



paul ramirez jonas

sobre **Paul Ramirez Jonas**

Paul Ramirez Jonas é um artista contemporâneo cuja obra, atualmente, explora o potencial entre o artista e o espectador, entre a obra de arte e o público. Ele os vê como monumentos, ao invés de esculturas, como objetos que falam ao público, muitas vezes sem um autor, e comunicam ideais, histórias e sonhos coletivos, ao invés da expressão individual do artista. Seus trabalhos visam incitar ações, frequentemente utilizando textos, modelos ou materiais pré-existentes, com o intuito de estabelecer situações que incentivem os espectadores a os completar e validar.

Para a Bienal de São Paulo de 2008, Paul Ramirez Jonas brincou com o aspecto misterioso e simbólico do talismã. Incentivando o público a se envolver com o trabalho, "Talisman" pedia que o participante trocasse a chave de sua casa por uma chave da porta da frente do icônico Pavilhão Ciccillo Matarazzo, onde a mostra é realizada. No ano seguinte, para a 7ª Bienal do Mercosul, em Porto Alegre, Ramirez Jonas esculpiu três grande rochas, transformando-as em um espaço para placas monumentais. Ao invés de criar monumentos permanentes para honrar uma personalidade ou eventos nacionais, o artista transformou monumentos em quadros de cortiça para receberem mensagens passageiras ou notas pessoais, a voz efêmera do seu público.

Paul Ramirez Jonas nasceu em 1965, na Califórnia. Vive e trabalha em Nova York, EUA. Exposições individuais incluem: The Exploratorium, San Francisco, Califórnia; Pinacoteca do Estado, São Paulo, Brasil; The Aldrich Contemporary Art Museum, Ridgefield, Connecticut; The Jack S. Blanton Museum of Art, Austin, Texas; retrospectiva na Ikon Gallery (Reino Unido) e Cornerhouse (Reino Unido); Alexander Gray Gallery, Nova York; Roger Björkholmen, Suécia; Galeria Nara Roesler, São Paulo, Brasil; e Postmasters Gallery, Nova York. Participou de coletivas na Guggenheim Museum, Nova York; P.S.1, Nova York; The Whitechapel Gallery, Londres; Irish Museum of Modern Art, Irlanda; The New Museum, Nova York; e Kunsthau Zurich na Suíça. Participou da Johannesburg Biennale; Seoul Biennial, Shanghai Biennial; 28ª Bienal de São Paulo; a 53ª Bienal de Veneza e a 7ª Bienal do Mercosul. Em 2010 seu projeto Key to the City foi apresentado pela Creative Time em colaboração com a cidade de Nova York. Suas obras fazem parte de coleções como: Solomon R Guggenheim Museum, Nova York, EUA; Blanton Museum of Art, Austin, EUA; Bronx Museum, Nova York, EUA; New Museum, Nova York, EUA; Albright-Knox Art Gallery, Nova York, EUA; Malmö Konstmuseum, Malmö, Suécia; e Instituto Itaú Cultural, São Paulo, Brasil.

about **Paul Ramirez Jonas**

Paul Ramirez Jonas is a contemporary artist whose work currently explores the potential between artist and audience, artwork and public. He thinks of his works as monuments rather than as sculptures -- as objects that address a public, often without an author, and communicate collective ideals, histories, and dreams rather than the individual expression of the artist. Often utilizing pre-existing texts, models, or materials, he seeks to prompt action by re-enacting situations that encourage viewers to complete and validate the works.

For the 2008 São Paulo Biennial, Paul Ramirez Jonas played off the mysterious and symbolic aspect of a talisman. Encouraging the public to engage with a work of art, "Talisman" requested a private key from the participant in exchange for a key to the front door of the Biennial venue (the iconic Ciccillo Matarazzo Pavillion). The following year, for the 7th Mercosul Biennial in Porto Alegre, Ramirez Jonas altered three large boulders by carving into them a space for monument plaques to be placed. Instead of creating permanent monuments to a State honored figure or event, he turned the monuments into platforms for cork boards for the fleeting message or personal note-the ephemeral voice of his public.

Paul Ramirez Jonas was born in 1965 in California. He lives and works in New York, USA. Selected solo exhibitions include The Exploratorium, San Francisco, California; Pinacoteca do Estado, Sao Paulo, Brazil; The Aldrich Contemporary Art Museum, Ridgefield, Connecticut; The Jack S. Blanton Museum of Art, Austin, Texas; a survey at Ikon Gallery (UK) and Cornerhouse (UK); Alexander Gray Gallery (NYC); Roger Björkholmen (Sweden); Galeria Nara Roesler (São Paulo, Brazil); and Postmasters Gallery (NYC). He has been included in group exhibitions at the Guggenheim Museum (NYC); P.S.1 (NYC); The Whitechapel (UK); Irish Museum of Modern Art (Ireland); The New Museum (NYC); and Kunsthau Zurich (Switzerland). He has participated in the Johannesburg Biennale; the Seoul Biennial, the Shanghai Biennial; the 28th Sao Paulo Biennial; the 53rd Venice Biennial and the 7th Bienal do Mercosul , Porto Alegre, Brazil. In 2010 his Key to the City project was presented by Creative Time in cooperation with the City of New York.His works are included in collections such as: the Blanton Museum of Art, Austin, USA; Bronx Museum, New York, USA; New Museum, New York, USA; Albright-Knox Art Gallery, New York, USA; Malmö Konstmuseum, Malmö, Sweden; and Itaú Cultural, São Paulo, Brazil.

depoimento do artista

Eu crio à medida que falo

Desde o início da minha carreira, em 1989, sempre me considerei um simples leitor de textos. O texto preexistente podia ser qualquer artefato cultural que eu pudesse interpretar como uma partitura: um diário, um projeto, uma foto antiga, um caminho, notação musical etc. A leitura podia tomar a forma de uma performance, uma escultura, uma foto ou um vídeo. Assim, uma partitura musical por vezes resultava numa escultura, e um diário de viagem num vídeo, e o projeto de uma máquina voadora, numa foto.

Naquele período, de 1989 até mais ou menos 2004, em minha prática, o que parecia invenção era simplesmente reencenação, e o que parecia exploração era só caminhar seguindo os passos de outra pessoa. Do final da década de 90 até meados dos anos 2000, este modo de trabalhar tornou-se mais furtivo. A fonte histórica original ficou cada vez menos visível, mas o modus operandi indo da partitura à performance continuou central em meu trabalho. Embora possa não parecer por esta descrição, este trabalho não era seco ou distante. Pelo contrário, como um músico interpretando uma partitura ou um ator interpretando uma peça, a preexistência do texto não excluía a paixão, o entusiasmo, o humor ou o surgimento de novos significados. A leitura sempre foi e continua sendo uma ação livre e criativa para mim.

Entre 2003 e 2005 comecei a me perguntar, sendo um leitor, se eu não teria mais em comum com o público que com o autor? E se esta semelhança ou senso de coletivismo não era o que me inspirava a trabalhar com textos preexistentes? O significado de trabalhar dentro de uma tradição não seria esta sensação de fazer parte de um coletivo? Duchamp disse que “arte é um jogo entre todas as pessoas de todas as épocas”, e eu concordo.

Em termos gerais, estas foram as bases para a maior parte de meu trabalho na década de 90 e no início deste século. Ainda trabalho com essas premissas e acredito nelas com todo o meu coração. Entretanto, agora vejo meu papel estender-se para além do de ser um leitor particular, me tornando alguém que convida os espectadores a juntar-se a mim, ou a ler em público, por assim dizer. O resultado dessa mudança é a reafirmação de um contrato entre a obra de arte e seu público. Este contrato estipula que as obras estão ali para eles/você e, assim como qualquer leitor, eles/você precisam dar para receber. A obra de arte precisa de você: mesmo que seja só para dar uma moeda, fazer

artist statement

I create as I speak

From the beginning of my career in 1989 I had always considered myself merely a reader of texts. The preexisting text could have been any cultural artifact that I could interpret as a score: a diary, a plan, an old photo, a footpath, sheet music, etc. The reading could take the form of a performance, a sculpture, a photo, or a video. Thus, a musical score sometimes resulted in a sculpture, and a travelogue in a video, and the plans for a flying machine in a photo.

During that period from 1989 to about 2004 in my practice what looked like invention was but re-enactment, and what seemed to be exploration was but walking in someone else's footsteps. From the late nineties into the mid 2000s this manner of working became more covert. The original historical source became increasingly less visible; but the modus operandi of score to performance remained central to my work. While it may seem otherwise from this description, this work was not dry or distant. On the contrary, not unlike a musician playing from a score, or an actor performing from a play, the pre-existence of the text did not preclude passion, enthusiasm, humor and new meanings to arise. Reading has always been and remains for me a creative and free act.

By 2003-2005 I began to ask myself, being a reader, don't I have more in common with the public than with the author? And isn't that commonality or collective feeling that I find inspiring in working with pre-existing texts? Isn't this feeling of being part of a collective what it might mean to work within a tradition? Duchamp said that “art is a game between all people of all periods”, and I agree with that sentiment.

In general terms, these were the basis of most of my work through out the nineties and the beginning of this century. I am still working from these heartfelt premises. However, now I see my role extending beyond that of being a private reader, and into someone who invites viewers to join in, or to read in public so to speak. The result of this shift is the reassertion of a contract between the artwork and its public. This contract stipulates that the works are there for them/you, and like any reader they/you must give to receive. The work needs you: even if it is just the giving of a penny, the making of a wish, the whispering of a magic spell, the silent reading

um pedido, sussurrar um feitiço, ler uma jura em silêncio, ou consentir que se copie uma de suas chaves.

Levando em consideração minhas opiniões, talvez não seja surpresa o fato de que penso minhas obras e projetos como monumentos. As chamo de monumentos no sentido de que são criadas com a consciência de que estão sendo feitas para um público. E assim como a maioria dos monumentos, não estou interessado em transmitir minha vida interior ou biografia, ou defender um senso estético particular – e sim em articular estórias e histórias compartilhadas. Mais especificamente, busco uma forma de criar espaço na história para o espectador. Por isso, tenho um interesse cada vez maior em trabalhar com e transformar diferentes tipos de arte pública e símbolos públicos. Uma das minhas principais intenções é a de encontrar uma maneira de combinar a intimidade proporcionada pela relação individual que os espectadores têm com objetos de arte e a natureza de um-para-muitos que os monumentos têm. Com essa intenção em mente, venho criando esculturas que utilizam a forma da chave da cidade, o monumento equestre e o parque; mas incorporei a essas formas a minha experiência como criador de trabalhos voltados para exposição.

As coisas públicas têm forma e qualquer forma pode ser uma obra de arte. Ademais, qualquer forma pública está aberta a tornar-se uma obra de arte. Assim, estou começando a pensar como algo como o transporte público poderia tornar-se uma obra de arte; mas por que parar por aí? Estou aberto a qualquer uma dessas formas:

tornar público
tabelião público
acesso público
ato público
banco público
bar público
banho público
banco público
conta pública
radiodifusora pública
radiodifusão pública
edifício público
companhia pública
corporação pública
defensor público
diplomacia pública
educação pública
emprego público
inimigo público
inimigo público número um
figura pública
bem público

of an oath, or the consent to having one of your keys copied.

Given my views, it may come as no surprise that I think of my artworks and projects as monuments. I call them monuments in so far that they are made with the awareness that they are being made for a public. Likewise, as in most monuments, I am not interested in conveying my interior life, biography or to push forward a private sense of aesthetics –rather I am interested in articulating shared stories and histories. More pointedly I seek to find a way to make room in the story for the viewer. For this reason I have been increasingly interested working with and transforming different forms of public art and public symbols. One of my chief intents is to find a way to merge the intimacy provided by the one on one relationship viewers have with art objects, with the one to many nature of monuments. With this intent in mind I have been making sculptures that use the form of the key to the city, the equestrian monument, and the commons; but I have informed these forms with my experience as a maker of exhibition based work.

Publics have a form and any form can be an artwork. Furthermore, any public form is open to becoming an artwork. Thus, I am beginning to think how could something like public transportation become an artwork; but why stop there? I am open to any of these forms:

make public, to
notary public
public access
public act
public bank
public bar
public bath
public bench
public bill
public broadcaster
public broadcasting
public building
public company
public corporation
public defender
public diplomacy
public education
public employment
public enemy
public enemy number one
public figure
public good

feriado público
habitação pública
imagem pública
intelectual público
interesse público
linguagem pública
lavatório público
palestra pública
biblioteca pública
vida pública
homem público
monumento público
ruído público
tabelionato público
oferta pública
escritório público
opinião pública
orador público
propriedade pública
parque público
política pública
promotor público
rádio público
leitor público
razão pública
registro público
cartório público
escola pública
escriba público
servidor público
orador público
estatuto público
telefone público
televisão pública
transporte público
confiança do público
utilidade pública
voz pública
caminho público
mulher pública
obras públicas
coração público
mente pública
publicação
república
ir a público

public holiday
public housing
public image
public intellectual
public interest
public language
public lavatory
public lecture
public library
public life
public man
public monument
public noise
public notary
public offering
public office
public opinion
public orator
public ownership
public park
public policy
public prosecutor
public radio
public reader
public reason
public record
public record office
public school
public scribe
public servant
public speaker
public statute
public telephone
public television
public transportation
public trust
public utility
public voice
public walk
public woman
public works
public works
public-heartedness
public-mindedness
publication

materiais/materials:

Notary public seal and stamp, my signature, ledger, gold electroplating kit, folding table, chairs and ladder, lies and spare change supplied by the public.

Paul Ramirez Jonas abre um posto de negócios que garante autenticidade a qualquer mentira creditada por sua assinatura. Para isso, utiliza-se de certificado licenciado na cidade Nova York que lhe permite emitir um selo que outorga autenticidade. o pagamento do serviço deve ser efetuado em ouro ou em cambio definido pelo artista

As a notary public I offer to turn private untruthful statements into public documents that I notarize as truthful. I only accept payment in gold coins for this service. However, as an artist, I offer to take any coin and turn it into a gold coin. One is a legal process of transformation, the other a chemical process.

public trust 2015







AMA

MIS ILUSIONES

NO SOY LO MEJOR QUE PUEDO SER

NO SIENDO NADA

MAÍO DE CURO

SOY UNA BELIVANA

SOY EL MEJOR FOTOGRAFO DEL MUNDO

SOY EL MEJOR FOTOGRAFO DEL UNIVERSO

ARGENTINA ESTA INCREIBLE

MAÑANA EMPIEZO GIMNASIA

SOY UN TIPO

SOY DISEÑADORA EXITOSA, MILLONARIA Y FELIZ

VOY A CAMBIAR EL MUNDO

VOY A SER UNA GRAN ARTISTA

ODIO A MI FAMILIA

SOY EL MEJOR DEPORTISTA

MI ABUELA ES MUY CARIÑOSA Y PROTEGE A MI MAMA POR SOBRE TODAS LAS COSAS

TERE, TE COMPRE UN AUTO!

