DOCTOR OF PHILOSOPHY

Shadow curating
a critical portfolio

Sacramento, Nuno

Award date:
2006

Awarding institution:
University of Dundee

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Shadow curating

*a critical portfolio*

Nuno Sacramento

2006

University of Dundee
Shadow Curating: A Critical Portfolio

Nuno Sacramento

Submitted for the Degree of Doctor of Philosophy
School of Media Arts and Imaging, University of Dundee - June 2006
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ACKNOWLEDGEMENTS

The author wishes to thank the staff at School of Media Arts and Imaging, Duncan of Jordanstone College of Art and Design, Dundee university and fellow PhD students who offered support and critical discussion over the last few years.

Particular thanks to:

My supervisor Nigel Johnson for the questioning and support over the years. The artist, curator, art critic and good friend Antonio Cerveira Pinto for the irreverent spirit and capacity to ask difficult questions, and all artists and curators who I have worked with throughout Europe, namely Roddy Buchanan, Steff Norwood and George Gray. I would particularly like to thank Rui Martins for the collaborations on perspexenvelope.org, Gran PacMan, A-Tipis 3D model, the Art Cup logo and much more...

My parents Antonio and Fernando Carvalho for teaching me to persevere and Eeke Dix for standing by in the difficult times.

FCT
Fundação para a Ciência e a Tecnologia

This research was made possible through the financial support of FCT (Fundação Para a Ciência e a Tecnologia) and of FSE (Fundo Social Europeu) in the remit of the III Quadro Comunitário de Apoio.
DECLARATION

I hereby declare that this submission is my own work and that to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the University or other institute of higher learning, except when due acknowledgement has been made in the text.

Date: June 2006

Nuno Sacramento (Candidate)
School of Media Arts and Imaging
University of Dundee

Nigel Johnson (Supervisor)
School of Media Arts and Imaging
University of Dundee

Signed

Date

April 07

Signed

Date

April 07
This preface aims at providing some direction as to how this thesis should be read. The following points advance the premises from which this work emerged and it is extremely important that the reader becomes acquainted with them at an early stage. They will be developed in depth throughout the thesis.

1. The title of the thesis is *Shadow Curating: A Critical Portfolio*. It refers to a reflective activity based on my own curatorial practice, as it develops over the period of the PhD (2001-2006).

2. This is not a book of theory. It is a working manual, originated from practice, documented and displayed according to personal and idiosyncratic principles. Each curatorial practice develops according to different possibilities and constraints: a building, a collection, the desire to work with context, to work by committee etc. As a result, the exercise of documenting practice is unique and dependent on each individual approach.

3. The curatorial process is widely undocumented and lost as soon as the project opens. The emphasis is put on cataloguing the final result rather than the process of curating. Although this serves the artist and the audience well, it falls short in terms of the discourse around curating. This thesis attempts to bridge this gap.

4. All curators curate project after project. One can also say that all curators use their own methods of selection and display. These methods, informed by personal choices, can often be traced through the sequence of projects they curate, giving way to a specific approach, an agenda, which I define here as curatorial programma. What is this programma? How do people curate? How can they document their processes of thinking, of selecting, of displaying and how does this open up windows into their practices?

5. As mentioned above, this PhD takes a subjective stance rather than on objective one. Assuming I am the specialist on my own work, I am thus in the best position to critically document it. The questions in point 4 then become: How do I curate? How do I document my way of curating? How does my way of documenting and disseminating a subjective approach to curation contribute to methodological exchanges in the wider curatorial discourse?

6. The key elements are the definition of a start and end point. One can talk about the evolution of the CV from 1 to 2. In between these points (2001-2006) a sequence of projects were documented according to a curatorial template. This template referred to the questions that define my practice and allowed comparison between the projects. Hopefully as a result one can start understanding the premises underlying my curatorial programma.

7. My current work is divided into two moments: in the first I document and reflect upon my curatorial practice (culminating in PhD Viva). In the second I set out to create methodological exchanges with other curators (Shadow Curator - Post Doc).

8. In relation to the second moment I was extremely keen on making sure that the methodology of this PhD was designed to minimize the drift away from everyday curatorial practice. As a result, and with minimal effort, curators can adopt this methodology to their own practices. Shadow Curator: a Critical Portfolio thus becoming itself a template that can be used by everyone involved in arts curation. I would not say my practice could be seen as a "Curatorial Handbook" but I can confidently affirm that the structure that underlies its documentation (the abstract structure of the thesis, not the actual content) can contribute to a discourse around the processes of exhibition making.
CURRICULUM VITAE 1
Nuno Sacramento
Independent curator and artist

Between 1973 and 1999
Moved to Lisbon aged 5 due to Civil War. Grew up in a Lisbon suburb playing football for local clubs. In 1992 entered Art School to study Graphic Design (FBA-UL), while in the evenings trained to be a Protestant Minister (FMT). It was approximately at this time that visited an Art Gallery for the first time. In 1997 did an exchange with Edinburgh College of Art. Finished Art School with a degree (MFA) in Sculpture in 1999.

Between 1999 and 2001
1999 - Curated 'Baliza' Project. A number of large format slides inside a cigarette machine of a small Lisbon café challenging the notions of art, publicity and context.
2000- Participated as artist in '0 Corteiro Bate Sempre Duas Vezes', an exhibition curated by Juergen Bock, which displayed a permanent 'limbo', awaiting the arrival of artworks by Gregory Green and Slavoj Zizek.
2001- Participated as artist in 'Disseminacões', an exhibition curated by Pedro Lápà, which attempted to identify new tendencies in portuguese contemporary art at the turn of the millenium.
2001 - Co-curated 'In The Meantime' at the DeAppel Foundation, Amsterdam, as the culmination of the Curatorial Training Programme. An exhibition concentrating on the relation between artists and the world as seen through their constant mobility. Accents, war, noise, shelter, and the body were some of the issues addressed.
ABSTRACT

"Muitos, como dizia Artaud, referindo-se aos críticos, "gostariam que a nossa aprendizagem fosse feita entre quarto paredes, fechada nos laboratórios", mas nós fazemos cena aberta, cara a cara com o público."

"Many, as Artaud used to say, referring to the critics, "would like our learning to take place within four walls, enclosed in laboratories", but we rather do it openly, face to face with the public" (Itaqui, 2005)

"Fields are greener in their description than in their actual greenness. Flowers, if described with phrases that define them in the air of the imagination, will have colours with a durability not found in cellular life." (Zenith, 2001)

This thesis proposes Critical Portfolio as a new format for methodological exchange between curators of contemporary visual arts. The research took place between the years of 2001 and 2006 and was based on the curation of exhibitions with strong visible idiosyncratic approaches to selection and display (these becoming the research questions). It was followed by the documentation and critical reflection of their associated methodologies and final outputs, and resulted in a Critical Portfolio with clear links threaded between the various sections. The research is an enquiry into the nature of process and impacts upon the methodological visibility of emerging fields of curatorial practice and research.

This charting of curatorial activity is divided in two parts:

Projects included (with relation to the research questions) and projects excluded (with no clear relation to the research questions).

Part 1 - The projects included (4th year Expo, B-Sides - The Sculpure Show, Art Cup and A-Tipis) have taken place in various European institutions and propose specific approaches to selection and display.

Part 2 - Projects excluded (Verão, Heróis e Vilões, Gran Pacman etc) do not show a clear relation to methods of selection and display.

Each individual project in Part 1 is organized according to a common structure consisting of Project Image, Exhibition Pro-Forma, Concept Development, Portfolio Images, Correspondence between Curator and Artists, and Process Documentation. This structure, which takes a different configuration in each of the projects, allows for a clear and objective search for specific elements and contributes to new possibilities for comparison.

The relation between the projects and the curatorial methods of selection and display denote critical preoccupations which become synthesized in the Curatorial Programma.

This thesis identifies a "gap" in the structure of curatorial handbooks and proposes an approach that will not only close it, but bring more depth to an arising discussion around curatorial methodologies. Imagining this Critical Portfolio turns into a chapter of a curatorial handbook (synthesis of a curator's practice), the handbook is thus turned into a library/archive hosting each individual curator's documented methodology (Capital Cultural as repository of multiple curatorial practices is described in the Conclusion).
SUBJECTIVE NOTE

It is perfectly logical to start a thesis on contemporary visual arts curation with a subjective note. Here I describe the geographical displacement that characterized my life over the last seven years through the journey from the Sculpture undergraduate degree at the Fine Art's Faculty of Lisbon University to my curatorial research at the University of Dundee (Fig. 1).

Lisbon, September 1999.

After studying Fine Art (Sculpture) at the Faculty of Arts in Lisbon for six years, I entered the 'real' world.

In Lisbon, at that time there were not many opportunities for a young artist apart from a handful of private galleries and one alternative space. The grants available could not support the artists fully, and a job (whatever that meant!) was the only way forward.

This is the logical step for anyone leaving University, however in the specific case of artists the months following the end of an art degree often dictate the pursuit (or not) of a professional career.

Within a couple of weeks of searching I found a job as a gallery manager at Galeria Quadrum, a reference in the Lisbon art scene for nearly thirty years. A 'dirty' job no doubt, for an artist who belonged to a promising generation of neo-conceptual graduates, and a hands-on task for someone who had spent the previous six years discussing ideas and concepts, philosophy and aesthetics.

I started setting up shows with the gallery's artists in different cities, and often came across former colleagues. Two months earlier they had been in my studio group, and now I was setting up their video projections. Surely there was something wrong about this!

