets are places that I recognize as a kind of thermometer for local culture, oscillating from the traditional to the innovative. Such places come with an explicit 'label' attached to time and history. However, as places may be

susceptible to economic factors, street and public markets become places “in movement”, they follow the flow of processes, which necessarily involve transformations. In a specific place in Newcastle I encountered new motives for reflection on the sense of place, and its importance to our inner space. At first, walking through Grainger Market, a covered market in Newcastle, my reflections started in one particular manner. In *Space and Place* (1977), Yi-Fu - Tuan suggests that in its relation to space, ‘place would be like a pause’ (1977: 6) - and it is. As a pause, a place also occupies an inner spatial order and this is why a place may awaken feelings within us, and a sense of belonging. We become enveloped. They impart the sensation of being cared for (Tuan 1977). Tuan states that:

“[Place] is produced and maintained through the fields of care, or the emotional investment people make in particular setting” (Mikula 2008: 188).

My previous experience of Brazilian street markets intensified my curiosity to produce work based on Grainger market. This experience took place between 2008 and 2009, during a serious economic crisis, thus arousing my awareness of the temporal experiences I was living on that occasion. With this, I then addressed the second stage of the project, and in order to approach my work with the same rapid pace I encountered within these surroundings, I began to introduce some technological tools so as to move towards the impressions that I was gathering on the wider environment.

From the second stage of the project, the central concern of my reflections was related to more recent temporal experiences. I became aware of how the global environment propels temporalities and was therefore defining certain questions arising from economic and technological impacts. It became increasingly more tangible, and from this point onwards, I started to focus on the experience of place, thus detonating the impact of globalization throughout my works. Because of this, I have changed the medium and ways of organizing them.

My first conclusion through project 1 and 2 is that a sense of place comes to me from two different contexts: local origins and the European reference. If place was something ‘abstract’, according to the native view, place would also be a concrete physical context, as well a cultural, territorial reference, from a Western perspective, and this has guided me towards a process with an

accumulation of experiences. Furthermore, the clash of simultaneous 'concepts' turns the experience of place into an all-encompassing spatial and temporal sense of juxtaposition. In the end, both of these concepts, when placed together, would trespass over into a single, universal concept of place.

1.2 Reflections on culture, art and 'relativity'

By examining different cultural orientations that deal with the sense of place in Project 1 and 2, as a result of my journeying, I have arrived at relativisation. Relativisation according to this study is approached as the critical redirection of one mode of representation (modern-universal) towards another (postmodern-particular/contextual), which culminates in an entanglement of art and culture. Firstly, from within a modernist perspective, one perceives the limitations of Western thought. This concerns the Eurocentric model of exclusions and hierarchies with regard to a spatial cultural context. Secondly, the postmodern space assumes the critical engagements against modern spatiality, and underlines problematic implications on the system of thinking and representation, which culminate in the recognition of 'non- Eurocentric cultures'. Taking these aspects as my departure point, I draw on *Antropofagia/Anthropophagy* as the path that guides my work, thus allowing me to organise a set of stages towards this point.

In *Postmodernism*, Eleonor Heartney (2001) draws on 20th century scientific discoveries and their influence on postmodernism and contemporary art. She emphasizes the fundamental topics that have altered our perception of reality held within a system of representation. Heartney highlights Einstein's General Theory of Relativity, which dismantled the idea of a stable Newtonian system. Relativity demonstrates that space and time is thought of as integrating a continuum, where time is to be seen as a four-dimensional space. This idea has replaced the previous conception of space and time as being separate entities, thus leading the universe to be operated within a three-dimensional space, much like a machine (Lewis 2008). With regard to this:

"Albert Einstein's general theory of relativity, which identified time as the fourth dimension of space, required science to re-conceptualize the universe" (...) (Lewis 2008: 190).

The Theory of Relativity opened up many reflections, and Einstein's ideas created arguments that have shaken the structure of our thought patterns ever since. Therefore, leading on from this point, by turning to relativisation and culture, we encounter contexts (each cultural 'pattern' reaches a particular spatial and temporal composition). Thus, it is possible to understand that each cultural context illustrates a distinct spatial/temporal 'reality'. Moreover, by approaching culture and relativisation, the previous linear or universal space/time configuration is broken, and therefore now corresponds to postmodern spatiality. The spatial and temporal structure of modernism corresponds to a simplified representational version centralized from culture, irrespective of the variable aspects concerning this matter. Apart from these aspects, by modifying structures of space and time (conceiving the action of the field), Einstein opened a new avenue that would influence other theories, such as Quantum Mechanics. Heartney states:

"Further undercutting Newtonian certitude, Quantum Mechanics introduced Heisenberg's Uncertainty Principle, which demonstrates that at the atomic level the act of observation alter the object observed. Translated into layman's terms, such ideas have infiltrated the culture at large and contribute to a sense of reality's inherent instability" (Heartney 2001: 7-8).

This context of instability gives place to a type of 'dynamic thought', where various other theories appeared, departing from linguistics and moving through to other disciplines, as it was affirmed by Heartney. The other aspect emphasized by Heartney originates from Kuhn's theory. In *The Structure of Scientific Revolution* (1962), Kuhn explains that the evolution of scientific thought is defined not as a linear process, but is based on ruptures, called paradigms. Here, paradigm is defined as a structure of thought, creating terms and concepts appropriate to depict momentarily a particular system of signification (Heartney 2001). Heartney states that Kuhn's ideas have deeply influenced postmodernism by attracting the attention of scholars from different disciplines outside science:

"[They] taken with his ideas and they are frequently invoked by proponents of postmodernism theory. From them, the notion of the paradigm neatly encapsulates the idea that truth and knowledge are relative, and depend upon the larger system of assumptions and relations from which they emerge" (Heartney 2001: 8).

In fact, the transformations that have occurred in the “physical world” point to new ways of perceiving reality, culture and art. In this, postmodernism opens a critical discourse concerning the systems of knowledge and ‘the validation of ideas within the system itself’. With regard to this, Jean- Francois Lyotard (1986) states that the structures of narratives have organized thought based on a linear process, to justify the control of a system of representation, much like a game. In other words, the sense of reality anchored in modernism distinguishes aspects of reality that are not necessarily reality. According to Lewis:

“Modernist science, Lyotard explains, is construct around a form of self-legitimizing narrative (metanarrative) which confirms its own validity through the imposition of its own self-justifying and self-reflecting standards of knowledge. Modern science, that is, proclaims its own value its own terms; its truth is therefore a grand truth, a universal truth, which underscores the methods and belief system of the whole modernist culture” (Lewis 2008: 189).

In conclusion, all these aspects have shifted the limits of static modern spatiality into the direction of a dynamic postmodern space. In the arts, this moment has coincided with a profound cultural revision of values, concepts and forms and has influenced most of the artistic inclinations since the late 1950s. According to Heartney:

“Once open for discussion, postmodernism quickly evolved into an assault on Greenbergian dogma and its insistence that modernist art constituted an autonomous, self-referential field of human activity (...). By 1980s, postmodernism had effected a marriage with poststructuralism, creating for the first time a style that began to characterize itself as postmodern” (Heartney 2001: 11-12).

Since the 1980s, the cultural arena in contemporary art has become increasingly highlighted, and points towards different debates. By outlining new perceptions of space and time, the need to revise the relationship between art and culture becomes crucial. In some instance, the limits traced between the modern and postmodern are examined by Rosalind Krauss in her famous essays entitled *Sculpture in the Expanded Field* (1986). By contrasting Modernism, Rosalind Krauss approaches postmodernism through what she has called: “the cultural space”, highlighting that “the bounded condition of modernism have suffered a logically determinate rupture” (Krauss 1986: 288). This aspect emphasized both the contrast with the ‘monopoly’ of reading codes,

inscribed according to a centralized cultural view, and the cross-pollination between art and other disciplines. All of these aspects are stressed further in the next chapter on specific site.

1.3 Postcolonialism and art: Documenta 11

Most recently, reflections on globalization have led to a number of debates on culture and art. Topics on postcolonialism, geography, economy, and transnationality have been incorporated into art practices. With regard to important events involving such aspects, along with a panorama of institutional contemporary art, I exemplify Documenta 11, held in Kassel (Germany) in 2001(2).

In view of the complexity of concerns, from among the many and varied cultural assumptions and distinct geographic positions, the event began with a process of de-centralization. Thus, the exhibition took place across four continents, and was exhibited through several different large events displayed in five countries around the world. The proposal was to demonstrate the recent routes that political, social and cultural affairs had taken within a new world configuration. In this sense, Documenta was directed to examine:

“what has been distorted or excluded by imperialist conceptions of the world – including the representation of cultures and subjects outside the European traditions, forms of Eurocentrism, and the effects of globalizing power on those subordinated to its ends” (Crinson 2006: 450).

Hence, *Documenta 11*, no longer demonstrated a Eurocentric vision of the ‘exotic’, based on a universal model of aesthetic ‘taste’, but rather a divided political position between universalism (modernism) and relativism (postmodernism/postcolonialism). In this context, the exhibition overturned spatial productions, cultural versions and experimental artworks that exhibitions have ‘composed’: “a collage of reality from the fragments of collapsing spaces” (Crinson 2006: 464).

The initiative of Documenta 11 proposed an analysis of different productions from within the process of globalization, demonstrating that there was a need to update the relationship between art and culture, and to discuss topics of contemporary art within the parameters of ‘global vastness’. According to Mosqueira:

“Now the problem is the opposite: curators and institutions have to respond to contemporary global vastness. The challenge is to be able to stay-up- to- date in the face of the appearance of new cultural subjects, energies and information bursting forth from all sides” (Mosqueira 2010: 22).

Documenta 11 demonstrates a potential testimonial for the reconsideration of contrasting ‘exoticisms’ and their hierarchical constructs that locate culture, art and their institutional validation.

1.4 Anthropophagy as a cultural mode of production

To introduce the concept of anthropophagy it is fundamental to understand certain aspects:

- 1) As applied to arts, anthropophagy calls for the combination of different visions, concepts, techniques, and art tendencies in a type of hybridized spatiality. Hence, in my work I describe various approaches in relation to artists and artistic procedures. I also refer to European artistic tendencies.
- 2) Even when applied to the creation of art, the process of resignifying the influences of European art towards my work results from careful observation of what I draw as a way of appropriation, so as to create another meaning.
- 3) This is justified by the fact that the concept of anthropophagy is based on a European structure of thought, where the influence is observed, instead of being contested. There is a ‘relocation’ in the way this thought is replaced. That is why anthropophagy is also based on a theoretical component or on some parallel conceptual aspect that is viewed alongside my practice.
- 4) To the works presented here, I pay particular attention to walking as an artistic practice. To resignify this practice, so as to bring it closer to my cultural references, it becomes necessary to contextualize walking on the lines of a British practice. Walking derives from the expansion of the sculptural field. Both Chapters 2 and 3 deal with this matter in detail.

1.5 “I” and the Other

Describing two scenes:

Scene 1: “The Caete Indians dance around a cauldron over a fire, in which they are cooking the shattered body of the first Brazilian bishop. Bishop Sardinha was shipwrecked upon arriving in the recently- conquered land where his mission was to initiate the education of the native population on the behalf of the Portuguese Roman Catholic Church. He and the crew members were all devoured by the savages. This was the first episode in the history of catechesis in Brazil, the aim of which was to establish the basis for the subjective, cultural adjustment of the new country to Portugal.” (Rolnik 2005)[2009]

Scene 2: “Hans Staden, a German adventurer, was captured by the Tupinamba Indians, who are preparing to kill and turn him into the main dish at a collective banquet. However, when the moment arrived, the natives decided to forego the banquet. They felt that the flesh lacked the flavour of courage. The obvious cowardice of this foreigner removed any desire to taste his flesh, and this time, their cannibalistic appetite was not satiated.” (Rolnik 2005)[2009].

These two scenes, described above by Suely Rolnik, introduce into this Chapter the concept of anthropophagy. According to Rolnik:

“The narrative of this adventure is told by Hans Staden, and represents the beginning of travel literature from colonial Brazil. These are the most famous reports of cannibalistic banquets carried out by natives, as described by Europeans who came to explore the “New world”. They are an important part of Brazilian imaginary, as facets of a mythical, political relationship with the ‘others’” (Rolnik 2005) [2009].

In comparing these two different scenes, Rolnik, states that:

“We may assume that the heterogeneity of the relationship with the Indians in the presence of the predator, is a possible key to the relationship policy of the other, and that prevailed amongst the Indians, who inhabited the territory of the future nation that the colonization process had begun to establish. According to the diary, by devouring Bishop Sardinha and his people, they could seize power from the colonizer, and this would feed their own warriors, and by eating Hans Staden they would become contaminated with the flesh of that foreigner” (Rolnik, 2005) [2009].

Regarding the second scene, Rolnik says:

“Most probably, the behaviour of the German is marked by the desire to extract from the natives an idealised image of other, in order to foster metaphysical illusions and to appease their own uneasiness and guilt” (Rolnik 2005)[2009].

The idealized image of Brazilian cannibals formed by a colonialist viewpoint exemplifies a distorted mode of representing culture, where “[the] cannibal, both as a real and imaginary figure, has been associated with the New World from the outset” (Nagib 2007: 62). Despite this, a stereotypical modernist version of people and their culture has established social divisions between *the other* and

the self. In this sense, Indigenous social structure is ignored along the modernist lines of discourse. Thus, “the imputation of anthropophagy” - as a cannibalistic practice of eating human flesh – draws a boundary between ‘us’ and ‘them’, “the civilized and the uncivilized”, between us and the exotic. In fact, cannibalism emerges in (...) (Goldman 2003) “discourses of imaginative literature and sacred history as an ‘otherworldly’, which makes [scholars] argue that the term ‘cannibalism’ should be reserved only for the fantasy, both European and native, of the flesh-eating ‘other’ rather than the practice of flesh-eating” (Goldman 2003).

1.6 Anthropophagy as a concept in art

As a concept in art, anthropophagy was inspired by Brazilian Indian customs, and was created as “[a metaphor to legitimize] a critical selectiveness and metabolize the appropriation of European artistic tendencies” (Mosqueira 2010: 12). Anthropophagy has also been considered “by Latin American critics as the key notion of the continent’s cultural dynamics” (Mosqueira 2010: 13).

According to this, anthropophagy has:

“(…) survived the pugnacious modernism of its origins: it has been impelled by poststructuralism and postmodernism ideas regarding appropriation, resignifying and the validation of copy” (Mosqueira 2010: 13).

As a mode of cultural production, the concept of anthropophagy emerges in 1928 with a manifesto (*Manifesto Antropófagico*) created by the Brazilian poet and writer Oswald de Andrade. Inspired by the famous essay *Of the Cannibals* (1580) by Michel Montaigne, Oswald Andrade conceived the cannibal as a dignified character/personage for designing the *Manifesto Antropófagico*. In this sense, Oswald Andrade derives from Montaigne’s thought, an analysis of cannibal principals contrasting with the Eurocentric ‘barbaric uncivilized’ version. Montaigne observes the Indian custom “as a practice moral ‘relative’ in comparison with some social practices of his time” (Nagib 2007). He describes “the society of native Brazilians as a true paradise [...]. In fact, Montaigne sets out to criticize “the society of his time rather than to understand the Brazilian Indians’ behaviour” (Nagib 2007: 63). In doing this, “Montaigne long ago disabused society of the Western-centred notion that eating human flesh is somehow barbaric and exotic (...), [by] interpreting

cannibalism circumscribed and inflected by a shaped morality” (Goldman 2003).

According to this:

“I conceive there is more barbarity in eating a man alive, than when he is dead; in tearing a body limb from limb by racks and torments, that is yet in perfect sense; in roasting it by degrees; in causing it to be bitten and worried by dogs and swine (as we have not only read, but lately seen, not among inveterate and mortal enemies, but among neighbours and fellow-citizens, and, which is worse, under colour of piety and religion), than to roast and eat him after he is dead” (Nagib 2007: 63).

In its attempts to understand cannibalism, *Manifesto Antropófagico* goes further than the literal principle of eating flesh, as conceived by European imagination. The metaphor of the ritual of indigenous cannibalism consists as a way of organising European influence, associating it to local cultural aspects. In this way, we assume that our thought structure comes from European contexts. Instead of drawing on the negative aspects of a cultural colonial influence, anthropophagy focuses on the ‘absorption’, and organization of such influences, thus:

“[anthropophagy] instead of excluding the other, proposes to devour the preceding time, whether it is ‘the equivocally primordial time of Brazilian nativism, or the artificially universal time of Eurocentrism.’ Time the founder of a “socialized other”, who denies without denying, without seeking to annul the denial” (Miranda 1992: 136-137).

Because of this, anthropophagy also points towards location: the way to locate the other, and the self is highlighted. Disregarding hierarchies to set up the conciliation of cultural influences, anthropophagy draws on inverting positions, and is in contrast to the Eurocentric approach, where the other is concerned.

Allow me to expand on this:

- 1) The decision on who devours departs from the indigenous. As a metaphor, it is introduced here as a critical, selective process, which creates a turnaround in the positions of self and other. In this, the ‘other’ occupies the position of self. (The person who leads the action/discourse).
- 2) Under a Eurocentric hierarchical discourse, the position of the ‘other exotic’ is highlighted. However, the attitude to posit oneself as being the exotic ‘other’ also provides the criteria that define the power of free

choice, because the 'other' 'not belonging to a civilised culture' - is exotic or different. According to Oswald Andrade, anthropophagy "preaches the return of an Indigenous primitivism, free from the constraints of the civilized society" (Nagib 2007: 64).

The affirmation of differences is in fact a fundamental aspect for shaping thought on anthropophagy, and is reinforced by the sense of location. However, difference here is demonstrated as the establishment of dialogue. In order to establish a dialogue it is necessary to locate and dislocate all the time. This is examined within the relationship between the self and the other as having adopted different positions: sometimes assuming the 'other', sometimes assuming the 'self'. In this, anthropophagy establishes a dialogue departing from the sense of location, and this approaches Mikhail Bakhtin.

1.7 Locating anthropophagy

Robert Stam (1992) brings form to Bakhtin's thought, demonstrating aspects of the relationship between the self and the other as applied to anthropophagy. Stam states in this way: European representations can be devoured and carnivalised with the purpose of repositioning a direction that is culturally specific (Stam 1992). Besides, *Carnival*, according to a Bakhtin's concept, demonstrates the 'locus of inversion where the marginalised take possession of the symbolic centre' (Stam 1992:50). This is a concept that comes closer to Latin American culture in general. As to Bakhtin, in anthropophagy, the inversion of positions (other/self) is defined by the sense of location. By locating the self and the other (subject and object), anthropophagy de-constructs 'European cultural projections' (Said), and have "given way to a set of relations between variable terms" (Nagib 2007: 65) or contexts.

Although Bakhtin's thoughts were directed towards language, his observations on the construction of abstract systems extend further to reflections involving complex structures. Taking a closer relationship between self and other through the dialogue as its central theme, in the dominium/fields of other disciplines, such as biology and physics Bakhtin establish curious analogies. Thus:

"[in] the field of biology, Bakhtin observes the ability of life to react to environmental stimuli and approaches this aspect to the human social condition in terms of self-conditioning over to an existence, which depends on social

environment” [as] it “stimulates the ability to change and response” (Stam 1992: 17).

In physics, Bakhtin’s analogies provide the concept of relativity in “the role of the locus, from which the phenomena are observed”(Stam 1992: 17). Here, self and other are replaced in different spatial and temporal experiences in continuously alternating views. In this, Bakhtin suggests the idea of a dialogue between different *loci* – localities [or cultures: distinct spatial/temporal segments] situating them simultaneously. Stam states:

“[Bakhtin’s] ideas on the relationship between the self and the other reveals analogies with other conceptions of science, particularly with the concept of Einstein’s relativity, namely, the role of the *locus*, from where one can observe the phenomena” (Stam 1992: 17)

Besides, the relation between the self and the other also approaches Heisenberg’s Principle of Uncertainty. Regarding this notion, Bakhtin highlights another type of experience, which was added to that of time-dimension. By reflecting on the idea that the “very act of the scientific observation inevitably alters the phenomenon in observation” (Stam 1992: 17). In view of this, he says, “what we see is defined by the place where we are seeing” (Stam 1992: 17). In bringing this towards a cultural dialogue, Stam states:

“When it comes to the human dialogue, Bakhtin observes: I can see what you cannot see (yourself, your expression, and the objects which are behind you), and you see what I cannot see” (Stam 1992: 17).

This is defined according to one’s position at a particular instant. Finally the idea of complementary “views, understandings and sensibilities” (Stam 1992: 17) respond to Bakhtin’s notions of the other and the self (Stam 1992).

1.8 24th São Paulo Biennial and anthropophagy

The concept of anthropophagy was updated in 1998 as the theme of the 24th Sao Paulo Biennial. Entitled *Um entre Outros* (‘One amongst Others’) the Brazilian indigenous ritual regarding body representation and postcolonial contexts were emphasized. The exhibition was displayed along two axes: on one side, a subjective, psychoanalytic approach was emphasized, and on the other, political and social concerns are highlighted. The exhibition was

organized to contemplate the juxtaposition of ideas, cultures, and views on art, as well new spatial and temporal possibilities aggregating diversity and plurality through the production of artworks from various parts of the world. Concerned with 'contrasts and similarities' inserted into an extensive dialogue and the diversity of contemporary art, *Um entre Outros* explore the relations between culture, artworks and transnationality. The 24th Sao Paulo Biennial (1998) influenced other important international exhibitions, such as the Kassel Document 11, in Germany (2002) (Spricigo 2010). Paulo Herkenhoff, the chief curator, highlighted the significance of this event in the context of Brazilian art by stating that:

"Anthropophagy is one of the first concepts of Brazilian culture to enter the international grammar of art' offering an alternative and counterpoint to the so-called 'Westernism' interpretation of the history of art, which neglects the multiplicity of existing modernism and set of parameters of exclusion" (Spricigo 2010).

Thus, anthropophagy is defined as a specific cultural condition covering over distinct relational contexts in dealing with artworks. Moving on the existing psychological, political and social sphere, anthropophagy is a concept which turns on self and context.

1.9 Anthropophagy and location: notes on body, work, life-experience...

The relationship between body and anthropophagy constitutes an important issue with regard to my own personal approach. In both anthropophagy and walking I have built my arguments on physical presence and the idea of location. In fact, "the body in contemporary art is a bewilderingly vast subject" (O'Reilly 2009: 7). Besides, body-oriented work has led to artistic propositions, the supporting core of which deals with a series of motives. In this way,

"it is possible, therefore, to view the body along cultural, social, emotional and intellectual lines at the same time - to view it as a formal entity that is forever in thrall to its many contexts" (O'Reilly 2009: 8)

In Brazil, the body has become the support for artworks by involving a mixture of inclinations and influences, ranging from political to phenomenological, and from social to perceptive. The body as a recipient to engender social actions and sensorial perceptions through artworks was initially undertaken and

explored by the Brazilian artists Lygia Clark (1920-1988) and Hélio Oiticica (1937-1980). Their works, approach the body employed in relation to time and space between the environment and a participatory audience. Their artistic expressions in one way or another have also influenced my work.