SOY ABCIADA

SOY UN TIPO SIN DEUDAS

QUIERO MUCHO A MI SUEGRA

SOY LA MEJOR MAS LINDA DEL MUNDO

SOY UNA ILUSA

SOY UNA GRAN MAGA

VAMOS A GANAR WSB

Handwritten notes on a piece of paper on a table.

materials/materials:

reproduction of Capitoline Wolf, two five gallon bottles of water, custom printed paper cups,
and whatever conversation arises

This piece continues my re-imagining of public and civic monuments as renewed sites for engagements: the equestrian statue, the bust, the gates to the city, and, in this case, the public fountain. Once upon a time the source of potable water was communal and shared; is the office cooler the contemporary descendent of that form? Is this still a possible forum for serious conversation? Can pointing to its history glean something other than a conversation about who won the Grammy's last night?

agora cooler 2014





materials/materials:

crane, rowboat, ghost of the Bee's Wing, buttons, copper discs, US pennies, crayons, custom minted coin, and the public.

In 1863 the schooner the Bee's Wing sank as she returned to San Francisco. This piece asks us to imagine that the Bee's Wing has been found next to the Exploratorium. This work offers multiple ways to participate. The public may spot the outline of the ship emerging from the bottom of the sea. They may use a crane to interact between the bay and a row boat loaded with some of the Bee's Wing's cargo. The rowboat is a place to find, exchange, and value a cargo comprised of buttons, copper discs, US pennies, crayons in the shape of pennies, and a custom minted coin. All of which will be available to take, trade, and exchange. We Make the Treasure asks that the public assigns value to this treasure. We Make the Treasure is in keeping with the Exploratorium's long tradition of participation, engagement and wonder; and it is a continuation of the artist's own interest in these very same things.

we make the treasure 2014







materials/materials:

MoMA brochures, publications and catalogs, newspaper, office paper, binding machine, paper cutter, scissors, tape, colored pencils, markers, pens.

MoMACopyShop was organized as part of Artists Experiment, a new initiative by MoMA's Education Department that brings together contemporary artists in dialogue with MoMA Educators to conceptualize ideas for developing innovative and experimental public interactions. MoMACopyshop was a series of free workshops that took place on MoMA Books on the second floor of the Museum. Throughout the day, visitors were able to meet the artist and create their own bound "catalogue" using MoMA brochures, publications, paper, and other ephemera provided by the Museum.

MoMACopyShop 2014







FREE PASS
MoMA, NY & DC

MoMA FAMILY

FREE PASS
MoMA, NY & DC

MoMA FAMILY

FREE PASS
MoMA, NY & DC

MoMA FAMILY

FREE PASS
MoMA, NY & DC

materiais/materials:

cork, pushpins, notes contributed by the public.

Isto é um busto, uma das várias formas padrão que um monumento pode assumir. É inusitado porque sua identidade foi obscurecida. Também é inusitado no que envolve o observador. Esta forma de monumento foi reimaginada, é feita de cortiça em vez de bronze. Cortiça, com o auxílio de alfinetes e papel, é um material que pode “publicar” inúmeras vozes. Isso se opõe à voz única do Estado, como um manifesto à identidade única do herói ou figura histórica normalmente retratada em um busto; e à imutável inscrição no espaço público que o uso de bronze e pedra permitem.

The bust of historical figure is one of the classic forms for a monument. Ventriloquists is a monument that subverts that form by deliberately obscuring the identity of the figure through angular cuts to its face. Most monuments are made of permanent materials, and are often out of reach - in this way they inscribe the public space permanently. Ventriloquist welcomes the viewer's inscription. It is made of cork instead of stone and bronze. It is covered in pushpins to enable the pinning of messages. The sides of the pedestal and the planes created by cutting the face of the figure become public bulletin boards: pliable, welcoming, and capable of absorbing any number of messages. Ultimately, Ventriloquists proposes that the public voice does not have to be permanent and singular; but that it can instead reflect (through materials, form and the mode of interaction), the fragility, impermanence and plurality of our voices.

ventriloquists 2013







ARTFORUM

Paul Ramírez Jonas

KOENIG & CLINTON

459 West 19th Street

October 17–December 7

In case you find yourself curious, here are the identities of Paul Ramírez Jonas's five "Ventriloquists," 2013, the cork facsimiles of classical busts on pedestals at the center of his exhibition "Aggregate": Sophocles, Freud, Lenin, Obama, Darwin. With time, you'd probably recognize them yourself—certain beards, and ears, stick out—but not easily. These famous visages are here deliberately blurred, and literally effaced. Ramírez Jonas is interested less in public figures than in *publics*—not audiences, crowds, masses, or populations, not the reader or the viewer, but publics. Publics, argues theorist Michael Warner, are peculiar constructions: a set of individuals, mostly strangers, provisionally held together by the mere act of paying attention to the same text, a social reality that's also always an imaginary projection. This is a more robust concept of "public" than its default definition in art-world chatter, which simplistically equates publicness with being sited outdoors.

Ramírez Jonas is one of many artists who have importantly stretched or inverted the parameters of public art, as in his 2010 collaboration with Creative Time, "Key to the City." He uses gallery exhibitions like this one to further test what a "public" might be. For instance, a public is sometimes a concrete assembly corralled into a designated area. In a series of multipanel drawings, Ramírez Jonas overlays the floor plans and seating charts of several such spaces: a sports arena atop a theater atop a courtroom.

Alternately, Jürgen Habermas portrays a public sustained by circulating texts and eddies of debate in coffeehouses and the like. This ghostly public is conjured by the "Ventriloquist" sculptures.

Lined entirely with cork, they're three-dimensional bulletin boards; thumbtacks are available for posting scraps and notices—an act Ramírez Jonas describes as "publishing."

However, bulletin-board "posting" long ago migrated into Internet lingo. "Aggregate" leaves certain timely questions largely unanswered: How do publics coalesce around a digital commons? Or, how must we rethink public assembly in the wake of recent protest actions where the seating chart was drawn by bodies in the street?

— Colby Chamberlain



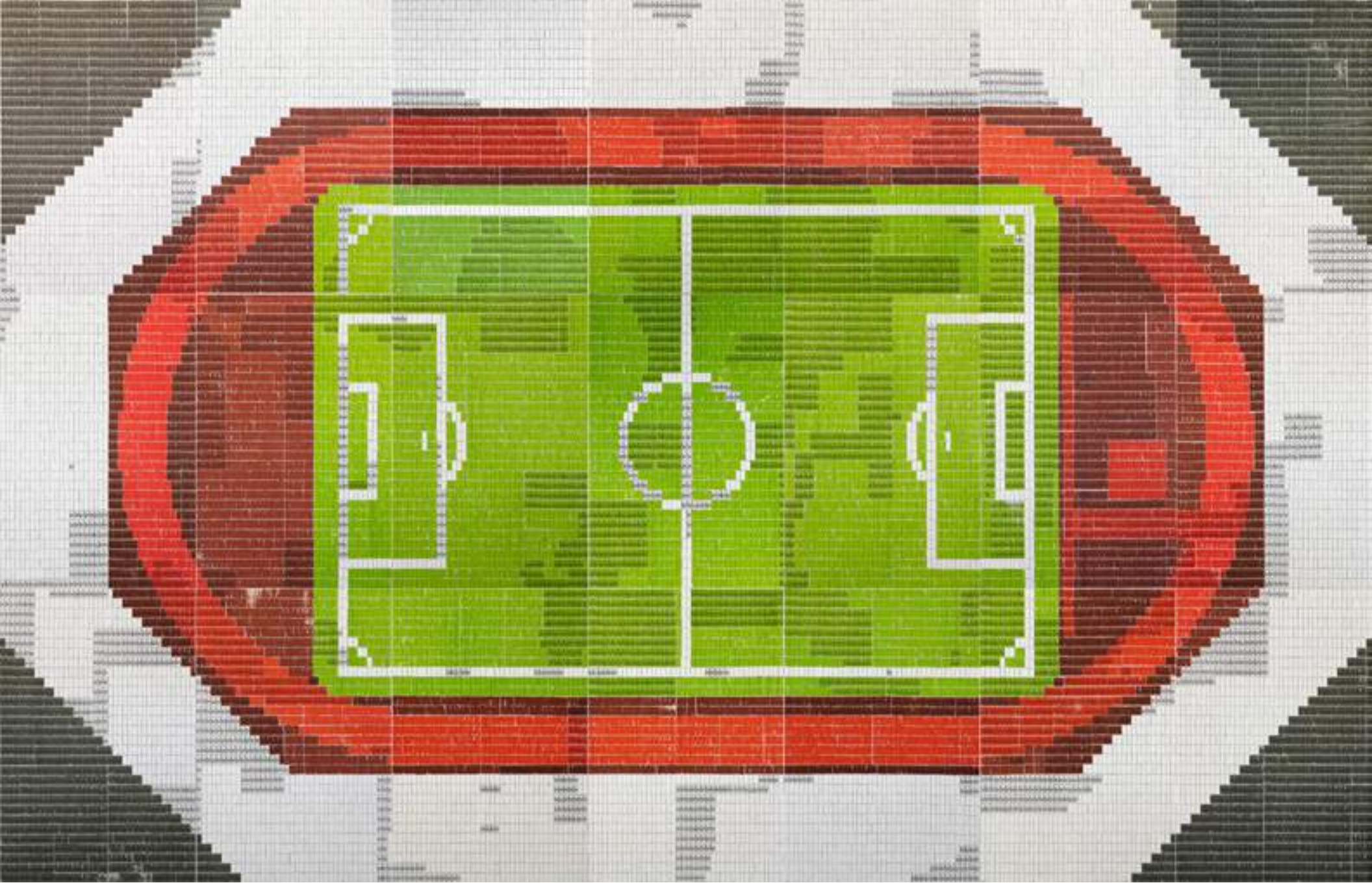
Paul Ramírez Jonas, *Ventriloquist V*, 2013, cork, push pins, notes contributed by the public, 69 3/4 x 18 1/8 x 18 1/8".

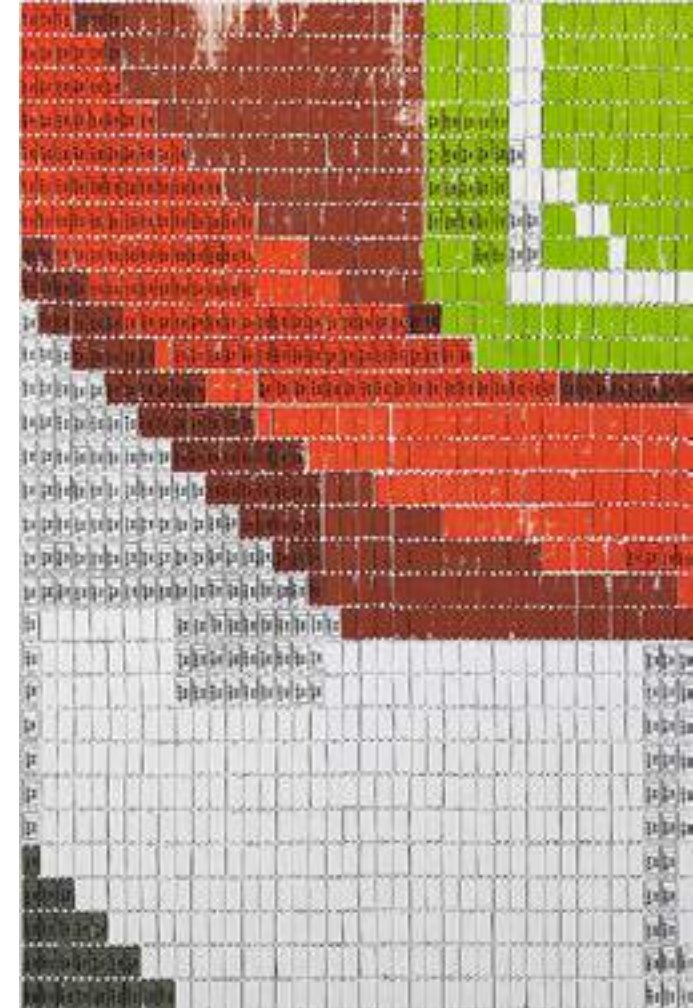
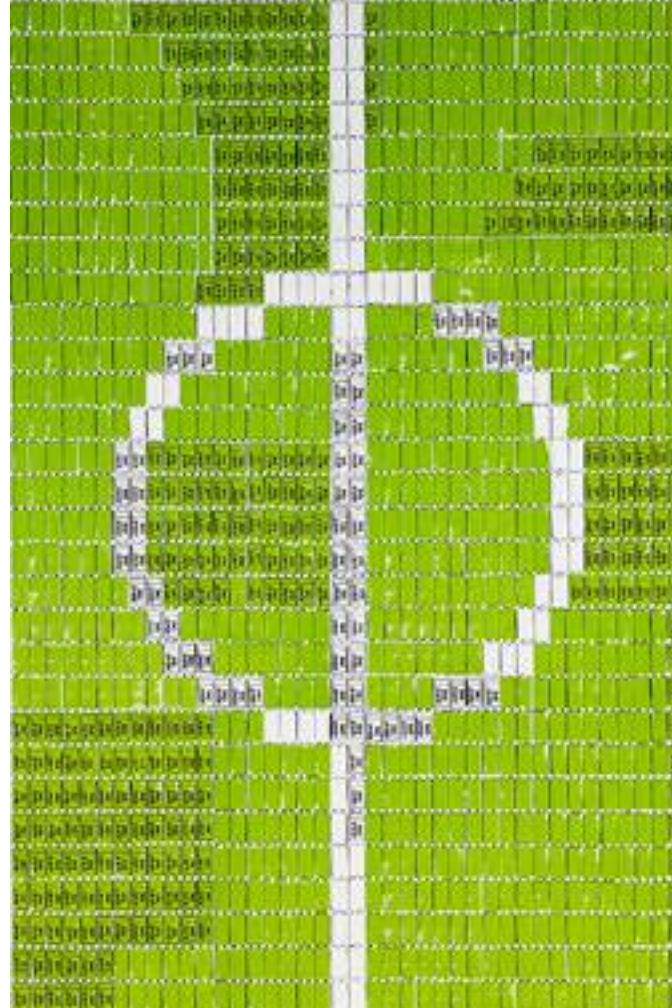
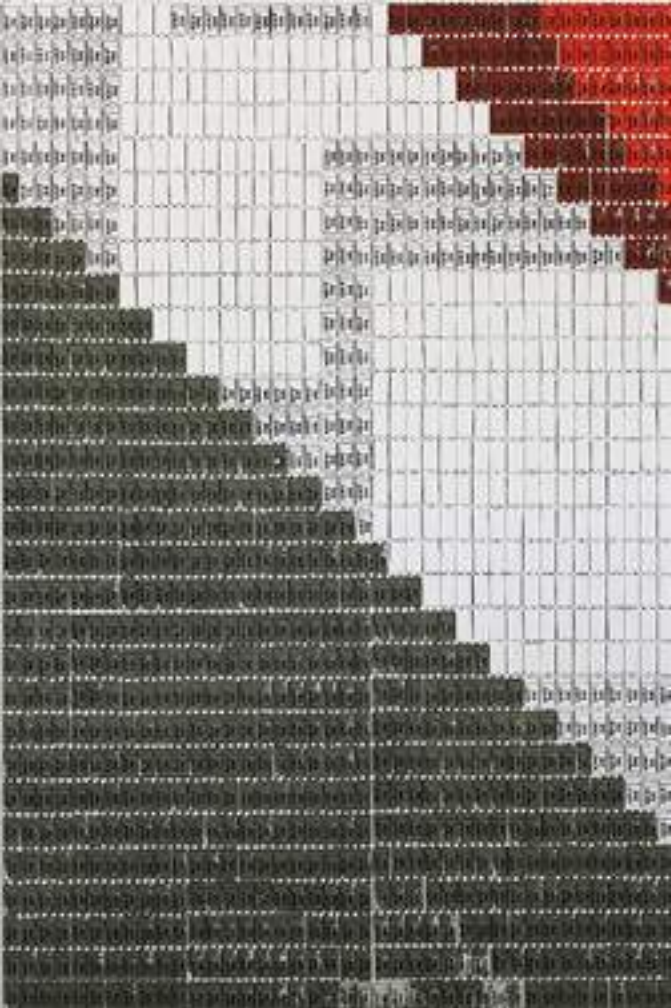
materials/materials:

silkscreen and collage on paper

This is continuation of my Admit One drawings attempts to show a much larger public body than a This work shows a mid-sized stadium, Ghazi Stadium in Kabul, Afghanistan, that seats 25,000 people. The image is made by ar-of different colors. This is a stadium that has been used for soccer games, traditional Afghani sports, parades, political rallies and public executions. This proposal for an alternative site of political exchange, admits that while inclusion is sanctioned, the empty stage in-vites possibilities for a wide vari-ety of public address and that the speaker on stage, players in the field or prisoners in the gallows.

ghazi stadium 2013





materiais/materials:

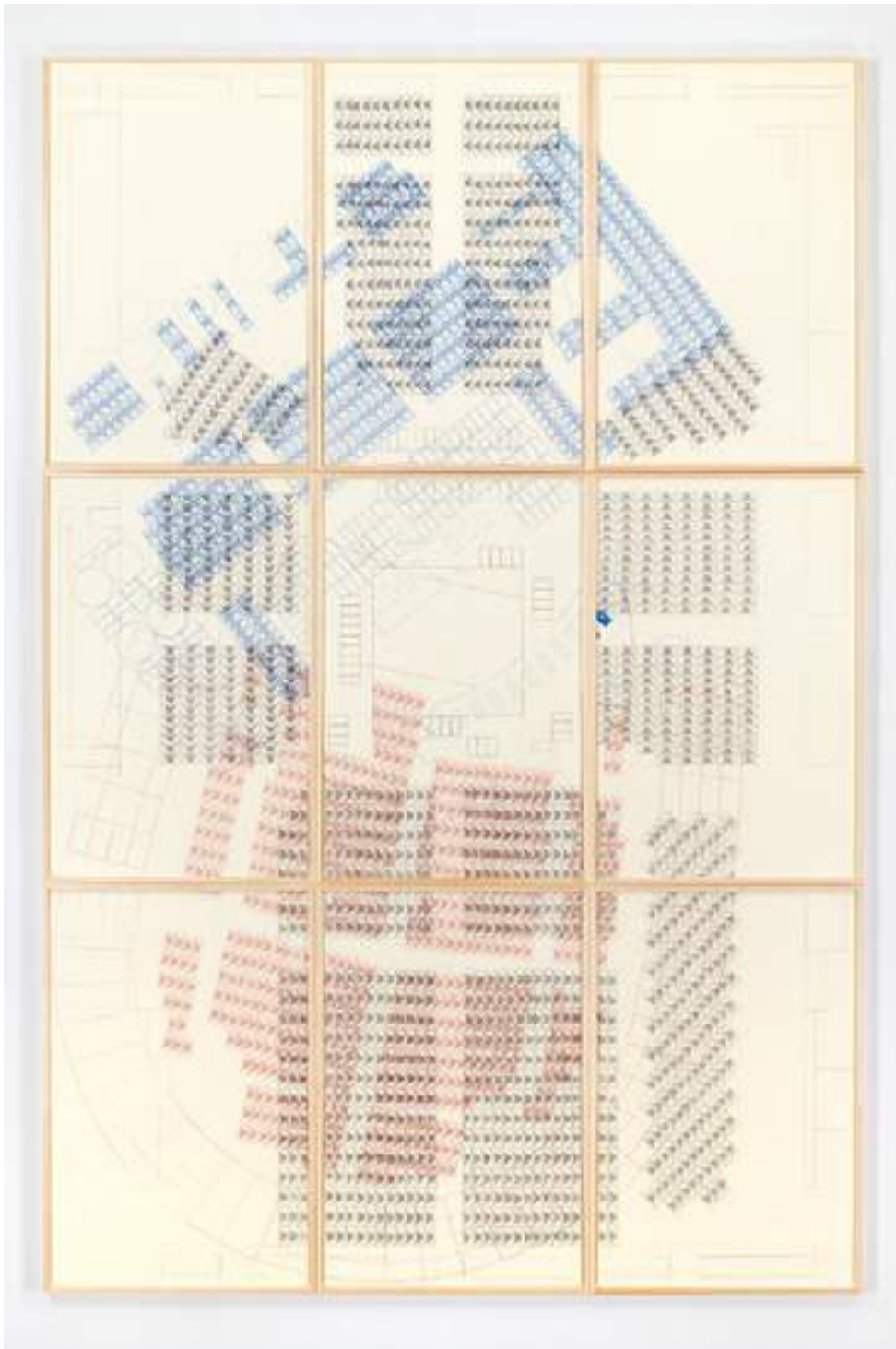
ink, color graphite, perforations on paper

Os desenhos de "Assembly" continuam a investigar o conceito de corpo constitutivo. Estes novos desenhos são uma continuação de meus desenhos em "Admit One" (2010-2013) e apresentam a planta de locais para reuniões, ao mesmo tempo em que mapeiam com precisão a geometria dos assentos da plateia reunida. Cada pessoa e seu assento são representados por um ingresso. Os desenhos de "Admit One" apresentam uma estrutura arquitetônica para reuniões por vez. A série como um todo continua a mapear a taxonomia de salões públicos, igrejas, cinemas, teatros etc. "Assembly imagina quais seriam as intersecções entre esses espaços de deliberação (congresso), ação (salões de convenções) e espetáculo (cinema). Através deste processo, "Assembly" propõe tornar interdependências visíveis, sugerir alianças possíveis e ponderar similaridades desastrosas.

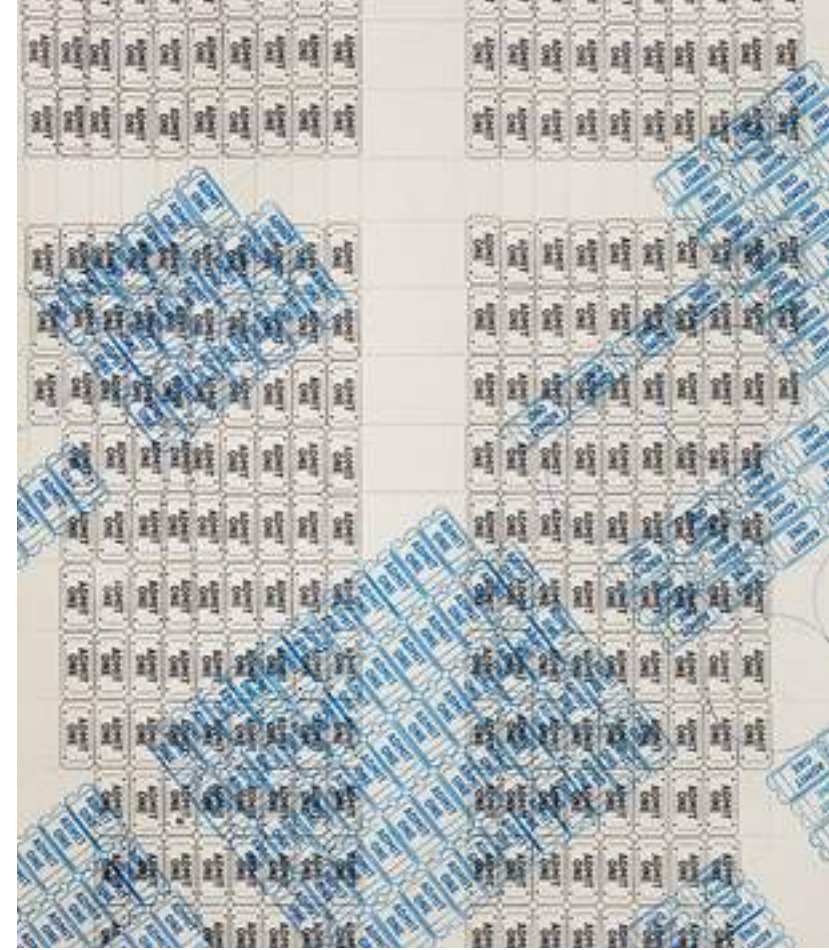
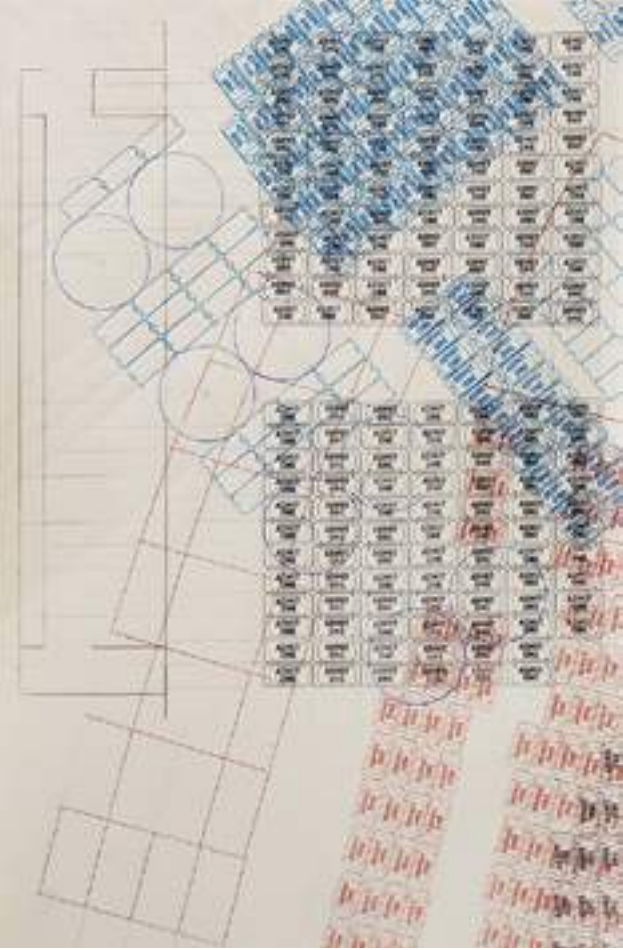
The "Assembly" drawings continue to investigate ideas of constitutive body. A continuation of my "Admit One" drawings (2010-2013), these new drawings simultaneously lay out the floor plan of meeting places, as well as map out the precise seating geometry of the assembled public. Each person and their seat are represented by an admission ticket. The "Admit One" drawings presented one architectural site for assembly at a time. All together, the series continues to map out a taxonomy of public halls, churches, cinemas, theatres, etc. "Assembly imagines how these spaces of deliberation (congress), of action (meeting halls), of spectacle (cinema) might intersect.

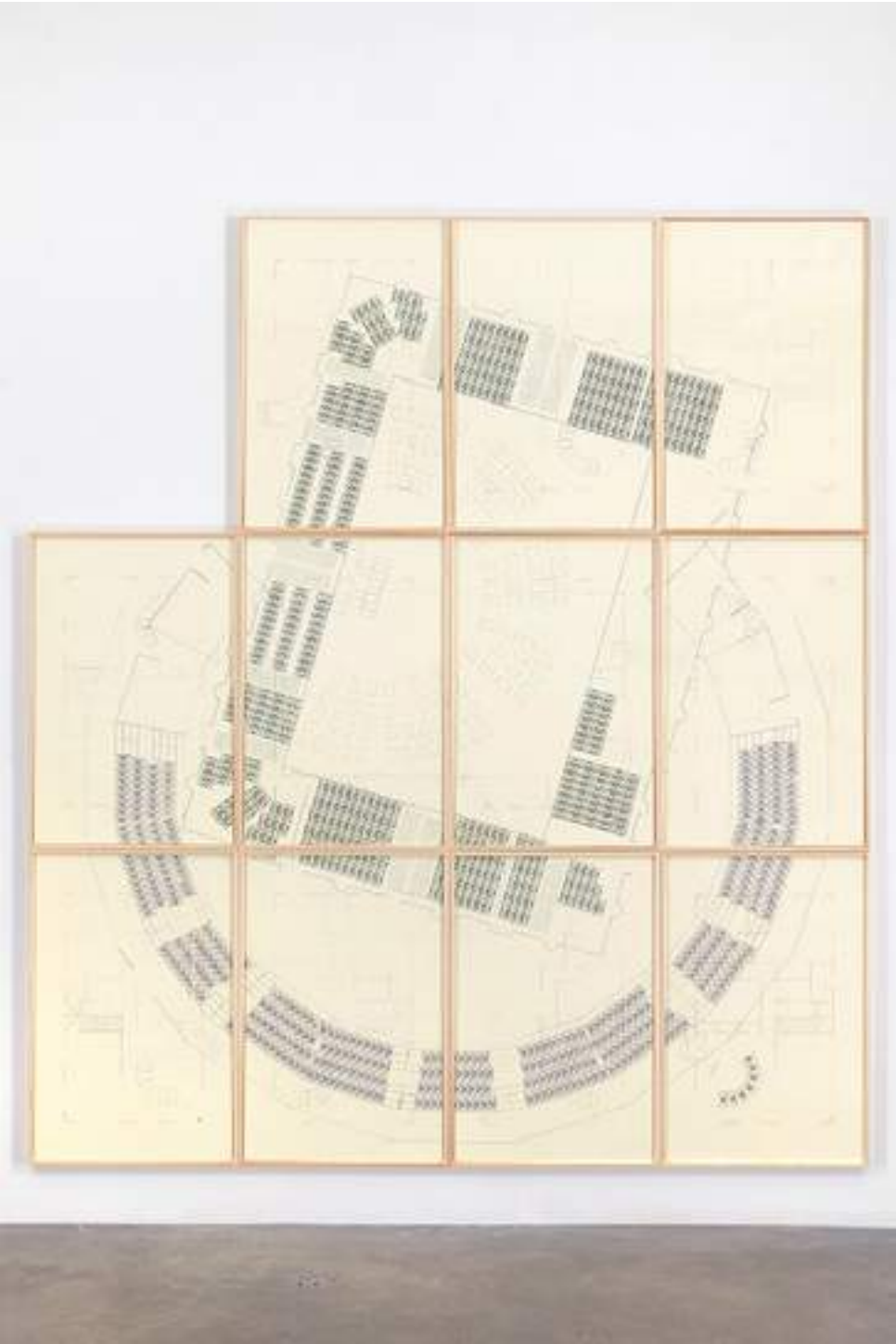
Through this process "Assembly" proposes to make visible interdependencies, suggest possible alliances, and ponder disastrous similarities.