Despite all the work and odd encounters the job proved more challenging than I had imagined. I was working for a gallery whose director was one of Portugal's most interesting artists, critics and curators. We spent many hours talking about art practice, theory, the tendencies of new media, politics, philosophy and trying to make sense of the last 150 years of art's history. We addressed art's autonomy, and all that meant for the artist, gallery, and the viewer, not only in conversation but also through the projects and exhibitions we organized.

During that time, in the evenings, I took part in the advanced course of Maumaus School of Visual Arts which was characterized by a tendency towards public art, as well as a purposeful relation between theory and practice. The discourse put forward by this group had similarities to the one I developed in my day job for both seemed to have been originated in Institutional Critique.

These discussions clearly affected the way I dealt with the world around me and seemed to have established a strong background for my future research. Projects like Baliza and O Corteiro Bate Sempre Duas Vezes, which I will discuss later, and the invigilation of Heimo Zobernig's Project Room at Centro Cultural de Belém, constituted a transition from an
artistic practice to a curatorial one.

Amsterdam, September 2000.
In less than one year I had curated a couple of small projects, participated as an artist in an equal number of shows and was accepted to a prestigious Curatorial Training Programme (CTP), at DeAppel Foundation.

The learning curve was steep but I was extremely motivated by all the facilities that had been put at our disposal: an office and meeting room, a gallery, a decent budget and experienced people to help us in the process.

The date for the outcome of the CTP was set for eight months later, but the format of it had not yet been decided.

One of the main questions posed referred to the available (and adequate) formats of dissemination for a project, done by six young curators, and involving eight or nine artists. To make matters harder, both curators and artists were coming from different parts of the globe, and had different specialisms, working speeds and methods.

Due to the small number of participants, and to a decision to channel a large part of the budget to travelling and meetings abroad, the CTP participants were able to travel and to encounter a vast array of curatorial processes, buildings, institutions as well as to meet curators and artists from all over Europe.

The ability to network and create exchanges was seen as one of the main tools of the contemporary art curator, something that defined his/her methodology. Once this network was in place, the young curators became aware of the context-specificities of institutions and artists.

Even after leaving The Netherlands, I maintained contact with part of this network and some of the habits that I acquired, such as the attempt to clearly articulate my curatorial position, proved important in many of the exchanges that followed.

The end of the curatorial studies was marked by the exhibition In the Meantime (discussed below).

The steep learning curve, between September 2000 and April 2001 did not allow me any time to reflect upon my practice. It was all about absorbing new information, establishing networks and learning-through-doing.

The decision to do a doctorate by practice seemed ever more appropriate. While developing preliminary ideas for new projects, I set a number of questions according to which they would later be scrutinised.

Dundee, April 2001.
I have often wondered about the right time in one’s life to undertake doctoral research: at the beginning of a career, the middle, or towards the end?

Surely all these phases have pros and cons. If one does it before retirement, for instance,
which seems to be the commonplace in Portugal, one has a life of experience and knowledge to contribute to Academy. On the other hand if one does it at the beginning, as I decided to do, one is declaring an intention to start a career from an inquisitive standpoint, one marked by intellectual rigour and a structured methodology.

Arriving in Dundee, after growing up in sunny Lisbon and living in central Amsterdam, was for me a challenge and a shock (as testified in the text *Four Years in Prison*). This was due to my lack of cultural knowledge of the city: the people and the habits on one hand, and on the other to an unclear (shared by most people at the time) definition of what constituted a PhD by practice. This was the start of a journey marked by great uncertainty, and an exciting time with numerous unravelling possibilities.

Hanging on determinedly to the only two things I had, an artistic / curatorial practice along with the drive to de-construct it, as well as the urge to make the resulting questions and processes visible, I set out on a journey which ended up corresponding less to a planned voyage and more to a French Situationist Derive.

I can effectively say that the starting point of my PhD was the endpoint of my participation on the CTP. The outcome of the curatorial training had been after all an exhibition (after discussing the possibilities of it being a talk, a seminar, a book, a website etc). The exhibition, as I referred to above, had a heavily debated build up with the group of six participants dividing the tasks of fundraising, contacting artists, preparing the installation and opening etc. Possibly due to an artistic background I ended up dealing with the catalogue, the website, and with building (together with the artist Sebastián Diaz Morales) a “reading corridor” where magazines and the website could be accessed by the audience.

From the selection of the artists to which work would be displayed in which room, including the structure of the concept and website, a number of decisions were taken which were not readily available to a wider public, nor to a specialist audience of curators, artists, critics and galleries.

The intention to invert this tendency and to make the curatorial questions and decisions visible, constituted the inspiration for the practice-led research I was about to undertake in the next five years.
Fig. 1: Geographical Displacement Map.
EXHIBITION: ‘BALIZA’

The first ever project I curated was called Baliza (the Portuguese word for football goal posts). At the time of conceptualization the project had no name so I decided to give it the name of the café where it took place in Lisbon’s downtown.

I used to spend a couple of hours every night in this café and had noticed the presence of the image in the cigarette machine. The small and dark café was illuminated by the light of the machine, and the image in it assumed extraordinary importance.

As a student I was interested in the dissemination and reception of artworks. So I decided to develop a project that substituted the ordinary publicity image on the machine for one conceived by an artist.

After writing and distributing a short concept a few people came forward with ideas (Fig. 2). Every week for three months, on a Tuesday, I would go to Baliza Bar (Fig. 3) and set up the new image in the cigarette machine. This action was followed by a small opening.

At the time I had never heard of the word ‘curator’, and without noticing, due to this small project I suddenly became one.
SYNOPSIS

After finishing the Curatorial Training Programme at the DeAppel Foundation in Amsterdam, having worked for eight months with five other international young curators, I set out to further my contribution to the discussion/exchange around curatorial practices.

As an independent curator I felt my practice was rather fragmented and that, if I wanted to enter a wider discussion, I would have to bring structure and process visibility to my work. At an early stage I started looking into other curators' practices only to learn that there was no agreed format of methodological exchange between curators. The one format which came close to a standard practice was the curatorial handbook, in which curators are offered a "couple of pages" to propose the specificities and peculiarities of their approach.

A closer look at these handbooks shows a clear emphasis on the finished outcomes of the exhibitions (and curatorial programmes) rather than to the processes that led to them. Even if in some cases we are offered process insight, this seems to be written between the lines of the text, with most curators having difficulties expressing clearly their methodologies.

This context offered a perfect background for the development of a format that would open up a new curatorial discussion, creating methodological exchanges, which would visibly relate the outcomes to the processes that generated them. The open framework of arts research by practice was then the perfect environment in which to develop tools to tease out the hidden methods of contemporary arts curatorial practice.

The first step in the development of an alternative format curatorial handbook was the critical documentation of my own curatorial practice (PhD level), followed by an assessment of its tools and methods. The second step consisted of methodology exchanges between curators, based on this format (Post Doctorate level) and culminated in a series of lectures and publications (Cultural Capital).

This will hopefully alter the current landscape of curatorial writings bringing new insight into curatorial methodologies.

This whole project is based on the assumption that curators have "specific formulas" according to which they select and present artworks. Nevertheless, being in a curatorial position means that one is hardly ever challenged in relation to these choices, that one need not be accountable for the inclusion and exclusion of specific artists, that one can keep on promulgating the fifty year old format of white-cube display.

What then is my individual curatorial position in relation to these issues? What characterizes my curatorial methodology, and how can it be enriched through the exchange with other curators? How can a sequence of projects lead to a curatorial programma, and how can the exhibition and its documentation (catalogue / website) be presented in tandem with the processes that generated them?

As an independent curator, with a strong practical and creative approach (rather than a theoretical one) I believe my practice is teeming with idiosyncrasies. At the core of it resides the media of exhibitions, namely the so-called thematic group shows.
Looking back at some of my initial projects, and mainly due to the fact that there was no budget, and therefore no documentation, I was forced to accept them as forever lost, with only some memories providing evidence of their existence. Being ephemeral though is inherent to all exhibitions, even the so-called permanent ones. As specific media taking place in three-dimensional space, exhibitions carry a potential for immersive experience and lend themselves to eminently visual types of discourse.

After being disassembled exhibitions cease to exist and their documentation becomes ever more important.

Taking into consideration that my work consisted mainly of exhibitions, which were then de-installed or destroyed, I ask the reader to bear in mind that the object they are holding in their hands is a translation, a representation on paper of something that took place elsewhere. The tools of this translation become central to this enquiry and the levels of assessment become multi-fold.

First we must assess the specific projects (and the specific contributions made to curation), then the way in which the sequence of projects point to a curatorial agenda, and finally the methods used to create, select, document, analyse and disseminate a curatorial practice.

I will attempt through research to create a structure according to which the documentation of projects can be articulated into a curatorial programma (selection/exclusion), isolating the idiosyncrasies of each project according to common pro-formas, organized into a Critical Portfolio to be used in the methodological exchange amongst curators.

As a result I am striving for a PhD research which is more than the sum of its parts and that can conduce to a more structured and visible curatorial methodology, arguably useful for the construction of a new curatorial landscape that interweaves process and outcome.
Introduction

Part 1
Shadow Curating
4th Year Expo
B-Sides
Art Cup
A-Tipis
Synthesis

Part 2
Excluded Projects
Conclusion
1. Introduction
1.1 Shadow Curating - Visual Model

The following diagram (Fig. 4) represents the structure of the PhD Shadow Curating: A Critical Portfolio. It establishes a clear relationship between the fields of practice and of research and offers a new insight for practice-led research in the field of contemporary arts curation. This diagram is to be found throughout the thesis to assist the reader in terms of the position of each chapter in relation to the overall research. A 3D cut-out model will accompany the thesis.
The diagram has been assembled according to the following sequence:

Plan Alpha is the plan of practice (Fig. 5). It consists of the sequence of projects had they been developed independently from the research.