Oiticica and Clark's propositions were defined during the period of the military dictatorship in Brazil in the 1960s and it is fundamental to contextualise this aspect. Hence, during this period, a number of initiatives in the cultural and political panoramas emerged with the aim of establishing a counter movement to the actions of the Brazilian military dictatorship. Mostly concentrated in Rio de Janeiro, a group of artists, theorists, philosophers, dramatists and others, sought to reverse a process that involved the influence of foreign policy and the imposition of a series of radical, oppressive government decisions affecting the social, artistic, intellectual and cultural spheres across the country. Within this atmosphere *Tropicália* was born, an avant-garde movement that furthered the cultural angst's fighting against the new political, economic and social orders in Brazil. Bishop affirms that it was political reasons that influenced and stimulated the use of the body as a political medium in art practices. She states:

“the Brazilian emphasis on activated spectatorship was a question of existential urgency. A military dictatorship seized control of the country in 1964, and from 1968 onwards the government suspended constitutional rights, practiced kidnapping and torture, and effected a brutal censorship of free expression” (Bishop 2005: 63).

Proposals contained in Hélio Oiticica e Lygia Clark's works were directed towards living artistic experiences centered on the body and the behavior. These aspects have been a strong influenced my works. The Brazilian concept of *vivências* -'total life-experience'- art and living actions, focuses on tactile, instigate contextual corporeal presence. By concentrating on sensory and political engaged propositions, experimental environments were created for Oiticica and Clark, under distinct contexts, to deal with processes and audience either inside the gallery or outside in open spaces. Through Oiticica's work, the process of perception extends through to actions within interactive environments (as in the case of *Tropicália*,) or pieces/installations inside a gallery. Oiticica also create circumstantial 'situations /experimental nuclei' in the streets conforming the flow of a spontaneous cultural event as *carnaval*

(carnival) with the aim to realize real interactions between the audience, the urban environment and the artworks. The work of Lygia Clark, however, responds to elements related to individual corporeal perceptions. Hence:

“The very making of the work would be violated, as would interior ‘elaboration’ since the real ‘making’ would be the individual ‘s life –experience” (Harrison and Wood 2002: 914).

Clark creates a more intimate gesture that includes the viewer’s action through their own space-time experiences. In this sense, according to Clark, subject and object essentially identify one another. Experiments suggest organic environments created inside the gallery, that invite the viewer to go inside and experience sensorial stimuli. Besides, from amongst others works, “*Os Bichos*” becomes a range of works known as ‘living structures’. Objects were made with joints, in order to instigate manipulation by the viewer with the aim of creating geometric forms that suggest animals.

The purpose of Oiticica’s work was to engage with the spectator, in which she/he was invited to take part in the work itself, within the gallery and inside the urban environment (as exemplified by *Parangolés*). He investigates the relationship between the artwork, the environment and the participating audience based on the simultaneous politics and senses of bodily perception. With this in mind, it was necessary introducing the viewer's movement and participation in environmental structures/works. The artistic engagement of the public comprises the need to occupy an individual position within Brazilian society. It is important to accentuate that at this time the Brazilian military government’s industrialization programme, which was supported and encouraged by the political and economic interests of the Brazilian elite, as well as the economic, ideological sectors of the US, created a model that intensified social inequality in Brazil during the 1960s and 1970s. These aspects also promoted a repressive, negative impact on values and motifs of a spontaneous local culture through censorship. Motivated against these issues, Oiticica activates the viewer with the aim of incorporating the individual into the collective. In fact, by revealing the absence of a particular social positioning, as which was in that political condition, Oiticica encourages individual freedom from the perspective of a political attitude. In this, he emphasizes cultural

components and thus 'updates a version of anthropophagy/*antropofagia*, whose movement began in the 1920s. Thus, Oiticica not only instigates the extension of participation itself but brings about access to a critical dimension and cultural participation, creating reflections and dialogue between the work and the public

In *Parangolés* (an artwork contemplating versions, beginning in 1964), Oiticica emphasizes the idea of "individual emancipation from oppressive governmental and authoritative forces" (Bishop 2005: 64). According to Bishop, Oiticica's *Parangolés* can be described as:

"capas and tents to be worn and (ideally) danced in, which [Oiticica] developed in collaboration with the Mangueira samba school. His experience of the samba, and the Dionysian fusion of the individual and the environment that it provoked, was for him revelatory in rethinking the viewer's position within a 'cycle of participation', both as a 'watcher' and a 'wearer'" (Bishop 2005: 65).

Furthermore, the participants, dressed in colorful clothes, turned themselves into moving sculptures, thus revealing a set of dynamic interaction between the environment/situation created an artful blend of the intuitive esthetic purposes. In dealing with his ideas on the environment Oiticica also sought to dissolve the boundaries between artistic categories, which allows for the introduction of other reflections.

Thus, it is possible to observe certain relations between Augusto Boal's version of socially engaged theatre and the creation of environments by Oiticica, since both seek the participation of the audience. Because the aim to invoke the public to take part of Oiticica and Clark's works find as counterpart some propose of Augusto Boal. In the Theatre of the Oppressed, Boal calls for the participation of all within a theatrical presentation, involving an exchange of experiences between audience and actors, who also direct the spectacle. The change of position between actor and spectator also establishes the context of location in such a manner that sometimes people who belong to the lower social classes become kings or queens within the context of the theatrical. The need to re-organize political and cultural against such Brazilian policies was put forward by Hélio Oiticica and Lygia Clark, as that August Boal.

By examining certain aspects of works by Oiticica, Clark and Boal, I itemize below some points in common with my proposal:

- 1) In line with Oiticica, my viewpoints range from the influences of building structures involving environmental modalities of space and time which also extends to the aesthetic of everyday life;
- 2) In Clark I see actions moving towards an inner perceptive encounter as a point that particularly interests me when dealing with the exhibition space and the viewer;
- 3) In all of Boal, Oiticica or Clark's proposals, the artistic field becomes a real and fictional space simultaneously, where social-perceptive aesthetic actions are shared within an everyday reality. In this sense, these artists stimulate the active participation of the spectator with the purpose of supplementing their work, using/approaching the media (body) as tools of artistic dialogue. I consider this point fundamentally important, and it is the point of departure towards my works.
- 4) Most of the approaches led by Oiticica, Clark and Boal, and which today are evidently far more political, were introduced to the public back in the 1960s and led to a series of actions facilitating the engagement of the public in a dialogue with consciousness, attending their feelings and sensations on the political moment of the military dictatorship in Brazil.
- 5) Finally, although my work has addressed another moment (the processes of globalization in an emerging space), the use of the body to deal with everyday aspects, encompassing the spatial/temporal to influence creation, is a very common point.

1.10 "Of Other Spaces": anthropophagy and postmodernism

Turning on anthropophagy, and cultural juxtaposition, I focus on a dynamical experience which has influenced the way I organize ideas and produce works. However, to explain spatial factors precisely, as they turn into experience, I follow postmodernism. Contemporary theorization of space, from a postmodernist viewpoint, is built in terms of a "declining Cartesian spatial order" (Genocchio 1995). In this sense, critical attention is given to the problems raised on binary structures, amongst them, reduction to a representational model that does not respond to specific questions of cultural order. Throughout the processes of colonization, binary thought is reaffirmed along the lines of

modern spatiality. As this space is thought out in Eurocentric terms, then it is understood that modernism has divided society and its cultural representations into two distinct approaches (Ortiz 2007), whose differences are inherent to their relationships, such as the representational 'self and other'. In fact, the scope of modern spatiality should:

“[appear] when Europe affirms itself as the ‘center’ of a World History that it inaugurates; the ‘periphery’ that surrounds this center is consequently part of its self-definition” (Dussel 1995: 65).

By contrast, postmodern spatiality, is defined along ‘multiple views of reality’, expanding itself into localized cultural aspects. In this, postmodern discourse has largely come to be associated with a critique of the Cartesian space as well as the contradictions encountered in modernism. Furthermore, critical postmodern engagements sit poised to take various routes, according to the diversity of opinions from different scholars. However, there are aspects that many postmodern theorists have in common,

“a collective desire to promote new forms of conceiving social space in an attempt to account for an eclectic occupation and engagement with an increasingly segregated, oppressively functionalist and electronically monitored everyday reality” (Genocchio 1995: 36)

In fact, postmodern space is built inside a hybridized space, and this applies to both Latin American spatiality and the concept of anthropophagy. Thus, in order to examine aspects of postmodern hybridized space as applied to anthropophagy, I have established an approach to Michel Foucault’s thoughts regarding spatiality and temporalities confronted by juxtaposition. According to David Harvey, Foucault’s ideas (...), deserve attention since they have been a fecund source for post-modernist argument” (Harvey 1990: 45). To illustrate the processes of juxtaposition, I have drawn on *Of the Other Spaces*, a lecture given by Foucault in 1967. Despite its discursive structuralist analysis of space and spatiality, in *Of the Other Spaces*, Foucault contrasts the binary schemes concerning modern spatiality by encouraging us towards the idea of an “openness to otherness” (Genocchio 1995).

Foucault's lecture highlights "those 'other' spaces and places that are often obscured" (1967 [1984]) by a simplified modernist version of space and spatiality. He explores heterotopias, as a Foucaultian concept enveloped in postmodern spatiality. Heterotopias, which represent 'other spaces', are drawn throughout Foucault's thought, suggesting points of exclusion and tension when tackling a binary scheme of Western representation. With these aspects in mind, Foucault creates 'spatiality' by inferring concepts upon concepts, overlapping different spatial configurations. Implicit in heterotopias is the idea of juxtaposition as demonstrated by a pluralist version of space/place under the domain of particularities.

According to Mikula, Heterotopias, in its Greek origin and literally means place of otherness, however "in humanities and social sciences, its meaning derives from a lecture delivered by Foucault in 1967" and Foucault used the word "heterotopias" says Mikula:

"to describe sites, both physical and symbolic, where incongruous elements coalesce in disquieting and usually transgressive ways". [It is in fact] "a space of hybridity, associated with time in its most flowing, transitory, precarious aspect", with 'time in the mode of the festival" (Mikula, 2008: 87).

As both abstract and concrete spatial entities, heterotopias 'places outside all places' (Foucault 1984) are in contrast to 'real sites', and also include the extension of thought surrounding them: utopias. Foucault defines utopias as those unreal or virtual projections of space that are present within a socially depicted "perfected form". In this, Foucault establishes a metaphor between utopia and the mirror. He explains that if on one hand the mirror is a virtual place, an absent place, then on the other, 'the mirror is where it is possible to discover absence' (1984). The mirror is in fact, the place where I come back toward myself, to reconstitute myself there where I am (heterotopias) (Foucault 1984). Taking these questions as a starting point, Foucault elaborates his discourse aiming at careful analysis, the purpose of which is to examine the Western centralized position of a system of validation within the system itself. Heterotopias are in fact:

"all the other real sites that can be found within culture are simultaneously represented, contested and inverted" (Foucault 1984 [1967]: 3).

As regards heterotopic principles, I briefly exemplify here the third and the fourth principles in order to illustrate certain aspects of spatial/temporal juxtaposition by approaching culture and temporal experience:

- 1) The third principle takes into account certain type of places, and their stratified elements as applied to various possible spaces representing the different “worlds” that are found within a single reality. In fact, these “heterotopia[s] [are] capable of juxtaposing in one [single] real place several different spaces, ‘several sites that are in themselves incompatible’ or foreign to one another” (Soja 1995: 15).

In this context, Foucault mentions the cinema and the ancient Persian gardens, as examples of such spaces by revealing their particularities (Foucault 1984 [1967]: 5).

The apparent impossibility of conciliating places such as those “which are foreign to one another” (Soja 1995) comes closer to the cultural temporal-spatiality mentioned in anthropophagy Insights are sited here by moving on to a differentiated and contradictory situation. An approach is addressed towards distinct cultural orientations placed in juxtaposition, and which have defined ways of dealing with my own work. In this, I ‘select those temporal factors’ concerning my work via anthropophagy through superimposed meanings. This justifies the dynamic aspects present in my work and the shifts in material, medium, and spatial organisation.

According to the fourth principle, the sense of heteropias would be related to events juxtaposed as “slices of time”. To exemplify his ideas Foucault turns to the concept of the museum and library - spaces that “accumulate time and content” (Foucault 1984 [1967]: 5). This fourth principle illustrates very well juxtaposition as expressed by time and experience.

In this principle, Foucault refers to a non-real, but duly manipulated, time. This is time where knowledge is involved in the organizational strategies of tastes, epochs and many kinds of forms. It provides patterns for accumulating time over a time-controlled direction. The past becomes present, but is dissociated from a real experience. It is the projection of what was and what might be. Time

that does not entail experience does not involve what is real, for it is time that in some way flows artificially.

In opposition to these heterotopias, Foucault draws attention to another heterotopia, where time flows along some transitory process. This heterotopia is close to a living experience. I am more interested in time in order to deal with the present moment. According to Foucault:

“Opposite these heterotopias that are linked to accumulation of time, there are those linked, on the contrary, to time in its most flowing, transitory, precarious aspect, to time in the mode of festival. These heterotopias are not oriented towards the eternal, they are rather absolutely temporal” (Foucault 1984 [1967]: 5)

Finally, the emphasis set by cultural postmodern space has influenced most art production since the late 1960s. The ideas of Foucault, among other authors, have encouraged many critics and artists towards theoretical discussions across the panorama of art. Thus, the role-played by institutions and their politically- excluding imbrications have formed one of the aspects that have provided support for reflections on art via Foucault. Other discussions have also been developed that encompass artistic tendencies. Multiculturalism and feminism have found fertile ground in Foucault for much reflection.

1.11 Postmodernism and juxtaposition

With regard to postmodern spatiality/temporality and juxtaposition as topics applied to art, I have approached David Harvey. In *The Condition of Postmodernity* (1990), Harvey focuses on postmodern spatiality resembling art. Here, Harvey brings an analysis of David Salle’s painting *Tight as Houses* (1980), and the Ridley Scott movie, *Blade Runner* (1982), and gives us an account of spatiality and temporality by juxtaposition as applied directly to the painting and the film. These works explore the clash between existing ‘parallel worlds’. Let me expand on this.

In a series of works produced in the 1980s, such as ‘*Tight as Houses*’, Salle has demonstrated the collision and superimposition of different spaces, by employing a mixture of pictorial motifs. Salle applies images to the surface of the canvas by using a mixture of techniques (photography and painting), in which he explores a diversity of themes by combining conflicting

images/situations. The inclusion of different themes and situations may be found throughout most of his work, and guarantees contradictory contexts upon which he often hastily superimposes sketched images, mixing sacred with pornographic, popular culture and history of art, and so on (Honnef 1991: 144). On the under layer he uses photography of a still naked woman, and on the upper layer an image of a Samurai expressively created through painting, both of which compose a unique surface within superimposed situations. There is no similarity between these images, but two 'ontological conflictive worlds' as described by Harvey. In this sense, Salle "tends to "collage together incompatible source materials as an alternative to choosing between them" (Harvey 1990: 49). The pluralist aspect present in Salle's work is demonstrated through a mixture of resources based on theoretical references, and how he applies this to the canvas, combining two or more surfaces, revelling in distinct approaches by juxtaposition.

In a further context I examine Ridley Scott's *Blade Runner* (1982), which according to Harvey is "an authentic representation of a postmodern science fiction movie". By articulating "a sense of spatial/temporal fragmentation", including issues of "time, space, history, and place" (Harvey 1990: 313), the film explores a conflictive scenario between people and replicates, "living on different time scales [because of this, they are] seeing and experiencing the world very differently as a result"(Harvey, 1990: 313). According to Harvey:

"The replicates have no real history, but can perhaps manufacture one; history for everyone has become reduced to the evidence of photography" (Harvey 1990: 313).

Photography is considered here as a simulacrum, in which reality is recreated by image, although not necessarily the one that corresponds to the sphere, but to an idealised construct. There is one further aspect that emphasises the character of juxtaposition within the scenario of the film. In *Blade Runner*, a complex landscape replete with signs and symbolic associations instigate the narrative. In brief, the film unfolds within in a decadent environment, suffering continual downfalls of acid rainfall (expressed to contextualise future, through the idea of environmental degradation from a post-industrialised era). In an accumulation of various episodes, events take place within an urban landscape amid contrasts, and various different cultural groups. Other aspects are also

touched on, such as informal labour practices, all very common in third world countries. Contrasts between technology and tradition are constantly juxtaposed: a new generation of androids set within the scenario of a street market, which seems a mixed context of the middle ages embarking on high-tech. In the end, reality and fantasy compose a mixture of contradictory universes - all organised by juxtaposition.

1.12 Conclusion

This first Chapter introduces the concept of anthropophagy, and is applied directly to my work. I develop a theoretical framework dealing with notions of space-time and place. If site-specific art consists of relationships between the work and the site that will be articulated together, anthropophagy deals with a Latin American approach and cultural juxtaposition. In summary:

- Anthropophagy is applied to the creation of art and to my own work via hybrid conceptual and formal concerns. Within the structure of this concept a particular temporal/spatial organization is implicit, and comes from different cultural orientations and is acquired from the processes of colonization, which accumulate cultural elements placed one upon the other, by juxtaposition.
- Thus, anthropophagy defines itself as the juxtaposition of cultures, and is designed and directed via a process of spatial construction for my work. Throughout this study, I have traced a route by sketching theoretical reflections, images and annotations.
- Turning to anthropophagy, I focus on the cultural experiences with theories of postmodernism and postcolonialism, which are a contrast to modernism, and also justify the way I deal with my own work and temporal experiences.
- To explain temporality as it becomes experience, I expose certain aspects of a hybridized space as applied to anthropophagy. Thus, I briefly describe Michel Foucault's thoughts (specifically *Of the Other Spaces*) on spatiality and temporalities confronted by juxtaposition, with regard to these notions in my work. I also exemplify spatial and temporal juxtaposition through David Salle's paintings and Ridley Scott's *Blade Runner* from the viewpoint of David Harvey (1984).

Finally, I position anthropophagy and my work as the departure point for a sequence of projects dealing with site-specific art and walking.

Chapter 2. Brief passage in art/history

2.1 The expansion of the field: perceptive or cultural

In his essays “*Art and Objecthood*” (1967), the Modernist art critic Michael Fried examines the work of Donald Judd and Robert Morris, accusing them of being ‘literalists’. He also states that: “the experience of literalist art is of an object *in the situation-one* that, by definition virtually, includes the beholder” (Fried 1968: 125). Fried ironically refers to a ‘theatrical’ context, in which artwork is put on display in an art gallery involving new conceptions of space and time.

Discussions and analyses surrounding the tensions between work and site emerged at the end of the 1960s, and attempted to address the spatial and temporal factors introduced into Minimal Art. At that time, Minimalism emphasised the presence of the viewer correlated to place, as well as the context of beholding a sculpture. The problem was focussed towards the course of action associated with the time that the viewer spends experiencing the work. By contrast, Fried argued that sculpture should be thought of as something that transcends time and space (Harrison, C, Wood, P 1992), highlighting the autonomy of sculpture in relation to place. Fried insists that sculpture concerned with the duration of the experiment, would obliterate the sculptural sense of depicting it, pushing the aesthetic boundaries forward, towards other disciplines. In fact, this moment revealed a division between different philosophical conceptions on Modern sculpture, and took place amid two broad discourses: the idealistic (Fried) and the materialistic (Minimalism) (Harrison, C, Wood, P 1992). In the former, the autonomy of the sculpture was discussed in relation to place. This is related to sculpture as an aesthetic proposition that transcends time and space, which corresponds to Fried’s vision. In the second case, the whole context surrounding the sculpture was discussed: the place correlated to the viewer’s process of perceiving sculpture flowing through the duration of time. The processes involved in the temporal component of examining sculpture culminate in cross-pollination amongst the arts, and in *posteriori* among other disciplines.

Since this period, Minimalism has in fact contributed to the broadening of sculptural vision, giving shape to new spatial and temporal models of

representation. Firstly, theorised in phenomenological terms (via Merleau-Ponty), and secondly, through its cultural aspects (via Rosalind Krauss) Minimal Art opened new avenues for dealing with the context of place, sculpture and location.

Minimal sculpture has “[emphasised] the apperception of the literal space and time that the viewer and work co-occupied” (Walley 2008: 190). Thus, Merleau-Ponty’s thoughts have provided critics and artists with theoretical support in order to deal with the relationship between work/site and viewer. In the reception of this phenomenological approach, sculpture and body (as in the position of the viewer) become interdependent. By following Merleau-Ponty’s thought, the act of seeing depends of a large context involving bodily-perception. Merleau-Ponty develops the idea of perception as being influenced by the physical presence within the event-the world. In this, it is thought that the body responds to what I perceive as being physically in the world, at any given moment. Because of this, the world may be drawn solely from aspects that I perceive. Thus, internal space is the matter that envelops the body and the perceptions that I have concerning the world. According Claire Bishop, Merleau-Ponty argues that:

“[Perception], is not simply a question of vision, but involves the whole body. The inter-relationship between myself and the world [which clarify the relationship between subject and object] is a matter of embodied perception, because what I perceive is necessarily dependent on my being at any one moment physically present in a matrix of circumstances that determine how and what it is that I perceive: ‘I do not see [space] according to its exterior envelope; I live it from the inside; I am immersed in it. After all, the world is all around me, not in front of me” (Bishop 2005: 50).

Bringing these ideas over to the relationship between work and place when walking around a Minimalist sculpture, one observes that in:

“Minimalist sculpture, two phenomena are prompted. Firstly, the work heightens our awareness of the relationship between itself and the space in which it is shown - the proportions of the gallery, its height, width, colour and light; secondly, the work throws our attention back onto our process of perceiving it – the size and weight of our body as it circumnavigates the sculpture” (Bishop 2005: 53).

Minimal sculpture has ruined the modernist dogma regarding the purity of the medium and the transcendent view on spatial and temporal issues. In fact, with Minimalism, the spatiality of modern art began with a process towards a “radical restructuring of the subject from an old Cartesian model to a phenomenological one of lived bodily experience” (Kwon, October 80, 1997: 86). This was achieved by relocating “meaning from within the art object to the contingencies of its context” (Kwon, October 80, 1997: 86).

Apart from this, Minimal sculpture also opens up a number of other debates: from the phenomenological to cultural space. Reflections on an economical system have stimulated the new route of sculpture. The scale of sculpture has increased, left the gallery and is displayed in public spaces. Taking into account reflections on an economical system have demonstrated the need to develop: “[the] self-conscious desire to resist the forces of the capitalist market economy, which circulates art works as transportable and exchangeable commodity goods” (Kwon, October 80, 1997: 86). Thus, this aspect has stimulated the realisation of large-scale sculptures to move away from the commercial, institutional scheme.

As sculpture had been placed outside the gallery, in the open air, accordingly, at some posterior moment, reflections were still associated to the relationship between artworks and the space in which sculpture is circumscribed. It then becomes even more complex because the artistic object has expanded its support. This prompted Rosalind Krauss to state that Minimal Art is built into the cultural space (Krauss 1986). She departs from Merleau-Ponty’s ideas, and in contrast, declares that:

“[Minimal Art] was no longer modelled ‘on the privacy of psychological space’ instead, it was structured ‘on the public, conventional nature of what might be called cultural space’” (Bishop 2005: 54).

In the following period Krauss developed *Sculpture in the Expanded Field* (1979), an influential essay, exploring the context of ‘cultural space’ (Bishop 2005: 54) and the previous sketches of site-specific art. Questions were traced, contrasting modern and postmodern concepts of sculptural representations: “The expanded field which characterizes this domain of postmodernism

possesses two features that are already implicit (...)” (Krauss 1986: 287). She highlighted differences in both the processes and the use of the medium:

“the logic of the space of postmodernist practice is no longer organized around the definition of a given medium on the grounds of material , or, for that matter, the perception of material. It is organized instead through the universe of terms that are felt to be in opposition within a cultural situation” (Krauss 1986: 289), and she concludes that:

“At both these points the bounded conditions of modernism have suffered a logically determined rupture” (Krauss 1986: 288)

To understand Krauss’ ideas regarding spatial and temporal aspects, it is important to analyse the limits between modern and postmodern frameworks, and how extending the expansion of sculptural support has brought about an impact on contemporary art. The relation between work and site has established new routes where walking is concerned.