assembly 2013



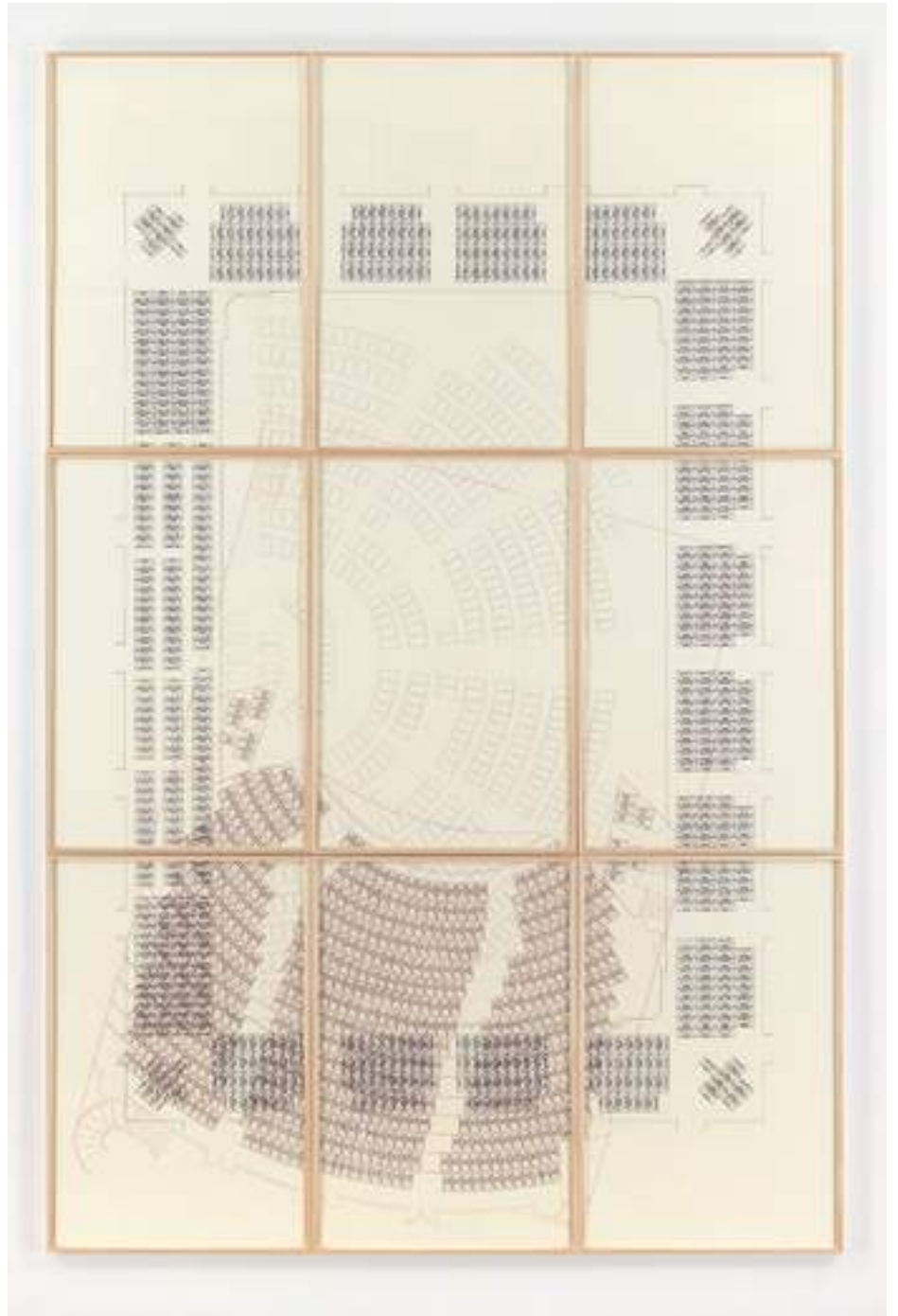
Assembly: Bally's Atlantic City Boxing.
Teatro All Scala, US Supreme Court 2013





Assembly: Globe Theater, US Senate 2013

Assembly: US House of Representatives,
Ford Theater 2013



materiais/materials:

photocopier, packing box, marble slab, hydrocal reproduction of a book

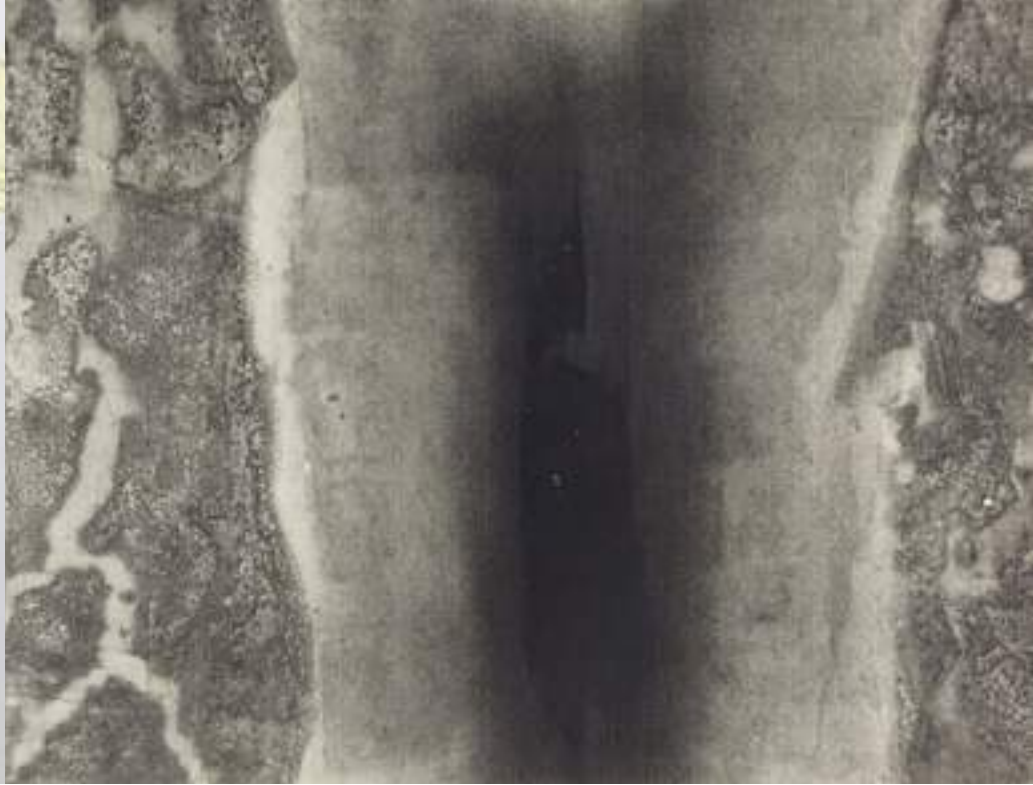
Witness My Hand se baseia numa só premissa: uma fotocopiadora é uma forma de pedestal ativo.

Uma escultura é colocada sobre a máquina e sua superfície inferior pode ser "publicada" pelo espectador. Uma fotocopiadora é uma base mágica. Os originais são colocados sobre ela e cópias infinitas saem dela. A estrutura desta máquina é muito simples: há coisas sobre ela que são copiadas; são os originais. Há coisas em seu interior; são a matéria-prima. E há coisas que saem dela. Todo pedestal é um tipo de moldura e pode-se dizer que ele transforma aquilo que está sobre ele. Piero

Manzoni criou uma série de trabalhos chamada "Base Mágica": um pedestal onde o espectador podia subir e tornar-se uma escultura. Manzoni também criou um trabalho chamado "Pedestal of the World" (Pedestal do Mundo): um pedestal com esta inscrição em sua base, virado de cabeça para baixo, de modo que o mundo ficava sobre ele. Imaginemos estas obras novamente com uma copiadora no lugar do pedestal. Um tabelião tem sua origem na função do escriba. O escriba era o registrador dos fatos, um copiator e transcritor, e daí surgiu o tabelião. Hoje, os tabelionatos oferecem um serviço ao público – o de atestar a originalidade da marca. Eles são "testemunhas da assinatura".

Witness My Hand is based on a single premise: a copy machine is a form of active pedestal. A sculpture is placed on top, and its bottom can be "published" by the viewer. A photo copier is a magic base. Originals go on top, endless copies come out of it. The structure of this machine is very simple: there are things on top that get to be copied, they are the originals. There are things inside, they are the raw material. And there are things that come out. All pedestals are a form of frame, and it could be argued that they transform whatever is on top of them. Piero Manzoni made a series of pieces called "Base Mágica": a pedestal that a viewer could climb onto and become a sculpture. Manzoni also made a piece called "Pedestal of the World": a pedestal with that inscription on its base, turned upside down so that the world was on top of it. Lets re-imagine those pieces with a copier in the place of the pedestal. A notary public has its origins in the role of the scribe. A scribe was the recorder of facts, a copier and transcriber, and the notary public grew out of that. They now offer a service to the public - one of testifying to the originality of the mark. They "witness the hand."

witness my hand 2013



materiais/materials:

cmymk injet print on paper and silkscreen

Estas são a contrapartida do ticket de entrada do estádio ou outras formas de aglomeração. Nestes grandes grupos nos quais somos reduzidos, na melhor das hipóteses, aos números dos assentos, ou na pior delas, a um ingresso de entrada geral. Nós não temos nomes, em oposição aos discursantes, jogadores ou intérpretes que viemos ver. A etiqueta de nomes padronizada oferece uma maneira diferente de ter uma identidade em um grupo.

These are a counter part to the admission ticket of the stadium or other forms of assembly. In these large groups where we are reduced, at best, to our seat assignment, at worse to a general admission ticket. We have no names, in sharp contrast to the speakers, the players, or the performers that we assembled for. The standardized name tag offers a different way of registering identity within a group.

registered 2013







Carta Pública A Paul Ramirez Jonas

Pablo Helguera - 2013

Brooklyn, Nova York, 11 de janeiro de 2013.

Caro Paul

Nunca escrevi uma carta pública para um amigo. Acho muitas dessas cartas insuportáveis. Elas sempre parecem ter sido escritas por indivíduos dissimulados que se aproveitam da natureza pública de suas palavras enquanto fingem, mal, que a carta em questão é uma troca íntima que deveria ser lida apenas pelo destinatário. São exercícios de falso voyeurismo, cartas de autores que fingem não saber de si mesmos e de suas percepções supostamente profundas, quando na verdade não tratam nem do destinatário nem do leitor, mas sim do próprio autor e seu desejo narcisista de atenção. Isso seria motivo suficiente para uma recusa em me submeter a essa técnica; ainda assim, duas razões me forçam a fazê-lo.

Uma tem a ver com o fato de que esta carta será lida no Brasil. Penso no diálogo que os artistas brasileiros historicamente têm tido uns com os outros, na intensidade e no afeto da correspondência entre Lygia Clark e Hélio Oiticica, em como vi e fui inspirado pela maneira como muitos amigos artistas brasileiros falam uns dos outros e uns com os outros. Mas antes que me acusem de criar estereótipos ou idealizações absurdas, ou, pior ainda, de tentar me fazer sentir importante ao me comparar com artistas realmente relevantes, quero dizer que esta percepção provavelmente tem muito mais a ver com o lugar e o momento em que você e eu vivemos hoje que com esses artistas. Suponho que você concorde comigo quando digo que nos Estados Unidos o aspecto pessoal na comunicação se degradou. Pensando bem, isso não é peculiar aos Estados Unidos, mas o lugar onde você e eu vivemos exala essa degradação de um modo particular. Você e eu somos vizinhos em uma cidade, numa cultura em que o aspecto pessoal não pode ser espontâneo; onde a proximidade física ou o toque são frequentemente interpretados como sexuais ou intrusivos; onde somos forçados a construir situações artificiais para sentir que estamos de fato sendo íntimos uns com os outros; e onde nos sentimos perfeitamente bem em compartilhar nosso status íntimo com milhares de estranhos no Facebook, enquanto, ao mesmo tempo, estamos nos tornando incapazes de ter uma conversa cara a cara. Quando o privado torna-se público, esquecemos o que era a intimidade de verdade. E é exatamente isso que seu trabalho nos ajuda a lembrar.

O que me leva à relação entre a intimidade e outro tema do qual nós dois gostamos: a memória. Há uma frase de Beckett da qual você gosta muito: "O homem com boa memória não consegue se lembrar de nada porque ele não esquece nada".

Public letter to Paul Ramirez Jonas

Pablo Helguera - 2013

Brooklyn, New York, January 11, 2013.

Dear Paul,

I have never written a public letter to a friend before. I have often found them insufferable. They always appear to be written by disingenuous individuals who abuse the public nature of their words while poorly pretending that they were conceived as intimate exchanges meant to be read only to the recipient. They are exercises of false voyeurism, letters by authors that pretend to be unaware about themselves and their supposedly profound realizations, when in fact they are neither about the recipient nor the reader but about the authors themselves and their narcissistic desire for attention. This would be enough reason for me to refuse to submit to this approach; and yet, there are two reasons that compel me to do so.