Plan Beta is the plan of research (Fig. 6). It depends on plan Alpha and consists of the development of questions associated to the practice.
Plan Gamma is the plan of practice-led research (Fig. 7). It consists of the intersection of Alpha and Beta. In this plan the processes of practice and research coincide with the outcome (Critical Portfolio).

It is important to note the possibility of a number of plans running parallel to Gamma, as many of the research proposals in this area denote different possibilities and approaches.

Figure 7: Shadow Curating Visual Model – Outcome of practice-led research
1.2 Research Contextualization

There can be many reasons for one to undertake a Doctorate, the most common one being the interest to pursue an academic career. My decision to start a PhD was based on the opportunity to develop new ways to reflect upon my practice, rather than the desire to become an academic.

My goal was to produce a body of research that would have an impact on my future practice and influence the practice of other curators. Consequently this had strong reverberations in the way I set out to do research, and on the development of a methodology. It is fair to say that my passage through academia has helped me to develop tools for practical reflection as well as for methodological exchange.

Hence I am not an academic that went 'into the field' to develop practical research. Rather I am a practitioner that went 'into academia' to formulate reflective ways of shadowing my practice and to bring visibility to a curatorial methodology usually 'kept in the dark'. I stress the emphasis on 'having been' in academia for a period of 5 years and now being ready to move back into the field of curation carrying with me a practice highly transformed by the activity of research. How my practice was affected is one of the main questions which will be dealt with in the Conclusion of this document.

The background of this PhD is the practice of contemporary art curation, an extremely rich and multi-layered activity requiring a strong aesthetical sense; the capacity to develop concepts and texts, to write applications, to deal with human beings and manage the expectations of artists, audiences and institutions. The result can be found in the wide proliferation of exhibitions, seminars, artists talks and books. It is noteworthy though that I was unable to find any doctoral theses concerning contemporary art curatorial processes amongst the outputs by curators.

In other words, we can say that large and rich amounts of work get distilled into an outcome (i.e. exhibition) leaving behind no traces of the processes and methodologies leading to it.

There are two attributes we can gather from this situation, in line with the writings of Schön (1991) in The Reflective Practitioner, How Professionals Think in Action. The first one is the notion that practitioners possess a tacit knowledge, also defined as knowing-in-practice and the second is that they usually know more than what they can say (Schön, 1991, p.51).

Central to Schön's book is the interest in "people for whom research functions are not a distraction from practice but a development of it" and who "reveal a capacity for reflection on their intuitive knowledge in the midst of action and sometimes use this capacity to cope with the unique, uncertain, and conflicted situations of practice" (Schön, 1991, viii).

Schön argues that this reflection-in-action reflects a rigour sometimes similar (but not always) to the one "of scholarly research and controlled environment".

One of Schön's main assumptions, central to this PhD and indeed to all PhDs by practice
is the lack of communication between practice and academia. The "elitism" of academia is
counterbalanced with the "mysticism of practice" and the result is that both face opposite
directions.

These attitudes have contributed to a widening rift between the universities and the professions, research
and practice, thought and action. They feed into the university's familiar dichotomy between the "hard"
knowledge of science and scholarship and the "soft" knowledge of artistry and unvarnished opinion. There is
nothing here to guide practitioners who wish to gain a better understanding of the practical uses and limits of
research-based knowledge, or to help scholars who wish to take a new view of professional action.
We are in the need of inquiry into the epistemology of practice (SCHÖN, 1991, viii).

How then can we try to approximate the attitudes of practice (tacit knowledge) and
academia (development of theory)?

The notion of a PhD by practice, as I understand it, is the way to create a hybrid through
which practice contributes to a wider discussion, taking place in the academic context. My
particular approach is one of documenting the curatorial process and showing it alongside
the outcomes in an attempt to shed light on the way processes lead to final outputs.

According to Christopher Frayling's (2006) seminal article Research in Art and Design there
are three categories of research in today's art academies:

-Research into Art and Design
-Research through Art and Design
-Research for Art and Design

I shall not go into definitions of into, through and for considering that there is a
widespread discussion surrounding them (BIGGS, 2002; GRAY AND MALINS, 2004; NCAD
Symposium RESEARCH QUESTIONS, Dublin 2005; MCLEOD AND HOLDRIDGE, 2006; NCAD Symposium
FROM EXPERIENCE, Limerick 2006).

I will rather look into an essay that in my view approximates Schön's view of reflection-
in-action to Frayling's formulation of research through arts practice. In his essay
Representing creativeness: practice-based approaches to research in creative arts, Peter
Dallow (2003) seems to have an interpretation of the above mentioned triumvirate which
is slightly different from Frayling, specifically in relation to the last two points (Research
through Art and Design and Research for Art and Design). For Frayling in Research as Art
"the methods, conventions and debates of research were perhaps embodied in the artefact
itself" (Frayling 2006), while for Dallow

Research through creative arts practice centres on a 'studio/creative project' which results in the production
and presentation of a body of 'finished' creative work, where additionally, the documentation of what is done
in the process of creating these works is taken as a significant component of the research (Dallow 2003).

The proximity of the definitions of Research through Art and Design for Dallow and
Research for Art and Design (or as Art and Design) for Frayling is confirmed explicitly in
McLeod and Holdridge's quotation of Frayling's early essay

Where the end product is an artefact – where the thinking is, so to speak, embodied in the artefact, where
the goal is not communicable knowledge in the sense of verbal communication, but in the sense of iconic or
imagistic communication. (MCLEOD AND HOLDRIDGE 2006, p. 4).
For the sake of coherence, and due to the extreme importance Dallow's essay assumes in my research, I will consider his definition of Research through Practice as the point of departure. Picking on something I mentioned above (the lack of documentation exposing curatorial methodology) I would like the reader to consider my research as one that reveals a practice.

Dallow (2003) calls for a processual approach "by which artists might track their movements into the unknown". He talks about the artist as someone who "may manage to represent something of the thought at the root of their art" as "a 'practical-intellectual', as one actively engaged in critical reflection about the creative process whilst making work".

Dallow's statement concerning the relation between doing and reflecting shows affinity to the accounts by Schön:

Investigating art practice requires charting something of the 'doing' involved in the return moment from the unknown of the imagination, to the relative known of the artefacts or productions of artistic practice.

The challenge for the contemporary artist also operating as a researcher is to attempt to represent or chart this activity, whilst remaining open to the possibilities present in their art practice. (Dallow 2003, p. 52)

If it is true that one of the characteristics of a research project, such as a Masters or PhD, is the fact that it is time bound, i.e. it has a start point and an end point, one cannot say this is valid for all research.

But how do we distinguish between the kind/s of routine research undertaken in the course of everyday professional artistic practice, and that of a practice-based approach to research? One way to approach this problem, as Strand suggests, is by considering intent. On the face of it, those doing routine professional practice as a creative practitioner with no major challenges in terms of 'originality, risk-taking or boundary-pushing', as Parr points out, or in terms of a significant broader cultural engagement, cannot readily make a valid claim for their practice to be recognized as research. (Dallow 2003, p. 53)

If everyday life artistic practice (even if involving research) cannot be seen as such, the notion of intent becomes sine qua non for considering something as research. One must start by stating the research questions, set a context and a methodology in order to enable, at the end, the assessment of the creative and research trajectory. Hence calling it research.

The idea of reflecting upon the work done, seen by Gray and Mallins (2004, p. 159-176) as a "journey to be re-counted", and by Dallow (2003, p. 50) as something requiring charting, becomes too central to the definition of artistic research. In parallel to the creative work, every piece of artistic research must contain a critical representation of the 'doing', conducing to a reflection and possible improvement.

Once this relationship between research and practice is established, one is able to look at the wider picture, identifying altogether deeper questions concerning the epistemology of practice in relation to theory. And these are the questions concerning the role / position of artistic research in relation to the contexts of Art and of the University.
One could claim that the artistic field comprises the hermeneutic question of the humanities, the experimental method of the sciences, and the societal commitment of the social sciences (Bolkema and Slager 2004).

A lot of work has been done in order to place artistic research in a wider context and, although this is an issue I find very challenging, I will leave those considerations for another occasion. For the time being I will assume the validity of artistic research as something which can be of use to other types of research such as the sciences, social sciences and humanities.

The crucial issue is then to resolve the unclear relationship between artistic practice and practice-led research. This can only be done through a tailored methodology, which while putting practice at the core, represents the questions and processes associated to it in critical synthesis.

In other words, I had to look for ways by which, according to Mike Press

Creative art and design practices become research methodologies themselves, exploring and mapping research territories and providing sources for knowledge that can only ever be gained through such practice (Gray and Malins, 2004).

This explains the constant presence of the diagram Shadow Curating Visual Model (Fig. 8) throughout this document. This model will be de-constructed and explained in the chapter Methodology.

Fig. 8: Shadow Curating Visual Model – Practice-led Research

A PhD by practice provides another layer of complexity to practice, situating the PhD in the context of University knowledge. The candidate must then strive for peer recognition in the field of practice (in this case curation) as well as in the one of research. To counterbalance the difficulty of being split in half between practice and academia there is the fact that
Practice-based research offers an intermediary intellectual space which facilitates the exchange of ideas between theory, analysis and practice (Dallow, 2003, p. 62).