2.2 The cultural space

In *Sculpture in the Expanded Field* (1970), firstly, Krauss demonstrated the autonomy of modern sculpture in relation to place. According to this, modern sculpture would be exclusively subjected to the medium and its formal nature. Even if conceived as being displayed in a certain place (such as a monument, she argues), modern sculpture may be arranged in a different situation, regardless of the context for which it was originally created. As to this, the issues were limited to the representational artistic object itself, and de-contextualized from the environment into which it would be inserted. Upon considering the new directions taken by art, Krauss draws up a scheme by investigating a number of topics that ‘can assess the current state of sculpture’ as she said (Krauss 1986). Thus, by widening her views on the spatial and temporal subjects by constructing a diagram, she relates the constituent aspects of this new vision of ‘sculpture’ from the 50s (initially) through to the 70s (later). Taking as a reference the idea of covering the field surrounding the artworks, and what becomes part of its own construction, she has observed that with regard to certain art tendencies, artworks have expanded their limits onto the support; such was the case of Land Art, where the natural environment - the physical space - would be considered part of the work.

By following certain steps to build the diagram (figure 1), she states that sculpture would be defined as something that is neither architecture nor landscape, but something thrown into an architectural and landscape context, reversing the logic of what it is and what it is not. Krauss firstly declares that:

“...sculpture had entered the full condition of its inverse logic and had become pure negativity: the combination of exclusions. Sculpture, it could be said, had ceased being positivity, and was now the category that resulted from the addition of the *not-landscape* to the *not-architecture*. Diagrammatically expressed, the limit of modernist sculpture, the addition or the neither/ nor.” (Krauss 1986: 282).

She concludes that according to these terms sculpture would be better explained sculpture by the oppositions between: “the built and the not-built, the cultural and the natural.” (Krauss 1986: 283)

When considering artistic production during the 60s, she observes the limits imposed by that model of exclusion and prepares a new conceptual framework based on models of references formed in other areas. By comparing mathematical models employed in certain situations (Klein group), as well as structuralist concepts as applied to human sciences (Piaget group), Krauss obtains results that have led to more resourceful/complex arguments. According to this:

“those terms are the expression of a logical opposition stated as a pair of negatives, they can be transformed by a simple inversion into the same polar opposites but expressed positively. That is, the *not-architecture* is, according to the logic of a certain kind of expansion, just another way of expressing the term landscape, and the *not-landscape* is, simply, *architecture*.” (Krauss 1986: 283)

The ideas proposed by Krauss consisted of duplicating pairs of related binaries, and their concepts, to expand their field into the opposite direction. So what was previously non-architecture-landscape now became part of landscape and architecture simultaneously. With the ‘neutralization’ of the field, landscape and architecture are both defined within a context, which is even more complex, involving the concept of ‘sculpture’ (figure 2). In fact:

“The structuralist diagram of this quaternary “expansion” of the simple binary allows to aspects of the new practices of the seventies to come to light. The first is a sense of logical connection between the practices, and the possibilities of

moving from one position to another within a given artist's practice. The second is the clarify with which it shows how focus has moved from a concentration on the rules internal to a given medium- sculpture as a physically bounded, three-dimensional object- to the cultural conditions, far larger than the medium, that are now seen as ballasting it. The practices identified as site-specificity wanted to operate directly on those cultural conditions; directly, we could say, on the frame of the world of art. The term "expanded field" is one way of mapping that frame" (Foster, et al 2004: 544).

Finally, her ideas were supported by a structuralist mode, which "helps to conceive of social forms in terms of logically related inclusions and exclusions" (Foster et al 2004-544).

In fact, the 'absorption' of the environment into sculpture has caused it to expand its field towards the cultural space. Krauss' ideas on sculpture also outline the division between modern and postmodern frameworks in art. Because of this, developments into new practices and ways of conceiving them have also included walking, where Richard Long (Bristol 1945) and Hamish Fulton (London 1946) have explored walking as an art practice. With regard to the use of walking throughout his work, Long declares: "I like sensibility without technique" (Lailach 2007: 17) and Fulton states that: "various visual experiences and physical efforts of a walk cannot be reproduced" (Lailach 2007: 46). In this, Long and Fulton have extended their works into a corporeal, phenomenological experience associating this aspect to a cultural practice of British life.

2.3 Perceptive and cultural, particularities in the UK: walking as an art practice

As on the subject of walking, little discussion has taken place regarding the implicit phenomenological aspect encountered in the sculptural practices of these artists. In considering Long and Fulton's works, Krauss has mentioned only one surface of this practice, associating walking to a "photographic experience" (Foster 1983: 40). However, photography does not fully represent walking in the context of British artworks, which are considered a specific experience, in contrast with other Land Art representations.

Photography cannot express specificities of the action of walking itself, which involves a contextual presence by interacting with the landscape. When

describing their creative processes more extensively, Long and Fulton have demonstrated an implicit phenomenological aspect that is present in their sculptural practices.

By walking, insights into the experience of 'being in the environment' reveal certain personal perceptions along the lines of Long and Fulton. In this sense, impressions and sensations obtained from walking, flow through a period of time and differ from other Land Art practices. This process would accompany reflections that approach Minimal Art. And yet, by disregarding the phenomenological component found in Minimal Art, Krauss built her reflections on the cultural space. She states:

“[Minimal Art] was no longer modelled ‘on the privacy of psychological space (...) it was structured ‘on the public, conventional nature of what might be called cultural space’”. (Bishop 2005:54).

However, the relationship involving work, place and sculpture finds a common point between Minimal sculpture and Long and Fulton’s sculptural practice in Land Art. This concerns bodily perceptions acquired from experiences via artworks. In Minimal Art, the time experience is examined by setting up a relationship between place and sculpture. Here, the physical characteristics of the artwork convene with the spectator inside the place. However, in Land Art, the body is the sculpture itself. It is positioned in the environment, as in Long and Fulton’s walking. Thus, time experience is examined by establishing dependence between the environment and the body without spectator mediation. Because of this, the body, which depicts work (or walking), is not only influenced by the environment, but becomes part of it, structured within a ‘complex system’. Within such a ‘system’, one creates a process of adaptation and self- organisation, throughout which walking (body/sculpture/work) is re-organised at all instances with the flow of time. The relationship between walking/body (work) and the environment occurs directly (i.e. at the very moment when the work is being implemented), and this is the point that I will now expound upon. However, this is not easy to demonstrate. I have had to change progressively, and this has included the medium and the spatial organisation in the first two projects (details in Chapter 4).

2.4 The environment as a sculptural support

In order to provide a focus for my reflections on walking I cite the tendency of Land Art to interpret the environment as a sculptural support. In this direction:

“Landscape as art theme took on an unexpected, anti-symbolic dimension around 1968, when a small group of American and European artists developed designs, concepts and projects employing new and unconventional techniques and materials, and different locations and dimensions. No longer just described in texts or depicted in painting, landscape was also used as an artistic material” (Lailach 2007: 7).

Thus, on this basis, I introduce walking. The “ephemeral [and] dematerialised presence” (Wilson, A. 2009: 194) of walking as an artistic practice emerges from the spatial and temporal transformations that take place in the artworks from the late 50s onwards. These transformations were observed by Rosalind Krauss in *Sculpture in the Expanded Field* (1970) as described in the previous section. Thus, walking has been emphasised as a *modus operandi* to deal with the idea of sculpture following the notions of the British artists Richard Long and Hamish Fulton, each of whom, points to different results. In Richard Long’s practice, the process consists of a walk, where the route of the experience is marked by creating forms on the space. Thus, occasionally, he stops for a moment and constructs a circle or a line. To deal with his creative process, Long uses material found on the landscape (e.g. stones and wood), and sometimes he marks the ground by “scuffing [it] with his boots” (Archer, 1997:88). Fulton follows the same walking process, but instead of leaving marks or operating with a formal construction, Fulton will “take photography in the course of walking or produce a text, either of which could be exhibited in on a gallery wall” (Archer 1977: 88). For Fulton however, photography does not explore an ‘artistic technique intention’, instead, it is a moment to record his own experience as he passes by. The results of both the artists on the walking experience:

“could not be directly experienced by an audience who instead saw some form of documentation of it: a map with the route of the walk draw on it, a text listing things passed or seen *en route*, a photography a tabulation of the walk as carrying of a found object until such time as another was spotted and substitute, and so on” (Archer 1997: 88).

However, the question may be posed: is photography, which responds to a fixed image, associated to temporal factors involved in walking? As a particular

personal experience, walking deals with temporalities attributed to each moment. First, I shall examine Long's ideas, so as to gain a better understanding of this process.

2.5 How could walking be a sculpture?

During an interview with Michael Craig-Martin in November 2008, Richard Long was asked about his walking sculptural practice. Initially, Craig-Martin highlighted the impact of Long's works on contemporary art based on the idea of walking. The questions posed on that occasion were aimed at the formal conception of this practice, specifically: "How could walking be a sculpture? [Craig-Martin tells Long]:

(...) I remember speaking about your work to Tony Caro in the early 1970s. He was clearly very perplexed because he couldn't understand how you could make sculpture in which you did not assemble things – to make a construction, essentially" (Craig-Martin 2009: 172).

Throughout the interview, Craig-Martin raised a number of points suggesting a past influence on Long's works, specifically referring to British Romantic Landscape. His previous experience and fascination with the landscape probably influenced the sculptural practices of this British artist, where Long "was described as continuing in a specifically British tradition of landscape artists" (Archer 1997:89). This is the first facet that significantly differs when comparing British and US proposals on Land Art. Instead of walking, US artworks have been built within a sophisticated process that uses tractors, and other equipment, and which culminate in monumental artworks brought onto the landscape. While US artists display works in desert regions, Long draws on exuberant landscapes. As a result, Long's walking consists only of leaving discrete marks of a route: lines, circles or squares produced with material found on the landscape itself. Long emphasises that his experience is "like a dialogue" (Craig-Martin 2009: 173) which acts as a go-between for him and nature. Craig-Martin compared Long's approach "to go with nature", "just touching the surface of the Earth" (Craig-Martin 2009:173), to the attitude of North American artists who attempt "to overcome nature in order to survive" (Craig-Martin 2009). Finally, Lailach also remarks that Long [and Fulton]'s works "characterize the

European antithesis to the spectacular and monumental earth sculptures of the deserts of America” (Lailach 2007:18).

2.6 Walking/body

As the interview proceeded, a number of interesting points were raised from Long’s reflections. At one moment, Long describes walking by associating the practice to a certain unpredictability that occurs when constructing the works. He says:

“I’m in that place almost by chance, just by being on a wilderness walk. So I could plan that walk, but not that moment or place conditions. I like being an opportunist. I need the element of chance” (Craig-Martin 2009: 174).

Long says that their walking/works are often “made instinctively, the right idea in the right place at the right time, for whatever reasons”. Because of this, by being in the environment, his approach, which acts as a go-between for him and nature is “like a dialogue” (Craig-Martin 2009: 173).

Walking leads to an experience of ‘being’ in the natural landscape, where the body deals with the duration of time by performing sensations for each instance. According to Long:

“Sometimes on a walk I can feel intensely alive or free or unencumbered or simply happy’ (...) – ‘as an almost out-of-life experience (...) (2009-174). ‘Making my work, walking, is a solitary kind of thing. It’s not social or collaborative, and I don’t rely on other people” (2009:176) (Craig-Martin 2009: 174-176).

Thus, walking as a sculptural practice is a phenomenological experience that contrasts the structuralist scheme of Krauss’ diagram. Walking deals with a much more complex structure because it is revealed through a process of displacement, and this involves another temporal relation between works and site. This aspect is developed further in the next chapter concerning site-specific art.

2.7 Walking: a cultural practice

Long’s walking also involves cultural influences. In fact, walking is an interesting recurrent cultural practice encountered in the UK. It may also involve many

social events, some of which I have had the opportunity to join in with. Again, in the same interview, Long reflects on some interesting aspects of his works:

“I think that the walking mileages have the biggest scale anyway. I suppose I’m English in the sense that I’m part of a culture of public rights of way and footpaths and national parks. So I have a freedom to use the land without needing to own it, just by walking on it” (Craig-Martin 2008: 173).

Furthermore, walking is a spatial and temporal construction that deals with the natural environment, as an extended support from sculptural practices. If we disregard such an aspect, walking is de-contextualised from an artistic procedure. By contrasting previous practices, drawn from Krauss’ diagram and site-specificity, Foster states that:

“the focus which was moved from a concentration on the rules internal of a given medium –sculpture as a physical bounded, three-dimensional object –to the cultural conditions, far larger than the medium, that are now seen as ballasting it”. (Foster 1983: 40)

Thus, to conclude, it should be observed that walking is framed by site-specificity, and is applied to the structural conception of these practices. Site-specificity takes in the cultural space.

2.8 Photography and walking

Critical attention from an economical system duly linked to the art market, has stimulated the employment of ‘unconventional material and techniques’ and has led to the ephemeral aspect of artworks and large-scale projects. These aspects justify the replacement of the art object or the appearance of certain practices, as in the case of walking, by the representation of images via photography, among other processes. According to Miwon:

“Photographic documentation and other materials associated with site-specific art (preliminary art sketches and drawings, field notes, instructions on installations procedures, etc.) have long been standard fare of museum exhibitions and staple of the art market” (Kwon 1997: 97).

In fact, photography is thought of as ‘being the art object itself’ and the “reproducibility of the photograph facilitated the existence of different versions of work” (Wallis 2009: 47) for commercialisation. Because of this:

“Long’s approach at that time corresponds to the experimental and conceptual uses of photography that were being explored by other artists who repositioned the medium away from the purely documentary or descriptive, to being the art object itself” (Wallis 2009: 46-47).

With regard to the experience of walking, photography is thought of as an alternative medium for exploring this ‘action’. Long’s work, which also involves photography, begins to give way to a view imbued with the necessary flexibility in order to present his work to an audience. It also contains a photographic concept, which is impressive and goes beyond a discursive market of art. Long says:

“The photograph should be as simple as possible so that when people look at the photograph they are not dazzled by wide-angled lenses or special effects. Because my art is very simple and straightforward, I think the photographs have got to be fairly simple and straightforward...” (Lailach 2007: 17)

Although photography itself represents one aspect of his work, it does not represent the ‘overall concept of his work’. Arousing physical involvement “creates receptiveness to the landscape”, and considering photography as a substitute for that, disregards such an aspect. Thus, allow me to demonstrate some differences between other land practices as compared with walking. As an example, I observe Oppenheim and his processes of producing work linked to photography. This has to do with the conception of the works as a whole.

Wallis emphasise the historian Anne Rorimer reflections:

“For artists including Nauman, Long, Oppenheim or Antrin in the 1960s and 1970s, photography offered a means to bring a performed activity- or a pre-formed, but unavailable or ephemeral work – to light as a pictorial or sculptural entity’. As Rorimer points out, the photograph does not justify function as a visual souvenir but is intrinsic and inseparable from overall conception of the work” (Wallis 2009: 47).

However, by rethinking the specificities of the walking practice, I observe that while Long states that “the source of [his] work is nature, [where he] uses materials, ideas, movement and time” encountered in the place itself, Oppenheim applies to the site “a theoretical framework to a physical situation” (Lailach 2007: 82). In this sense, Oppenheim demonstrates a specific method of transferring information “by viewing topographical maps and aerial maps and then collecting various data on weather information” (2007:82). The method of

organising image as employed by Oppenheim is rather more complex than that described by Long. Oppenheim depends basically on technical aspects involving image. According to Lailach:

“[Oppenheim] sees the transfer information from a two-dimensional surface onto a real place as a formal process, but one that radically differs nonetheless from vehement gestures such as those of Abstract Expressionism. If one wants to work in the landscape, according to Oppenheim, one should not use patterns and forms worked out in the studio” (Lailach 2007: 82).

Besides this, while Fulton’s arguments demonstrate “the physical involvement of walking” by creating “a receptiveness to the landscape” (Kastner 2005: 242) affirming that his “work is about the experience of walking, [and the] framed artwork is about a state of mind”. (Lailach 2007: 44) Oppenheim seeks “[the] abstract patterns of lines [which] confer another, broader field of association onto the landscape (...) [that] can indicate political borders, time, rain, temperature, altitude or even a storm” (Lailach 2007: 82).

Photography in this case (Oppenheim’s work) plays a fundamental role. However, when considering walking, photography as an isolated result does not provide evidence for the idea that walking is a de-materialised practice. When describing their work, both Long and Fulton pay special attention to their perceptions based on walking. Fulton adopts a more radical position by explaining that “various visual experiences and physical effort of a walk cannot be reproduced” (Lailach 2007: 46). Fulton no longer uses photography (Lailach 2007) as a way to explore his practice, but rather to record himself within the event. No technical aspects are revealed. However, by using photo–texts applied to the wall (in the gallery), he ‘inscribes’ a series of words and/or letters outlined within a schematic contour.

However, instead of considering aspects of a phenomenological approach through walking, Krauss examines Long and Fulton’s ‘photographic’ experience of ‘marking’ a site, where walking has been ‘removed’ from this experience. This reduces the context of the practice, especially with regard to the position of the body where a particular temporal factor takes place. If a ‘mark’ is to be found on the landscape, and it is produced by walking, this constitutes the result of the experience for creating work. The other aspect concerns the idea of how it is

possible to register a 'mark' displayed in the landscape (the environment), which involves a walk and is processed in time.

Krauss defines the idea of 'marked sites' as the "application of impermanent marks" (Krauss 1986: 287). She describes ways of achieving this through the practices of other artists, in much the same way that she examines Long and Fulton, by stating that "the work of Richard Long and Hamish Fulton has focused on the photographic experience of marking" (Krauss 1986: 287) the site. However for me, this aspect engenders new reflections, where I reflect on how walking, this de-materialised practice, could be thought of as sculpture through Krauss' diagram, approaching specific site-specificity and my own work. From this point onwards, I consider walking as an artistic "[method] of approaching, perceiving, and adapting oneself to the landscape" (Lailach 2007:18). In this I observe a broader global landscape.

2.9 Walking and site-specific art

Walking comes within the scope of a process of sculptural expansion. Departing from a structuralist framework, as demonstrated in Krauss' diagram, the field, the support for the work, is fixed. According to Krauss:

"the field provides both for an expanded but finite set of related positions for a given artist to occupy and explore, and for an organisation of work" (Foster et al 1983: 41).

This "finite set of related positions" (or 'configuration of positions') comprises a notion of site as something grounded, where the artworks are located.

According to Miwon:

"Site-specificity used to imply something grounded, bound to the laws of physics. Often playing with gravity, site-specific works used to be obstinate about "presence" (...). Whether inside the white cube or out in the Nevada desert, whether architectural or landscape-oriented, site-specific art initially took the 'site' as an actual location, a tangible reality, its identity composed of a unique combination constitutive physical elements" (...) (Kwon 1997: 85).

However, more recent factors have contributed to a shift in site-specific art. This applies particularly to the conception that site occupies a physical location. Some aspects, which have influenced such changes, can also be verified through economic factors and the creation of an electronic space. The first

example is associated to the process of “institutionalization and the attendant commercialization” (Kwon 1997: 97).

Since the end of the 1980s, institutions have become more centralized, and have defined all stages of the exhibition, sometimes even overstepping the limits. On occasions, artwork has been reproduced with neither the involvement nor permission of the artist. Tensions have occurred between commercial practices and ‘aesthetic experience’, where artists have not contributed. All this has contradicted previous notions of site-specificity as an ‘aesthetic experience’, persevering on the idea of immobility (Kwon 1977). As a result, new reflections have associated these practices with mobility, independent of market and institutional forces. In the end, new routes of site-specificity have created a dynamic relationship between work and site by revising the sense of site as being something grounded.

The second aspect I highlight here, concerns the use of electronic space. Site has also changed, due to a model that disperses the conception of physicality. Kwon quotes James Meyer who explores the idea of a ‘functional site’. In this:

“It is an informational site, a locus of overlap of text, photographs and video recordings, physical places and things...It is a temporary thing; a movement; a chain of meanings devoid of a particular focus” (Kwon 1997: 95)

Kwon states that:

“it’s model is not a map but an itinerary, a fragmentary sequence of events and actions *through* spaces, that is, a nomadic narrative whose path is articulate by the passage of the artist. Corresponding to the pattern of movement in electronic spaces of the Internet and cyberspace, which are likewise structured to be experienced *transitively*, one thing after another, and not as synchronic simultaneity, this transformation of the site textualizes spaces and spatializes discourses” (Kwon 1997: 95).

Finally, Miwon Kwon evaluates transformations occurring in site-specific practices, based on a scheme in which she draws attention to ‘three paradigms of site-specificity’, which ‘can be operated along a series of relations’ (Kwon 1977). She highlights that:

“...in advanced art practices of the past thirty years the operative definition of the site has been transformed from a physical location – grounded, fixed, actual

– to a discursive vector – undergrounded, fluid, virtual. But even if the dominance of a particular formulation of site-specificity emerges at one moment and wanes at another, the shifts are not always punctual or definitive. Thus, the three paradigms of site specificity I have schematized here-phenomenological, social/ institutional, and discursive. (...)” (Kwon 1997: 95).

A move away from previous conceptions of site has impacted site-specificity practices formulating new spatial and temporal approaches. Furthermore, walking has also demonstrated a transitive character, and for so long has been based on a structure of displacement. In both cases, time creates other temporalities that distinguish it from that presented in Krauss diagram.

In dealing with my own work, the nature of site can be verified for each moment or ‘position’. Because of this, I think of myself as an explorer, moving from one location to another. Imparting notions between localism and globalism, I gradually approach the spatial and temporal factors linked to perceptive and cultural features. In this, ideas continue to flow only when I am in a certain location, where I ‘capture’ aspects of the essential dynamism present at that moment. Derived from this idea, spatial and temporal shifts are incorporated into the way with which I deal with material, medium and spatial organisation when producing the work.

2.10 Walking as the core, in relation to Situationism

Walking integrates my daily actions following certain directions based on constant changes or events. Nevertheless, it is possible to observe the re-signification of a gesture/action, which is not a repetitive attitude, but rather an instant understanding that qualitatively differs from the context of new reflections on each moment. Its point of departure originates from situations constructed along an un-programmed route. On examination of these ideas, and which establishes a common encounter of ideas, one notices similarities with artistic propositions that came into being during the mid-twentieth century, especially those of International Situationism.

By comparing walking in my practice with the context of Situationism, it is possible to encounter another common point. The action of walking is not related solely to an experience undertaken via a physical support (the urban environment), but it also refers to affective values based on a relationship with

the place itself. Thus, this aspect approaches the concept of psycho-geography where, in Situationism, the affective relationship with the environment begins in the urban space. In a way that describes some effects of the environment on the emotional and the comportment of individuals. The impact of this experience is revealed through certain actions, such as aimless wandering, extracting items from the environment, proposals of a non-utilitarian order or that lack a definite purpose. Times ago, this was associated to political motives and also embraces the institutionalization of the artistic context through contrast. Such political connotations are in contrast with the economic structure of a mercantile system as they occur at any given time and are directly related to those experienced by industrialised countries especially, and follows some its past outings.