One has to do with the fact that this will be read in Brazil. I think about the dialogue that Brazilian artists have historically had with each other, of the intensity and warmth of the correspondence between Lygia Clark and Hélio Oiticica, of the way that I have seen, and been inspired by, the way many fellow Brazilian artist friends talk about and with each other. But before I am accused of creating absurd stereotypes or idealizations, or, worse, of trying to make myself feel important by comparing myself to actually consequential artists, I want to say that this perception has likely to do much more with the place and the time where you and I live today than with them. I suspect that you may agree with me when I say that in the United States the personal in communication has been degraded. Come to think of it, it is not exclusive to the United States, but the place where you and I live particularly exudes that degradation. You and I are neighbors in a town, in a culture where the personal cannot be spontaneous; where physical proximity or touch is often interpreted as sexual or intrusive; where we are forced to construct artificial situations to feel that we are truly being intimate with one another; and where we are perfectly happy to share our intimate status on Facebook to thousands of strangers while at the same time we are turning ourselves incapable of having a face-to-face conversation. When the private becomes public, we forget what intimacy was actually about. And this is precisely what your work helps us remember.

Which brings me to the relationship between intimacy and another topic we both like: memory. There is a line by Beckett that you are very fond of: "The man with good memory can't remember anything because he does not forget anything." Which means that memory is not about recalling information but about constructing realities

Isso quer dizer que a memória não tem a ver com recordar informações, mas sim com construir realidades com imperfeições, com cantos escuros. A lembrança imperfeita é o que nos faz humanos, e acredito que isso é o que lhe interessa mais. Também acho que é isso que nos faz artistas. Meu irmão, que era escritor, certa vez escreveu sobre a natureza criativa da memória, e gostava de outra citação, desta vez de Francis Bacon:

SALOMÃO disse, Não há nada de novo sobre a Terra. De modo que Platão pensou que Todo o conhecimento não é senão lembrança; então Salomão afirmou que Toda novidade não é senão esquecimento.

Mas voltando ao fato de como nos esquecemos de ser íntimos: ser uma entidade completamente pública equivale à ubiquidade que uma memória fotográfica nos confere: ela transforma o mundo em uma série de cifras vazias e sem sentido. Quando estamos completamente expostos em público, tornamo-nos igualmente vazios. Precisamos ocultar ligeiramente o significado original, esconder a intenção inicial, guardar segredos bem como esquecê-los, e isso, paradoxalmente, reestabelece nossa individualidade.

Isso me leva ao segundo motivo pelo qual estou escrevendo esta carta pública: acredito que esta seja a maneira mais lógica de lidar com a natureza daquilo que você faz como artista. Sempre achei que seu trabalho é em grande parte definido pela tensão entre o público e o privado – ou melhor, o pessoal. Escrever uma carta como esta é um exemplo da situação desconfortável que esse gênero desagradavelmente artificializado cria para todos nós: para mim, como escritor, para você, como tema da carta, e para o leitor, que estou meio-reconhecendo neste exato momento, enquanto escrevo. Em sua obra, as constelações de diversos leitores e escritores e a relação entre eles parecem ser um tema constante. Sempre penso em sua obra *Tinterillo* (*yo creo como hablo*), em Cali, 2008, na qual você contratou um datilógrafo profissional para escrever lembranças que as pessoas compartilhavam anonimamente. Ou quando você terceirizou a história de Honduras ao público, ao contratar diversos escribas semelhantes para um escritório e permitir que qualquer cidadão hondurenho se sentasse ao lado de qualquer um deles e ditasse aquilo que considerava ser a história de seu país.

Mas este interesse não contém apenas a dicotomia entre pessoal e público; você parece desejar um certo anonimato que, embora pessoal, é conferido pela presença da mensagem em público. Assim, podemos entender seus monumentos de cortiça, objetos públicos transformados em objetos para uso individual, nos quais as pessoas deixam suas mensagens pessoais que, por sua vez, são ligeiramente impessoais ou difíceis de decodificar, como as mensagens por escrito que as pessoas deixam em banheiros públicos. Esta é a ligeira obscuridade, o mistério de saber que o próprio esquecimento talvez seja o que nos humaniza.

Seu trabalho aponta para um paradoxo interessante sobre os monumentos públicos:

with imperfections, with dark corners. Imperfect remembrance is what makes us human, and I believe this is what interests you the most. I think this is also what makes us artists. My brother, who was a writer, once wrote about the creative nature of memory, and was himself fond of another quote, this one by Francis Bacon:

SOLOMON saith, There is no new thing upon the earth. So that as Plato had an imagination, That all knowledge was but remembrance; so Solomon giveth his sentence, That all novelty is but oblivion.

But going back about how we have forgotten to be intimate: being entirely public beings is equivalent to the ubiquitousness that a photographic memory gives us: it turns the world into a series of empty, meaningless cyphers. When we are entirely exposed in public, we become similarly empty. We need to slightly hide the original meaning, obscure the original intention, we need to keep secrets in the same way in which we need to forget, and that, paradoxically, gives us back our individuality.

This brings me to the second reason for which I am writing this public letter: I believe it is the most logical way to address the nature of what you do as an artist. I have always thought that your work is largely defined by the tension between the public and the private—or rather, the personal. Writing a letter like this is an example of that uncomfortable status that this annoyingly contrived genre creates to all of us: for me as the writer, for you as the subject of the letter, and for the reader who I am half-acknowledging right now as I write it. In your work, the constellations of multiple readers and writers and their relationship between them seem like a constant theme. I often think of your work *Tinterillo* (*yo creo como hablo*), in Cali, in 2008, when you hired a professional typist to write down memories that people would share anonymously. Or when you crowdsourced the history of Honduras by hiring many similar scribes in an office and welcoming any Honduran citizen to sit next to any of them and dictate what they considered the history of their country.

But in this interest there is not just simply the dichotomy of the personal and the public; you appear to thrive on the desire of a certain anonymity that, while personal, is bestowed by the presence of the message in public. So one can see your cork monuments, public objects turned into objects for individual use, where people leave their personal messages, which in turn are slightly impersonal or hard to decode, like the written messages people leave in a public toilet. This is the slight obscurity, the mystery of knowledge that may be oblivion itself that humanizes us.

Your work points to an interesting paradox about public monuments: even though

embora existam nos pontos mais centrais de uma cidade, e em muitos casos incluem placas e inscrições descrevendo seu propósito, eles são em grande parte invisíveis para nós e perderam sua razão de ser. E o que você faz, e que pareceria uma abordagem contraditória para a maioria das pessoas, é: em vez de encontrar maneiras de amplificar e promover suas histórias, ligeiramente obscurecê-las mais ainda, agregando a elas um componente interativo para que as enxerguemos novamente, como você fez em *Ventriloquist* (2013). Assim, você transforma monumentos cujo propósito se perdeu em objetos dotados de propósito e significado, veículos de conversação.

Mas outro aspecto interessante é que, mesmo neste cenário, nem o público nem o privado fazem uma concessão total, uma vez que o objeto nunca é inteiramente reivindicado por um ou outro lado. Acho que é essa relação eternamente não resolvida que lhe fascina constantemente.

Esse fascínio também parece tomar forma na maneira como você procura representar indivíduos por meio de pequenos objetos, como, por exemplo, o ingresso para um show ou um crachá onde se lê “olá, meu nome é”. Também acredito que, para você, esta forma de representação aponta para uma questão política urgente, importante, sobre a qual você reflete quando pensa no conceito de “corpo público”. Ela está no cerne de questões fundamentais que enfrentamos hoje, tal como definir o que é uma democracia funcional nos dias de hoje. Como podemos nos unir por um propósito comum sem nos perder nesse processo? E como a arte pode nos ajudar nesse processo?

Vejo sua obra como uma empreitada constante e imaginativa que nos ajuda a encontrar respostas para essa pergunta. Sua obra nos mostra que não existe uma só resposta, apenas condições específicas sob as quais podemos nos encontrar em meio ao público e encontrar o público em nós mesmos, como escreveu Gadamer certa vez: (e gosto mais da versão traduzida para o espanhol: Todos somos los otros, y todos somos nosotros mismos). Não existem fórmulas, nem deveriam existir; não existe permanência ou estabilidade nessas respostas, assim como o tamanho, peso e indestrutibilidade de um monumento não garantem sua importância. O que devemos fazer é buscar aqueles momentos de clareza que se alcançam assim como você o faz, ao complicar nossa relação com o público, com o passado, com aquilo que julgávamos ter sido completamente compreendido. É com esse espírito que espero sinceramente que sua obra nunca seja completamente explicada ou definida no futuro, que sempre haja algo estranho ou obscuro para outros decodificarem, deslembrem para gerações vindouras, para que a obra preserve aquela qualidade maravilhosa de folha em branco, de um quadro de cortiça vazio, que outros podem preencher e reivindicar como seu.

Afetuosamente,
Pablo Helguera

they exist in the most central spots of a city, and even though there are often plaques and other inscriptions that describe their purpose, they mostly are invisible to us and have lost their *raison d'être*. And what you do, which would appear counterintuitive approach to most people, instead of finding ways to amplify and promote their history, is to slightly obscure it even further, to add an interactive component to them, so that we see them again, as you do with *Ventriloquist* (2013). In this way, you turn monuments whose purpose has been now lost into purposeful, meaningful objects, vehicles of conversation.

But what is also interesting is that even in this scenario neither the public nor the private makes a complete concession, as the object is never entirely claimed by either one or the other realm. It is that ever-unresolved relationship that I believe you are constantly fascinated about.

That fascination also appears to take form in how you seek for representation of individuals through small objects, such as an admission ticket to a concert, or a “hello, my name is” tag. I also think that for you this form of representation points to an urgent, relevant, political question, one that you reflect around when you think of the idea of the “public body.” It lies at the core of fundamental questions we are facing today, such as defining what a functioning democracy looks like in our time. How can we come together in a joint purpose and not lose ourselves in the process? And how can art help us in the process?

I see your work as a constant and imaginative enterprise that helps us find answers to that question. Your work shows us that there is no overall answer, but only specific conditions under which we can find ourselves within the public and find the public in ourselves, as Gadamer once wrote: (and I like the translated version in Spanish the best: Todos somos los otros, y todos somos nosotros mismos). There are no formulas, nor should there be; there is no permanence or stability to those answers in the same way that no matter how large, heavy, and indestructible we make a monument, that doesn't guarantee its significance. What we have to search is for those moments of clarity, achieved as you do through complicating our relationship with the public, with the past, with what we thought was perfectly understood. It is with that spirit that I sincerely hope that your work never becomes completely explained or defined in the future, that there is always something strange or obscure for others to decode, to misremember for coming generations, so it preserves that wonderful quality of the blank slate, the open corkboard, that others may come later to fill in and claim as their own.

Afetuosamente,
Pablo Helguera

materiais/materials:

cork, pushpins, notes contributed by the public.

This is an equestrian monument. Unusual in that it has no rider, unusual in that it implies the viewer. It is made of cork instead of bronze because cork is a material that can “publish” an endless number of voices. It opposes the singular voice of the State, or the singular identity of the hero normally portrayed on the horse. The materials and interaction they imply oppose the singular and immutable inscription of the public space that bronze and stone allow.

For the Projeto Octógono, at Pinacoteca do Estado de São Paulo, Paul Ramirez Jonas has built a huge equestrian sculpture in cork after the pattern established in the Renaissance (fourteenth and fifteenth centuries). About the title of the show The Commons / Public Domain, the artist says the work raises questions about the role of the museum as a monument, a collective space, a place of encounters and exchanges of ideas, in this case, made from the notes the public can leave at the base of the work.

the commons 2011







materiais/materials:

people, 24 000 keys, 24 sites, 155 collaborators and the mayor.

The key to the city is both, a symbol and an award. It is traditionally given to a hero or any other worthwhile non-citizens symbolizing that they are now "one of us" - and can have free entrance to the city. It is said that they are given the freedom of the city. This new key to the city is for us and to be awarded among ourselves. We will give each other key to the city for our private reasons that exist outside of history. Instead of receiving the award for winning the World Series, we are being recognized for delivering all those letters along our route. One on one, one at a time, all the time, thousands of keys were bestowed by thousands of people on thousands of citizens for thousands of reasons that deserve to be recognized.

key to the city 2010



materiais/materials:

10 typists, 24 hours, lamanchadetomate art space, blank papers, and your appreciated participation

A 24-hour event that took place in Tegucigalpa, Honduras. What do we do with a country that has almost as many governments as years of independence? This was an initiation to the public to gather and attempt the impossible: to write the complete history of Honduras. The question was whether the complete history of the country exists, spread among the individual memories of each citizen? For 24 hours, anyone was able to dictate what they remembered of Honduras's history to one of ten typists on duty. Thus, informal history knocked on the doors of the library, and remembrance snuck into the archive.

dictar y recorder 2010





186	187
188	189
190	191

... la creación de Tiburcio Cirias Andino en 1949, se inicia el ascenso de Juan Manuel Galves, lo que significa una serie de reformas publicas e institucionales.

... reforma significa la creación del Banco Central de Honduras en apoyo del Banco Internacional de Desarrollo se crea tambien la subordinación de las Fuerzas Armadas de Honduras, bajo la dirección del Gobierno de los Estados Unidos para dar Golpes de frente a desembocar en una profesionalización para dar Golpes de Estado. En 1956 se le da un golpe de estado a Julio Lozano Díaz bajo el Trivirato de Roberto Galvez Varnez y Carlos Caraccioli. Lo que significa que la Modernización de Estado fue tambien en Para esta época el poder economico no estaba en las manos de los palestinos y Ricardo Aguilar surio en esta época.

... en 1954 se dio la Huelga de las Banqueras y Estados Unidos impone

materiais/materials:

volcanic rock, cork, pushpins

There are two voices that inscribe public space. One is ours and it is ephemeral, improvised, and temporal. The other one is the state's and it tries to be permanent and monumental. Their voice is of stone and bronze. Our voice is cork: capable of accommodating us all, albeit for a short time. All we need is a scrap of paper, a pen, and a thumbtack to publish our voice.

publicar iv and v 2010





materials/materials:

165 sheets of office paper, inkjet ink, music stand, amp, microphone, incantation (Eu crio ao falar).

Optional materials: the public's voice.

This is a moon made of paper. The sentence "Eu crio ao falar" (the Portuguese translation of the Aramaic word: abracadabra) is repeated over and over again, in a 165 page-long text. The sentence is written in such a way that when the pages are all pinned to the wall they form a twenty-foot image of the moon. One page, a fragment of the image, is removed from the wall and deposited on a lectern. The public is invited to read this piece of the moon (out loud or to themselves). The incantation Eu crio ao falar is either the ultimate act of hubris, or it represents belief in our capacity to create.

paper moon 2011



paper moon (i create as i speak) 2011



materials/materials:

Portable lectern, unfired clay, oath (Oath text: I do solemnly swear that I have not any property, real or personal, exceeding \$20, except such as is by law exempt from being taken on civil process for debt; and that I have no property in any way conveyed or concealed, or in any way disposed of, for my future use or benefit, so help me God.)