With the context of my research drafted and focusing on the new plan resulting from the intersection of curatorial practice and research, I will now explain the structure of the research outcome.
1.3 Thesis structure: Critical Portfolio

The structure of this document looks critically at what might constitute a Doctoral thesis in the field of contemporary visual arts curation, especially in relation to theses submitted for a similar degree in the areas of the humanities and social sciences such as the ones described by Jonathan Grix in the book *Demystifying Postgraduate Research* (Grix 2001, p. 7-21).

In an area of research with no a priori methodologies I question whether or not a methodology, purposefully created for specific research, should influence the outcome in terms of structure and format. As a response to this, and as testified through the plan Gamma in Fig. 4: Shadow Curating Visual Model, my proposal is something intimately connected to the way my research methodology developed. The structure, format and lay-out of the outcome are affected by the relation between practice and research which becomes visible to the reader in the division between included and excluded projects (Parts 1 and 2) and through the physical turning of the document between the Landscape (Photographic Portfolio) and Portrait (Writing) views. I have called this research outcome Critical Portfolio, for it shows evidence of my practice (Portfolio) and at the same time, of the questions and processes attached to it through research (Critical).

The Critical Portfolio develops according to 5 chapters:

1) Chapter 1: Introduction
2) Chapter 2: Contextual review
3) Chapter 3: Methodology
4) Chapter 4: Critical Portfolio (Part 1 and 2)
5) Chapter 5: Conclusion

This research outcome begins with a short biographical note describing my working practice since leaving Portugal in 1999. It devises three scenarios (Lisbon, Amsterdam and Dundee) and indicates an important concatenation of events that had a strong influence on my work and future research.

It is followed by a short SYNOPSIS indicating the main aims and objectives of the project, context, methodology and outcomes.

In Chapter 1 and after providing some contextualization for my practice-based research I pose several questions related to the development of the research. These are questions concerning curatorial methods of selection and display and stem from my practice as an artist and independent curator, having attended the Curatorial Training Programme (CTP) at the DeAppel Foundation in Amsterdam (2000-2001). This approach to the questions derives from the projects "Against the Double Blackmail" and "Even More Works About..." and is made clearer through the text "S-P-A-C-E is not only a word". The questions concerning methods of selection and display were not addressed directly during the CTP in Amsterdam (project "In the meantime..."); this being one of the main reasons for developing the research at PhD level.

Chapter 2 offers a contextual review of the landscape of curatorial writings, namely
the so-called Curatorial Handbooks. After identifying and mapping this format of curatorial exchange I looked at the formats structure and concluded that it is based on two to four pages attributed to each curator. They provide a statement of practice (and in some cases advice to young curators). My idea is that this limited space allows only for a very succinct exchange between curators who usually resort to short and witty descriptions of their practice. These statements are far from in-depth methodological exchanges such as the one I am aiming to establish as a result of this research.

Within this research outcome the reader will find a final statement (The Method), similar to the ones curators submit in the Curatorial Handbooks, supplemented by in-depth process information about the projects that led to that statement (Shadow Curating, 4th Year Expo, B-Sides, Art Cup and A-Tipis).

Having been asked to participate in two of these Curatorial Handbooks (Printed Project, Letters from five continents and Words of Wisdom, A curator’s Vade Mecum on contemporary art), individually and as part of the CTP group, I feel that two to four pages are insufficient to provide a final statement as well as evidence of the projects that led to it. In this PhD by practice I avoided presenting solely a sequence of ‘final products’ such as the ones offered in catalogues and Portfolios, but complemented all projects with documentation relating to the process.

In addition to the bibliography of Curatorial Handbooks Chapter 2 offers an overview of research in curation of contemporary art with an emphasis on the United Kingdom, only to realize that research on this subject is still in its infancy. This is confirmed by the fact that only two entries of the words curation and curating appear on the UK and Ireland’s Index to Theses (www.theses.com).

Part of Chapter 2 “Four Years in Prison” is my contribution to “Printed Project, Letters From Five Continents”, edited by Saskia Bos and focusing on the work and lives of young curators across the globe.

Chapter 3 consists of a description of the Methodology used in this PhD. As referred to above, the Methodology of PhDs by practice is tailored to each individual project and consists of methods that will conduce to the achievement of specific aims. In creative visual arts, where practice plays a central role, methodologies consist usually of a mixture of creative methods and of methods which allow for visibility of processes conducing to the new objects, images and contexts.

This is exactly what the reader can find in Chapter 3, where I proceed to deconstruct the diagram (Fig. 4: Shadow Curating Visual Model) assembled in this Introduction.

In this chapter I present a table describing a general curatorial methodology which helps distinguish the creative from the organizational methods. The creative methods (selection and display) are subsequently used as research questions permeating the projects central to the research.

Another important element is the research outcome’s double reading, in Landscape and Portrait. I shall develop this in more detail in Chapter 3.
One last remaining issue concerning the methodology chapter is the use of *Exposition Pro formas*. All included projects allow for a quick overview of each project as well as the possibility to compare projects.

Ultimately, and following my intentions of creating methodological exchanges between curators, this research outcome will be abstracted from my own project information and will be proposed as a blank *Pro forma* to register critically the methodology of other curators (Conclusion).

At the end of Chapter 3 is the project "Shadow Curating", which gave the methodology its name and that went on to become the title of this research degree. This project demonstrates a clear relationship with "Against the Double Blackmail" and "Even More Works About..." and to the ways the questions and methods under scrutiny become visible through the use of a creative methodology.

Chapter 4 is central to this research because it presents four projects with clear connections to the research questions (4th Year Expo, B-Sides, Art Cup and A-Tipis) as well as the curatorial statement that derives from them (The Method). As a synthesis of my curatorial and research practices I present a website (www.perspexenvelope.org) with my work, "The Method" and "Open Letter" as three different possibilities of presenting myself as an Independent curator engaged in exchanges with other curators, artists and viewers.

This chapter is divided in two parts. Part 1 constitutes the Selected Projects, made available to the reader according to a common structure consisting of Project Image, Exhibition Pro-Forma, Concept Development, Portfolio Images, Correspondence between Curator and Artists, and Process Documentation. The synthesis of my curatorial and research practices is situated at the end of Part 1. Part 2 constitutes the Excluded Projects and shows a selection of projects that I organized which do not have a clear relationship to the research questions. The information about the Excluded Projects is presented in summary as it has a much lower level of detail and is outwith the main scope of the core research.

Chapter 4 can be seen as a 'window into my practice' raising interesting issues concerning a format such as the exhibition, which despite being widely used as research process still raises much discussion as a research outcome, due to the fact that, unlike the thesis itself, an exhibition cannot be easily stored in the University's library shelf.

At the core of this argument is the very fact that after temporary exhibitions are de-installed there is only documentation to witness their existence, and that due to the fact that they cease to exist, they cannot be considered vehicles for research knowledge transferred to future generations.

There is a sharp contradiction between a practice that takes place in space and according to Cartesian coordinates, and results of research which must be contained within a traditional format and fit the University's library shelves. This PhD is a result of this conflict of formats that seems to affect most research in contemporary visual arts. The solution for this problem is far from being achieved but some encouraging projects are being developed that investigate the exhibition as research and not just as outcome.
Chapter 5 presents the conclusions and discussion around the research. Here I look at three different stages of the work and reflect upon the relations between the finished research and the intentions I set at the beginning. The evaluative exercise of understanding what I set out to do, whether I achieved it or not, and the reasons for this constitute the difference between practice-based research and only practice.

The three stages of the work I will look into in Chapter 5 are:

- My Curatorial Methodology: The idiosyncrasies and methods proposed in the projects relative to the processes of Selection and Display.
- My Research Methodology: The mechanisms for documenting the projects in relation to process and final outcome.
- My Critical Portfolio: The assemblage of all project information according to the common thread (Selection and Display) into a format with the possibility of bringing depth into the ongoing exchange between curators (as seen in the Contextual Review).

In Chapter 5 I will present a sample of Shadow Curating Proforma. This sample will provide a tentative format to compare and discuss curatorial methodologies.

At the end of Chapter 5 a section dedicated to future projects states that rather than ending here, this research is about to be fed back into practice. The deadline of the PhD was important as a stepping stone, but I see the Viva Voce as the first formal exchange between my completed research and a panel of curators and experts. I hope it is only the first of many exchanges...
1.4 Project Development

I have attempted above to make the relations between practice and research, and between practice-led research and the fields of Art and Academy explicit. Now I shall delineate the relation between my own practice of exhibition curation and the questions that prompted it.

The questions arose from my early practice and are described in 1.5 Seminal Work and the Emergence of the Research Questions. In short they can be described as preoccupations concerning the visibility of the methods of selection and display in contemporary arts curation.

Although these were always questions I was concerned with, they were not one hundred percent clear at the outset of the research. They started by being a hunch, an intuition that gradually became more apparent as the result of my reflection-in-action. After a period of experimentation, coinciding with the first twelve months of the research (and culminating with the PhD transfer) the questions were finally established as the intention according to which the projects would be later reflected upon.

The identification of two periods, first pinpointing the questions, and second developing projects addressing the questions explicitly, becomes apparent in the research outcome, under the designation Excluded and Included Projects respectively.

In the beginning of the PhD I started by developing projects such as Verão (Galeria Quadrum, Lisbon), Fistula (MUHKA, Antwerp) and Gran Pacman (Recyclart, Brussels) that helped refine the questions addressed in later projects. A constant reflection upon the 'threads' between my early practice and these projects led to an explicit intention of addressing selection and display. During this period I saw a number of exhibitions in Europe which helped me form preliminary ideas concerning the lack of methodological transparency in contemporary arts curation (Documenta 11, Venice Biennale 2003, Manifesta Frankfurt amongst others).