In my work, the idea of walking through an urban or natural environment is not necessarily linked to a direct politically engaged determination, neither does it only seek to contrast institutionalized aspects of art, nor attempt to establish a standardized pattern or even propose economic adjustments. If political or institutionalized discussions are present, they are not the main focus of my proposal. My intentions are much more concentrated on an act of freedom regarding decisions I take from this point forwards. My aim, however, may be that of giving a kind of territorial meaning to my work in which I focus on zones of interests alongside a type of cultural gesture brought into a culturally-existent context. In this I also approaches that walkers situacionists that 'follow something that interest them: a sight, a smell, a sound', or a feeling along my way.

Hence, I appropriate culture as a motivational agent that instigates some kind of experience duly articulated in a moment of time and in my body. With this, walking takes on the role of a mediator, between the body, the environment and cultural aspects.

The proposals of both my work and Situationism draw on the events of living experience as described by ideas, facts, and information, and all giving rise to the created situations. Furthermore, my proposal and that of the Situationists follow a strategy of re-signification through the insertion of a new context.

However, I dealt with the essence of cultural proprieties. Thus, the metaphor of anthropophagy inserted into walking is related to the origin of this sculptural

practice according to the British form. In specific terms, I selected a corporeal experience that stems from the very act of walking via Long and Fulton's works approaching to my own through time experiences. Thus, I depart from walking as providing an immaterialized sense of sculpture, which has passed from a concept (modern) to another (postmodern) perceived walking as a practice of primitive tribes, including the Brazilian indigenous populations, within the context of nomadism. Furthermore, Long traces a route to deal with walking, however, along the way changes happen. Thus, the route previously established by Long encounter the impact of the environment on the body. Hence, walking as a concept of sculpture draws on unexpected factors, because the experience itself cannot be predicated. This characterise a certain principle of deviation. This oscillation makes me aware of how to deal with my own work, by using a sense of temporality to produce them. Furthermore, Long and Fulton propositions engender certain qualitative aspects within the original cultural product. I mean that, although I also perceive walking as a practice through the Situationists or even of primitive tribes, including the Brazilian indigenous populations, within the context of nomads, I would also say that the sense given to the British practice of walking is linked with a clear proposal of sculpture (structured from a point to another sense of this concept). It was central to put this into Krauss' diagram in order to understand my notes, even if they were only used for being certain about my own intentions.

2.11 Conclusion

The ideas presented by Krauss on the expansion of the sculptural field outline the division between modern and postmodern frameworks. Because of this, the development of new practices and manners by which to conceive them have also included walking, where Richard Long (Bristol 1945) and Hamish Fulton (London 1946) have explored walking as an art practice. By using walking, both artists have extended their work within corporeal /bodily phenomenological factors, associated to a British cultural practice.

Although Krauss has provided a fundamental conceptualisation in order to deal with site-specificity through cultural space, formulations based on new operative definitions of site have removed the idea of physical locality. When applied to site, it culminates in the *transitive* character of recent practices. Furthermore, walking deals with displacement and has a transitive nature. In both cases, a

dynamic temporality is created, which is distinguishable from that of Krauss' diagram.

Finally, with regard to my own work, I approach walking by positioning my body between phenomenological perceptions and cultural aspects. In this, I design a route, whereby I connect notions of space and time for dealing with my work. By moving from one location to another, along my trajectory, I sketch ideas based on personal approaches. In this, I combine many events: a mixture of incomplete links between situations, people, lines, textures, colour and other impressions and sensations. This is achieved by recording images, changing the medium and materials, associating aspects through the spatial organisation of the work and the place in which they are exhibited.

Chapter 3. Site-Specific Art

3.1 Work, site, location

In order to explain some aspects of my work, I draw attention to site-specific art, and the intrinsic relationship that exists between work and site. This aspect is defined through the manner in which both are located. Therefore, by ‘inserting work’ onto a site, I deal with the perceptions of place. In addition to this, my experience also embraces walking, and consequently relocation, which necessarily involves further reflections concerning place. By describing this process, I briefly demonstrate how work and site are related to one another through walking.

Focusing on work, site and location I examine how anthropophagy can resignify the idea of walking as described in Chapter 2, and how it is applied to my work. Walking as an art practice was introduced by British artists in the middle of the 20th century, and denotes a specific approach to the natural landscape through cultural and phenomenological aspects. However, by resignifying this idea, I have gradually incorporated other elements, reconfiguring temporal experiences during a process of displacement. As part of this, I extend these reflections even further by moving myself into an urban environment where I set about rethinking everyday life. With this in mind, I approach a number of recent temporal experiences that have been touched on in my work.

In *The Practice of Everyday Life* (1984), Michel de Certeau uses language as a metaphor to examine a system of representation based on the relationship between space and place. By approaching the acts of walking to a system of language, Certeau (1984) describes this spatial practice from our everyday lives as “an elementary form” of experiencing the city in much the same way as the act of talking. Certeau explains that:

“[the walkers] whose bodies follow the thicks and thins of an urban “text” they write without being able to read it. These practitioners make use of spaces that cannot be seen; their knowledge of them is as blind as that of lovers in each other’s arms (Certeau 1984: 93).

Certeau’s view of walking reflects on action rather than rational categorization. This daily activity refuses to go along within logical ordination. The walker, in fact, reorganizes space at each instant, by circumscribing fragments of endless

trajectories. Thus, walking does not come through as something 'mapped' in the city, instead it promotes 'fissures in the urban construct'. Walking is a social attitude, whereby the city is constantly recreated by dispersing a dominant spatiality: Cartesian, functionalist, and panoptic' (Certeau 1984). Certeau states that:

"The networks of these moving, intersecting writings compose a manifold story that has neither author, nor spectator, shaped out of fragments of trajectories and alterations of spaces: in relation to representations, it remains daily and indefinitely" (Certeau 1984: 93).

By rethinking the "very plurality of the real" (Certeau 1984: 94), the act of walking is built on spaces of creation, towards a "process of appropriation of a topographical system" (Certeau 1984: 94). Walking is an 'anthropological, poetic, and mythic experience of space', and falls within the creative processes of art.

Michel Certeau's description of walking, as an everyday practice, corresponds to Ferdinand de Saussure's structuralism, where the "main concern is [...] the meaning of language" (Cilliers 2008: 38). Here, the sign (the element to be operated in language) is formed by two entities that are articulated together: the signifier (word) and the signified (the perceived concept). The signifier is a type of 'structural conventional support', to which the signified is related (Cilliers, 1998). By approximating this idea to that as examined by Certeau, space and place would be posed as signified (space) and signifier (place). Thus, to Certeau:

"space is like the word when it is spoken, is realised in practice", and place is defined based on an internal stability, which obeys to an 'instantaneous configuration of positions'" (Certeau 1984: 117).

To contextualise this aspect, place is seen by Certeau as "an institutional space", a "social dominant model" (Mikula 2008), a "named symbol". However, space is thought of as a "practised place" (Mikula 2008). But with walking, "the act itself of passing by" (Certeau 1984: 97) affects the internal stability of place. This signifies that, according to Nick Kaye (2000), if walking encompasses displacement, place cannot be stable or grounded. Kaye's notions of site-specific art draw on Certeau to demonstrate how site-specific art and walking

can be shaped. By approaching Kaye's ideas, my work takes on the signified and site and the signifier. Permit me to examine this further.

By considering walking and displacement, place becomes changeable and unpredictable. In this sense, when quoting Certeau, Kaye says that a "single place will be realised in successive, multiple and irreconcilable spaces" (Kaye 2000: 5). Kaye reinforces this argument by comparing "pedestrian processes to linguistic formations" saying that Certeau states 'categorically':

"To walk is to lack a place. It is the indefinite process of being absent in search proper" (Certeau (1984:117). [Because] "the walker can never resolve the multiple and conflicting spaces of the city into place itself"(Kaye, 2000:5). [In fact], "de Certeau's walker realises the site in its transitive sense, always in the act or effort of locating, and never in the settled order, the 'proper place', of the location itself(...). [As Certeau indicates], even the attempts to fix location, the symbolic named [place], participates in this movement" (Kaye 2000: 6).

By approaching sites through visual art, the "sense of mobility, of spaces or places" (as presented by Certeau) would be "defined in fluid, shifting and transient acts" (Kaye 2000: 7). Kaye explores 'moving on' (the relocation of the body) as observed in Minimalism, and has ensured perceptions within the place-inside, and from this he points towards the space outside by exploring performance in site-specificity.

3.2 Walking and the expanded field

Throughout my work, I reorganise the British activity of walking, which begins in the natural environment and repossesses temporal aspects contained within it in order to deal with other aspects linked to the environment. This does not necessarily involve only natural aspects, but is also entangled in urban features and extends through to a wider context. In order to introduce my own ideas of guiding time within a creative practice, let me firstly summarise the main points of the two previous chapters:

1- Walking and the expansion of the sculptural field:

- The field of sculpture have been expanded onto a 'real' support (the environment);
- Rosalind Krauss' essay of the *Expanded Field of Sculpture* theorises the expansion of sculpture towards the cultural space;

- Walking comes within the scope of a process involving sculptural expansion and is viewed as a new sculptural form. If walking “did not assemble things – to make a construction essentially” (Craig, 2008) it breaks with the purity of medium and practices in Modern Art, and approaches Postmodernism;
- British walking approaches culture and consequently, postmodernism.

2- By positioning walking:

- Walking promotes reflections on the phenomenological component of Minimalism.
- However, this contrasts with the idea of cultural space, in terms defined by Krauss, who emphasised that: “[Minimal sculpture] was no longer modelled ‘on the privacy of psychological space’; instead, (...) it was structured ‘on the public, conventional nature of what might be called cultural space’” (Bishop 2005: 54).
- British walking approaches cultural space. However, there is also a phenomenological component implicit in this practice, which Krauss ignores when exploring Land artists.
- In my opinion, walking does not correspond to Krauss’ ‘structuralist’ diagram of the expanded field of sculpture. It lacks the temporal ‘phenomenological’ component implicit in the practice of walking as proposed by Long and Fulton.
- In Krauss’ diagram, this British art practice follows the same scheme of other practices. In this, she attempts to analyse the creation of marks on the land, and ‘photographic references’ as an isolated result of the action.
- Thus, the practice of walking is then replaced by photography. Photography is one possible manner with which to register or document artworks in Land Art. However, photography in itself is not a response to the walking process as a whole. As Hamish Fulton states: “various visual experiences and physical effort of a walk cannot be reproduced” through photography (Lailach 2007: 46).
- By approaching site-specific art, it has been demonstrated above that work would be the signified – the unstable unity, which gives meaning;

and site would be the signifier, which imparts a sense of stability to this relationship (work and site). This also coincides with Krauss' analysis (which approaches structuralism);

- In Krauss' diagram, site as a support is linked to place (which implies 'internal stability'). However, by using walking, displacement is introduced, where place becomes unstable. Thus, walking cannot be contemplated at all through Krauss' ideas, since with regard to place; walking establishes an 'infinite set of relations'.

3- Walking/ body/work, place, displacement:

- Krauss' essays on the expanded field follow a diagram, which approaches structuralism. In this sense, by being grounded, site establishes "a finite set of related positions" that would fall within aspects of place and its context;
- But, if walking leads to displacement, it creates an 'infinite set of related positions' regarding either the field or the environment;
- All these abovementioned points must therefore be employed in order to demonstrate the development of walking throughout my work.

3.3 Walking and antropofagia/anthropophagy

Time holding experience is described in my work. And yet, the consciousness of time- based art coming into contact with culture develops by way of anthropophagy. This involves the way in which I deal with existing transformations that have taken place within the dynamic cultural processes of my own background. Acting from a point between distinct cultural orientations, I would say that culture, based on my experience, flows towards a process of openness, which is then adapted into a hybrid context. Moreover, this is marked by a dynamic context full of shifts. Anthropophagy is then, the element I have selected to provide an initial impression of time, based on both unstable and stable aspects. The first, because it is changeable, and the second because it comprises a process of adaptation and organisation. Furthermore, it may be observed that anthropophagy is posed as being interdisciplinary; it is associated to different disciplines for two reasons. Firstly, it is conceived within categories of space and time related to cultural practices, and secondly, it draws on the idea of location. The second aspect has to do with the way I organise my

experience of being in the environment attained by walking. Regarding this, I approach Richard Long and Hamish Fulton's artworks in order to deal with my own work and to develop temporal configurations concerning body experience. In consideration of this, I summarise the following points:

- 1) Walking assures me of the physical presence in the place/environment. The act of walking constitutes an empirical process that leads to the environment. For this I have selected notions of temporal irreversibility to deal with my practice and globalisation.
- 2) The experience of walking lies in being in the environment: walking involves corporeal perception. Furthermore, it also provides a sense of adaptation: the body organises this direct association with the environment, as confirmed in Long's interview and Fulton's statements. Here I see a process of self-organisation, where the body/mind respond directly to the environment without intermediation;
- 3) By walking, the body is stimulated to recognise its capacity of adapting to the unpredictable. Long describes how he is able to plan a walk, "but not that moment or place conditions. I like being an opportunist. I need the element of chance".
- 4) Walking may also be derived from a cultural practice.

Finally, interceptions based on experiences of time via anthropophagy and walking have helped me to organise parallel temporal structures guided by my own experience, towards globalisation. Moreover, anthropophagy helps walking, in that it provides a sense of location.

3.4 Modernism, Postmodernism, and Globalization: time-scales

In order to set the scene through walking, where temporal factors correspond to descriptions observed in my work for project 3, I draw on globalization. To approach globalization and my work I have imagine a new manner with which to deal with the experience of culture and time.

Discourses revolve around cultural hybridization and the impact of the new media in culture involving technology and communication are the central focus in order to bring about reflections on globalisation streaming through time. However, while these subjects are not directly discussed herein, the temporal aspects involving technology and culture derived from my own experience are.

In this, the relationship between body and environment has converged with the effects of speed throughout my works. Thus, in dealing with works, besides the temporal experience of anthropophagy, I have also perceived a further notion of dimension of time. Hence, if a hybrid context of a postcolonial Latin American culture has impelled my work towards certain dynamism, then it has been intensified by another arrangement of time, which differs significantly from the initial one, and has represented the present day through era of globalisation. In order to deal with two parallel temporalities, I observe a spatial/temporal process established through the evolution of a sequential structure. In this, from one site linked to the remains of a colonial context (project 1) to another, updating a new contextual arrangement (project 3) it is necessary to follow a line to be able describe the three distinct experiences, and this would approach a supportive context. In order to link a previous moment to another, I draw on the perceptions of time by organising past information alongside the new. The way I examine is built sequentially in my three projects, by connecting them with the flow of time. To demonstrate this:

Firstly, I would say that the Latin American time is conceived within dissonant voices from informing cultures. It appears as fragmentary structures of space/time. This is why temporalities are organised as being filled with interruptions, abrupt intervals or loops. Thus, experiences of time revolving around the works also demonstrate this aspect (see project 1). In project 1, the lack of historiography of the place points to the relationship between history and postcolonialism within contemporary art, which results in my work as a particular form of expressing this project. Mark Crinson (2006) affirms that the relation of exploring contemporary artworks and postcolonial theories emerges from distinct conceptual references. This topic thus, problematize the engagement between the “visual and the history and legacy of colonialism” (Crinson 2006: 450). This is what comes of considering specific contexts, instead aspects that have emerged from the “same historical nexus”. In this way, postcolonialism contrasts notions about “what has been distorted or even excluded by imperialists conceptions of the world- including representations and cultures or subjects outside” (Crinson, 2006: 450). Anthropophagy however, reinforces, spontaneously, the context of cultural hybridism, which falls on juxtaposition of temporalities. Besides, the perception of another ‘time’

associated to experience, was intensified when I was placed within a new environment, and moment, here, in Newcastle. Thus, to describe an insightful structure of time approaching my current temporal experience, I deal with a concept such as anthropophagy, or a specific structure of time-experience, included in postmodernism, although, I also deal with the surrounding environment, and another sense of time-experience intensified by notions of speed towards processes of globalisation. Moreover, it was necessary departing from a point to another. The perception of another 'time' associated to experience was intensified when I was placed within a new environment, and moment, here, in Newcastle. Thus, I deal with a concept such as anthropophagy, or a specific structure of time-experience, included in postmodernism, although, I also deal with the surrounding environment, and another sense of time-experience intensified by notions of speed towards processes of globalisation

Secondly, to deal with my creative practice I introduce both the sense of temporal experiences. Anthropophagy corresponds to my to my own experience of time and which represents a distinct temporal dimension in comparison with time today. Thus, time –experience in anthropophagy differs from the present day, and it is difficult to describe works in an isolate manner or to underline only the temporal aspects of anthropophagy. By contrasting the most recent impressions of time I call for changes in my works. Thus, I test possibilities to intensify the speed by using a more appropriated medium; this was the first attitude.

Thirdly, in globalisation, time flows irreversibly, even considering an emergent process of cultural hybridization. This signifies that cultural hybridization in globalisation assumes another temporal contour in comparison with I experienced before. This because, recent context of cultural hybridization which differ from that one of Latin America, lies on a certain 'spontaneous' process of cultural adaptation. For example, today, people move to live into solid, cultural urban environments/city and are much more influenced by these environments than the reverse (see London). In the past, however, the place as a whole was influenced by either by outside interferences or from people who had settled there, who had conquered a place with the intention of bringing their political, social, religious and cultural heritage, as in the case of Brazil for example. Thus,

this distinguishes temporalities in a specific system of cultural hybridization and temporal experiences.

Fourth, by dealing with my works, I insert anthropophagy within another context of time. This was the first problem I encountered. In order to incorporate anthropophagy into the temporal dimension of globalisation, it became impossible to deal with a component of time in isolation, or to focus solely on existing the cultural dynamic of Latin America as an item by itself. However, anthropophagy lies within Latin America culture and time disrupt a conventional sense of order. It cannot engender culture linked to a sequential structure of time by itself, or tune into the organisation of cultural aspects of my own reality, and because of this, it has a postmodernist framework.

Nevertheless, the problem here is that perceptions of time come from living experiences through my works, and new motivations engender new conducts. Thus, to understand this it was necessary to link two structural contexts. According to my route, departing from postmodernism towards globalisation, I was able to understand a historical line of time concentrating on a number of aspects, which were not solely within my unique experience of an isolate temporal Latin America, but also within a structure concerned with another cultural scheme, in the way I describe a sequential context. I selected the material time by taking into consideration an artistic, creative proposal, the arguments of which are directed by the use of video, amongst other items recorded by myself, my walking into a new environment. The organisation of my ideas into the space of the exhibit is also important. The places in which I exhibit also represent a general context where I expose things that I bring from outside to organise them inside. This moment is like a breath to organise thoughts.

But to find this route, I employed information from outside my field of study. This was to assist in understanding the whole process of describing experiences and creating works using the subject of time, expecting a clear solution in order to organise my own route to describe it. Because I work with a sense of space/time, which involves an interdisciplinary essence, I achieve aspects of spatial theory, which today is currently contained in certain artworks with proposal in line with globalisation and site-specific art (Rugg 2010). Thus,

initially, I follow the sequential logic of these frameworks, especially Postmodernism and Globalisation. Hence, I begin by comparing similitude and differences between them. According to Renato Ortiz (2007):

- Both postmodernism and globalization conceptualize cultural transformations from a vision of Eurocentric concepts, by adopting a multicultural viewpoint. As a result, both frameworks are organised within a dynamic spatiality and contrast with static modern spatiality.

I adopted this understanding to put into a sequential structure of time from: Modernism (time A) to Postmodernism (time B) to Globalisation (time C).

However, there are also differences between postmodernism and globalisation, certain aspects of which are clarified by Renato Ortiz (2007):

- With regard to postmodernism, 'the end of reason, the binary division, and the decline of the universal in contrast to modernism' (Ortiz 2007) are highlighted;
- Globalization however, discusses economic and technological issues from a sociological perspective. In fact, reflections on globalization establish new forms of social organization in a contemporary technological world (Ortiz 2007);
- If Postmodernism corroborates differences moving in a particular direction (identity), globalization is related to a transnational vision that involves a number of wider-reaching issues (Ortiz 2007). In Brazil, for example, deforestation in the Amazon Rainforest is of great national concern, but the environmental impact of this has also caused repercussions on a global scale. Sustainability is then, a common concern worldwide. Other factors, such as local wars and global interference, as well as globalised cultures, tend to extend beyond reflections introduced by a flow of transformative processes engendering a new temporal component in comparison with postmodernism (Ortiz 2007).

The above aspects justify why notions of time, which have, lead experiences towards new contours. From a postcolonial context linked to problems involving the land I encountered processes of environmental degradation. This type of problem, which corresponds to a second time, concerns temporalities

associated to processes of globalisation. But the main question was how could I reflect on this by using time and my own works? To hold time within these frameworks I needed, arranging them within a historical route in order to address temporal elements via works. To organize this scheme within a growing structure, it was necessary to justify the use of a 'historical pattern' in order to provide sequential logic. The 'paths' in question, as demonstrated are represented by images I have selected to deal with the theoretical scope of this thesis (figures 3, 4 and 5).

Thus, anthropophagy it was positioned within images to approach postcolonialism. To insert anthropophagy which relates to my own experience of time, I include an image that represents an anthropophagic meal or ritual cannibalism depicting upon the perspective of the colonizer. This image was coined in the 16th century and was also printed in Brazilian History books during the 1960s. Political motivations were imprinted on my own temporal experiences of negative contradictions. Therefore, by including anthropophagy in the scheme I was then able to incorporate the temporal components to re-organise the scheme. These images also approach the way I undertake works, including gradual changes of the medium. The second and third images described into the body of research are my approach to globalisation and the potential exploration of technological tools and devices.

Although history does not define a way of detailing information through my work, it nevertheless builds a structure that creates 'paths' through my work/reflection. By thinking on a process involving evolution and associating it with anthropophagy and time, I add another segment with which to observe the implicit mechanism in temporal irreversibility and to justify the flow of time into the environment to lead my own works. The temporal irreversibility found in the origins of evolution draw on Nature, and it is represented within a complex system, and the structure of time in Latin America, and Globalization are also linked to a complex system. It should be noted that:

"No complex system, whether biological or social, can be understood without considering its history" (Cilliers 2008: 107).

With this in mind, sequentially, I have thus, organised the Modern, Postmodern and Globalisation frameworks within grounded structures of history by marking

borders to describe culture. The gradual passage between postmodernism and globalization is reflected in my work by a combination of new elements. The approach of time suggests a process of evolution from segment B to C. Throughout my work, segments B (postmodernism) and C (globalisation) increase within a dynamic sequential scheme.

The drive towards historical moments, from a point to another, leads to a certain growing dynamism; from one thought (modern) to another (postmodern) en route to the present moment: globalisation. It is possible to imagine a segment of time. Note that:

1. The initial 'structure' approaches modernism, I conceive a linear scheme. In this, time flows sequentially, and history describes a sequence of facts linked to each other centralising culture;
2. However, my experience pursuing into time does not respond to a linear structure. This corresponds to the postmodern (multidirectional spatial-temporal reference) that interrupts the sense of a linear segment;
3. Besides, there is yet another time, whose segment distinguishes from modernism, and approaches postmodernism, however also distinguishes from the latter.

Segments B (postmodernism) and C (globalisation) correspond to a dynamic sequential scheme. The approach of time suggests a process of evolution from segment B to C. The gradual passage between postmodernism and globalization is referred to as B1 and C1 throughout my works. Furthermore, segment B1 deals with temporal juxtaposition, and C1 with temporal irreversibility. Time is reflected in my work by a combination of the elements of time B1 and C1. Finally, the structure on which to base my work was encountered by associating segment B1 via anthropophagy with segment C1 via walking focused on temporal intervals between them. By dealing with anthropophagy and walking, I hold the 'temporal' essence of experience connecting it to culture (figure 6).