A portable lectern serves as a pedestal for an oath typed on a tablet of unfired clay. Should you choose to use the microphone, the lectern can also amplify and broadcast your voice. Oaths are another form of score; this one presented is ready to be performed by you. Does the oath's power come into effect only when it is read out loud and repeated word for word? Or is a silent reading enough?

broadside 3 2009



1. A PERSON WHOSE NAME IS
ON THE LIST OF THE
DEBTORS OF THE
ESTATE OF THE
DECEASED, AND WHO
IS NOT A CREDITOR
OF THE ESTATE,
MAY BE HELD
RESPONSIBLE FOR
THE DEBT.

I DO SOLEMNLY SWEAR THAT I HAVE NOT
ANY PROPERTY, REAL OR PERSONAL,
EXCEEDING \$20, EXCEPT SUCH AS IS BY
LAW EXEMPT FROM BEING TAKEN ON CIVIL
PROCESS FOR DEBT, AND THAT I HAVE NO
PROPERTY IN ANY WAY CONVEYED OR
CONCEALED, OR IN ANY WAY DISPOSED OF,
FOR MY FUTURE USE OR BENEFIT.

SO HELP ME GOD.

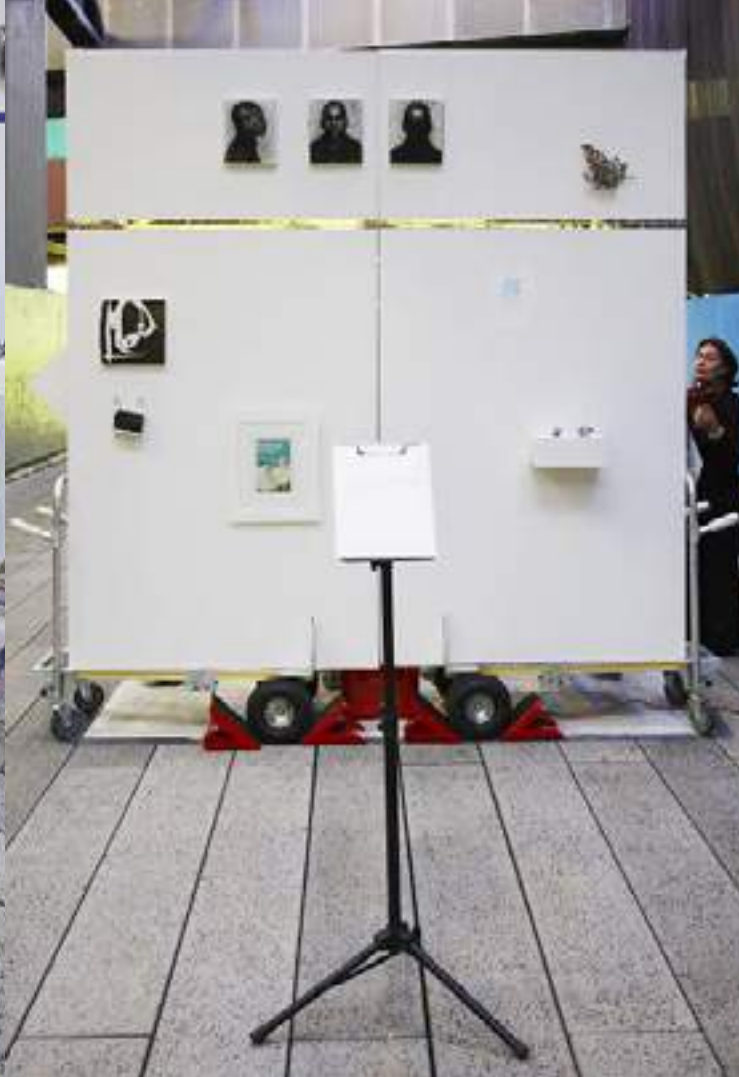
Lisa Sigal e Paul Ramirez Jonas criaram uma colaboração intitulada Specials. Specials se presta a diversas funções, algumas formais, algumas sociais e outras culinárias. A cada manifestação deste projeto, um novo taco é criado e uma nova exposição é curada. Em 6 de junho de 2009, Specials estreou com "Failure is impossible", de Anissa Mack, "Untitled" (whole pig)", de Robert Gober e um abacate, kimchi e um taco de limão. Em 8 de julho do mesmo ano, Specials fez outra aparição na Cabinet, com uma obra substituta criada por Allan McCollum, uma pintura de Dave McKenzie e um novo e delicioso taco. Specials continuará evoluindo, calcado num desejo de ir além de dicotomias cansadas de dentro/fora, público de arte/não-público de arte, espectador versus participante. Não se trata Disso ou Daquilo; trata-se Disso e Daquilo.

Lisa Sigal and Paul Ramirez Jonas have created a collaboration called Specials. Specials serves multiple functions, some formal, some social and some culinary. With each manifestation of this project a new taco is created, and a new show is curated. On June 6th, 2009, Specials made its debut with "Failure is impossible" by Anissa Mack, "Untitled" (whole pig)" by Robert Gober, and an avocado, kimchee, and lime taco. On July 8th of the same year, Specials reappeared at Cabinet with a surrogate by Allan McCollum, a painting by Dave McKenzie and a delicious new taco. Specials will continue to evolve following a desire to go beyond tired dichotomies of inside/outside, art audience/non art audience, viewer versus participant. It is not This or That; it is This and That.

Specials on the High Line on September 17th featured "Downside Up" by Regina Silveira and a potato and corn croquette with red cabbage and avocado taco. On Thursday, October 01, Specials re-appeared on the High Line featuring artists who participated in 1993 Whitney Biennial: Janine Antoni, Byron Kim, Simon Leung, Glenn Ligon, Suzanne McClelland, Kiki Smith, and Fred Wilson, and a cinnamon clove roasted pumpkin with cochojung sauce and roasted pumpkin seed garnish.

specials, a collaboration with lisa sigal 2009









Talismã é uma obra baseada na troca que, no final, dificilmente é meramente simbólica. O público recebe uma chave da porta da frente da Bienal - o histórico e icônico Pavilhão Ciccillo Matarazzo. Cada pessoa que recebe uma dessas chaves deve deixar uma cópia de uma de suas próprias chaves. Além disso, ela deve assinar um contrato que estabelece um acordo entre a pessoa, os curadores, o artista e a Fundação Bienal.

Talisman is based in an exchange that in the end can hardly can escape being merely symbolic. Members of the public can receive a key to the front door of the biennial venue - the historic and iconic Ciccillo Matarazzo Pavillion. Each person receiving one of these keys must leave behind a copy of one of their own keys. In addition, they must sign a contact that establishes an agreement between themselves, the curators, the artist and the biennial foundation.

talisman 2008



TALISMAN

PREAMBLE

YOU have already passed through the unlocked entrance doors of the Cicillo Matarazzo Pavillion.
YOU are a member of the public and have the right to enter this exhibition.
YOU were not charged admission by the 28th Bienal de Sao Paulo.
YOU have entered the first floor and have respected the rules of this space.
YOU are now reading these words and looking at this work of art.

YOU are the viewer, I am the artist, the Biennial is the host, and the curators brought us together.

From here on you may join this charter that will try to change the pronouns that describe what is happening here: YOU, ME, and THEY could become WE.

WE THE MEMBERS OF THE PUBLIC DETERMINED

that after hours,

WE could still be able to unlock the door.
WE could still have the right to enter the space.
WE could still enter free of charge.
WE could still obey the rules of the space and the law of the land.
WE could still form part of this artwork's public.

AND FOR THESE ENDS

at this moment,

WE can each receive a key to the front door of the space.
WE can each leave a copy of one of our own keys in exchange for the right to enter the space.
WE can each keep this interaction free.
WE can each sign this charter and a set of RULES FOR ACCESS.
WE can each become a part of this artwork.

HAVE RESOLVED TO COMBINE OUR EFFORTS TO ACCOMPLISH THESE AIMS

accordingly,

We will sign this charter and receive a key to the front door of the Cicillo Matarazzo Pavillion.
This will be the means to open the door.

We will allow a key that belongs to us to be copied and become part of the piece.
This will include each one of us in the artwork.

In addition, we will sign this set of RULES FOR ACCESS that THEY wrote, and I amended, and YOU should sign if WE are to be in agreement.
This will give us the right to enter the space.

RULES FOR ACCESS

I hereby declare to have received a key that unlocks the doors of the Cicillo Matarazzo Pavilion. This key will allow me to access the 28th Bienal de São Paulo when it is not normally open to the public. I hereby agree to the following rights, responsibilities and restrictions with respect of my access to the facility:

1. Upon entering Cicillo Matarazzo Pavilion, I must present a picture identification card with this RULES FOR ACCESS duly signed in front of a security officer working at the event. No bags, backpacks and/or any carry-on items can be brought into the facility. *The key represents this contract. It increases the trust between the institution and its public, but cannot undo all suspicions.*
2. Visitors are allowed to circulate and/or remain only on the Pavilion's ground floor, and smoking is not allowed anywhere on the premises. *The key only points to complete trust. You can rehearse this trust on the first floor. You can visit this piece but can only imagine the rest of the show.*
3. Ibirapuera Park's opening hours are from 5 am to 11:30 pm daily. Visitors may go in and out of the Pavilion only during these times. *The key is only an exercise, it reminds us of greater freedoms but it cannot fully deliver them.*
4. Any act that may damage the works, architecture and integrity of the facility shall be binding upon the perpetrator and he/she shall be liable to penal consequences under the law. *The key allows you access to this space; but the space remains bound by the law.*
5. The copy of the key you handed over has now become an integral part of the artwork and shall remain under the ownership of the artist Paul Ramirez Jonas. *The key you received in exchange for the copy of our key is also an integral part of the piece; but it shall remain under your ownership.*
6. No political, artistic, religious or sportive demonstration of any kind is allowed during visits to the facility without the previous consent of the event's organizers. *The key is a practice. You have beliefs but you may not express them in this space.*
7. Guardians of children under 18 and those accompanying physically challenged persons must comply with all the aforementioned requirements. *The key is an agreement; but it cannot expand the definition of who can enter an agreement.*

RATIFICATION

WE are a group of private individuals who have convened at the artwork titled 'Talisman' at the Cicillo Matarazzo Pavilion at the 28th Bienal de São Paulo of our own free will, to enjoy, witness and participate in this work of art. We have congregated spontaneously but not simultaneously. We have come one at a time or in small groups. Together we have formed its public.

FURTHERMORE, we have chosen to take one further step and enter into a compact among the artist, the curators, the institution, and ourselves. By signing onto this charter we are making the work of art.





Burtscher, Angelika, and Judith Wielander,
eds. *visible: where art leaves its own field
and becomes visible as part of something
else*. New York: Sternberg Press, 2010.

Talisman

For the 2008 São Paulo Art Biennial, Paul Ramírez Jonas plays off of the mysterious and symbolic aspects of a talisman. In it, members of the public were encouraged to engage with the piece *Talisman* by offering a key they own in exchange for a key to the front door of the Biennial venue—the historic and iconic Ciccillo Matarazzo Pavillion. In addition, they had to sign a contract that established an agreement between the participant, the curators, the artist, and the biennial foundation stating their respect for the Pavillion. Although they were allowed to use the key after hours, they had to agree to abide by normal rules of conduct that were expected during regular hours.



Taylor Square

This is a permanent work of public art for Cambridge, MA. It has two doors that are always locked from the outside and unlocked from the inside. Five thousand keys were mailed to the homes nearest to the park. The keys came with the following text:

"Here is your key. It is one of 5,000 keys that opens to Taylor Square, Cambridge's newest park. The park and the keys are a work of public art that I made for you. The park has barely enough room for a bench and a flagpole; please accept this key as its monument. Add it to your key chain along with the keys that open your home, vehicle, or workplace. You now have a key to a space that has always been yours. Copy it and give it away to neighbors, friends, and visitors. Your sharing will keep the park truly open."

Paul Ramírez Jonas

Tallman, 2008, São Paulo
Art Biennial



Julieto González
Paul Ramírez Jonas
Tallman / Taylor Square

Tinterillo

In Colombia, a *tinterillo* is a street scribe who provides literacy for the illiterate. In 2008, Ramírez Jonas hired a practicing *tinterillo* to transcribe memories dictated by the public. Through this interaction, voice becomes text and text occupies pages. At the end of the performance, the pages were bound into a storybook.

Annex: A Dialogue Between Julieta González and Paul Ramírez Jonas (San Juan/New York, 11/2009)

Julieta González —

Your work appears to be very heterogeneous in that it takes on radically different forms, but there is always a common thread that seems to point toward the negotiations that take place between the private and the public spheres, notions of trust and solidarity, and the very idea of utopia that is implied by works such as *A Better Yesterday* (1999), as well as toward the general reference to cooperative endeavor and forms of collective organization and memory present in many of your works. Could you elaborate on these “social” concerns in your work?

Paul Ramírez Jonas —

At some point I began to think of my works as monuments rather than as sculptures. This change of name, even if just to myself, was very helpful: a monument always addresses a public, the monument often seems without an author, and it addresses collective ideals, histories, and dreams rather than the individual expression of the artist. And monuments make every space public. Monuments have the capacity to commemorate super local events and persons (such as a local general or poet) as well as grand universalist ideas “Égalité, Fraternité, Supremaché.” Monuments also strive to last forever, yet more often than not fail. The imperative to remind future generations of “something” seems full of anxiety and doomed to fail. Still, many monuments manage to last as surfaces for graffiti, as bird shelters, and as places to sit, smoke, and lean against.


Julieta González —

Taylor Square, *Mi Casa Su Casa*, and *Tallman* have all involved the exchange and circulation of keys. For this publication, I am specifically interested in *Taylor Square* and *Tallman* in terms of their particular approaches to public space and what they imply with regard to a certain behavior of the individual in that space. Could you comment more on these projects?

Paul Ramírez Jonas —

I have made three key projects to date and I am working on a fourth one. I like to say that every space in the world can be defined as open or closed—and that there is a key that allows you to enter or exit. This key can be a physical key, a passport, a password, the color of your skin, your education, language, a code, etc. *Taylor Square* and *Tallman* give individuals keys to a public space, but they do not expand access to the space. They simply remind you that both the space and the rules for the space have always been there. Here are some passages I wrote in the contract for *Tallman*:




 Taylor Square, 2005,
 Cambridge, MA, USA

Julián González
 Paul Ramirez Jones
 Tinterillo / Taylor Square

"The key represents this contract. It increases the trust between the institution and its public, but cannot undo all suspicions."

"The key only points to complete trust. You can release this trust on the first floor. You can visit this piece but can only imagine the rest of the show."

"The key is only an exercise—it reminds us of greater freedom but it cannot fully deliver them."
 "The key allows you access to this space, but the space remains bound by the law."

Julián González —

Other works of yours involve the invocation of a collective memory and the construction of a fiction around this retrieved memory. *Tinterillo, I Create as I speak* (2008), and *Loquías* ("Missing") (2009), share similar strategies. What was the reaction of the public to these interventions in the public realm?