Verão was a project that attempted to push the boundaries in terms of events taking place within contemporary art galleries; the gallery is defined by the curator Antonio Cerveira Pinto as studio and seminar room. Verão attempts to de-construct the gallery as the locus for an avant-garde characterized by ideological puritanism.

Fistula was a solo show by the Flemish artist Philip Huyghe. Having met the gallery that represented Philip at an art fair, I was invited to develop the set up concept for a show of over a hundred artworks at the MUHKA museum building in Antwerp. The scale of the event was massive and raised questions concerning the articulation of artworks in relation to the idea of narrative.

Gran Pacman was a video shown on a screen in a Brussels café. It consisted of the placement of an artwork in a place that is not dedicated to this purpose, raising questions about context and the perception of the object as artwork. I decided to accept an invitation with such a simple premise because it allowed for the development (with Rui Martins) of the preliminary sketches of www.perspexenvelope.org which came to be the representation of my curatorial practice in the space of the web.
The projects above (part of a wider body of work) are extremely varied and do not offer a clear answer to the questions later posed. If in terms of outcome the projects demonstrate a 'lack of threading', in terms of process they allowed me to reflect on crucial questions concerning curation.

Is everything 'allowed' in the space of a gallery? Do ethics play a role in the production and presentation of art? Is the element of shock a characteristic of progressive art? Is there a rationale for the set up of an exhibition? How does a curator decide what piece is next to what? Does architecture influence the work of an artist produced in the seclusion of the studio? What is the relationship between art and context? Is the definition of artwork a 'fluid' one? What is expected from the audience for an artwork?

These are some of the questions that, in the relationship between projects, exhibitions visited, conferences attended, and more informal discussions, came to constitute the background for the research questions.

Once these questions were set as clear intentions, I started thinking about a number of concepts that would address them explicitly. This is the case of projects such as Shadow Curating, 4th year Expo, B-sides, Art Cup, and A-Tipis. Before describing the relation between the projects and the questions I would like to attract the reader's attention to the fact that the projects are synthesized in the curatorial statement The Method, the website (www.perspexenvelope.org) and Open Letter.

Shadow Curating is a central project of this PhD, hence it became the title of the research study. It demonstrates a natural development from my early practice and becomes instrumental in identifying the research questions. Moreover it assumes itself as a dynamic methodology contributing to the visibility of the curatorial methods of selection and display in exhibition settings. Shadow Curating appends a number of questions to the curatorial practice and offers them back to the audience in a straightforward and visible way.

4th year Expo is the result of the module Professional Practice - Exposition and consisted of a structure that mixed the output produced by the students of three different courses. This provided a new context from which the work could be seen in a totally new light abolishing the differences between autonomous art, illustration and animation.

B-sides was a project that looked at exhibitions as seamless aesthetical environments. Two thematic group shows were curated in very different architectural settings giving rise to a clear and visual relation between exhibition and architecture. In B-sides the exhibition design materials (labels) came under scrutiny as the minimal curatorial proposition in the space of the exhibition.

Art Cup concentrated on the criteria of selection of artworks for exhibitions. It is described as a project which is half Art and half Football. In order to be selected for Art Cup artists must demonstrate artistic quality and football ability.

A-Tipis was a large-scale project which proposed the articulation of eight installations and performances in relation to three very different contexts. This convergence between the fields of visual arts and performing arts in 'neutral' territory (concept) attempted to create
a trajectory from project to project incorporating the physical and symbolic characteristics of the context, shedding new light on the phenomenological relations between installation and viewer.

These projects are developed in depth in Part 1. I would like to focus attention on the fact that the relation between these projects and the methods of selection and display become a ‘thread’ justifying clearly the decisions for including and excluding projects. This is expressed visibly on two levels, on the structure of the research outcome and on The Method.

REFERENCES


1.5 Seminal work and the emergence of the research questions: Selection and Display.

There are two key concepts that permeate my work and help in unravelling my curation in general and this thesis in particular: the notions of curatorial selection and display.

The appearance of these topics in my work did not coincide with the beginning of the PhD, or even with the Curatorial Training Programme I did prior to it. They can be traced back to two artistic projects that took place in the years of 2000 and 2001 in the city of Lisbon.

During this period my practice became somewhat nebulous for it seemed to be situated between installation art and curation. Was I an artist interested in curatorial processes or a curator keen to develop a creative, but critical practice?

As an artist I often resisted the production of physical objects aimed at entering the cultural and market economies. My modernist training as a sculptor pointed at making things, but some socially engaged practices I had developed in my teens pushed me towards working in relation to people and context. I became increasingly interested in the conditions under which the audience encounters the work.

The projects show evidence of some of the questions I was dealing with:
How were artists selected, and why was I being selected instead of a number of colleagues?
How did the curator decide who is in and who is out? According to what methods and criteria?
What confers quality to the work and who are the arbiters of these decisions?

After the selection is done what is the best placement for the works in relation to the exhibition context? Are there rules for this, or does the curator decide intuitively?
Does the curator affect the display context or does s/he accept it as a given?

Do these decisions, when communicated to the audience in a clear and straightforward way, affect the reception of the work?

In short, are these clear and objective processes or some kind of mysticism exerted by the curator ‘behind the scenes’?

These questions do not have unequivocal answers. As demonstrated in the following two projects I attempted to find alternative modes of inquiry, which could be conjured up in the visual arena, providing the viewers with an additional piece of information and something I hoped could contribute to a deeper level of engagement.
EXHIBITION: 'AGAINST THE DOUBLE BLACKMAIL'

The first project took place at Museu dos Comunicações in Lisbon in the early summer of 2000. It was the graduation exhibition of the Advanced Course of Public Art of the Maumaus School of Visual Arts.

The fate of this installation was rather typical of the genre. According to a nervous explanation by the curator and due to a mistake by the cleaning lady, the artwork was binned.

This did not make much difference because, whether archived in a crate or in a bin bag, installation work ceases to exist after it is brought down. Only the efforts to document it visually remain witness to the interactions that it prompted spatially, an extremely reductive report to say the least.

After this piece disappeared all that was left was documentation. Amongst some poor quality photos and slides, as well as a couple of notepads, I managed to find just enough information to be able to compile a small text. A catalogue was published on the occasion of this project and I used the pages that were assigned to me to underline the main concept of the work: the idea of installation in progress.

During the Public Art course at Maumaus we developed a practice, which took place in the streets of Lisbon. We worked with context and with the people who populated this context, as the projects were set in restaurants, in the streets, in buses etc.
It came as a surprise that our final project would take place in a traditional museum. Even more surprising was the fact that I had been ascribed the space of the gallery: a large, sub-standard, white room where collections of stamps and the work of Sunday painters were exhibited.

The physical dimensions of the space made it impossible to fill up. Even if I attempted to do so I couldn’t for there was no budget. The course of action I decided to take was deconstruction, so instead of adding to the space I opted to subtract from it. (Fig. 10)

The starting point was to re-think the gallery’s function as a place for display (something very present in my work nowadays) by deciding not to display a finished exposition. Instead I was interested in creating a surprise situation for the spectator.

When the viewers walked into the space they encountered a set up of an exhibition in progress. (Fig. 11) Struck with the doubt of whether or not their presence was welcome they would wander around the room until someone would ask them to leave. This obviously never happened and people were left in a ‘state of limbo’.

The audience did not receive information to confirm that this was the finished exhibition, or that they were looking at the work of an artist, which depended on them to be completed. When the visitors left, not quite knowing what was going on, a feeling of intrusion was left in the gallery.

The second dimension of the project was that the artists 'present' had been only virtually invited. I came across this project in a magazine and found it extremely interesting, while looking for the writings of the Slovenian philosopher Slavoj Žižek.

The real exhibition Against the Double Blackmail happened in London at the Cubitt Gallery a few months before. It was a highly political project involving Gregory Green and Slavoj Žižek.

Description of project:
-I entered the space while the previous show was being brought down and as a result I had control over what elements to keep and what ones to get rid of. Some of the labels that had been taken away from the previous show were kept in an attempt to create a rhetoric of transition.
-The text by Žižek was to be set up on the wall opposite to the entrance. Twelve A2 sheets of white paper (fusing with the background) indicated the exact placement of the text Žižek had shown on the walls of Cubitt.
-Across from that wall a space was devised for Gregory Green’s piece, and the floor was taped delineating its perimeter.
In the middle of the space there was a table with set up materials as well as information: white set up gloves, vinyl text with the name of the show, and an open file. (Fig. 12) In the file there was information about the real project that had happened at Cubitt, a fake letter of invitation, and a curatorial text explaining the relation between that exhibition and the context of Museu das Comunicações. (Fig. 13, 14)

To this day I am pretty sure that Gregory Green and Zizek, but also the Cubitt Gallery, are totally unaware of their 'virtual' presence in that project at a small Lisbon museum.
EXHIBITION: ‘EVEN MORE WORKS ABOUT...’

In Disseminações, Culturgest, Lisbon 24-01 to 22-04-2001

Fig. 15: Exhibition view (1)

As a result of Against the Double Blackmail I was invited to take part in a show which aimed at bringing together a new generation of Portuguese artists. The project took place in Lisbon, in one of its most prestigious contemporary art venues called Culturgest.

Curated by the director of the Museu do Chiado (MOMA Lisbon), this constituted an opportunity to begin a career and was an event to be cherished. I saw the invitation to participate in the show as a possibility for a dialogue with the curator (Pedro Lópa), one that could include many other people due to the media attention it generated.

