



15.05.2012: WEBSITE LAUNCH! *Tense* will be online at www.elisatosoni.com/tense.html

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15 -16.05.2012: CURATORIAL PROJECT PRESENTATION (graduation project, Curating Art with Management and Law, International Master Program, at Stockholm University) at *Glasburen*, Plan 4, House E, Stockholm University (Frescati Campus), Stockholm, Sweden. Open between 12.30 and 5 pm.

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15.05.2012, 6 pm: (*tense: t.b.d.*) W 0°6' E 18°06': performative lecture, including a speech by Mariana Caló & Francisco Queimadela, Elisa Tosoni and new work by Anastasios Logothetis. (see pp. 3-6 for press release and biographies)

On *Tense*

Tense is a project which can be seen as the program of a fluctuating institution, functioning as a tool for a taxonomy of temporality: each exhibition, performance, panel discussion, public art project or web space it includes brings forward and inhabits a different temporality, a peculiar sensibility of time, hence, a different tense. Through the work of mostly emerging and mid-career artists, it recuperates nuances of thinking about and expressing time that are endangered or have disappeared, as linguistic systems become flattened. It aims at creating a possible vocabulary for an extended sensibility of time.

Tense is a dynamic program for an institution of no fixed abode, rather inhabiting a variety of spaces (including the web) and different points in time. It is changing and accretive in nature, but its layering is sometimes disrupted, and its apparent order may not reflect its linear time. Its lifespan is variable, not set forth from the start: *Tense* is open to self-criticism and evaluation, and will consequently be closed once the need for it to continue will have faded.

All projects in the program share a dialogic, collaborative and open-ended approach: no exhibition includes solely already existing works, no discussion will follow/enact a given script; conversely, the project fosters practices of commissioning new artworks and projects, very often developed by the artist in dialogue with the curator(s) and host institutions. *Tense* is therefore functioning as a frame within which artistic practice is supported: concepts and their formalisation can develop into discourse as well as proposals, and these proposals are taken further to be implemented either directly within the frame of the program, or further developed/realized outside of it.

Besides this working process, it is important to note that the artists chosen for *Tense's* "mobile chapters" share a similar practice focusing on long processes and in-depth research, as well as a flair for literature, storytelling and science. Furthermore, despite developing very unique concepts and artworks, across a variety of media, all artists share a strong fascination towards time, showing how differing ways of

perception (or even different times) are possible. Often working at the boundary between fiction and reality, distilling elements from cultural histories and collective memory, the artists bring forward a strong critique of those processes ruling historicisation and the shaping of knowledge and belief systems. Like time travellers, they not only move easily between media, but also between tenses. By conjugating imagination, memory and anticipation into their works, they instigate the emergence of a rich(er) spectrum of temporalities and experiences of time, as well as offer critical tools to re-think and re-imagine histories.

At a time of deep social and economic crisis, a process that leads to enriching our ways of looking and expressing time, critically re-think histories through the lens of mediated and re-imagined realities, towards imagining an extended future, seems to be more and more an urgent concern for artists. *Tense* wants to bring some of their voices forward, convinced that their works can contribute to a slow cultural shift towards a more sustainable society.