Paul Ramirez Jones —

In *Tinterillo* the reaction was wonderful: about a hundred people sat down and dictated contributions in the form of memories or stories. Is that a lot? How many viewers are enough? One? Ten? One hundred? One thousand? Ten thousand? I don't know if anyone added bricks to the structure in *Loquías*, but my hope is that at least a few people saw the flyers around the city and then the piece in the museum. Some of my pieces expect a certain degree of apathy and passivity on the part of the viewer; my aim is that the public will imagine the participation in their mind. I also have an even more ambitious and uncertain hope, and that is that they might ask themselves why they did not participate. In general, this line between engagement and non-engagement is quite interesting to me. Thus, some pieces are very seductive, while others are for "arm chair participation."

Just this morning I was wondering: When did it happen that the image of a public became a group of people sitting down, in a grid, in semi-darkness? What a sign of the times.

materiais/materials:

video, 22 minutes

Neste vídeo o futuro aparece ainda como um símbolo nostálgico e o presente como o lugar onde o progresso possui um direção incerta. Este vídeo foi realizado com uma pequena câmera instalada no guidão de uma bicicleta que o artista usou para atravessar uma cidade do terceiro mundo. No lado oposto do guidão está um modelo, em escala, do Concorde. O resultado desta experiência nos dá a ilusão de que o avião voa pela cidade. O artifício utilizado é sempre evidente, o som das pedaladas estão sempre presentes, e a discrepância de escala é inevitável. Os desejos utópicos, as realidades comerciais trazidas pelo Concorde são justapostas contra um pano de fundo de rua comerciais, lojas, novos e velhos carros, ônibus, barulho, edifícios históricos decadentes, fumaça, edifícios modernos decadentes sujeira, pessoas em seus cotidianos. Este vídeo se relaciona com as pinturas dos provérbios de Bruegel em que o espectador enxerga toda uma cidade através da perspectiva olho de peixe e assim observa os pequenos dramas subsequentes.

In this video the future appears as an already nostalgic symbol and the present as a place where progress appears as an uncertain direction. The video was shot from a camera mounted on the handle bar of my bike as I traversed a city in the Third World. At the opposite end of the handle bar is a scale model of the Concorde. The resulting video gives the crude illusion that the plane is flying through the city. The artifice is always evident, the sound of the pedaling is always present, and the discrepancy in scale is unavoidable. The utopian hopes, and commercial realities embodied by the Concorde are juxtaposed against a background of survival street commerce, stores, new and old cars, public transport, noise, decaying historic buildings, smog, decaying modern buildings, dirt, and people going about their daily life. The video is related to Bruegel's Proverb Paintings where you can scan an entire village from a bird's eye perspective and observe all the ensuing mini dramas.

ghost of progress 2012



materials/materials:

priceless currency, copper plated coin engraved with the image of the moon

It seems to me that most works of art are a form of collaboration. How does one pay one's invaluable helpers? I realized that I needed a kind of currency that would carry a value different than what I have in the bank. I minted this coin with an image of the two sides of the moon. I carry some with me and I use them to pay for things that are beyond value.

new currency 2008





materials/materials:

office wastebasket, unfired clay

An office wastebasket is filled with discarded clay tablets. Some are crumpled, some are broken, and some are folded into paper planes. It is a depository of failures, trials, rough drafts that get a second of brief life on their way from the desk to the garbage.

we make change 2008



materiais/materials:

Office wastebasket, unfired clay

An office wastebasket is filled with discarded clay tablets. Some are crumpled, some are broken, and some are folded into paper planes. It is a depository of failures, trials, rough drafts that get a second of brief like on their way from the desk to the garbage

copies 2008



Materials: Pedestal, água, copo de café, texto no copo com a inscrição We Are Happy to Serve You. Materiais adicionais opcionais: desejo (dito em silêncio) e moeda providenciado pelo público. Dimensões exatas: 48 x 12 x 12 inches. Parte desejo, parte caneca de mendigo e parte cofre de porquinho, este humilde copo de café jaz sobre um pedestal. Seu fundo recortado abre-se para o vazio do pedestal. O público pode fazer um desejo, depositar uma moeda, ouvir a água engolir a moeda e torcer para que a transação surta efeito.

Materials: Pedestal, water, paper coffee cup, inscription on cup We Are Happy to Serve You. Optional additional materials: silent wish and coin provided by the public. Exact dimensions: 48 x 12 x 12 inches. Inscription on cup We Are Happy to Serve You. Part wishing well, part beggar's cup, and part piggy bank, this humble coffee cup sits on a pedestal. It's cut-out bottom opens into the void of the pedestal. The public may make a wish, throw in a coin, listen to the water swallow the coin, and hope that the transaction proves worthwhile.

well 2008



materials/materials

Herald's trumpet and handmade flag.

This object contains the single note and the single word of a new song. It is a score that has never been performed and it is unclear "how it goes." Just as any score it is awaiting the interpretation by the performer. Will it be heartfelt, even embarrassing, plea for spiritual openness? Or will it be a regal announcement that a place has opened for business?

declaration 2007



Long time está localizada no Pier 66 na ilha de Manhattan, em Nova York. Pier 66 é localizado sobre o rio Hudson, entre as ruas 26 e 27. Comissionado pelo Hudson River Park Trust. Long Time é um relógio imprevisível, movido pelo rio e ocasionalmente pelo vento, que começou a marcar o tempo em 12 de abril de 2007. Ele continuará funcionando indefinidamente até quebrar, até que o rio mude seu curso ou outras circunstâncias façam com que a engrenagem pare de girar. Embora tenha sido construído com o objetivo absurdo de contar a passagem do tempo não só pela duração de nossas vidas pessoais mas também de nossas civilizações, nossa espécie e até a existência do nosso planeta, sua verdadeira intenção é situar nossa existência num contexto mais amplo. Long Time está situado no Pier 66 da Ilha de Manhattan, em Nova York. O Pier 66 fica no Rio Hudson, entre as ruas 26th e 27th. Comissionado pelo Hudson River Park Trust, a empresa que administra o rio.

Long Time is an unpredictable timepiece powered by the river and sometimes the wind, began to count on April 12, 2007. It will continue indefinitely until it breaks down, or the river changes course, or the seas rise, or other inevitable circumstances stop the wheel from spinning. Although it was built with the unreasonable goal of counting the passing of time for the duration of not only our personal lives but also of our civilisations, our species, and even our planet's very existence -- its real intent is to place our existence within a broader context.

Long Time is located on Pier 66 in Manhattan Island in New York City. Pier 66 is on the Hudson River between 26th and 27th street. Commissioned by the Hudson River Park Trust.

long time 2007





Uma série de sinos de mão pendurados em fila no espaço. A sequência forma uma canção. Martelos mecânicos controlados por computador atingem cada sino em sucessão. No entanto, uma das notas/sinos da melodia está faltando. No chão, o público encontra o sino/nota que falta na melodia. Qualquer um pode tocá-lo e preencher o vazio. Nesta versão, a obra toca O Oriente é Vermelho. A canção substituiu o hino nacional da China durante a Revolução Cultural. Ela não tem mais função oficial, mas foi utilizada insistentemente naquele período da história chinesa, e por isso todos na China conhecem a melodia.

A series of handbells hangs in the space forming a line. The line forms a song. Computer controlled mechanical hammers strike each bell in succession. However, one of the notes/bell in the melody is missing. On the floor, the public encounters the missing bell/note on a pedestal. Anyone is free to ring it and fill the gap. This version of the piece plays The East is Red. This song replaced the national anthem of China during the Cultural Revolution. It no longer serves in any official capacity, but due to its insistent use during this period in Chinese history, everybody in China knows the melody.

the missing note 2006





Neste vídeo, um pianista toca 6 canções de protesto da década de 60 e uma do século XIX. A tecla do dó central foi retirada do piano; e as sete canções foram transcritas de modo que a palavra "We" (Nós) nas letras correspondesse à tecla que falta no piano. O vazio destrutivo nas melodias permite ao espectador ouvir as canções novamente. O piano preparado é um segundo componente desta obra. Todas as teclas foram retiradas exceto o dó central – complementando a nota que falta no vídeo. Sobre o piano há várias partituras musicais, mas todas as notas foram bloqueadas exceto a nota que o piano alterado ainda pode tocar. Com a partitura e o piano, o público tem a possibilidade de tocar as notas que faltam.

In this video a piano player plays 6 protest songs from the 60s and one from the 19th century. The middle C key has been removed from the piano; and all seven songs have been transcribed so that the word "We" in the lyrics of the songs correspond to the missing key on the piano. The destructive gap in the melodies allows the viewer to hear the songs again. The prepared piano is a second component of this piece. All the keys have been removed but the middle C - complementing the missing note in the video work. The piano pedestals several pieces of sheet music, however, all the notes have been blocked out except for the note that the altered piano can still play. With the score and the piano, the public can potentially perform the missing notes.

**Wh_r_ Hav_ all th_ Flow_rs Gon_,
2006**

Handwritten musical score on the left page of a Kimball player piano roll. The score consists of eight staves, each with a treble clef and a 2/4 time signature. The notation is dense and includes various rhythmic values, rests, and dynamic markings. The ink is black on a white background.

Handwritten musical score on the middle page of a Kimball player piano roll. The score consists of six staves, each with a treble clef and a 2/4 time signature. The notation is dense and includes various rhythmic values, rests, and dynamic markings. The ink is black on a white background.

Handwritten musical score on the right page of a Kimball player piano roll. The score consists of six staves, each with a treble clef and a 2/4 time signature. The notation is dense and includes various rhythmic values, rests, and dynamic markings. The ink is black on a white background.

KIMBALL



Esta obra é inspirada nos painéis de chegadas e partidas dos aeroportos e estações de trem. Ela registra o nascer do sol em 90 cidades do mundo todo. As cidades escolhidas estão situadas a intervalos regulares a cada quatro meridianos. A tela mostra a contagem regressiva até o próximo nascer do sol. Quando o sol nasce na primeira cidade da lista, a contagem é pausada, a primeira cidade desaparece e a lista sobe. A chegada dos novos dias é implacável.

This piece was modeled after arrival and departure displays from airports and train stations. It tracks the sunrise for 90 cities around the world. The chosen cities are evenly spaced along every fourth meridian. The display counts down to the next sunrise. When the sun rises on the top city on the list, the countdown pauses, then the top city disappears and the list is updated up. The arrival of new days is relentless.

another day 2003

Time to Sunrise

Dhulia	00:08:28
Sambalpur	00:20:28
Bajan hovu	00:23:28
Jabalpur	00:38:28
Kashi	01:12:28
Kuvassj	01:31:28
Pahtakor	01:47:28
Raakan	02:18:28
Al-Kuwait	02:52:28

Time to Sunrise

Ta'izz	02:53:28
Niznijteail	02:58:28
Atunau	03:01:28
Sovernuj	03:19:28
Johannesburg	03:21:28
Karakocan	03:36:28
Orel	04:17:28
Tubrut	04:32:28
Soalensk	04:38:28

Time to Sunrise

Tole	04:40:28
Krakow	05:15:28
Asades	05:20:28
Tibiri	05:33:28
Goleborg	06:08:28
Toledo	06:34:28
Fongolembi	06:38:28
Greenwich	06:37:28
Marrakush	06:39:28

Eu me interesso pelo modo como os eventos públicos e os espaços onde eles são realizados se sobrepõem à nossa vida íntima e pela intersecção entre desimportante e importante. Este espaço nos situa entre o cotidiano (uma simples espreguiçadeira) e o cósmico. Eu imprimi as seguintes imagens em 50 espreguiçadeiras:

1. Um coração humano no local onde seu coração ficaria se você sentasse na espreguiçadeira
2. Fotografia aérea de Finsbury Square com o coração na área onde as cadeiras estão
3. Mapa-múndi com a Inglaterra sobreposta ao coração
4. Sistema solar com a Terra marcada pelo coração
5. Via Láctea com o coração novamente, marcando a localização do sistema solar

I am interested in how public events and the spaces in which they happen overlap into our intimate lives and in the crossover between unimportant and important. This space situates us between the everyday (a mere deck chair) and the cosmic. I printed the following images onto 50 deck chairs:

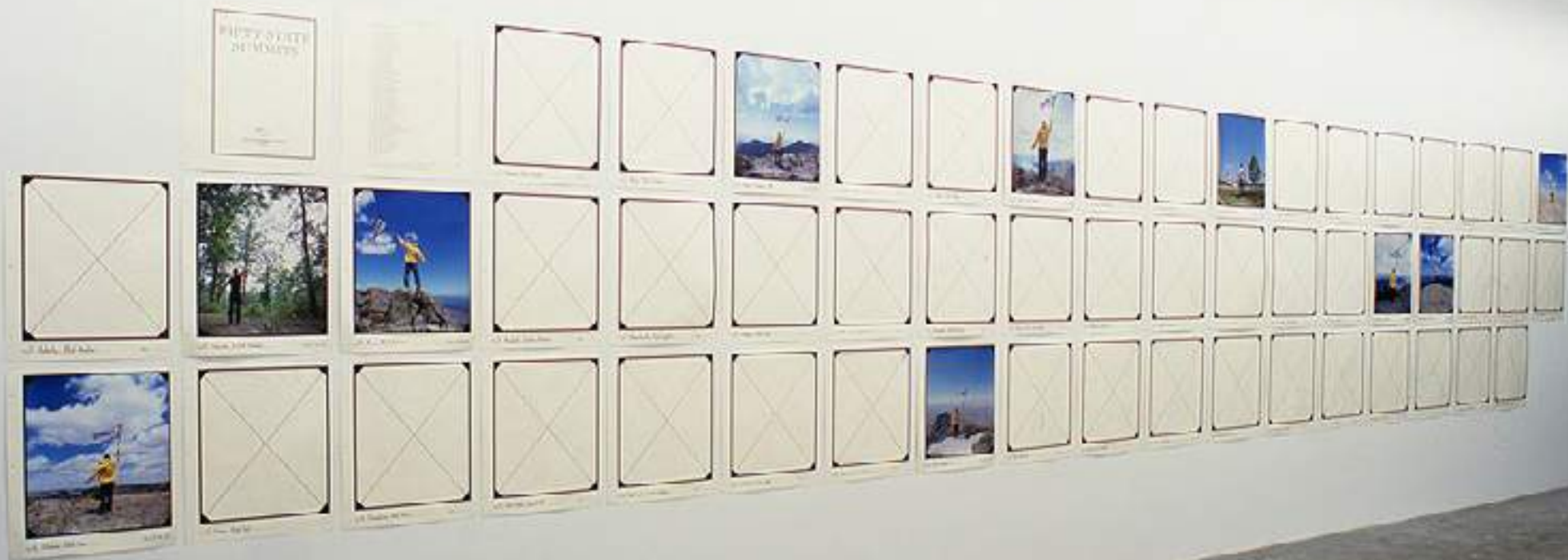
1. A human heart where your heart would be when you sit on the chair
2. Aerial picture of Finsbury Square with the heart in the area where the chairs are located
3. Map of the world with England overlapping the heart
4. Solar system with the earth marked by the heart
5. Milky Way with the heart again, marking the placement of the solar system

you are here 2003



I have been hiking, climbing and driving to the highest point in each state of the Union. Upon reaching the top I have taken a self-portrait waving a hand made flag that reads 'OPEN'. The photographs acknowledge in equal measure the photograph of Armstrong on the Moon, Sir Edmund Hillary Mount Everest, and The Wonderer by Kaspar Friedrich. As in most of my works, my actions are not a 'first', there is no originality, no 'progress', no possession or discovery. Rather, I follow in others footsteps. Within each 'expedition' a certain amount of optimism and earnestness inevitably seeps in; and with it comes a vestige of heroism. Still, the act remains one of reading a pre-existing text rather than writing a new one. The overall project is presented as an oversized album, where each summit has its own page with a blank frame and caption. The blanks exist before the actions. All future photographs already have a resting place. The book charts possibilities, shaping my future, and daring some trips into existence

album 50 state summits 2002



WHITE & LITTLE
DESIGN





Esta escultura é um modelo funcional do sistema solar. Usando o diagrama na base do modelo, as frutas podem ser arranjados para modelar qualquer mês do ano de 1968. O sol é uma vela dentro de uma lanterna à prova de fogo e as frutas são permitidas a decompôr. A vela precisa ser reabastecido diariamente com vida útil de 6 horas.