As the curator formulated the invitation he asked me to show the same work I had shown in the Museu das Comunicações. I refused, arguing that a new situation asked for a new approach.

As a result I requested an interview with everyone involved in the organization of the show: the curator, the P.R. person, the director or the institution, the designer of the catalogue etc. Most of them declined my request with the exception of the curator. He was the one I most wanted to talk to and showed an equal commitment to maintaining the open dialogue.
The piece was called *Even More Works About...* following the show Pedro Lápa had recently curated in Lisbon ("More Works About Buildings and Food") and which included some prominent artists in the international scene. The work's title was not so much related to its content but was a way of relating this show to the other, and an attempt to look at curatorial methods in a broader sense.

The questions posed to the curator in the interview were given in advance, and were later incorporated in the catalogue. Similarly to what had happened at Museu das Comunicações I used the catalogue as an extension to the work itself.

Fig. 16: Exhibition view (2)

Amid the questions I asked were the criteria of selection: "Why had I been selected, instead of a number of colleagues?" and "Was it interesting to curate a show around age, proposing a new generation of Portuguese artists in rupture with the previous ones?"

The dialogue with the curator was video recorded and displayed in one of the exhibition spaces. (Fig. 15, 16)

I consider the most interesting characteristics of *Even More Works About...* to be the fact that it was not a self-expressive work but something directed at a group of people, at a section of the arts community.
At the end of the day this piece did not seem to receive any attention from the critique, possibly due to the low-tech quality of the video, or even the subject under scrutiny. The repercussions of this work were no further invitations for generational shows and an increasing enticement to give lectures, talks and seminars in art institutions.

Description of exhibition:
- Three sofas and a TV and video playback were positioned on a carpet in the centre of the room. (Fig. 15)
- The intention was to transform the gallery into a spacious living / waiting room.
- The video interview I made with the curator was shown on the TV (focal point of the installation). (Fig. 17)
Text: S-P-A-C-E IS NOT ONLY A WORD

As a result of a myriad of meetings and exchanges (at conferences, seminars and openings) I have had with curators in many countries over the last few years, I arrived at a conclusion: there is a huge gap between the curatorial/theoretical discourse and the refinement of the spatial apparatus of exhibitions (where the body takes center stage).

When I first started developing the hypothesis that the field of curation could benefit from a closer scrutiny of its creative methods (selection and display), I assumed most curators would easily engage in this discussion. My expectations were not confirmed though, as I soon realized that my claims to move away from the white cube were met either with stigma or disrepute, as if they were heretic claims.

I proceeded to investigate the reasons for such a gap between exhibitions 'in theory' and exhibitions in practice, developed spatially. Why do the two sides of the same coin seem to be alienated from each other?

My attempt to understand this division develops as follows:

The largest part of contemporary art curators I have met come from a Letters background. Art history, art criticism and theory, sociology and anthropology cater for the profession like no other areas (as a legitimate progression of the traditional trend of the expert curator of collections).

As a consequence, not only are artists under-represented in a field of utter importance to them but more importantly, curators whose practices are largely dependant on three dimensional space seem to lack the skills for the task. Curators then avoid the question of space, pointing their inquiries to the field of theory, generally through the medium of words. The divide is put in place and both groups are seemingly happy. This creates a deadlock!

It is fair to say that while curators avoid space, artists avoid text. Artists contribute their physical works to exhibitions while curators write about them. The set-up of the show is a challenge between the two spheres and the results seldom break established rules. The minimal enterprises carried out by curators in the space of the exhibition consist of the availability of a written text.

The gap between curatorial and artistic approaches, between Letters and space, words and installations (set-up) is therefore demonstrated through stagnation in the development of the rhetoric of exhibitions (most institutions remain dearly attached to the outdated fifty year old white cube model).

Exhibitions by definition happen in space and according to Cartesian coordinates, articulating objects in relation to the environment, to other objects and to the people that come across them.
The way these objects are articulated in relation to their surroundings give way to different rhetorics of display. To achieve satisfactory results the curator must be able to ‘imagine’ new spaces, throw in new colours, even objects and signs that will help in position the viewer in relation to the concept. Mastering these skills is a sine qua non condition for the development of new curatorial strategies. On the other hand, the total ignorance of these competencies results in a lowest denominator: a bare space with white walls and grey floors, no windows to the exterior, lighting from the top and artworks kept apart from each other supported by unobtrusive labels and lonely invigilators. As a result

![Diagram](image)

(1) Between objects  
(2) Between object and context  
(3) Between viewer and object  
(4) Between viewers

`Fig. 18: Situational Scripting diagram. Relationships between the components of the exhibition.`

the artworks displayed assume the status of quasi-religious objects, worthy of silent and respectful contemplation.

Back to the curatorial methodology it is fair to reassert that the setup of exhibitions as well as the selection process are only a small part of the whole process. Ranking against form filling and fundraising, networking, travelling, writing concepts, keeping up to date with the latest theoretical discourses and attending openings. One can argue that across-the-board, curators with a Letters background are better equipped for the overall tasks, than curators with an artistic background such as myself. However as a visitor walking into a gallery I couldn’t be less interested in how many forms the curator has filled, how many trips, vernissages, or how many essays s/he has read or written. I am not even interested in how up to date the discourse is or if it has been recognized by peers. All I want is an
experience there and then, one that treats me as the thoughtful and reflective visitor I am. The question then is how does the exhibition address me as an overall immersive installation and in what kind of position am I placed?

There is no recipe for success or formula according to which all art exhibitions will achieve a visual and spatial contextualization of the viewer. In my opinion the articulation of the space and objects and exhibitions and the way these address the audience (rhetoric of display) have to be totally rethought in relation to whatever concept is proposed by the curator or the institution (Fig. 18). The Method in Chapter 5 proposes an approach to curating based on space rather than theory.

One thing though, that all curators should bear in mind at all times is that space is far more than just a word.
is a segment between two points. Neither a departure nor an arrival, it is a sustained moment, a synchronised state of diverse, seemingly incompatible versions of reality, stills that are isolated from a film, creating a new situation. As an exhibition, In the MeanTime... brings together a group of artists who, even if temporarily, are between ‘languages’. Because of this circumstantial and self referential condition, they present works that touch upon the idea of translation and transformation. Being between ‘languages’ can mean that the ‘rules of the game’ have changed, and in order to deal with this the artists have to adapt themselves to new situations. While going through the process of assimilation under different conditions, the artists try to materialise their procedures, in perpetual motion, through visual content.

All the works derive from particular situations, bringing up observations and private histories from the archive of personal experiences. In the light of their complexity and openness no single obvious reading is given, but several readings appear. There is a constant
oscillation between reality and fiction, fiction and documentary, between the collective and the private realm of the individual.

The artists articulate their awareness concerning the diversity of real and imagined positions, their identities as 'foreigners' (in their new place) and as 'strangers' (in their own environment), through dialogues, participation, or exchange, with poetic sensibility, subtle irony and transparency. None of the works manifest an obvious critique of political and social positions. Rather, the artists examine their adaptability through dynamic relations in their daily operations, basic behavioural and communication patterns which in the process undergo major shifts and reconstructions. The attempt is made to explore how strategies, positions, and representations of identity are produced. Shifts and displacements occur between changing contexts, as '...we are in fact always multiple and contradictory subjects, inhabitants of a diversity of communities (as many, really, as the social positions in which we participate and the subject-positions they define), constructed by a variety of discourses and precariously and temporarily sutured at the intersection of those positions'.

The intersection is the place of metamorphosis, a moment in flux. The art of Sebastián Díaz Morales and Bülent Sangar emphasises the awareness of shifting states. Yael Bartana's and Tracey Rose's videos confront and actively involve the spectator, while distancing him/her from the artists' intense experiences. Jun Yang, Ksenia Galiaeva and Ângela Ferreira are involved in the process of interchange, during which at least two different positions in time and space within their relations are rendered simultaneously, whereas Mark Bain's nearly imperceptible sound paths stop the visitors in their tracks.

By including fictional and related texts by Christa Wolf, Arthur Japin and Marie Johnson, and a mini cd by Mark Bain in the catalogue, we want not only to introduce additional subplots but also to create further passages through more varied forms of interpretation. Exploring the artists diverse backgrounds and positions, their spontaneous and direct feelings, as well as our reactions and situation, we elaborated and approached this exhibition from a wider range of viewpoints. We chose a few stories of the many available to illustrate a particular moment, hereby creating a sequence to pin down the ever-shifting continuity of relations as a way of coping with the existing pluralities. As a consequence specific attention was paid to the question of how much is being retained, controlled and coordinated in order to formulate new stories and compilations from the imaginary abstract to the physical concrete. The spectator is given the impossible task of fusing two moments into one, translating one reality into another without any loss.

Yet, in the words of Robert Hullot-Kentor, one of Adorno's translators, 'What is hard about translation is not - as those who have never tried it imagine - finding the right word. The right word is always there, it just can't be used: inevitably it starts with the same letter as the three words on either side of it and, in a translation, pulling four oranges says fake, not jackpot. Line by line, the wrong word is always, unbearably, coming to the rescue.'


PORTFOLIO

The following images (pp. 36-38) are the documentation of the exhibition In The Meantime at the DeAppel Foundation, Amsterdam. The photographs of the projects organized during the PhD follow this template throughout the thesis and are displayed in landscape format.
2 Contextual Review

The beginning of my search for ways by which curators document and disseminate their methodologies was rather frustrating due to the fact that there was hardly any information available. In contrast there was a rich landscape of catalogues, books, essays, magazines, art fairs, exhibitions etc in which the final results of the curatorial activity were made visible.