To date, *Tense* embraces

- projects at proposal stage:
 - *Se non sapessi disegnare, disegnerei (If I could not draw, I'd draw) (tense: nonfuture)*: proposal for a solo exhibition, new work by Giorgio Guidi;
 - *Unnamed Carlo Zanni project (tense: present continuous)*: proposal for a solo exhibition, new work by Carlo Zanni;
 - *On the Survival of Butterflies at a Time of Omnivorous Consumption (tense: present perfect continuous)* : proposal for a group exhibition (curated with Barbara Maneghel and Guia Cortassa as *Alois*) including existing works by artists Adel Abidin, James Beckett, Tereza Buskova, Roberto Cuoghi, Evelina Deicmane, Ruth Ewan, Giorgio Guidi, Katarina Lundgren, Ciprian Muresan, Maria Domenica Rapicavoli, Raqs Media Collective, Benjamin Valenza) and three new productions (Oppy de Bernardo, Luca Francesconi and Matteo Rubbi);
- projects *in fieri*:
 - *(tense: t.b.d.) W 0°6' E 18°06'*: performative lecture, including a speech by Mariana Caló & Francisco Queimadela, Elisa Tosoni and new work by Anastasios Logothetis;
 - *Dreams' Time Capsule (tense: future perfect continuous)*: itinerant public art project, new work by artist Eva Frapiccini. Test-version exhibited in Turin, Piazza Maria Teresa, November 2011; final version currently in production (in collaboration with Arkitekturmuseet, Stockholm). The portable installation will be touring internationally, starting from Cairo and Stockholm in 2012;
- projects that have taken place already and might take place again with a different declination:
 - Museo Caneira | *la fisica del possibile (tense: present simple)*: exhibition project, new work by artist Eva Frapiccini. Exhibited in Turin, Galleria Alberto Peola, September to November 2011;

as well as a variety of proposals which are currently being implemented.

(tense: t.b.d.) W 0°6' E 18°06'

With Anastasios Logothetis (SE), Mariana Caló & Francisco Queimadela (PT), and Elisa Tosoni (IT).

*a performative lecture on playing different roles,
integrity, trust and vulnerability;
a celebratory act of time as a methodology of work,
open-ended processes,
long-term projects as systems of “mobile chapters”.*

Tuesday May 15th, from 6 pm @ Glasburen | Stockholm University, Frescati Campus, House E, Plan 4

Longitude, the key geographical coordinate derived from time, is appropriated and transformed in the paradoxical form ***W 0°6' E 18°06'*** (coupling two temporary longitudes: Gasworks, London and Glasburen, Stockholm) to indicate an apparently impossible physical location. It assumes the metaphorical function of anchoring the speakers' practices within a system of conventional relations, yet allowing freedom of positioning themselves along their respective systems of reference. ***W 0°6' E 18°06'*** does not aim to fully describe the three practices called to the stage, rather it seeks to highlight through three voices common concerns and different visions on a number of preoccupations deriving from everyday and speculative experience.

Sharing a similar methodology of work that at times crosses the boundaries between the role of artist and curator, although with different outcomes, artists Anastasios Logothetis, Mariana Caló & Francisco Queimadela, and curator Elisa Tosoni have created open-ended projects, extending across consciously undetermined time lapses. These projects function as defined frames for a large, and mostly indefinite, number of chapters identifiable as changeable mobile units abstracting different experiences of time. Such “mobile chapters” are elements classified within, and synthesized into precise systems serving as reference maps: they are the abstracted days of a three-months diary (Logothetis), the pictograms from an alphabet created by the artist themselves (Caló & Queimadela), or a vocabulary of verb tenses borrowed from different languages (Tosoni). Each has an autonomous life, yet at times chapters are combined in a number of possible permutations, generating a wider spectrum of meanings. It is only through the accumulation of chapters over time, like sediment on a shore, that the breadth of these projects becomes tangible, yet retaining their distinguishing character of potential.

The evening is meant as a celebratory discussion on time and artistic process, and will unfold through the format of performative lectures and dialogues, addressing amongst others ideas around risk-taking, integrity, trust, vulnerability, proposals, open-endedness, laziness.

Anastasios Logothetis - *The Possibility of a Beach*

During a 90-day long trip spent in isolation on a beach in Crete, Greece, during the summer of 2010, the artist documented the passing of every day in writing. These partly theoretical, partly narrative and poetical texts are then slowly translated into artworks of various format (film, sculpture, installation, painting, performance). Every day becomes the backbone of a show that can stand on its own. Yet, the distinct discontinuity of sensibilities between each days reflects a natural instinct to create and display a multiplicity of characters; breaking up the norm of what can be called a language. The aim is to create a non-language with inherent connections that can only be discerned over an expanded amount of time.