3.5 Site-specific, work, site, globalization

The economic aspects that guided past reflections on the accomplishments of site-specific art were related to the idea that the work should be subordinate to

the place. Therefore, the problem of location was used to question site as a grounded element. Today however, with the processes of transformation, including the economic, political, social and cultural aspects to emerge over these last few years, space-time relations have been affected. Accordingly, site-specificity has accompanied the changes that have occurred within the visual arts. I believe that a greater need for 'mobility' has indeed been the motivating factor for the deployment of site-specificity in the site-oriented category. This is possibly related to the increased focus of interest on interdisciplinary conditions, where recent work has involved streets, hotels, prisons and many other places within our every day social and institutional realities (Kwon 1977). In the words of Nick Kaye, I believe that:

“[the] more directly the site is pressed toward, the more elusive and complex this point of definition proves to be. Here, in fact, site-specificity arises precisely in uncertainties over the borders and limits of work and site (Kaye 2000: 215).

3.6 Anthropophagy: between local and global

In project 3, I noted that even when considering the most recent processes of cultural hybridization, localised cultural aspects remained a parallel theme. This has caused me to reflect on my own artistic practice observing the elements of everyday reality in urban environments, where migratory waves are constantly on the move. To understand this complex process involving culture, I have approached the ideas of Paul Cilliers. Although Cilliers has combined insights entangling complex systems and computational theory, he organises strong support by bringing together thinkers such as Derrida and Lyotard through postmodernism (Cilliers 1998). Cilliers particularly instigated my interest because he supplies a helpful account on the theory of complexity by engendering reflections on biological and social fields, which in my work involve body (walking) and culture. In this, I respond to certain aspects, which involve transformation (in an evolutionary sense), by considering a number of possibilities in order to draw on space. Cilliers' reflections go beyond the point that I approach: the relationship between local and global, bringing in questions of temporalities. Thus, he says that:

“Two similar systems [cultures] placed in identical conditions may respond in vastly different ways if they have different histories. To be more precise, the history of a system [culture] is not merely important in the understanding of the

system [cultural model], it co-determinates the [cultural] *structure* (of the system)” (...) (Cilliers 1998: 107-108).

I exemplify this through anthropophagy. Anthropophagy approaches Latin American culture, which in turn approaches Western thought. Because of this, even when considering a type of global homogeneous space as some scholars and critics have argued, there is a ‘local’ spatiality with which I frame time, so as to deal with cultural particularities. Anthropophagy, for example, is part of a cultural system linked to Latin America, and is framed within postmodern spatiality because it carries characteristics of this framework. It should be noted that the idea of homogeneous spatiality also corresponds to a stable space (modernism). It does not represent the Latin American social, economic and cultural context. By considering economic factors, for example, representation and its discourses are very connected to post-industrialized societies, which do not apply to Latin America.

Finally, I arrive at the point for which I was searching: the temporal factors that differentiate postmodernism (juxtaposition) and globalization (irreversibility). If I have engendered my discourse based on juxtaposition, I realize now that globalization deals with a type of irreversible time. When reflecting on current anthropophagy, Mosqueira states that:

“Today, the *antropofagia* paradigm is increasingly being displaced by what we could call the ‘*from here*’ paradigm. Rather than critically devouring the international culture imposed by the West, artists from around the world are actively producing their plural versions of that culture. The difference is in the shift from an operation of creative incorporation to one of direct international construction *from a variety of subjects, experiences and cultures*” (Mosqueira 2008: 90-91)

Thus, initially, to justify my approach in relation to both temporalities, I needed to understand to what extent this ‘conformation’ of time could be articulated. I realized that when dealing with culture in a complex system, this system does not necessarily need to be disordered (segment B1 – anthropophagy). On the other hand, other external agents linked to the environment and observed during my practice, such as instabilities and fluctuations, are not necessarily foreign elements of the current reality in which we live (segment C1 – walking). Aware of these two questions, I then realized that it would be possible to

approach the everyday contexts involving culture from within recent research in the field of physics where some imaginative insights were present when I was organising space inside and outside the environment.

In fact, the complexity of factors and the acceleration I have observed through my work are concerned with the need for organization. This is solved by associating the two temporalities (B1 and C1) at the point where I observe the intervals between one and the other. Thus, walking is a propitious medium with which to organise time through my work, and this also it is concerned to the way I organise recording, editing and displaying.

3.7 Anthropophagy/ walking, and globalization

By creating real and imaginary situations, I relied on the ideas of Ilya Prigogine (1977), whose insights have become fundamental to the organization of temporalities in my creative process. In his theory 'Dissipative Structures', Prigogine analyses non-equilibrium systems that have demonstrated a particular way of dealing with two times by following them through in an evolutionary context. Prigogine unifies formulations by observing that the 'external' time (as he calls it), which is clock time, of communication, corresponds to a type of time. On the other hand, 'internal' time is that of the living body, and is irreversible and is marked by fluctuations. By considering the existence of an unstable, complex system, where these times come together, the interval between one time and the other may be present within a certain order. Prigogine relates this randomly within nature as a variety of forms, which are defined from one experiment to another (this has encouraged me to test different sites by contextualizing situations). Between these intervals, it is possible to build a temporal structure, which even under experimental conditions may be more carefully examined. Prigogine's ideas point towards a promising process to perform a more careful analysis of a recent moment: globalisation. Although it would be possible to achieve deeper reflections on this issue by establishing a connection between the economic, social and cultural factors of globalisation, I nonetheless keep myself within the limits of the present research profile of a creative art process.

3.8 Conclusion

Processes of globalisation appear for me as a format of temporal structures in the way I organise aspects of my creative works based on routes of time where the unpredictable components are designed through the temporal intervals between events. But precisely I map aspects confronting the individual/local and different/ global which corresponds through my works to the wide-ranging world of the imaginary faced around realities. At this moment I deal with video upon closer observation on give sense to an organisational temporal/spatial structure outside in the environment/place and inside in the space of exhibition.

Chapter 4. Space-time and creation in art: tree practice-led experiments

4.1 Space, time, and a creative practice: previous notes

This final chapter concerns my own practice-led research containing art projects implemented in Brazil and the UK. Guided processes in space-time are embracing by reflections on the on-going site-specific sculptural practices. Thus, I have developed a route that takes into consideration different designs and situations, in which I establish a temporal structure marked by experiences of time through artistic forms. To express this, I have constructed three projects dealing with work/site/body propositions. By inserting my body into the environment during a walking, I observe temporal factors that stretch from a postcolonial cultural experience to one other connected to the processes of cultural globalization. Thus, along the way, experiences of time are developed within a gradual evolutionary process through three practice led-experiments. The whole track is intercepted with cultural visions and the works are set within oriented structures of time connected by experiences acquired. Firstly, I deal with time inherent to my own cultural background and experience; secondly, time causes me to perceived yet another dimension by approaching once again experience. From one point to another, I explore the personal information I have acquired along my way, thus, I take up temporalities, organising experiences and enacting others. All of this is aligned to the changes of material and spatial organization through my works. By bringing structures of time-based art, I have confine arguments on the foundations of creative practice, ruled by concepts, materials, medium and techniques, where I envision creative responses to recent global transformations. Besides, information has been transcribed from data obtained from sketches/notes, and graphic annotations recording my own reflections during the creative process.

4.2 Three Projects

To connect my thoughts and works it was necessary to begin in a manner by which I could approach my current sense of space-time. By considering the 'very problem' of describing what I see through my creative practice, I was able to create a sculptural piece in a specific place; something I have done on many occasions. However, I perceived that the sense of speed-time has increase

more and more over these recent years. For a reason or another each moment in which I found myself producing works, things came to me quickly: ideas, feelings, - everything. With this in mind, I introduce walking. Walking comprised aspects of my practice from previous works; however, it did not represent the main focus I have developed. Instead, materials and other aspects have engendered the first notions I had about site-specific practices. However, the need to find a manner with which to describe movement led me to perceive walking as the best approach for describing experiences of time: walking implies displacement.

Walking is a 'de-materialised' sculptural practice, which establishes an interface with the environment by concentrating actions on the body, which demonstrates a potential medium for living temporal experiences. In order to demonstrate gradual transformations of my own work, brought about influences come from the sitting for each moment, I broad my view on certain direction adopting the relationship between Anthropophagy and walking. The personal information acquired along my way, approach each of the experiments I have developed in describing my reflections on site-specificity through walking. Thus, the projects are as follows:

Project 1 refers to a context where time is observed through juxtaposition. The site is located in a rural area in Brazil and demonstrates problems related to colonization processes as well as other political circumstances, all of which have culminated in localized problems of environmental degradation. This last topic may also be extended into a worldwide context, and has illustrated a new temporal insight-taking place within my own experience.

Project 2 approaches walking and is set inside a covered public market in England. By walking in the place, a rather different experience is brought about through time. Here, I observed that the temporal factors I experienced in the market were intercepted in two instances. On one hand, I apprehended time by interacting with the local culture, this locates place. On the other hand, I perceived the external agents of an economic global crisis. Covered and street markets apply transformations within economic contexts. Being in a market, in December 2008, economic fluctuations interfere with my work, I therefore noted a second time factor that had come from the environment. The perception of a

fast pace becomes intensified and this justifies the dynamic manner in which I have addressed an exhibition in 2009.

Project 3 combines temporal factors. The knowledge of a second time element in relation to the environment is absorbed, and builds another structure through time with two temporal references working together. The meaning of this temporal relation and its intervals is observed through fluctuations in my works. This notion has helped me to draw on another temporal scheme and organise works in a certain order. In this sense, the temporal factors present in my current experience are a combination of walking and anthropophagy, thus constructing a structure based on an approachable temporal experience.

4.3 Project 1

- *Lugares e Coisas* - first version in 2006, Aldeia Flor D'Água;
- *Dimensões Paralelas* - second version, 2006, Project FUNJOPE: Exhibition based on *Edital de Ocupação Casa da Pólvora* (Call to Brazilian Contemporary Art Projects/Projects in site-specific);
- *Places and Things* (third version, 2010);

Some notes:

Deforestation, resulting from both past and present processes of deterritorialisation, has been one of the main causes of environmental degradation across the rural regions of Brazil. There have always been conflicts involving land ownership from the colonial past through to current times, and they have always ended in the predatory exploitation of the region. Within such contexts, land is subject to a set of interrelated factors. In this some places are defined by provisional territorial configurations. However, rural communities: indigenous, *quilombolas*, amongst other people, which settled in these areas many years ago, depend on natural resources for their subsistence. Therefore, coexistence with the environment is a sustainable relationship and the presence of these communities has contributed both to the preservation of natural area and to the sustainability of the region, thus slowing down any environment impacts. Initially, these aspects were motivating factors in the selection of this place. However, being into the place, contradictions appear and the history of the place stemmed to that one official history of Brazil. In that, ideological political orientations have designed the 'correct' way to discuss ideas.

Project 1 makes me reflect on to problems embracing territoriality present in some rural region of Brazil and the legacy of the official history narrated. My personal memories of studying history as a matter at school, during the period of the military dictatorship, are marked with disconnected, biased information. In that occasion, I could see no sense in the information being conveyed to us in school classes and the reality I was experiencing. Based only on my memories, and art creation project, first project somehow stands as a representational form of repairing a conflictive context between 'histories' learned and experience acquired. The making inform here a way of revising the dissonant qualities which arise from the sense of place and some questions raised between the indigenous version of land, the Brazilian historiography and the endless re-configuration of land within the Brazilian forests. All of which being connected have culminated in localized problems of environmental degradation. However, this last topic may also be extended into a worldwide context today, and has illustrated a new temporal insight-taking place. From this point I begin my trajectory marked by temporal experiences.

By positioning my body into the scenery, instead incorporate discursive constructions, I started my trajectory by dealing with temporal experiences absorbing cultural traces, being into the place. The representation of these works suggests an archaeological structure, where instead of providing me with things, I lay "objects" on the site. Besides, instead of drawing on the history of the place, I work with my own imagination by building 'history'. Thus, to describe such context in its origin, production falls on the insistent repetition of a range of sites/works temporarily located. The choice of materials such wood, glass, mirrors are symbolically represented through a dialogue I establish with the space.

The first project-experiment starts in a specific site situated in the Northeast of Brazil called Aldeia Flor D'Água. It lies between the *Quilombo* communities of *Guruji* and *Ipiranga*, in the district known as *Conde*, in the state of Paraíba.

In the beginning of my works, to explain the aspect that can be discussed in terms of origin, I substitute the history of the place to describe the primary elements of nature along a particular route: earth, water, fire and air. Despite this, my goal on this occasion was to clarify Brazilian history as it was taught

me, empty of historical facts, but useful to inform political intentions. However, the information that was passed on by the community interfered with the construction of the project, and other aspects were incorporated in silence. My neighbours, the *Quilombolas*, local inhabitants of the region, were descendants of the fugitive slaves who settled on the site long ago, with the aim of establishing communities like those from their origins on the African continent. They were also joined by other ethnic groups, many of who had been persecuted by local governments for supporting Abolition during the colonial period in Brazil. Because of this, all the 'histories' of this site have become intertwined. With the abolition of slavery in Brazil, however, these people continued living in the forest regions, where their presence became a fundamental part in preserving the natural reserves. Besides creating obstacles to deforestation, they lived in harmony with nature. Thus, as interest in the land grew, deeds were/are forged, and many people were/are expelled from the region. Political interests have also contributed towards the disappearance of these people and to problems related to physical and cultural deterritorialisation. Forged deed sand inaccurate maps have very often hindered the work of researchers in the region. By considering such aspects, I replaced historical dates.

The project *Places and Things*, was undertaken between 2006 and 2010, and included a range of works in site-specific art. The work began by placing 'marks' on certain points of a trajectory for each instance during a walking route. A wooden central grid establishes the starting point of other works displayed on the place. Through continual experimentation, I 'composed' various 'sites' across the territory, where the relationship with the site created a fictional place, with several simultaneous versions. In fact, the place became a means of opening up other 'sites' by constructing works in a variety of situations, placing and replacing marks on the site, using and reusing materials in order to create other works. The exploitation of material such as wood, stones, mirrors and glass amongst others, constituted aspects that had been part of the superimposed situation through spatial organisation, whereby works had been undertaken formally and conceptually by means of anthropophagy. This was carried out as a way of citing European/US art tendencies, exploring concepts of Minimal art and Land art associated to the sculptural works of artists, such

as: Donald Judd (US 1928-44), Sol Le Witt (US 1938-2007) (US 1928-2007), Carl Andre (US 1935), Nancy Holt (US 1938), Marina Abramović (Serbe1946), Hamish Fulton (UK 1946), and Richard Long (UK 1945).

The act of successively building various structures in the same place responds to a dialogue involving personal experiences immersed in Brazilian historiography: often appealing to an extensive memory full of contradictions. To this, I associated a 'subjective' experience of incompleteness, which led me to express different places on the same geographical territory by displaying a set of site-oriented elements. The formal construction of my work suggests an archaeological site that responds to symbolic references, where I attempt to understand the origins of the place. I created three versions of this particular work. The two previous versions were produced before the commencement of my course. The third however, was completed during the doctorate. From 2008, other stimuli, such as reading and personal experiences, plus the new academic, artistic contexts, contributed to the process and led to the last version of the work. I have highlighted a few points in order to demonstrate the relationship between the two previous pieces of work/versions that came before the present course:

- 1) works are related to the same site;
- 2) the construction process and the method used are similar;
- 3) the main material used is also the same: wooden, glass, and mirrors;

In fact, by repeating this experiment, which encompasses the aforementioned three versions, I should say that together they represent a reflexive process of construction; both formal and conceptual. This means that instead of working on an isolated piece, I adopted an exploratory way of working where I observed how contexts can be expressed alongside spatial and temporal relationships through the place, using an evolutionary process by which to organise time. By bringing in these sequential schemes, the work resulted in a process of simplification both in reflexive terms and formal construction.

A brief description of versions 1, 2 and 3 of the project 1:

Version 1/2006 (figure 7)

A general plan was previously drawn up. The materials and content of what was to be related were provided while I was exploring the place. Most of the actions and decisions were taken at the place itself, especially those regarding spatial organization. Ideas were organized on distinct 'points' of the site. At the first stop during my walk, a piece of wood was produced so that it could be placed into the soil. This piece/grid suggesting stakes was divided into nine parts/squares. Cubic forms were placed onto six of the parts/squares. Three of these were made of glass and three were dug into the soil. The three remaining squares were covered with mirrors. Here, it is possible to recognize distinct elements of Minimalism used under different circumstances, as below:

- Sol Le Witt's grid structure (Cube/Base 1968) is cited as the central piece of this work. Witt's work focuses on the ideas of repetition, sequence, and system, where he represents patterns of serial processes and moves more within a conceptualist framework than the other Minimal artists.
- I used glass cubes and mirrors as a substitute for Donald Judd's Plexiglas works produced in several installation versions. Judd manipulated space through effects promoted by the mirrored surfaces (Plexiglas) facing the place and the viewer. However, I replaced the material (Plexiglas) used by Judd with mirrors. Instead of reflecting the environment through Plexiglas, I used cubes of glass, into which I placed stones labelled with dates linked to aspects of my personal life.
- Nature is the support for creating the work; this reference is taken from Land Art, or Environmental Art. Richard Long is also quoted as saying that the physical presence is suggested through the action of walking. I placed 'marks/works' in different parts of the region, without consulting a route or a map so as to recognize the contours of that place. However, I defined a circle of about 30m in diameter to follow a path within the place without knowing where the marks would be displayed. Thus, in this sense, I did not plan a route. On that occasion, the idea of walking was attributed to exploring the place as a metaphor by suggesting the survival mechanism of the indigenous nomads. By comparison, Long defines his route based on maps. There was no clear demarcation in this region that

I had produced any work there. Another aspect of Long's work is that he draws lines on the landscape to mark his passage by using stones or material found in Nature.

Version 2/2006 (figures 8 and 9)

- For this second version, the idea, originally developed in a natural, external space, was brought indoors: the installation was organized within the space of exhibition to explore the previous work. In this particular case, I transferred the main structure mounted in the open air, and replaced it in another historical site called *Casa da Pólvora* (Gun Powder House). *Casa da Pólvora* is an architectural building, dating from the 17th Century and was built in the Portuguese Baroque style during the colonization of Brazil. It was used as a defence structure to store gunpowder during the Dutch invasion. The place that also was used within a colonial context is full of historical contradictions. As a result, I elaborated several 'subjective' discourses, which were adapted for each occasion.
- The title of this exhibition: *Dimensões Paralelas (Parallel Dimensions)* intensified the various 'layers of reality', which were suggested when I linked the place to the History of Brazil. However, instead of focusing on the problem itself (history, postcolonialism, or memory) the temporal aspect implicit in this installation became my focus of attention.
- In *Dimensões Paralelas (Parallel Dimensions)* the idea of securing the montage came to me on seeing parallels spaces/places, simultaneously. I set up a group of four mirrors to open spaces in an attempt to represent both the place and to reproduce a sequential group of images involving the place, the previous work and the people. The mirrors were placed in the appropriate position. When I was beginning the montage I tested several possibilities in order to calculate the angles, so as to build a scheme going towards the infinite by creating many spaces simultaneously: this idea accounts for the title. I also wrote the whole process of the previous version onto the mirrors, integrating this with - the reflected image. Furthermore, the previous works were also

represented: 1) through images (photography) and 2) the central grid piece (also displayed in the centre of the room) and other pieces inside the grid. Moreover, the mirrors and photos were suspended by nylon to give the idea of fluctuating squares. The viewers and I, on that occasion, interacted with the entire context where the spatial organization was contemplated in successive relocated situations, all explored by the mirrors. In this sense, the bodies of the people present, through the mirrors, provided the transitory movement within the exhibition room, and between sometime in the past (the architecture, the works) and the present. This experience was the first in which I have explored time based on the present moment. Although I have not used technological instruments, I have explicitly contemplated a dynamic aim at what I would call: 'real time'.

Version 3/2010 (figures 10, 11, 12 and 13)

For the third version: *Places and Things*, the work was yet again placed on the same site: Aldeia Flor D'Água. To conclude my experience on this site, I changed my first plan. Initially, I planned to repeat the same grid structure. However, implications for material and formal configurations were dislocated from the previously formal context, and my focus was particularly on walking. I intensified my focus on walking by paying more attention to my own physical presence and the personal particularities of this experience. In fact, I spent most of the time observing the process of walking in the place, rather than actually building pieces of work. Walking became the medium that was associated with the use of certain materials and simplified structures, which were placed in the forest merely to justify my passage through the region. Glass and mirrors, the materials used in previous versions, were transformed into larger pieces and placed in places of the region with difficult access. Recording the work by means of photos and notes was no longer of much importance to me. On that occasion, I explored some parts of the territory by walking along very complex routes. I had little time and space to get involved in this process. I just wanted to experience a temporal consciousness within.

My interest in walking caused me to observe more closely the use of the body in an artistic performance via Marina Abramović. During this phase of my work,

Abramović was one of the artists that particularly interested. Marina Abramović was alluded to in relation to the work entitled *Seven Easy Pieces* (2005), when I replicated a similar piece of glass she used in her 2005 performance. In *Seven Easy Pieces*, Abramović refers to seven famous performances by other artists such as Bruce Nauman. She discusses the impossibility of repeating an art performance by using performance arguing for the immediacy and ephemerality of artwork. In this sense, performance-based art, according to Abramović, involves the potential of new creations, and is associated to a specific temporal context: the act of taking both the work and creation into the present time. Here, I have selected *Body Pressure*, a performance by Bruce Nauman (1974), and based on Abramović's personal version in 2005. In this version, she explores her body by pressing it against a piece of glass. An important aspect in order to understand the general context of Abramović's work is through the criticism she raises against social rules, where the material - body - in her work she sees as something culturally disciplined. She explores these aspects in various sectors: politically, sexually, culturally, and so on, otherwise performing against a fixed, determined model. In fact, Abramović's proposal of transformation lies on time, continuously recreating new possibilities. The intensification of ideas the temporal-based on momentary actions was the component which most influenced reflection on my work and brought about greater reflection on walking.

My work approaches that of Abramović when I fix a large piece of glass into the soil. When compared to the previous organisational scheme to place works, I substitute the whole symbolic archaeological structure with a large vertical positioned square sheet of glass. The piece of glass represents a quote from her performance (appropriation via anthropophagy mode), and is also suggestive of the physical presence involving the performance. With this same work, I also used a wooden surface, which was previously used as a matrix with which to construct (technical action) the cubes inside the soil.

As a similar proposal of the previous version, I placed other works on the same site. In another work, I displayed a set of mirrors and glass in the forest (11 pieces, 6 of glass and 5 mirrors, in different sizes). I explored the last possibility to drive with these materials on to that place.

Before implementing this third version, I was already exploring the urban environment and was gradually introducing other elements and materials. This therefore corresponds to the Project 2 (beginning). By exploring walking in the phase following my third stage of the work, I concluded that certain aspects related to spatial and temporal factors found in this first project could be addressed in different manners through other experiments.

4.4 Project 2

Project 2 has defined the limit between spatial –temporal structures from project 1 to project 3. It was implemented from December 2008 to July 2009. Then, I moved away from project 1 and my previous colonial history to project 2, and the present everyday realities. Reflecting on a global encompassing process, I attempt along cultural traces coming in from another sense of place, in this, I draw on a covered market in Newcastle. Traditional markets pertain to a particular cultural experience because they maintain within their structures the ability to accommodate two different ‘realities’: present (everyday life) and past (habits, registries). On one hand, these places are connected to the emergent dynamic factors related to marketing strategies through the flow of the present time, updating situations. On the other hand, these places are a reminder of a local past, which brings strong contributing factors that maintain the place in a grounded sense. By combining these two aspects, covered and street markets demonstrated aspects dynamics grounded into a solid structure.

