

WHERE? EDICOLA RADETZKY

WHEN? SPRING 2021

WHO? GIULIO VERAGO [IT] (CURATOR) _ SÉRGIO LEITÃO [PT] + DARIA SHATALOVA [RU] + JACOPO GINO [IT] + SAM VANOVERSCHELDE [BE] (ARTISTS)

WHAT? www.www.www.

WHY? WHY NOT :

WORKS?

VD1: TEMPO, TEMPO, STOPPZEIT! __KLANGZEITFIGUREN, video, 2021 _sérgio leitão [pt] (video) + SAM VANOVERSCHELDE [BE] (video) + DARJA SHATALOVA [RU] (sound)

VD2: IN GIRUM III __ THE BEGINNINGS, THE DIVERSIONS, THE FALLOUT AND THE PROMISE, video, 2021 __ SÉRGIO LEITÃO [PT] (video) + JACOPO GINO [IT] (sound)

VD3: IN GIRUM VI __EUROPAS MASCHINENOPER, video, 2021 __SÉRGIO LEITÃO [PT] (video) + SAM VANOVERSCHELDE [BE] (video + sound)

VD4: IN GIRUM VII _ GRAAF, video, 2021 _sérGIO LEITÃO [PT] (video) + SAM VANOVERSCHELDE [BE] (video + sound)

VD5: BEYOND PARALLEL PARK III, video, 2021 _sérgio leitão [Pt] (video) + SAM VANOVERSCHELDE [BE] (video) + DARJA SHATALOVA [RU] (sound)

VD6: BEYOND PARALLEL PARK IV, video, 2023 _sérgio LeITÃO [PT] (video) + JACOPO GINO [IT] (sound)

VD7: HOW THIS IS DIFFERENT FROM WESTPHALIA (ISLANDS III) _sérgio leitão [PT] (video) + JACOPO GINO [IT] (sound)

Works produced for Edicola Radetzky by SÉRGIO LEITÃO [PT] in collaboration with DARJA SHATALOVA [RU] + JACOPO GINO [IT] + SAM

VD1: TEMPO, TEMPO, STOPPZEIT! KLANGZEITFIGUREN, video, 2021

__strain LEITÃO [PT] (video) + SAM VANOVERSCHEIDE [BE] (video) + DARIA SHATALOVA [RU] (sound) Sound-time figures. A moment of stopping in the serial work cross-referenced with graphics originated from productivist statistics and random theories. The unproductiveness of the workforce understood as a form of resistance. The machines, as bodies in series, configured as workstations, make the individualizing decomposition of the workforce visible. The factory, by excellence the domain of serial production work and flexibility, is deactivated, asserting itself, still, politically, as an image of unemployment.

v02: IN GIRUM III _ THE BEGINNINGS, THE DIVERSIONS, THE FALLOUT AND THE PROMISE, wdee, 2021

"straio LETAO [PT] (video) + JACOPO GINO [TT] (sound) "In girum imus nocte et consumimur igni" is a famous Latin palindrome which, translated into english, means "we go round in circles in the night and are consumed by the fire". Often erroneously attributed to Virgil, the famous verse is perhaps an abbreviated form of the real pentameter "in girum imus nocteecce et consumimur igni" (missing a foot with meaning "we turn round in the night and, behold, we are consumed by the fire"). The definition could refer both to moths that, attracted by the light of a lantern, end up killing themselves, as to torches, in reference to their being consumed by burning in the night. In the Middle Ages the phrase was attributed a magical power because, if transcribed on a parchment and then burned, it would have allowed to find the formula of the philosopher's stone. More recently Guy Debord (in a work with this phrase as its title) would say: "One generation passes away, and another generation comes: but the earth abides forever. The sun also rises, and the sun goes down, and hastens to the place where it rose (...) All the rivers run into the sea; yet the sea is not full; unto the place from whence the rivers come, thither they return again (...) To everything there is a season, and a time to every purpose under the heaven (...) a time to break down and time to build up (...) a time to rend, and time to sew; a time to keep silence, and a time to speak."

VD3: IN GIRUM VI EUROPAS MASCHINENOPER, video, 2021

_SERGIO LEITÃO [PT] (video) + SAM VANOVERSCHELDE [BE] (video + sound) A backwards translation. "In Greek mythology, Europa, a princess, daughter of Agenor, king of Phenicia, was kidnapped by Zeus. To prevent Hera, her jealous wife, from knowing about it, he took the form of a blue-eyed white bull and layed down in the meadow while Europa strolled with her ladies-in-waiting. Delighted with the calm and affection of the animal, the princess came close and caressed the bull. Suddenly, he grabbed her and flew away, taking her to Crete where they lived since then. From the history of a myth, which is also the story of a theft", to Beethoven's "Ode to Joy", the current Anthem of Europe, and beyond "it is the complex narrative of the Old Continent which is presented to us: from a Europe that was stolen to a stealing Europe", in the words of Eduarda Neves.

more abstract video work that leaves room for the role of the spectator to fill in the gaps. It departed from an original montage by Sérgio eitão (IN GIRUM series), then remastered in video and sound (GRAAF) by Sam Vanoverschelde.

VD6: BEYOND PARALLEL PARK IV, video, 2021

_sERGIO LEITÃO [PT] (video) + JACOPO GINO [IT] (sound) Following the previous visual framework in this series, this video work, however, presents us with different textures in a mix of close-up and general snapshot aesthetics, leading us into a mysterious plot, in between the banal, the seductive, the strange or the threatening.

VD7: HOW THIS IS DIFFERENT FROM WESTPHALIA (ISLANDS III)

_stregio LEITÃO [PT] (video) + JACOPO GINO [IT] (sound) In *Candice or The Optimism* (1759), Voltaire's magnus opus, a philosophical tale in a satirical tone, influenced by the recent Lisbon earthquake and the "Seven Years War", a young man, educated according to the principles of "metaphysical theological cosmolonigology", leaves Westphalia in a long journey of discovery. Disappointment after disappointment, he witnesses and experiences the many difficulties of that "best of all possible worlds". He would eventually find the Eldorado, stating "How this is different from Westphalia," the Civilization from where he departed. Based on Voltaire's work, this video leads us on an enigmatic journey through pathways of real and imaginary worlds, into several paradises, from Bermuda to Cayman Islands and other places in the sun.