For **(tense: t.b.d.) W 0°6' E 18°06'** Anastasios will be in **The Model**, a performance taking the form of a lecture. He promises the audience: “by taking you through an alternative reading of Shakespeare’s Hamlet I want to try out something on you. In fact this can only be done with your help. Rather than a definite theory I will lay out a set of issues in the format of ideas under development, propositions if you like. Showcasing vulnerability together with a charming certitude I will aim to subvert and change the meaning of, and thus the relationship between, the terms curator, artist and theoretician. All to fit into **The Model**”.

Mariana Caló & Francisco Queimadela - *Gradations of Time Over a Plane*

<http://marianacalo-franciscoqueimadela.blogspot.se/>

Started in 2010, *Gradations of Time over a Plane* is the ongoing result of a combination of field work and extensive research into popular, scientific and artistic perspectives on the relationship between mankind and the passing of time. The project is structured through non-sequential chapters embracing film, photography, illustration and sculpture, and presented in immersive installations, establishing new relations between the chapters themselves. Started as a contemplative enquiry into the peculiar landscape of Northern Portugal, *Gradations of Time over a Plane* continued to capture temporal essences of a number of different cultural and physical landscapes across Portugal, Germany, the Netherlands and the UK.

Elisa Tosoni – *Tense*

www.elisatosoni.com/tense/html (website launch: 15.05.2012)

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BIOGRAPHIES

Anastasios Logothetis (b. 1979, Sweden) lives and works in Stockholm.

After studies in English Literature and Medicine between Stockholm and Boston, Anastasios trained as an artist in London (BA Fine Art, 2006, University of East London; MFA Fine Art, 2008, the Slade). Until recently, he was artist in residence at Residency Unlimited and The Flux Factory, New York, where he will return in few months to continue working on the ongoing project *The Possibility of a Beach*. He is currently preparing a new installation for WELD (Stockholm, SE, 2013).

Anastasios exhibited and performed days of *The Possibility of a Beach* at Residency Unlimited (*The Massage*, New York, US, 2012), The Flux Factory (*Seacaustics*, New York, US, 2012), XYZ Outlet and Frowntails (*The Collection* and *Introducing The Possibility of a Beach* (Athens, GR, 2011), Tensta Konsthall, Fullersta Konsthall and Crystal Beacon (Stockholm, SE, 2011). Additionally, between 2004 and 2008 he exhibited at independent spaces in London, like Woburn Square Studios, A.L.I.S.N., Ada Street Gallery, Trinity Buoy Wharf and 291 Gallery. In 2004, he took part in *Sounding Out Festival*, curated by Richard Wilson.

Anastasios received the Helge Ax:son Johnsson Foundation Stipend (Stockholm, SE, 2011), the Sparwasser HQ Publication Award (Berlin, DE, 2010), The Slade School of Fine Art Project Award (London, UK, 2008), the University College London Excellency Award (London, UK, 2007).

Reviews on his work appeared on Art Fag City, and essays have been published on “Gifts of Intimacy”, Exhibition Catalogue, Tensta Konsthall (Stockholm, SE, 2011), Sparwasser HQ (Berlin, DE, 2011), and “9 From Slade”, Exhibition Catalogue, Fullersta Konsthall (Stockholm, SE, 2008).

Mariana Caló (b. 1984, Portugal) & **Francisco Queimadela** (b. 1985, Portugal) live and work between Berlin (DE) and Porto (PT). While a collaboration began during their Painting degrees

In Porto, their formal artistic partnership started in 2010, with the ongoing project *Gradations of Time Over a Plane*. Mariana and Francisco are currently artists in residence at Gasworks (London).

Different chapters of *Gradations of Time Over a Plane* have been exhibited so far in solo presentations at Gasworks (London, UK, 2012), Matador Projekt Raum/ Altes Finanzamt and General Public (Berlin, DE, 2011), Casa das Artes, Fundação Bissaya Barreto (Coimbra, PT, 2011), Espaço Campanhã (Porto, PT, 2010).