Some factors related to the previous project attracted my attention with the view to a new direction for organizing works. Thus, I intensify experiences where walking would be a medium where I started to observe the environment by placing myself in it. Because of this, the consciousness of a new element based on temporal indications brought from the last version of Project 1, responds to the sense of physical presence through walking. This aspect no longer corresponded to the time of anthropophagy, as it was observed in isolation. Thus, intuitively, I perceived one further factor that was organized from a relationship between two times. In order to examine some aspects involving temporal experiences, and organise the process to deal with my works, I divided the second experiment – project into two stages: an exploratory phase of a public market. The second phase dealt with organizing the ideas for an exhibition.

Thus, the first stage of the project took place in the Grainger (1835), a traditional public market in Newcastle upon Tyne (figures 14 and 15). This phase consisted of exploring the Grainger Market by photographing it, and examining the routine of the locals. The trips to Grainger Market took place when I first arrived in Newcastle for the beginning of the doctorate. I would frequently go from the studio to the market. With this, I soon established a close relationship with the daily life at Grainger's and walking was the medium to observe the place itself. While walking around Grainger Market, I used to take photographs along the way to record the experience. There was no intention however, of elaborating a construction using technical resources: my focus was on recording the events that occurred, many images were taken in movement. Other aspects I examined included the physical nature of the place (the architectural structure, and the organisation of the space); I also observed the flux of people, and established friendly, spontaneous conversations with the traders, curiously enquiring about vegetables, and articles of clothing, food, and other goods.

Covered and street markets reveal a way of mediating knowledge directly and spontaneously, and because of this, the process of representation is examined dynamically, overlapping the observed situations simultaneously. Thus, they act as a kind of thermometer for local culture. Unlike my previous experiences, I began extracting elements from the place and constructing/imagining different situations. In this sense, the Grainger seemed as a repository for a wealth of material that I collected and reassembled. Thus, words were extracted from second hand bookshops; shapes and colours of the goods. Furthermore, the shop placards with their designs and titles, reveal the traces of local culture over a registered past, and spread across different periods 'Pick'N'Mix', 'Bags of Bags', 'The Cheap Tab Shop', 'Established since 1894, Catherine Florists'. I was then able to imagine/live in some way the importance of Grainger and its role in the history of Newcastle during the nineteenth century.

Another important aspect would be to associate my experiences at Grainger to my previous experience in Brazilian fairs (figure 16). In both Brazil and England, public markets and fair, demonstrate through their own traces, through goods available to the ordinary consumer including the everyday events there held, aspects that refer to a local culture. This spontaneous, direct manner of learning

culture contrast with the ways information had been almost imposed on me a long time ago. Time seems to be fluid and transitory.

With the purpose of conducting such notion towards the making of artistic projects I began to think about a way of exploring the ideas that came from images of the Grainger. Firstly, I decided to explore the dynamism I had perceived. Thus, I selected photographs I had taken of different items at Grainger. Hence, I focused on to a particular group of words found on a second-hand bookshop in the market. These words served as the thematic manner with which to classify the organisation of the books. 'Sensations' 'intrigues', 'desires' and 'historical', were encountered, and started to represent 'keyword' concepts. The use of words-concepts to approach aspects of the social panorama is explored by artists like Bruce Nauman, Jenny Holzer, among many others. Thus, I connect the word 'sensations' to the effects of technology on our bodies.

The first 'symptomatic' aspects of the serious, world economic crisis intensified my perception of a second time. By reflecting on this moment the idea that came to mind was to organise a similar strategy and dynamic as the Brazilian singer - *cantador de viola* who plays his guitar and creates sung, improvised stories through which the local people, mostly illiterate men and women, are able to discover a manner with which to discuss their ideas. The *cantador* establishes interaction with the onlookers, who also have the right to voice their opinions. Amongst many topics, politics is often spontaneously discussed. The starting point may come from a word or a phrase emanating from a given topic and the dialogue takes off at that very moment, where everything is improvised. In general, the subject often comes from the media (at first it was the radio, then TV, and to a lesser degree- the printed press) and the action is based on current news items. Thus, I specifically emphasised a dynamic way to expose ideas by using images of words and associating them to many other images.

To organise this experience, I began by exploring my perception of time and fast speed by change the medium and the dynamical rhythm, approaching the discursive process of the *cantador*. The second stage resulted in an individual exhibition held from July 18th to 27th 2009 (Project Fresh Eyes-Way good gallery) in Newcastle. Once again, other aspects were also taken into consideration, and this includes, a global economic crisis. At the end of 2008

and beginning of 2009 this matter became the focus of media and world attention. From this point, I began this second stage- project by exposing my own experience as a physical-emotional recipient of this new global panorama. By doing so, I could see that many ideas occurred to me very quickly. If experiences inside the market came in one way, I had another outside. News about this moment and the manner of how information inhabits our minds affected my choice of material for producing the second experiment on this project. I began by exploring my perception of time and fast speed by change the medium and the dynamical rhythm of the discursive process.

In the second stage of the project, I used the wide range of images collected during my exploration of the market and organise them dynamically. This work, which culminates in an exhibition in Waygood gallery (Newcastle) from June to July, 2009 (figures 17 and 18). It became an installation built in three consecutive stages, where the spatial organisation of the installation was modified weekly. Within this proposal, I planned a composition between the external and the internal space of the gallery. The shifts in my work can be observed not only through the use of another medium, but also through the way I distribute the images within the gallery space. I could not relate the objects and images simultaneously without some order. It was necessary to organize the information. In order to impart a dynamic reflexive context, as that found in the words and concepts, monitors and digital frames, as recipients of images, were programmed to comprise a sequential scheme with which to articulate new compositions. Images that were displayed all the time were programmed by considering each week separately. Digital frames, monitor screens, and digital clocks were to follow chronological tools, and were articulated within such context. Other materials included painted plastic bottles, two iron plaques, books wrapped in acetate, digital clocks, and labels fixed on the wall.

Four external screens were used to provide a view of the works even when the gallery was closed. With a programmed group of images held within a dynamic context, I instigated a dialogue between the external, and the internal space and the spectator. Amongst images of general items and image-words, a number of different possible interpretations were offered from the very moment. Situations were then elaborated and duly intercepted by a number of simultaneous factors programmed to organise certain constructions. In the end, the idea was to work

out a game, which was played by reflecting the character of the situations presented in the images and connecting them to the present global moment.

4.5 Project 3

This project consists of a walking journey, which is a metaphor for a temporal factor that sets up an essential reference of the global landscape. Travelling around both the natural or urban landscapes the flow of time as proposed herein, finds its counterpart in the video medium as a way of organising my own time and the time I recognise within the environment. Here, a collection of footage on the walks I undertook becomes part of the process to inscribe my walking experiences in England and Brazil, by sketching and outlining my individual impressions of the world. This is conducted by formulating temporal constructions by means of intricate perspectives. I have selected some aspects involving an emotional field of tension between the environment and the temporal experience as applied to me for each moment. Apart from this, the route of walking is not predicated, but, rather, I interact with places by exploiting situations woven into improvised sceneries. I used places as laboratories, where I could conduct my experiments as they occurred to me, embodying experiences and constructing meanings at every moment. My process consisted of recording myself, observing and being observed. In using a specific medium such as video, for example, instead of specifying proprieties of the medium, my focus was to 'live' the experience of walking, where I make a visual connection with many situations.

In the beginning of this project, I used a sports impact camera recording certain perceptions that came to me, flowing through to a process of controllable and uncontrollable factors during the act of recording. I record scenes, going to shop, job, beaches, galleries, airports, and all places along my way, and this is done everyday. In very quick, successive movements I use the motif of walking to introduce a sequence of situations where the feet were captured in the scene in the form of a close-up. The speed of the images in my work is seen as a result of the movement of the body itself by comparing it to the rhythm imposed by today's life.

The videos are made separately; however, they are presented together and I usually varied the composition and sequence of presentation. I selected

episodes as a sequential group of events. Each episode in isolation, however, suggests a short narrative where I briefly explore a unique detail of the theme.

In contrast to this spontaneous way of recording my walks, both the editing process and the organization of the exhibition room were planned beforehand. In the editing process, extra-effects were sometimes included. These were of help to me in handling time within diverse possibilities from very slow to fast motion.

The whole process is also adjusted to the space of exhibition. I have ventured experiments with image to active the spectator apperceptions in different scales, between temporal flow and perceptual event. I want exposes to the viewer for degrees of affectivity with proposals to break down the negative aspects between the engagements of the body with technology. In the same way that some images displayed can catalyse and frame information into the human sensorial body leading to ideological conditioning, it can extract positive aspect of this relation. I see the body as a source linked to action (figures 19 and 20), and it is culturally addressed according momentousness perceptions through my works.

Along the trajectory of this research I have enrolled in two more solo exhibitions. To the first I introduced other possibilities to explore walking inside the gallery, and to the second I turned deep some ideas. The first exhibition project was developed in March 2012. It was titled Three walking days on 3rd, 4th, 5th, March, 2012, in the Archidy Picado Gallery – Brazil. (figures 21, 22, 23 and 24)

Exhibition 1 statement:

For a whole month (from February to March, 2012) I designed an experiment to explore some notions involving time and walking inside. My aim was associate video with surveillance system, in order to explore people walking into the gallery during an exhibition. The idea was create real-time interaction where the feet of people walking along the place were somehow related to my own videos. The exhibition was open to the public only about three days, where cameras were accessed to involve the viewer into the space. With this in mind I disposed TVs to hold images of the public, where they could see themselves inside taking part of the work. The two main walls of the gallery were occupied with TVs, and

labels. On one side of the wall, I placed three phrases related to walking on the three consecutive days: Walking on March 3rd; Walking on March 4th; and Walking on March 5th. On the other wall, I installed three TVs LCD 42". Thus, I lined them up to one another in a sequence. In the middle TV, I exhibited a sequence of videos, which were related to the images from other lateral TVs. However, instead videos, these lateral TVs showed images of people walking around the gallery. These TVs, situated on the corner were connected to a surveillance system of cameras and the TV screens have divided images with four sections. The effects of images displayed so as to attracted the public during the exhibition. I also interacted with the audience walking together, and informally explaining my impressions. The result seemed interesting and I began exploring other possibilities in the next exhibition, in July 2013, to be explained.

Project 3 resulted in a large production of short videos to be organised through video-installations. During the doctorate I have created a consistent group of video-works exploring various processes, techniques and reflections about this medium. I use different cameras and resolutions, adapting the use of them according my intentions. Some examples:

Blue Light (figure 25):

By placing a camera on my arms without being controlled by the eyes, I recorded a short trajectory between Newcastle University Campus and the Haymarket Metro Station. During my journey, I noticed the presence of somebody walking by my side. On that occasion, the camera that was focused on my feet was spontaneously directed towards my visual angle, to the point where I was examining the person's movement. At a second moment, I focused on the person's feet, attempting to associate their movement with my movement, much like a shadow. I followed the personage up to the underground entrance. From that point, I went onto my destination. This video was produced in low definition.

During the trajectory I collected information on the delicate rhythm of the person walking, on the texture of the carpet, the rhythm of the feet of passers-by, shadows, and everything that mixed within a fascinating blue light. I introduced a slow movement to reinforce some of these shots.

There is a curious aspect in this video. On that occasion I did not plan or organize anything in my mind. However, the video was shot as I had left the room where I was attending a conference on genre at the University. Probably my interest in the person/lady may have been connected with this.

I go bare-foot (figure 26):

A short narrative repeated over the course of a day is demonstrated during a walk. The image is recorded along a continuous scene in which the transition of time is perceived through the change of natural light throughout the day. For many hours, I recorded my walk on a Brazilian beach during which I wore the same shoes that I had worn when shooting the other videos. The walk began late in the afternoon, until sunrise the next day. The image continued to change, and the continuity was finally interrupted with a scene where I walked barefoot.

7 Times:

A simple action of leaving a pool with shoes on is repeated seven times. This video was the beginning of a technical process that I am still exploring today. I have examined some aspects of it, based on transferring the sensation between the work and the body (by observing James Coleman's *Box*) to approach walking. This process is undertaken during the editing of the video, when scenes were cut into short sequences in a specific number of frames, interrupted by a sequence of black frames. The effect gives a pulsating movement, and the repetition (in loop) is expected, based on the reaction to the viewer. The intention of this video is only technical and experimental. However, putting it together with other videos created an interesting effect.

I like being a woman...(figure 27):

This video explores aspects involving natural, impulsive femininity, clouded by clothing and shoes, as an ironic metaphor of social rules. It was produced at a particular moment for me, and is explicitly full of symbolism, beginning with its colourful context extracted from natural light. I tested many possibilities until I got the exact colour you see in the video.

Walking; Broadcast News:

These two videos were produced in a series, so as to be exhibited intercalated with one another. The idea worked very well within the context of the installation.

Beside this...you call me...:

This video was produced on a Brazilian beach, and was edited in such a way as to preserve most of its sections. I wanted to leave it as close as possible to the original storyboard. It was one of the first experiences with an impacted sport camera. It was also filmed in low definition.

To organise my ideas I highlighted certain aspects so as to gradually test the reception of these images as they evoked a physical, participatory sensation of, bringing the viewer over to my proposed idea.

Exhibition 2

statement (figures 28, 29, 30, 31, 32, 33, 34, 35, 36 and 37):

For this exhibition I decided to experiment with large-scale projections aiming to encourage viewers to participate more. As the focus of my videos is on the feet, these images appear enlarged to the point of involving the viewer in my action. My idea was not simply to throw images into the space, but rather something that would encourage the viewer to become immersed in the work, by somehow inviting him/her for a walk.

On entering the gallery, a 20m x 3m projection was observed on the back wall. This image spread across the back wall, round the corner and over onto the side wall. I used three projectors and a process to enlarge the image (matrox), which unfolded into two segments. Beside this was another projected image measuring 3m x 3m, which was achieved with a further video, although this second image is a variation of the first. I used the same standards as the first but during editing I associated it to movie processes. Both were created with the aim of being presented simultaneously in any space, and except for minor variations, complement one another. Some noted that there was a certain sense of allegory in the representation of these videos; however, this was never my intention. Sometime later, I projected another video with images that were recorded within the exhibition space. My concern with these images was to make them as close to reality as possible, so that people realized they had

been included in the space. My current proposal involves the creation of videos in the exhibition space itself.

After this, I introduced a shelf with five 7" digital photo frames. The first and fourth reproduced moving images (videos) and the second, third and fifth presented fixed images stills from the same video, varying only in the form in which they were presented, which was at 3-second intervals. Without doubt, this was an offshoot from project 2. The sixth piece was also a 7" monitor, which was part of a home security system. Interaction at a low resolution brings about some very interesting visual effects. Besides this, the corresponding cameras were operationalized in Wi-Fi. The image becomes extremely attractive since it is distributed into fractions of seconds after the action has been recorded, which proved quite provocative, as people would try to interact in real time, and all movements were delayed and appeared as though in slow motion. During the editing process, the image returns to the correct speed. The cameras for this monitor were placed under the shelf. Mounting the exhibition was recorded with the same camera, and some of the team appeared in the recordings, which I turned into videos. During the exhibition, these images were presented on one of LED TVs, as I will explain later.

On the same main wall, I also placed a sequence of tube TVs. In all there were 6 TVs, one 29" on the floor, two hanging from an aluminium support (my interest in this material is related to the reflection of the projection lights; the projectors were also on this same kind of support) and three placed one above another. These last three presented the images, which I had filmed at the front of the space, which is made up of a windowed structure and that provides an excellent view of the complex: *Estação Ciências e Artes*. The glass was covered to darken the environment, but during the montage I recorded a number of videos and introduced them as a contrast to the blackout effect. Although this was a moving image it nonetheless gave the appearance of a photograph. However, it is video, in which suddenly a passing car appears. At this moment I shake the camera in order to provoke the viewer. I particularly enjoy playing with representations that stir our initial senses. People became confused as they were unsure whether it was a still or moving image. I distributed the same images on the three tube TVs (also located on the opposite side), one of which was upside down. The effect this produced was quite interesting, since it

seemed to be a reflection of the image projected from above. The two upper TVs on the side presented videos of walks in various different places. The one on the floor presented images from the security cameras divided into 4 sections. The two side videos where I walk through airports demonstrated continuous displacements and it is the context into which the theme of globalisation is inserted.

On the side wall, near the entrance to the gallery, I placed four 40" LED TVs. They were positioned vertically; one above the other, and my intention was to create a sculptural form. The lower TV was deliberately set off-centre. The images were presented in sequence from top to bottom. At the top, I presented the same video as seen on the 3 tube TVs, the video that showed the glass façade. Below this, I presented another video - "Secret Things and Yourself" (2010). This video appears in an interminable sequence of images of a walk filmed from the front (of myself walking). The TV below presented images recorded by the security camera in real time. The four divided sections on the screen relate to the glass structure presented above, with the aim of establishing a link between the two compositions. The last TV, off-centre, presented selected images from the recording of when we mounted the exhibition. The image was recorded diagonally (the camera angle achieved this effect) and I managed to create some interesting effects because of the low-resolution image. Other security cameras in high resolution were placed mainly along the corridor of the entrance to the gallery. The corridor is 80 metres long and the gallery around 60. In the corridor I placed a blue strobe light with some small red lights. My intention was to give the idea of TV lighting when the lights are switched off. Along the corridor I also placed two versions of the title, one in English and the other in Portuguese.

4.6 Conclusion

By examining experiences acquired through three led practice-experiments, I develop reflections on the flow of spatial-temporal transformations. Through it, I seek to travel around places and things, between local and global encompassing cultural processes integrating this into a dynamic, transnational and technological reality. Thus, I examine temporal effects and influences promoted by electronic devices during a walking. In this way, through a creative practice, the video as a time-based artistic tool, lead me to extract temporal

issues as responses to recent shifts of space and time today. To deal with my reflections I take notes along my way (figures 38-48).

Chapter 5. Methodology

The methodology applied to this research is fixed to three points. Firstly, it lies within the use of images as references of temporalities in order to intermediate theory and practice aligned to two frameworks: postmodernism and globalisation. Secondly and thirdly, it has to do with my own practice by using walking and site-specificity to connect ideas as a route to bring about a shift in material and spatial organisation.

Accordingly, it should be explained, for setting up the trajectory of this study, that I had three images in mind. Images respond to the temporal factors of the frameworks: postmodernism (anthropophagy) and globalisation (Gulf War, 9/11). Thus, a sequential temporal scheme is organised according to these frameworks. I also depart from common points - both frameworks deal with a specific spatial cultural dynamism. However, from postmodernism to globalisation, time increases at speed, and, both contrast the static modern spatiality. Hence, the first concerned the practice of cannibalism as envisaged from a Eurocentric perspective. This responds to the temporal component based on the concept of anthropophagy, my work and creative practice. With regard to this image, I approach the similarities contained within images from school history books, printed during the Brazilian military dictatorship. This also provides a link to my experiences as a primary school student when I questioned the official, contradictory 'histories' of the Brazilian Natives. This moment, in fact, was revealed by the use of images within an ideological context, the purpose of which was to take land from its 'Indigenous owners'. The second and third images are related to the Gulf War and 9/11, themes associated to globalization, where I focus on the impact of technology directed towards my perception of place based on current experiences of space and time. This concerns one further temporal context. In both episodes, I consider the effects of technology on our bodies and how it affects the sense of place, therefore leading to new reflections on space and time. Thus:

The Gulf War: real images of the war were replaced by images of night bombing as points of light on the TV screen. In fact, the media's TV coverage of the Gulf War on that occasion emphasised the effects of technology and the idea of real time, which guaranteed the juxtaposition of image onto reality. The experience

of place for me was completely different. The sense of place (form), as a physical structure, and the motivation of the fact (subject-matter) were both led towards a sense of pure abstraction. This certainly represents another way of organising spatiality and temporality by considering place, and the sense we have of it.

9/11: the extension of a terrorist act invaded our homes and was impinged upon us with images of Bin Laden and other Al Qaeda militants. The threat imposed by these individuals appearing on our TV screens became part of our private world, all exceeding the limits imposed by a 'sense of territory' as it was imparted to us. Our home was invaded by this impressive technological apparatus, used for the propagation of news in real time. In fact, it was impossible to recognise the place in which they were. This consequently intensified the idea of terrorist action and brought me haptic sensations. I well remember that this occasion caused us all surprise and fear. These two episodes marked a different relation between space/time and place by impacting our perceptions within the effects of technology. Hence, somewhere between local and global contexts on TV screens, during a certain instance, the sensations that emerged from the Gulf War and 9/11 within our homes caused us to lose a sense of place. This corresponds to an ideological space/time context in the global era where times flows differently of the previous image context.

To approach this, I deal with art-based space and time via a site-specific practice, highlighting a singular aspect of temporalities that includes the relationship between work/site/walking. The notion of place as a support to these practices provides the key to interacting with contexts and producing works. I develop further reflections regarding recent temporal experiences, which are currently running a pace. Besides, I deal with walking, a creative act aligned along notions of spatiality, and temporalities. The act of walking becomes the medium itself which bring me explore other mediums and possibilities so as to approach time through my works. Walking assures my physical presence, it intermediates my relationship with the environment. By walking one implies movement, de-location, re-location, and action established through a dialogue between the environment and the body, for each time. In this, I record my personal journey by creating forms and thoughts amidst the

various contexts I find, weaving structures of time for each moment. In my practice, a shift in time (implicit in the abovementioned frameworks of postmodernism and globalisation) demonstrated through a change of medium and spatial organisation. I connect ideas en route towards temporal and cultural shifts, above all, I reflect on how this moment affects my experience of time by using works on current anthropophagy.

Chapter 6. Conclusion

In conclusion, this study introduces through my work a number of important topics concerning the emergent global cultural panorama. I deal with aspects involved in the dynamic relationship between work and site through walking. By changing the materials and medium, I play within a process of alignment amid matters involving place, culture, and site-specific work dealing with a sculptural walking practice. The creative course deals with cultural variables within a sequential process of time-oriented experience. In this, firstly, I emphasize how the practice of site-specific art can explore notions arising from the process of de-territorialisation in rural areas in Brazil (postmodernism/postcolonialism), which has culminated in environmental degradation (globalization). These outline some aspects of the temporal route I follow. In order to explain experiences of the spatial-producing works, I focus on the temporal and other issues highlighting shifts in cultural experiences and my own works.

Thus, I select spatial-temporal structures inviting reflections by considering place as a provisional sense to be contested and re-constructed along three experiments. Essential factors regarding spatial/temporal issues include identity and belonging from within project one. As in the beginning of this phase, the historical conflictive context introduces concepts of place. So as to deal with my works, I turn to the impact of cultural issues where a range of works are defined through primary impressions within a specific context. Thus, works are sited inside the territory, where materials are adjusted while generating reflections regarding fragmentary historical appropriations by unfolding new histories. I start by using certain structures as a metaphor for an archaeological site. Interceptions within the land are achieved by displaying pieces of glasses and mirrors, as well as the positioning of stones, among other materials. In the end, repetitions of the same work are provided indicating a simplified process towards a singularly unique art gesture, which is walking.