Questions started arising as to why this happened? The unbalanced availability of the outcomes in relation to the processes underlined the need of research which would posit itself in this gap, trying to provide a clear relation between curatorial methodologies and the outcomes borne from them.

Much has been written about curation (BRONSON AND GALE, eds., 1983; HEIN, 2000; BALTIC, 2000; GREENBERG AND FERGUSON, ET ALL eds., 2000; STANISZEWSKI, 2001) but a closer recounting of the texts points to the fact that they comment upon exhibitions from an outside position. In other words, these are not curators re-counting their methodologies but curators/writers/artists developing arguments deriving from their work or the work of others.

The need to develop a format for curatorial methodological exchange became the imperative of this research, arising from the contextual review and being confirmed by many informal conversations with other curators.

The search for a format (research output) led to the development of the Critical Portfolio. Based on the idea of Curatorial Handbook, the Critical Portfolio aims at providing information concerning process and final outcome, and to ‘thread’ through a number of projects resulting in a coherent Curatorial Programma.

2.1 Curatorial Handbooks

I would like to start by saying that the designation Curatorial Handbook is far from consensual. Many curators I talked to found it restrictive and with the imperative of specific modus operandi, flattening the multiplicity of approaches of individual curators. This is true, and the ideal situation would be one in which we have a handbook per curator, written by the individual about his/her own work, according to methods s/he found suitable to represent a specific practice (as referred to in Preface).

The reality is a bit different though. The pervasive format of exchange is the Curatorial Handbook, usually resulting from a personal invitation and gathering the views of curators on specific subjects. I was unable to encounter any initiatives by individual curators to document their practices making them available for further scrutiny. As this became my aim, I looked for examples of Curatorial Handbooks which could constitute points of departure for the format I wanted to propose. Some of the more important examples are listed below.

*Words of Wisdom, A curator’s Vade Mecum*

At this point I found *Words of Wisdom, A curator’s Vade Mecum* (2001), and this became for me the most emblematic example of Curatorial Handbook, naming a new category of
art book. My relationship with this specific book happened as part of a collaboration with Saskia Bos and five other young curators (CTP).

More than a collection of writings this book showed awareness of the importance of a new format for curatorial exchange. In the foreword, Judith Richards refers to the contributions of the many curators who “share their thoughts with the contemporary art community as a whole, and particularly with the students and curators beginning in the field” (Kuoni, 2001).

After reading this I felt I could represent these “students and young curators” by developing a response to this challenge, through the firsthand recounting of my curatorial work.

Carin Kuoni, the editor of this book, was according to Richards the main force in conceptualizing the idea of Curatorial Handbook. In the introduction she starts by saying that “This handbook for beginning curators is a thing that is not meant to exist” alleging that there are no rules for curatorial work, and the fact that exhibitions are time and context bound (Kuoni, 2001).

More interestingly for the remit of this research is the way in which Kuoni goes on to describe the Vade Mecum, bridging the definition of the handbook format.

The Vade Mecum was an easy reference manual that served as a guide to many of life’s challenges, often featuring images in equal proportion to text.

In its most basic form, the vade mecum introduces some kind of uniform professional standards in a largely illiterate society. The book accompanied the itinerant worker and served as manual with specific instructions as well as inspirational device (Kuoni, 2001, p.11).

The author describes the role of the curator and focuses on the transmission of knowledge from more experienced curators to younger ones, emphasizing that the book is not "a chronology or a set of guidelines" but inspiration to students. She makes a bridge in terms of itinerancy between the medieval craftsman and the curator of contemporary art exhibitions. For Kuoni the format for the exchange of curatorial ideas is largely important

E-mail, being informal, personal, and immediate, turned out to be the vehicle for transmitting quickly jotted-down ideas. In collecting them together and making them available to you, we wanted to create something that is as portable as the lap top computer; therefore, we opted to publish this old-fashioned, printed vade mecum in the convenient format of a small, easy-to-carry book (Kuoni, 2001, p.12).

In short the handbook is a format for curatorial exchange, in which curators respond to a 'relaxed' set of questions about their individual practices in a space ranging from one to five pages (average two to four). The handbook is meant to be portable and easy to carry and demonstrates through short statements a myriad of curatorial views.

The nature of the views provided in the curatorial handbooks is less important for this research than the development of a format based on the handbook (Research through Art, rather than Research into Art).

Stopping the Process
In another handbook named Stopping the Process (1998), the editor Mika Hannula
mentions the approach by one of the speakers in a seminar / curatorial meeting that took place in Norway.

Instead of extended theorizing, he chose to talk and think about his job, about the whole field of art on a very personal level. Dan Cameron, it appeared, was ready to stop his own process, to reflect on his own position, on what he had done, why, etc (Hannula, 1998, p.11).

Hannula describes the feeling shared by many of the participators in the seminar (and consequently the handbook). The idea here was not to agree or to harmonize but to present personal views and clear intentions. Quoting two of the participants the editor notes “We are not here to agree or disagree on what to do about exhibitions. We are here to stop, to look around, to reflect and to reason” and

We really do need to think hard and self-critically about what we are doing, and how and why we are doing it. If we disagree and are provoked each in our terms, then something is gained (Hannula, 1998, p.12).

As a conclusion to the introduction Hannula mentions a curious idea that relates somehow to the differences between Research through Art, rather than Research into Art and that is the move from Writing about Art to Writing with Art.

Curating Degree Zero

Amongst the most widely known handbooks is Curating Degree Zero (1999). As a result of a meeting in 1998 with the same name, it emphasized projects by European and American curators which took place outside art institutions.

The preface of the handbook is very explicit about its intentions such as the opportunity given to curators to “analyse their own work”. Sigrid Schade talks about the necessity to create such a temporary place: an event with a limited time space, which at least made it possible to document how such self-reflection works so that similar events might be held in the future (Schade 1999, p.11).

This follows the identification of a lack of opportunities for curatorial methodological exchange

There are, however, hardly any places available for this kind of self-reflection: neither in the academies, nor in art institutes or universities (Schade 1999, p.11).

Men in Black

The situation has changed slightly since 1999 as more seminars, forums, and publications about curatorial thinking emerged. Another example is Men in Black published in 2003 in Germany. A larger volume than its predecessors, Men in Black announces its aims

This book documents the beginning of the new, self-reflective line of inquiry and reassumes important stances amid the continuing dispute. For the first time it provides renewed access to the widely scattered contributions of the German-speaking world from the past fifteen or so years, and gives insights into the current, extremely diverse discourse on ‘curatorial practice’ (Tannert and Tischler 2003, p.10).

Men in Black, a Handbook of Curatorial Practice seems to be one of the latest compilations of curatorial thoughts assuming the designation handbook. The need for methodological exchange seems to be consensual between curators throughout these and many more examples. The question to follow is whether the handbook format provides the appropriate format for this exchange. In my opinion, and as stated before, it is a great starting point. Once the shortfalls of the format are addressed (the biggest being the succinct character of the statements, coupled with the lack of process based information) we will be able to
propose forms of documenting self-reflexive practices in a portable and transferable way.

Curating in the 21st Century

A good example of research into curation taking place in the UK and dividing attention between the fields of practice and academia, is Curating in the 21st Century (2000) edited by Gavin Wade. As the result of a two day conference about the 'future of curation' in The New Art Gallery Walsall and published by the University of Wolverhampton, this handbook encompasses the conference papers, the audience discussion and a chronology of curatorial incidents in the 20th century. According to Wade the conference was about “Exploring what it means to act as curator and the impact that has on the layers of the world at many different scales”. He continues by affirming that “Many of the questions are the same [everywhere] and these different models and practices must critically evaluate what it is they are doing and to what effect” (Wade, 2000, p.9).

The Next Documenta Should be Curated by an Artist

As the landscape of curatorial handbooks starts expanding, we cannot avoid noticing some of the subtle variations that start appearing. That is the case for The Next Documenta Should be Curated by an Artist where we find a curatorial handbook written entirely by artists. It is pleasing and surprising how artists are always ready to hijack other formats, showing little respect to establishment or tradition. In this book we can read artists’ views on artist/s becoming the curator/s of a landmark international exhibition (Documenta). In the words of the editor this book “investigates the relationship that artists have to the profession of curating” and stems from the challenge to artists to propose “an adequate form of exhibiting and presenting art within the model of a large-scale group exhibition” (Hoffman, 2004, p.7).

“Too bad this handbook is thought-up by a curator”, is the remark of one of the participating artists.

Printed Project

To end this short review I would like to mention a book which sits closer to my practice for obvious reasons. The first is my participation in it and the other is the creative approach from the editor Saskia Bos; in her words “an antidote to the kind of book I dread so much: the manual of ’how to curate’ with an endless list of recipes.”

In Printed Project, Letters from Five Continents Saskia Bos instead of asking for a description of a practice, asks for a personal letter relating to the context in which the participators work as well as their perceptions of the world around them. This call tended towards something more emotional and sensorial than analytical, reflecting the fact that "the curator is not a professional with a fixed set of tools" but someone who is "able to create a momentum" who "translates and interprets given and chosen contexts" and someone who functions as "go-between" (Bos, 2004, p.3).
2.1 Curatorial handbooks

The following pages display a selection of Curatorial Handbook covers. The rationale for including images of book covers in the PhD outcome is based on two principles:

1) The amount of Curatorial Handbooks published is minute and the display of their covers allows for quick browsing.