Their collective work has been included in group exhibitions internationally at Lab Eventos Paralelos/ Manifesta 8, (Murcia, ES, 2010), Institute Francais and Sala Josep Renau, Facultad de Bellas Artes de San Carlos (Valencia, ES, 2009 and 2008 respectively) and Museu da Ciência e Indústria (Porto, PT, 2006). Since 2004, they have been active in the independent scene, exhibiting at project spaces such as General Public, Atelier Matador Kantine and Matador Projekt Raum/ Altes Finanzamt, Berlin (DE), Espacio Abissal, Bilbao (ES), Espaco Campanhã and Espaço Jup, Porto (PT).

Co-founders of three artists collectives / cultural associations (Forma Cita, Porto, 2004-2009; Piso Colectivo, Berlin, 2008-ongoing; Matador B., Berlin, 2010-ongoing), Mariana Caló and Francisco Queimadela have co-

founded and contributed to organising the activities of Gallery Jup (Porto, PT, until 2008) and the independent space Altes Finanzamt (Berlin, DE).

Mariana and Francisco received support from João Hogan Grant, Fundação Calouste Gulbenkian (PT, 2011), PAJ, Instituto Português da Juventude (PT, 2011), Inov-art, Direcção Geral das Artes (PT, 2009) and Leonardo da Vinci (PT, 2008).

Elisa Tosoni (b. 1981, Italy) lives and works in Stockholm, Sweden, where she is completing Stockholm University's *International MA Curating Art with Management and Law*, currently researching for her thesis on the category of temporality in relation to curatorial practices.

As an independent curator, she is developing a tool for a taxonomy of temporality: *Tense* - a program of exhibitions and public projects for a fluctuating institution. Concurrently, she is founding member of the curatorial collective *Alois*, started in Milan in 2010, with Barbara Meneghel and Guia Cortassa.

Current projects, under the *Tense* headline, include the public discussion *W 0°6' E 18°06'*, with Anastasios Logothetis, Mariana Calò & Francisco Queimadela (Glasburen, Stockholm), the ongoing public art travelling project *Dreams' Time Capsule* (artist: Eva Frapiccini, in Turin in 2011, at Arkitekturmuseet, Stockholm in 2012, etc.). She recently curated the solo show *Museo Caneira | la fisica del possibile* (artist: Eva Frapiccini), at Galleria Alberto Peola, Turin.

In 2011, she was one of 12 international young curators selected to take part in the *6th Summer Seminars for Art Curators*, Yerevan, Armenia, where she presented the paper *Transnational artistic events: on temporality and its repercussions on the local context*, for which she received the 2011 *Movin'Up* scholarship.

Trained as an artist at the University of East London, where she graduated in 2007 with a *BA Hons Fine Art* with the thesis: *An analysis of Manifesta and its role in the New Europe* (tutor: Pauline de Souza), she has been active in the curatorial field since 2006.

Between 2006 and 2008, Elisa worked as a freelance in London, curating group exhibitions and events with emerging artists. There, she contributed to the creation of the artist-run project space Elevator Gallery, where she co-curated (with C. M. Veiderveld and S. R. White) *Relocating Absence*, including a number of up-coming international artists at their first exhibition in London, like 2011 Emdash Award winner Anahita Razmi.

In 2008, Elisa was curatorial assistant of Raqs Media Collective and D. Isaia at *Manifesta 7 for Tabula Rasa*, and she collaborated with *Bucharest Biennale 3*; in 2008-2009, she was exhibitions coordinator and curatorial assistant at *Cardi Black Box*, Milan; in 2011, with the support of Stiftelsen C. M. Lericì (Italian Cultural Institute, Stockholm, SE) she was curatorial intern at *Iaspis*, Stockholm.

Her writings and interviews appeared on *Arte e Critica* and *undo.net*. She's soon to start the column *RSVP (re Studio Visit Practices)* on the artist-run webzine *Fisk Frisk*.