The comprehension of the environment, involving temporal experiences, reinforces my intention on walking. Thus, I re-organise temporal postcolonial remains via anthropophagy (which is a cultural mode of art production) close to a current temporal global landscape approaching body and environment via

walking. By walking, I met a new cultural environment and its contours. The new cultural perceptions intensify the production of works aiming again to organise the dynamic relationship between work and site. As a result, I am impelled by temporal aspects, which differ from the initial experiences of project one, and thus I begin project two. Accordingly, it becomes imperative to highlight the specificity of places as well as ways of exploring their significance within distinct cultural in a larger context/global-setting. Hence, by taking into account a gradual process, I bring notions of cultural practices encountered in Brazilian markets to the second project, and extend them towards a traditional public covered market in the UK. In there, I observe my own temporal experience. However, the temporal experience of being in the market was intercepted by yet another external temporal factor. From this point, I emphasize processes of globalisation. However, in order to describe this, it was necessary to introduce a clear material argument, and this is reflected in the next step. Likewise, encounters with the environment lead to new perceptions of time. Temporality set work within the implicit insistence of the means of communication/media, and other matters. These mediums on this occasion insistently inform of a severe economic crisis. This step points to technological and other issues that interfere with the way I approach works. Thus, I ask to my own, can I express those sensations into my body only by walking? In this, influences from the spatial-temporal environment drive my work into new directions. The dilemma, however, is about the use of the medium. It is necessary to mediate actions via walking in connection with the environment. Digital frames and computer screens give me some access to spatial/ temporal proposals within the space I exhibit my works. Within the place I plan possibilities for expressing speed and time. Afterwards, I brought back temporal experiences, which are provided by different views from project one to project two. Therefore, by associating anthropophagy/past (juxtaposition) and walking/present (temporal irreversibility), my works revolve around the existence of an interval between two temporal elements, which helps me to stress my recent practice. Thus, I organise a structure of time in order to describe my impressions of the contemporary world dealing with my own work. Thus, the third project focuses on the temporal within the shift of new cultural occurrences.

Thinking geographically within a global encompassing process, where different spaces kept far from each other came to be integrated into a dynamic, transnational and technological reality, led to the realization of the project three. The encounter of expressions of a global panorama, made me exploited as a counterpart to the video to involve an accelerated notion of time. Accordingly, I start recording images based on my own walking. Thus, the experiences of time coming from walking lead me to an eternal displacement “in between senses of place.” This helped me to interpret notions of temporalities and its impact on my own body via anthropophagy. Here I deduce that although symbolic factors exhibit, in a way, an apparent stillness before an ever moving global spatiality, the process of cultural adaptation that promotes new forms of organization of local cultures, far from being static, is always moving. This has impelled me to visit places and things by walking along new routes over time. From a cultural environment to another I pick up bits of space and time on the perspective of a work-based art creation.

Appendixes

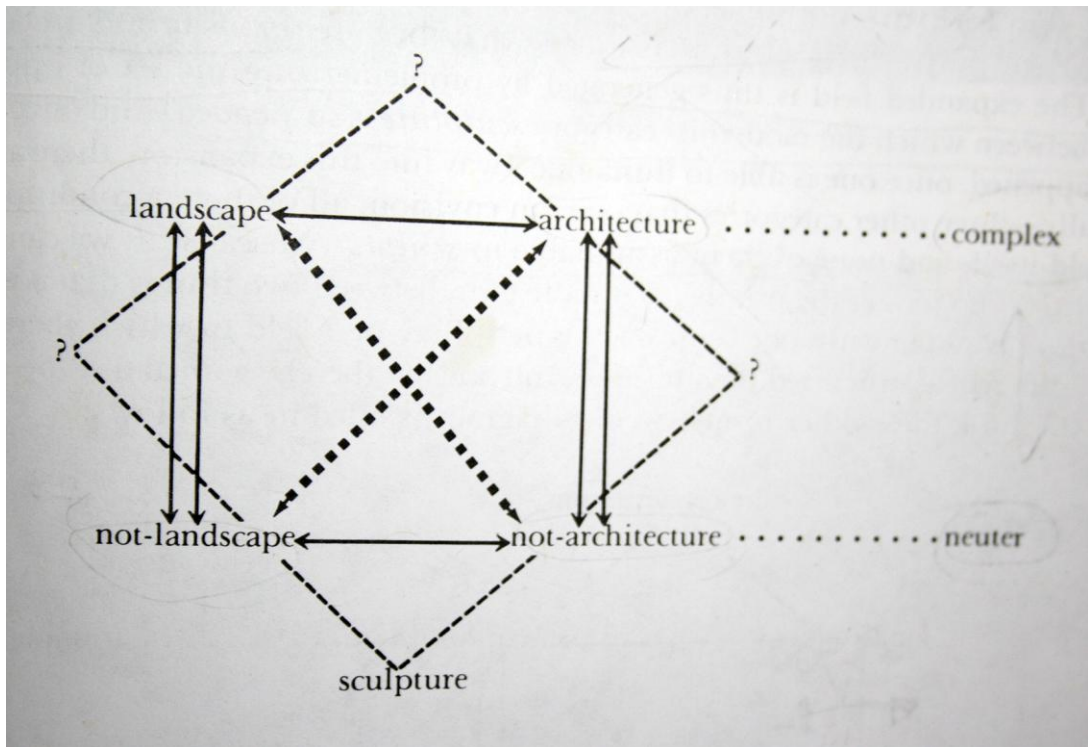


Figure 1: Krauss, R (1986) Sculpture in the Expanded Field. In *The Originality of the Avant-Garde and Other Modernist Myths*. Cambridge Mass: MIT Press: 283, illus.

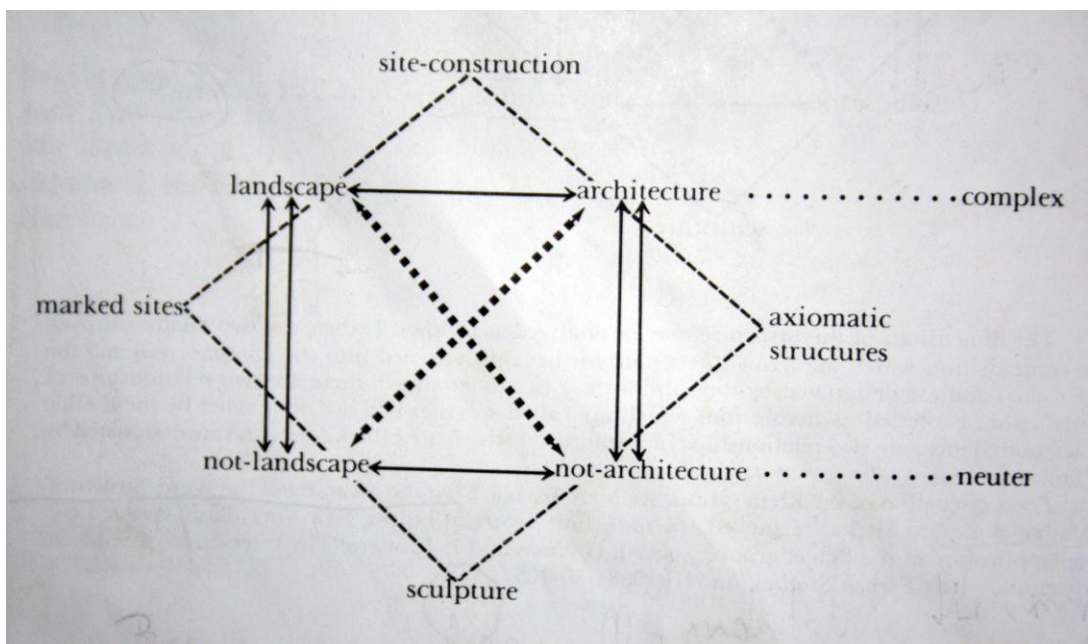


Figure 2: Krauss, R (1986) Sculpture in the Expanded Field. In *The Originality of the Avant-Garde and Other Modernist Myths*. Cambridge Mass: MIT Press: 284, illus.



Figure 3: Staden, H (1999). *A verdadeira história dos selvagens, nus e ferozes devoradores de homens* (1548-1555), segunda edição. Translated by Pedro Sússekind. Rio de Janeiro: Leblon:105, illus.



Figure 4: A Guerra do Golfo: Uma Guerra ao Vivo na TV, (R7 notícias)



Figure 5: EUA relembrem 12 anos dos ataques de 11 de setembro, 2011, (R7 notícias)

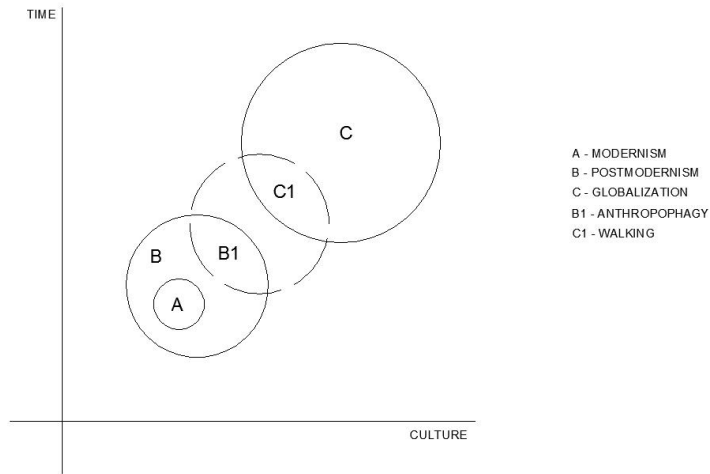


Figure 6: Anthropophagy and Walking: Modernism, Postmodernism and Globalization.

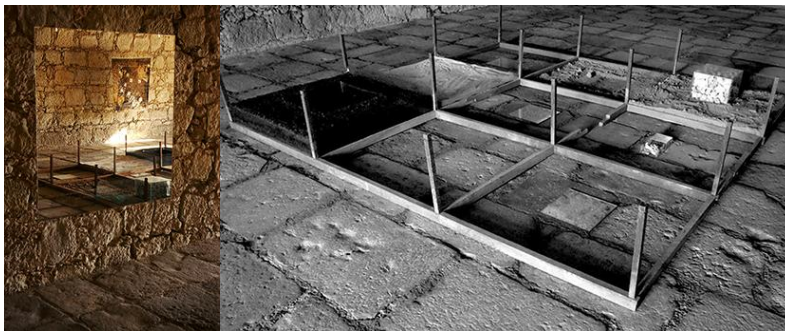
Project 1

Version 1 (previous works, 2006)



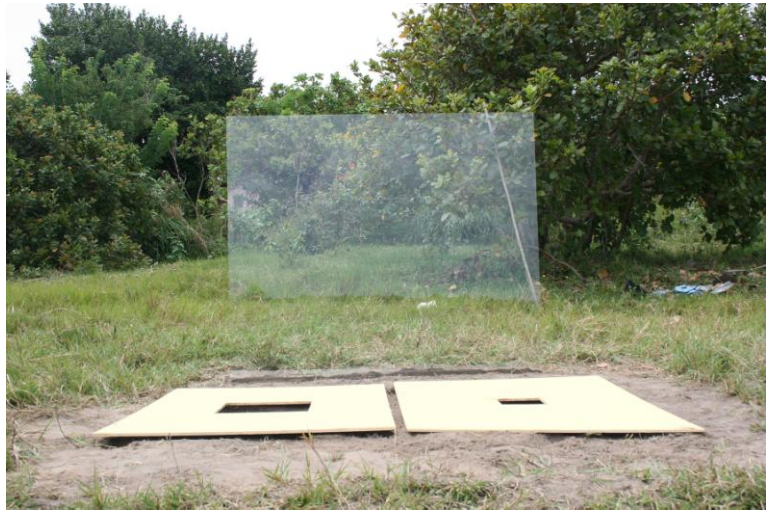
Figure 7: Maria Helena Magalhães, *Lugares e Coisas* (Places and Things) Aldeia Flor D'Água, Site-specific / Glasses, stones, labels, cotton, mirrors, wood, earth, ashes, and water 2006

Version 2 (previous works, 2006)



Figures 8 and 9: Maria Helena Magalhães, *Dimensões Paralelas* (Parallel Dimensions) Casa da Pólvora, Site-specific / Glasses, stones, labels, cotton, mirrors, wood, earth (three colors: black, white, and gray), ashes, nylon, and drawing on mirror, 2006

Version 3 – The commencement of the doctorate (2010)



Figures 10 and 11: Matrix of previous version, Maria Helena Magalhães, *Places and Things Site-specific / Walking, mirror, wood matrix, and earth*, 2010



Figures 12 and 13: Maria Helena Magalhães, *Places and Things, Site-specific / Walking, six mirror pieces, five glass pieces, and wood base*, 2010

Project 2

Stage 1



Figure 14: Maria Helena Magalhães, Walking in the Grainger Market, 2008/2009



Figure 15: Maria Helena Magalhães, Walking in the Brazilian fairs, 2010/2013

Stage 2

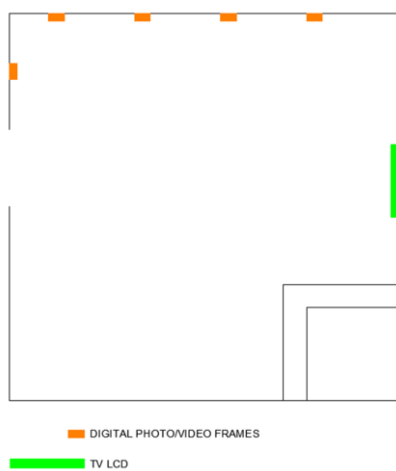


Figure 16: Waygood Gallery 1



Figure 17: Waygood Gallery 2



Figure 18: Maria Helena Magalhães, I do not think I am thinking too much; I am thinking what about evryone thinks too much Three stages instalation Project Fresh Eyes, Waygood Gallery, Newcastle, 2009

Project 3

Walkers



Figures 19 and 20: Maria Helena Magalhães, Walkers, Newcastle upon Tyne, 2010/2011

Walking on...

Exhibition 1

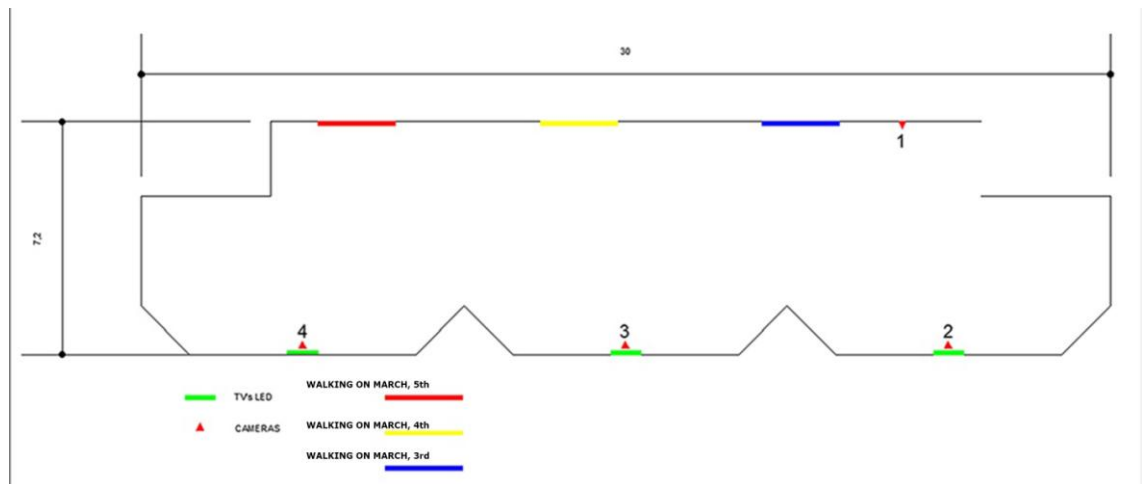


Figure 21: Archidy Picado (Gallery)



Figure 22: Maria Helena Magalhães, Walking on March, 3rd, 4th, 5th, 2012, Site-specific / Video installation, 2012



Figure 23: Walking on March, 3rd, 4th, 5th, 2012 – Detail 1



Figure 24: Walking on March, 3rd, 4th, 5th, 2012 – Detail 2

Videos



Figure 25: Maria Helena Magalhães, Blue light, 2010/11



Figure 26: Maria Helena Magalhães, I go bare-foot, 2010/11



Figure 27: Maria Helena Magalhães, I like being woman, 2010/11

Exhibition 2

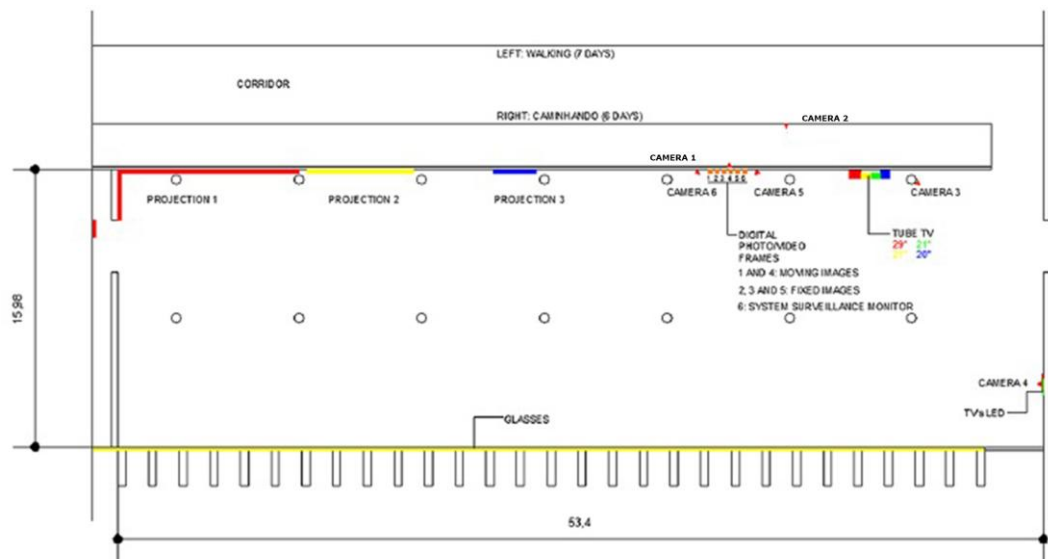


Figure 28: Estação das Artes (Gallery)



Figure 29: Maria Helena Magalhães, Walking on July, 2nd, 3rd, 4th, ..., 14th, 2013 or Caminhando em 2, 3, 4...14 de julho de 2013 Site-specific / Video installation, 2013



Figure 30: Walking on July, 2nd, 3rd, 4th, ..., 14th, 2013 or Caminhando em 2, 3, 4...14 de julho de 2013/ detail 1



Figure 31: Walking on July, 2nd, 3rd, 4th, ..., 14th, 2013 or Caminhando em 2, 3, 4...14 de julho de 2013/ detail 2



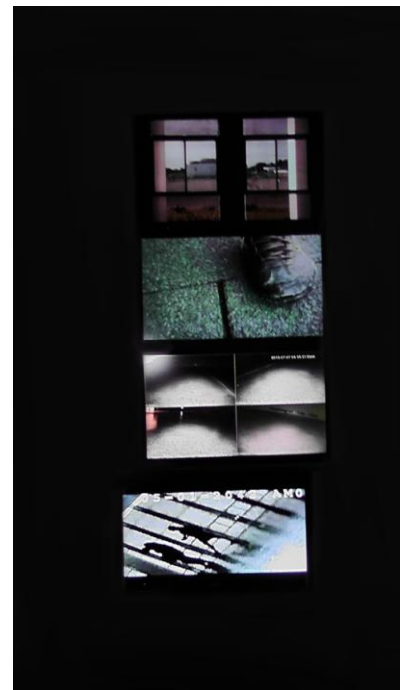
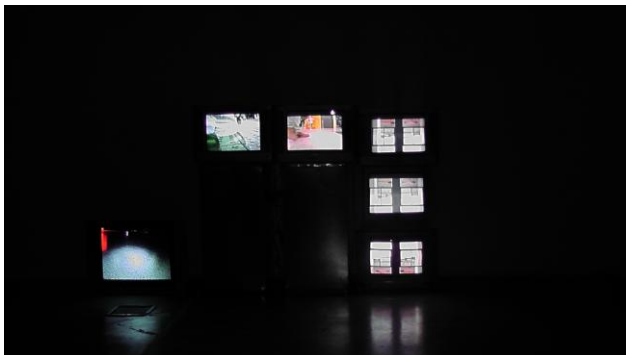
Figure 32: Walking on July, 2nd, 3rd, 4th, ..., 14th, 2013 or Caminhando em 2, 3, 4...14 de julho de 2013/ detail 3



Figure 33: Walking on July, 2nd, 3rd, 4th, ..., 14th, 2013 or Caminhando em 2, 3, 4...14 de julho de 2013/ detail 4



Figure 34: Walking on July, 2nd, 3rd, 4th, ..., 14th, 2013 or Caminhando em 2, 3, 4...14 de julho de 2013/ detail 5



Figures 35 and 36: Walking on July, 2nd, 3rd, 4th, ..., 14th, 2013 or Caminhando em 2, 3, 4...14 de julho de 2013/ detail 6 and 7

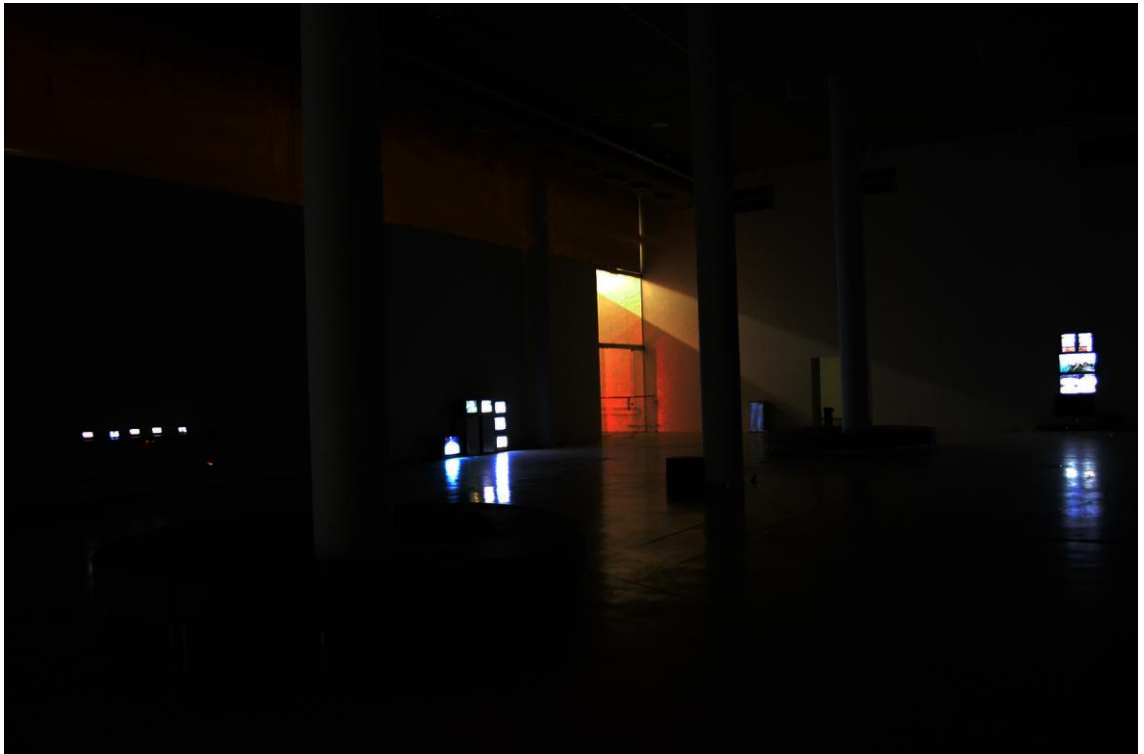


Figure 37: Walking on July, 2nd, 3rd, 4th, ..., 14th, 2013 or Caminhando em 2, 3, 4...14 de julho de 2013/ detail 8