This sculpture is a functional model of the solar system. Using the diagram at the base of the model, the fruits can be arranged to model any month of the year 1968. The sun is a candle in a fire proof lantern. The fruit are allowed to decay. The candle has to be replenished daily and burns for 6 hours.

model 1968 2000



O órgão começa a tocar uma miscigenação de *It's a small world after all* e *L'internationale* de hora em hora.

The organ automatically played an intermixing of *It's a small world after all* and *L'internationale* every hour on the hour.

a better yesterday 1999





Estas são seis fotos de uma série de sete fotografias intituladas "Wake". Cada imagem da série possui um título individual. A única fonte de luz nestas fotos provém do instante em que um brinquedo de trem corre pelas trilhas.

These are six photographs from a series of seven photographs called 'Wake.' Each image in the series has an individual title. The only source of light in these photos comes from the minute headlight of a toy train running along its tracks.

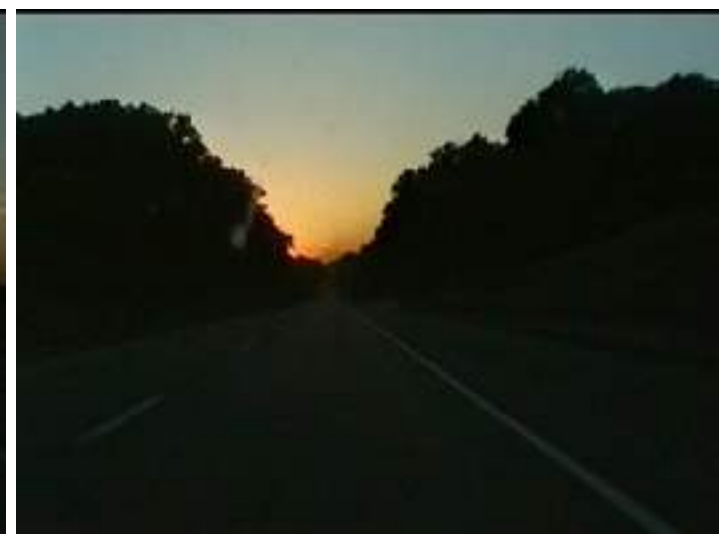
wake 1998



Acordei de madrugada, no Brooklyn, Nova York, entrei no meu carro, e dirigi sentido oeste. Dirigi até o anoitecer.

I woke up at dawn in Brooklyn, New York, got in my car, and headed west. I drove as far west as I could until sundown.

longer day 1997



Cem pessoas, com idade de zero a noventa e nove, são organizadas em ordem cronológica. O que resulta é uma linha do tempo, em que o espectador pode se colocar nessa ordem.

One hundred people aged zero through ninety-nine are arranged in chronological order. The result is a simple timeline in which the viewer can place himself or herself.



Esta é a reedição de um objeto e a reencenação de uma descoberta. É também uma tentativa de encontrar pontos em comum entre história e fenômenos. O objeto é uma reprodução funcional de um experimento do Dr. Karl Jansky entre 1936 e 1938. Jansky construiu uma antena grande e ouviu estática durante dois anos para localizar sua origem. Ele concluiu que a estática era emitida pelas estrelas e assim surgiu o radiotelescópio. Com um pequeno investimento em materiais comprados na loja e tempo gasto na biblioteca, qualquer um pode recriar este objeto atraente e significativo. Embora o passado seja imutável, deste modo a função deste objeto é preservada. A relação com o passado torna-se ainda mais complicada devido ao fato de que a estática ouvida é literalmente advinda do passado – já que leva anos do momento em que as estrelas emitem essas ondas até o momento em que elas chegam a nós.

This is a remake of an object and a re-enactment of a discovery. It is also an attempt at finding a commonality between history and phenomena. The object is a functioning reproduction of an experiment by Dr. Karl Jansky in 1936 – 1938. Jansky built a large antenna and listened to static for two years in order to determine its origin. He concluded that the static was emitted by the stars and thus the radio telescope came to be. A modest investment of materials at the store and time at the library allows anyone to rebuild this attractive and significant object. Although the past is immutable, thus this object's function is preserved. The relation to the past is further complicated by the fact that the static being listened to is literally from the past -- for it takes years from the moment that the stars emit these waves until they reach us

**electrical disturbances
apparently of extraterrestrial
origin 1995**



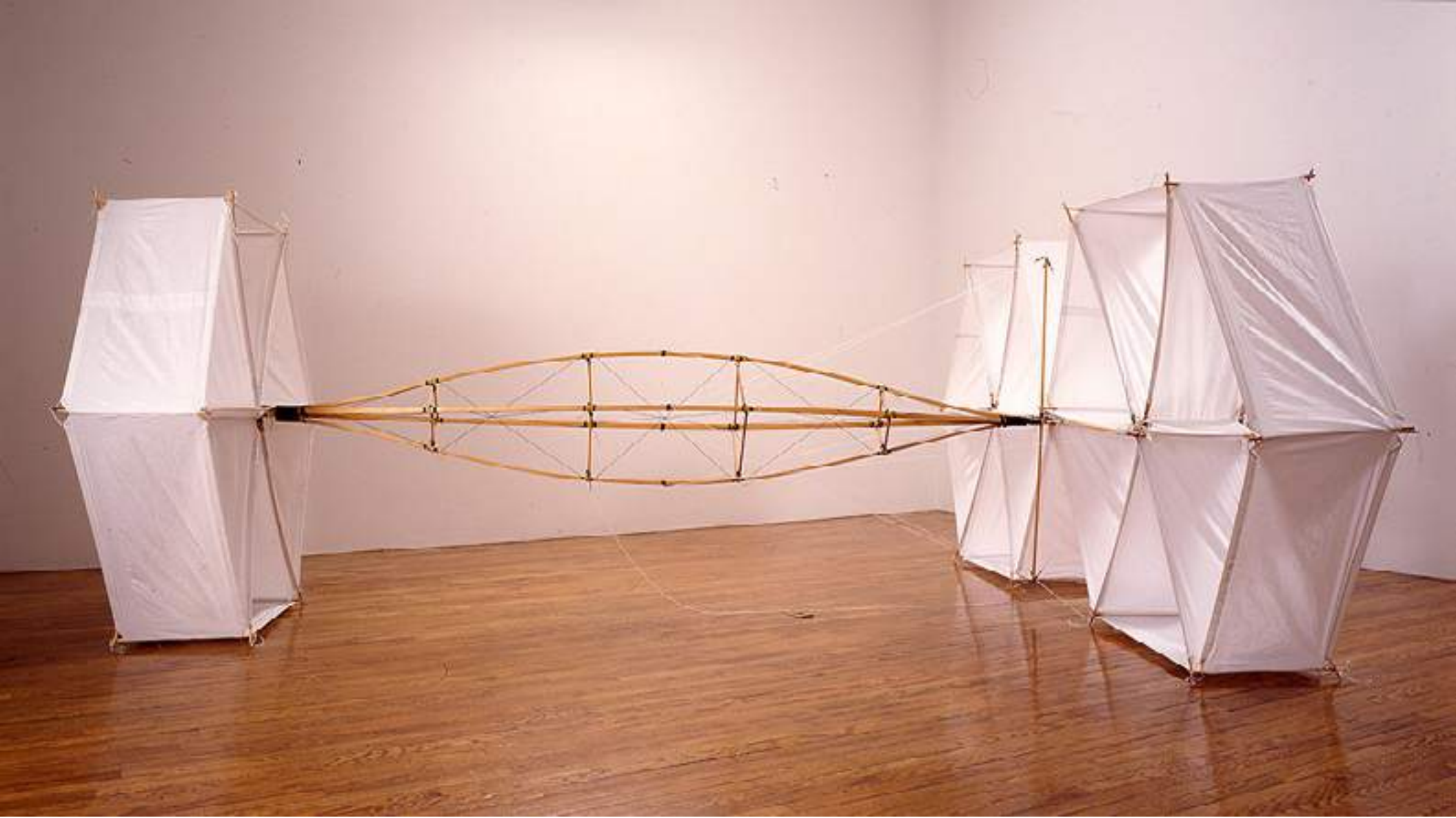
Entre 1993 e 1994, eu reconstruí pipas inventadas e construídas no início do século XX e protótipos de máquinas voadoras. Limitei meus esforços a inventores que fracassaram em suas tentativas de inventar o avião, mas ainda assim conseguiram fazer com que aparelhos mais pesados que o ar voassem. Cada uma de minhas recriações foi equipada com uma câmera descartável. Durante o voo, a câmera tirava uma foto do fio preso às minhas mãos. As fotografias resultantes registram algumas coisas ao mesmo tempo: a capacidade das minhas cópias de voar exatamente como fizeram os originais, a reencenação de um evento histórico e uma performance artística.

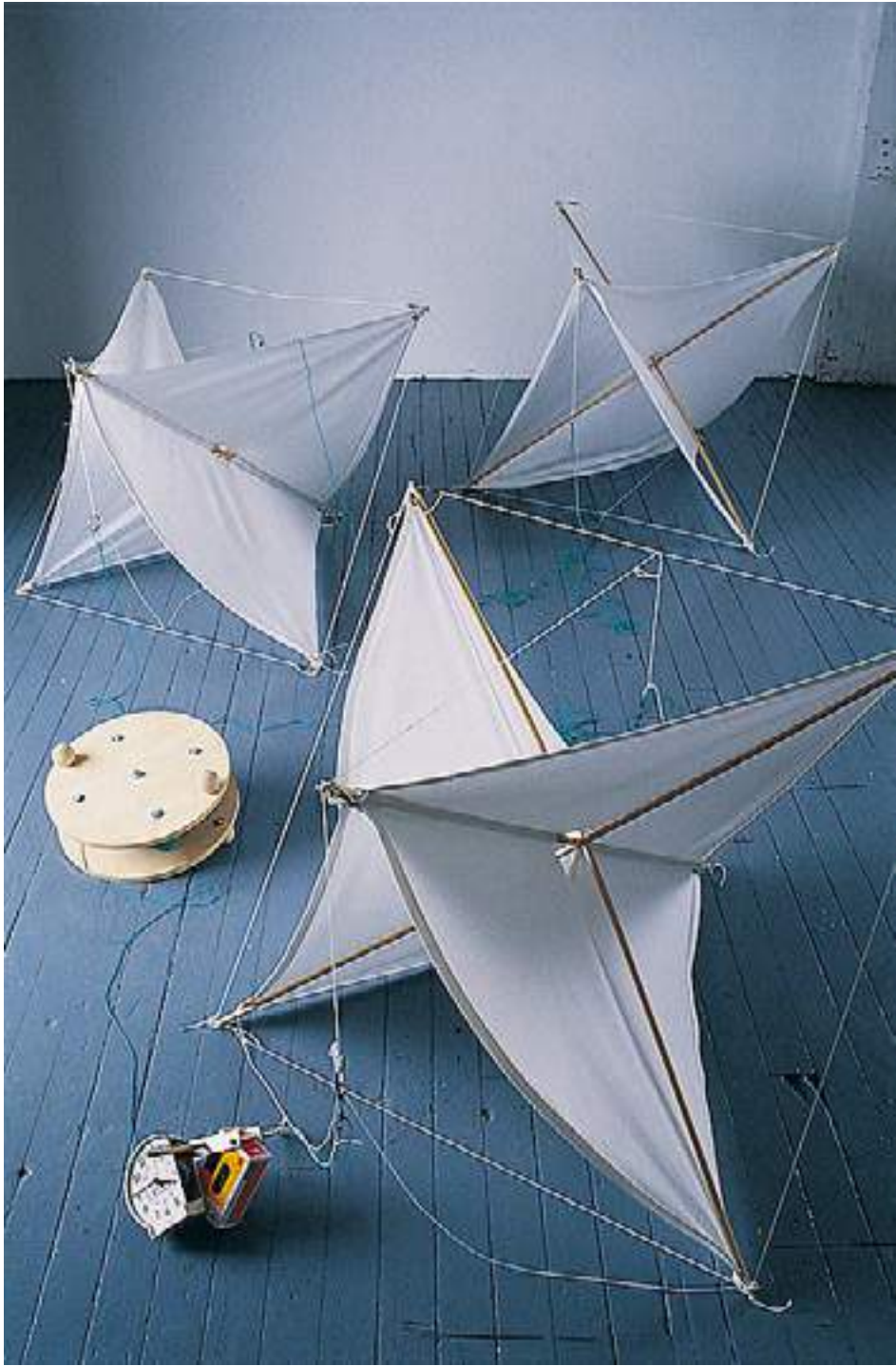
Between 1993 and 1994, I re-built kites that were invented and built in the early 20th century to prototype flying machines. I limited my endeavours to inventors that failed to invent the airplane yet managed to make heavier than air flights. Each of my remakes were equipped with a disposable camera. During the flight, the camera took a picture of the tether leading back to my hands. The resulting photographs document a couple of things simultaneously: the ability of my copies to fly just as the originals did, the re-enactment of a historical event, as well as an artistic performance.

circular box kite 1994













paul ramirez jonas é representado pela Galeria Nara Roesler
paul ramirez jonas is represented by Galeria Nara Roesler