Some notes:

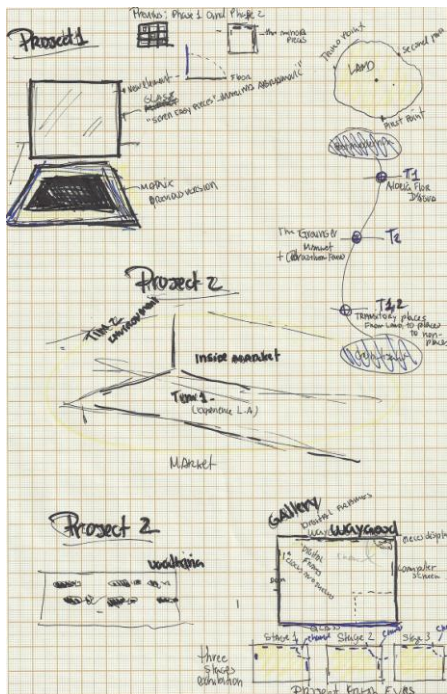


Figure 38: Note 1

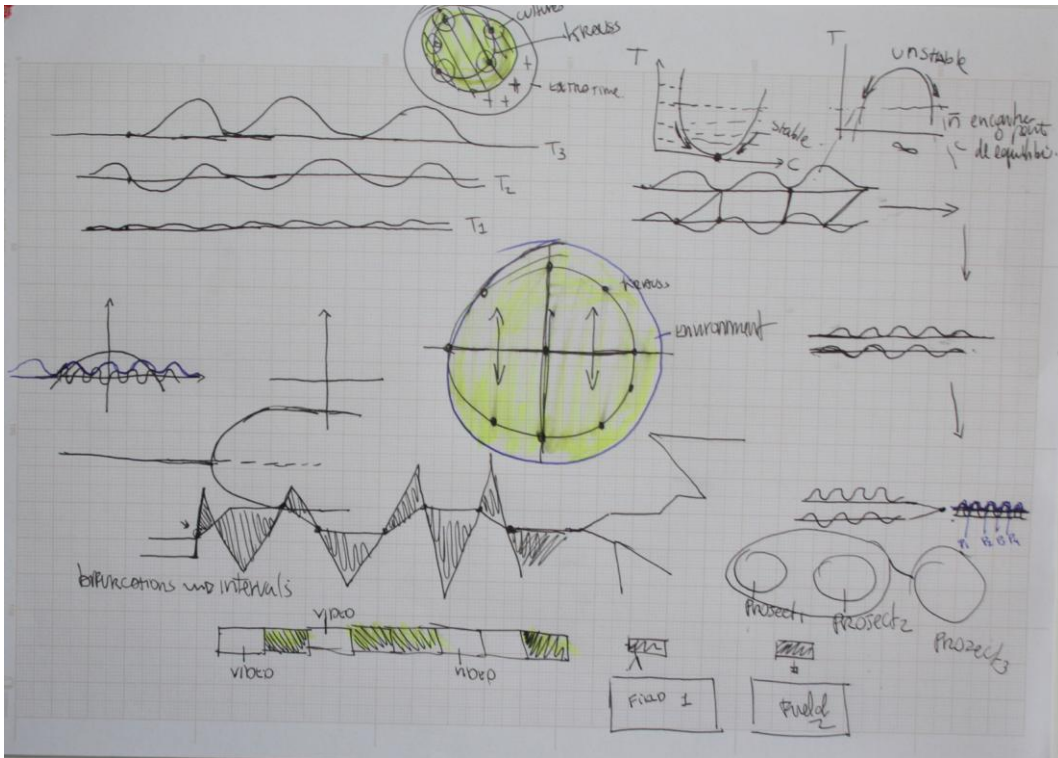


Figure 39: Note 2

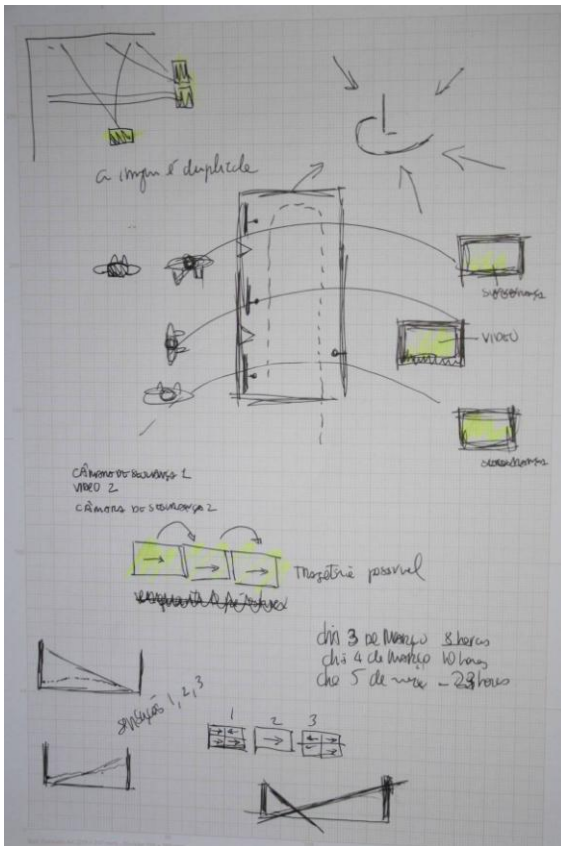


Figure 40: Note 3

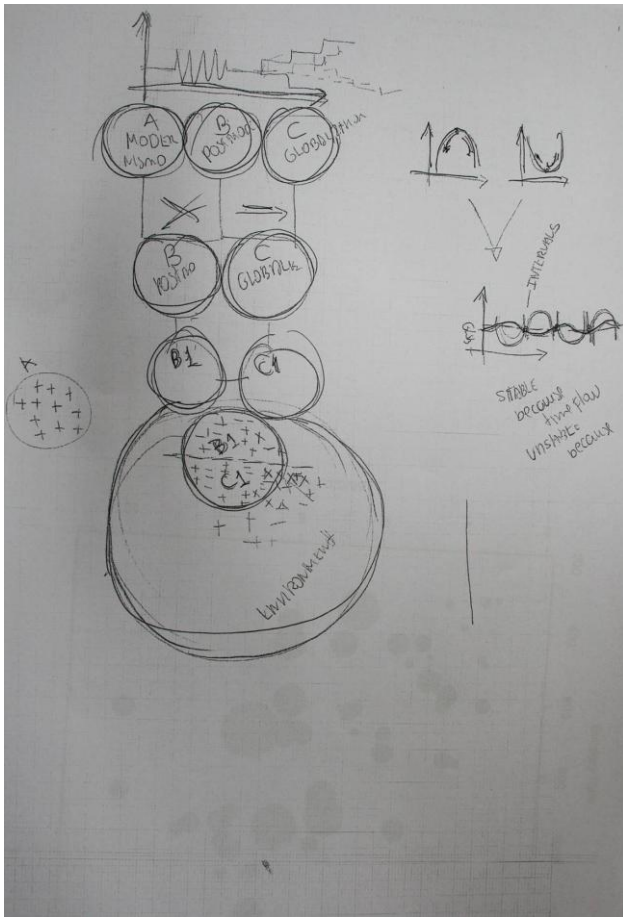


Figure 41: Note 4

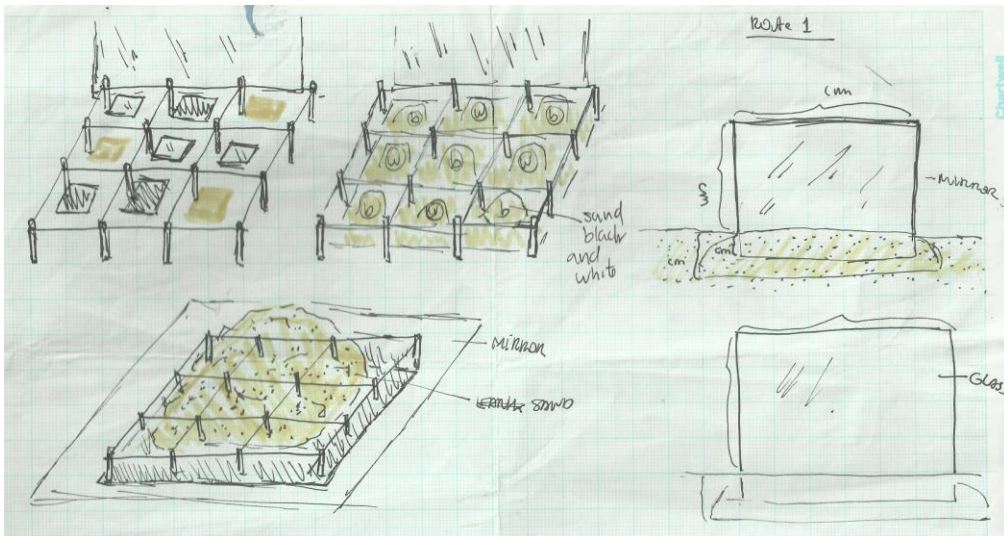


Figure 42: Note 5

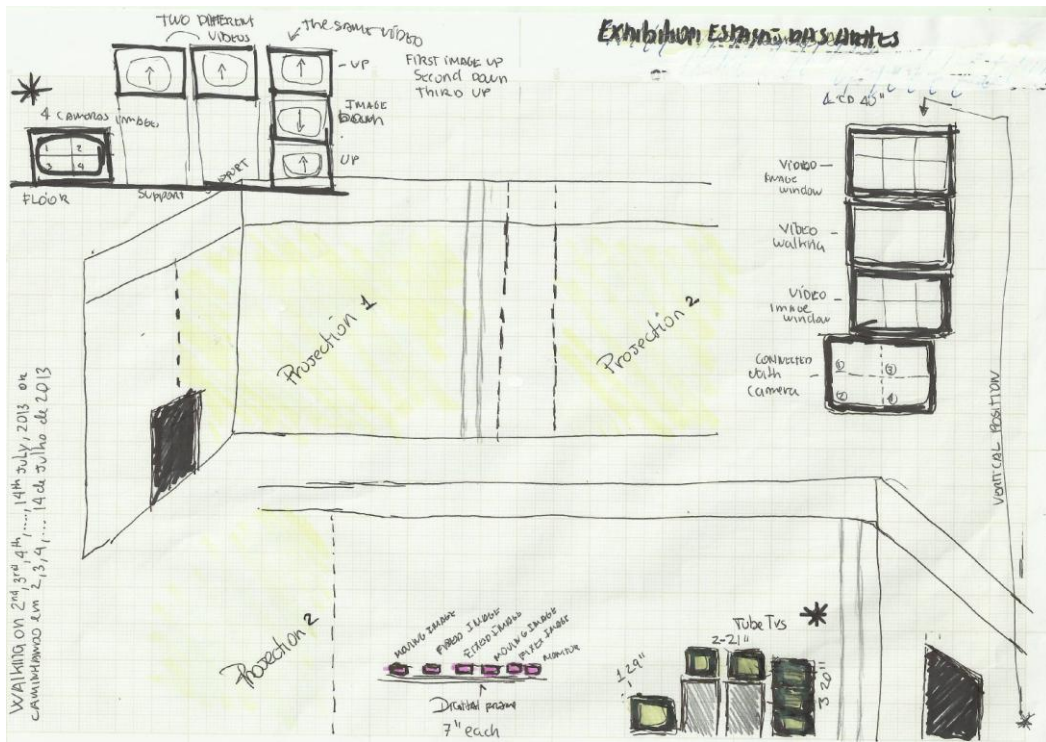


Figure 43: Note 6

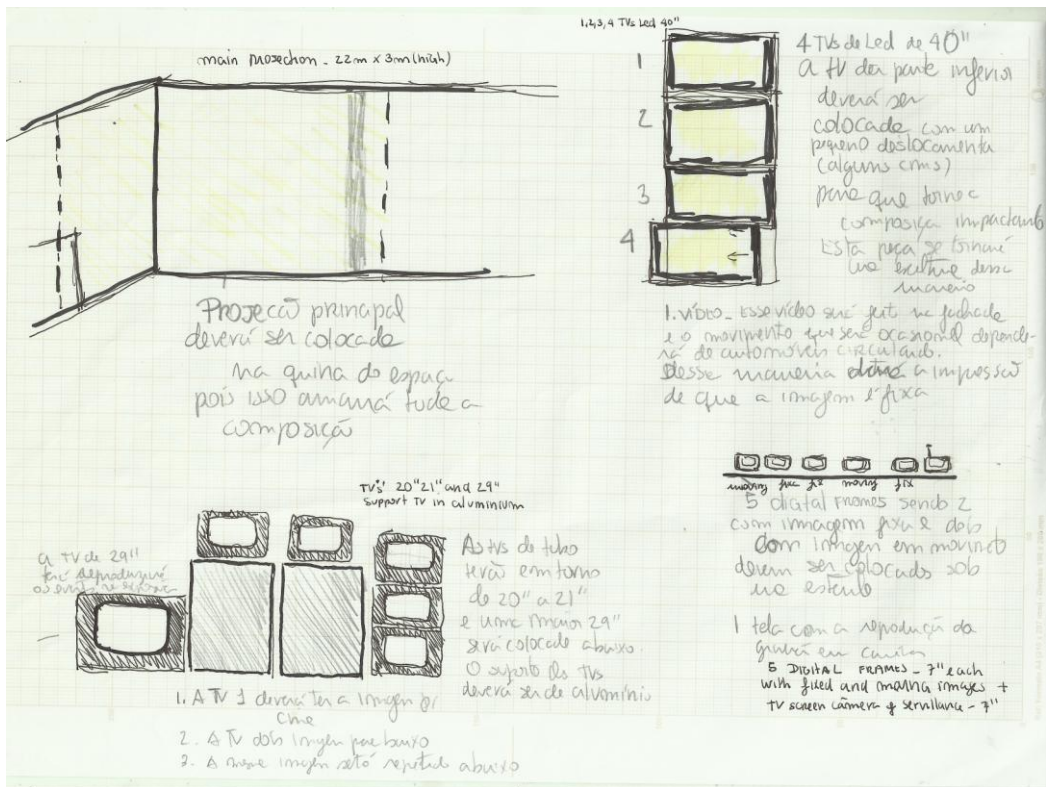


Figure 44: Note 7

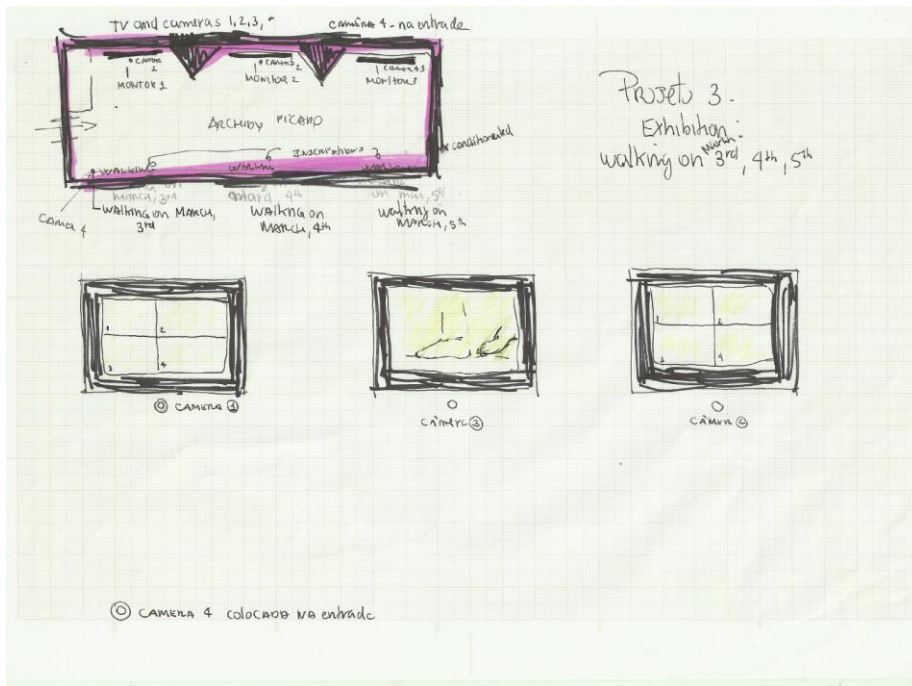


Figure 45: Note 8

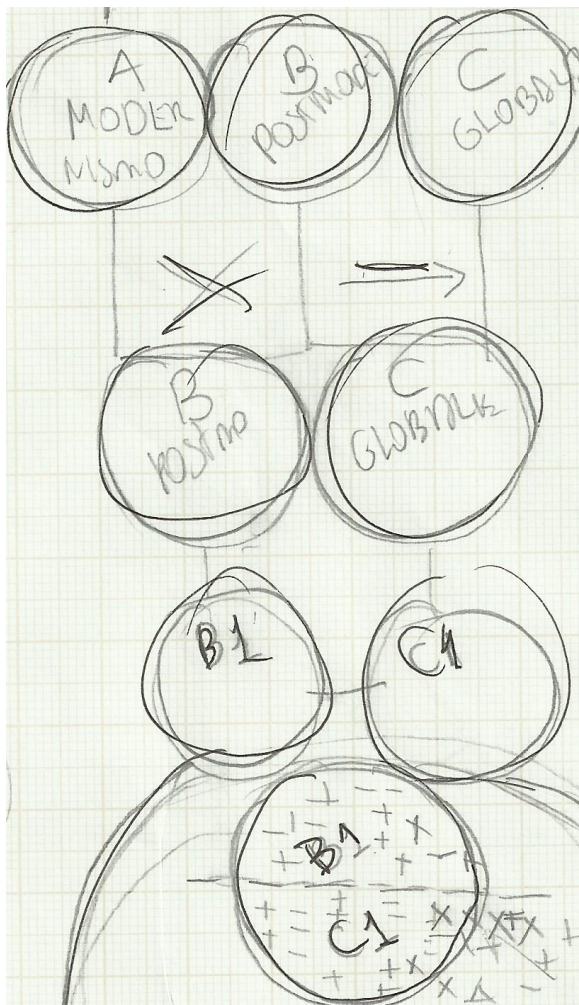


Figure 46: Note 9

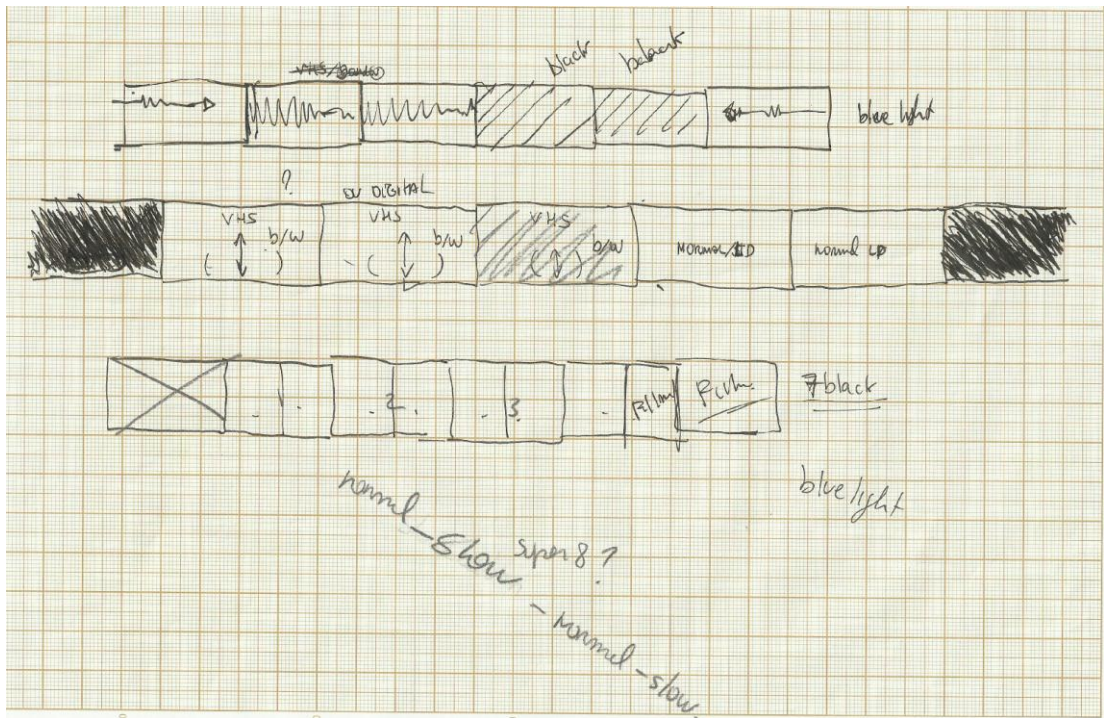


Figure 47: Note 10

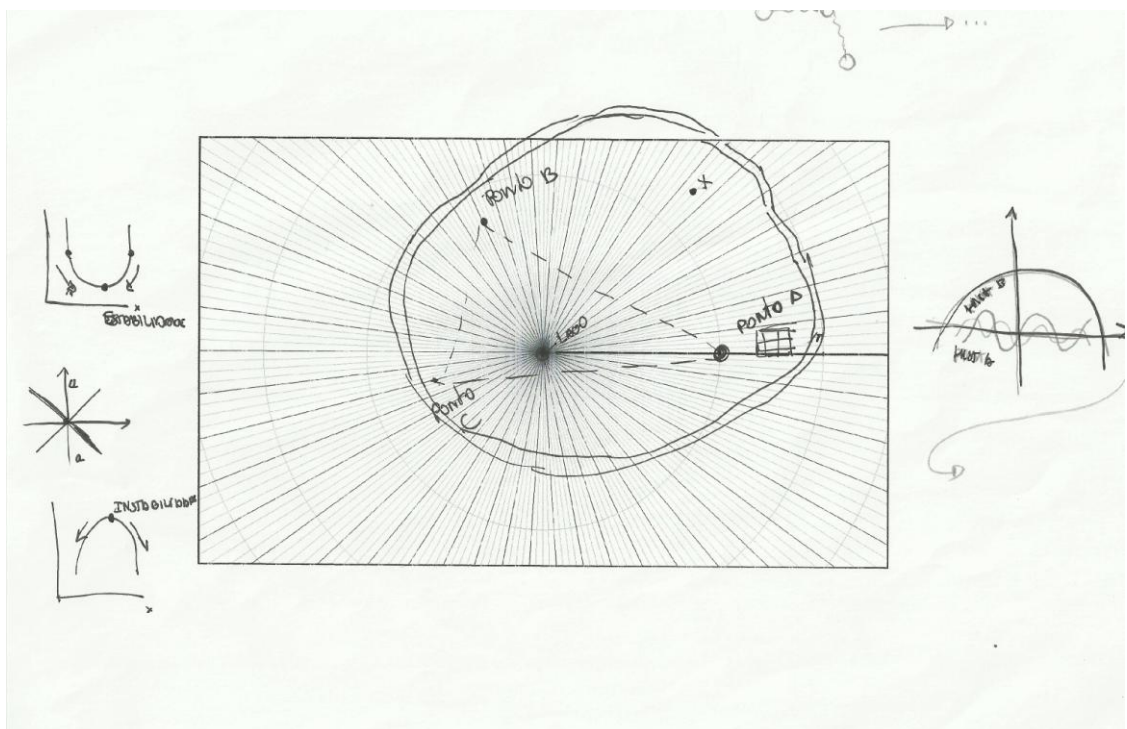


Figure 48: Note 11

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