2) As artist and curator I am highly stimulated by images. It is very likely that I will forget a book title but it is unlikely that I will forget the image of its cover.

The following books were accessed during my PhD research. For a complete list of curation related books (Handbooks as well as theory) see the Bibliography.
Men in Black, 
Handbook of Curatorial Practice, 
ed. Christoph Tannert / Ute Tischler, 
Künstlerhaus Bethanien, 
20.5 x 15.5 cm, 592 pages, 
100+ New Statements, 
Illustrations: Peter Friedl, 
Theory of Justice (1992-2003), 
Revolver - Archiv für aktuelle Kunst, 
Frankfurt am Main, 2004. 
ISBN 3-936919-03-8 
Euro 25.00
The Next Documenta Should Be Curated by an Artist

The Producers: Contemporary Curators in Conversation (2)

The Producers: Contemporary Curators in Conversation (3)

The Producers: Contemporary Curators in Conversation (4)

Curating New Media
manifesta° Coffee Break

[Diagram of a coat of arms with various texts, including 'manifesta° Coffee Break', and a shield with a diagonal line]

[Diagram with various texts and a shield with a diagonal line]
2.2 Academic research concerning the development of formats for curatorial methodological exchange, based on the model of a curatorial handbook

During the course of this research I was unable to identify other work that addresses this question directly. The search was focused on the practice of curators and academics, and consisted of a combination of formal and informal search strategies. During many discussions with curators and museum directors at academic conferences around the subject of curation such as SHOW! HIDE! SHOW! and VISUAL KNOWLEDGES, I was unable to track any finished research on this topic.

I came across the work of Barnaby Drabble (Curating Degree Zero 1999), currently being developed at Edinburgh College of Arts Institute of Curatorship and Education (ICE) as well as the one of Paul O'Neill (Curatorial writings for Art Monthly) currently at Middlesex University. To my knowledge none of these research outcomes have been submitted.

To complement the informal discussions I did several searches on the UK Index of postgraduate theses using the words curation, curatorial and curating.

The word curation retrieved the entry:
Graham, C.E.B. A study of audience relationships with computer-based visual artworks in gallery settings, through observation, art practice and curation. At the start of my research I had the opportunity to look closely at this thesis and to meet the author. The development of curatorial activity in this research, was part of a number of other activities such as observation and art practice and had no relation to the representations of curatorial process.

The word curatorial retrieved the entry:
Ueki, K. Shaping the experience of art: art museums and curatorial intention. Although listed in the Index of Theses this entry did not present an abstract which made it impossible to gather more information about the subject or to trace the University where the research took place.

The word curating retrieved the entry:
Cook, S.E. The search for a third way of curating new media art: balancing content and context in and out of the institution. Here the researcher looks into the approaches to produce and distribute technology-driven art forms in a wide range of institutions in Europe and the U.S. during the 1990s until 2003. I have not yet had access to this thesis but from the abstract I can gather that the preoccupations of the researcher do not overlap the ones proposed in this research.

The reasons for the 'research desert' in this area are not clear. It is possibly due to the novelty of this discipline, to its 'fluid' description, or to the lack of a code of practice. I am inclined to think that we are living a formative period for the discipline of curating and that within the next ten years research in the area will grow exponentially.
2.3 TEXT ‘FOUR YEARS IN PRISON’ in Printed Project, Letters from Five Continents

The following texts and images (pp. 52-54) were extracted from the magazine Printed Project. As a result of the invitation by Saskia Bos to contribute to a curatorial handbook which brought together the experiences of many young curators from around the world, I set out to write a text that reflected my life during a particularly difficult period (midway through the PhD in a place culturally very different from the ones I had experienced before).

Letter from Dundee

4 Years in Prison

What? My life? Do you really want to know about my present life? The food I eat? The artists I know and the way they behave?
There is no way I am going to tell about it. It is too embarrassing...
When I first moved up here I heard some rumours but thought: “It can’t really be that bad!”

1) There aren’t any palm trees where I live.
Isn’t that strange? How can there be no palm trees?
It is not that palm trees are very useful trees. They are just nice to look at, or to drive past. Here, bunches of bored kids don’t go to the beach. They spend time in derelict buildings, on construction sites, or hang out near off-licenses. Rich kids stay at home getting fat in front of their Play Stations. It is strange to live in a place with bad weather around the clock. It is almost as if god didn’t like people here so much. “You’ve been bad. Now you will live under rain, sleet and gale force winds.” Accommodation is quite important. Without it people couldn’t survive!

2) The food is pretty low-grade.
Most food comes in cans. At times it really looks amazing. No deformed pears or tangerines with hundreds of seeds. Fish doesn’t have bones, and all tastes are corrected with a bit of curry powder. The fruit is too sweet at times. Isn’t that weird?
The only thing that grows here are potatoes. An island with a lot of land, farms with cattle and sheep, surrounded by water full of lobsters and other beautiful fish. Where is all the amazing food? I know some is in French and Belgian restaurants. The rest is available at local supermarkets, made unavailable by the excessive pricing. And then doctors and politicians complain: people here have a terrible diet, cholesterol is high and lots of wee guys get drunk every night after work.
Healthy food is really good for people, and helps the body to function perfectly.
3) It is all about work. Very little about leisure.
Everyone seems to be always busy. If they aren't busy they feel bad. Therefore they have to be busy... or at least look busy. Some people rebel against this work ethic and become punks and anarchists. These ones go and live in squats (or in the streets) and do literally nothing apart from hanging about on street corners with dogs, playing flutes (the punks, not the dogs). They are looked on as the scum of society, because they don't want to produce anything. Between the producers and the anarchists, there is a big empty gap. It seems that all this emphasis on producing is related to the idea of owning. The more I produce, the more commodities I can buy, and the more successful I am. This materialistic urge is quickly destroying the environment and the planet. It seems wise to look for ways of stopping this. Without the planet, people will not be able to survive.

4) Most artists I know don't seem to have anything to say.
Art doesn't seem to be much fun. It is more like a job. "What do you do?" "I am a professional artist. This means I travel a lot, go to lots of openings, hang out with the 'cool' people and often say the right things. It means as well that I forgot all about breaking the mould. I make stuff that appeals to a tiny number of connoisseurs. These are usually the people that can help me climb onto the walls of the museum." Where is art's generosity? Does art have to engage people, physically, visually, emotionally and intellectually? Be a bit more vibrant, prompt a few more smiles, maybe even laughs?
Art can have a real impact on everyday life. If it doesn't, it is bad to get everyone to pay for it.

During my 4 years' imprisonment I saw many interesting things. I have seen the productive side of the planet, participated in many interesting conversations, seen great exhibitions and theatre plays. I read lots of books and learnt languages, tried different tastes and discovered other ways of filling time and having fun.

I have now served my time here, and can finally go home. Tomorrow the big door will be thrown open. Any ideas about nice places to go or cool things to do?

Nuno Sacramento,
February 2004
REFERENCES

Introduction

Part 1

Shadow Curating
4th Year Expo
B-Sides
Art Cup
A-Tipis
Synthesis

Part 2
Excluded Projects
Conclusion
3.1 General considerations about Practice-led research methodologies

In the Introduction of this thesis I drafted the 'contours' of my professional activity and research, bringing to attention some key elements of a reflective practice. I started by disclosing my position as practitioner wanting to create a structure for critical reflection in the area of contemporary arts curation.

The writings of Donald Schön (1991) established the importance of practical knowledge (tacit knowledge) alerting to the possibilities of reflection during action. When we go about the spontaneous, intuitive performance of the actions of everyday life, we show ourselves to be knowledgeable in a special way (…) professional practitioners often think about what they are doing, sometimes even while doing it (Schön, 1991, p. 49-50).

Despite pointing out the importance of the practitioners' knowledge, Schön’s book does not address the specific situation of the contemporary artist / curator. I asked myself then how can a contemporary artist / curator provide access to his/her tacit knowledge? How can s/he 'open a window' to practice?

Such questions became the 'heart' of this research. To answer them, as I stated in the Introduction, I used an approach defined by Dallow as charting (2003, p. 50). For the author one of the great strengths of practice-led research is the fact that they are (…) based upon observational descriptions and operational analyses by the artists which are subjective in nature, although the objects of those observations which they produced are empirical. It does not aim at logical proof of a hypothesis, as such, but rests upon the symbolic, evocative and at times intuitive thinking of art practice, by tracking the conceptual movements as well as the material processes of the given form. (Dallow 2003, p. 63)

The assumption here is that the practitioner is the best-qualified person to document his/her practice as it is developed. The curator of contemporary art possesses a number of methods to develop exhibition concepts, and to produce the actual events. These methods are passed from curators to curators in institutional settings and in the growing number of curatorial schools springing up around the globe (such as the Curatorial Training Programme at the DeAppel Foundation in which I took part).

But there is nevertheless, in my view, a lack of discussion around curatorial methodology. This is due to the fact that the methodologies are highly subjective and employed 'informally'. They remain unwritten and therefore are not given the attention they deserve.

It was my conviction from the start (as it is of most curators) that I had something different and special to say through the projects I curate. How I said it was equally important and so I turned to the methodological questions, only to realize that very little was written concerning methods used by curators (as testified in the Chapter 2 – Contextual Review). The knowledge was there, but it was tacit.

I felt it was my responsibility, as an independent young curator, to chart my methodology critically (in parallel to the development of artistic projects). The context of practice-led
research in the arts provided the perfect background for this critical enterprise. This research is the result of five years of practice with the analogous charting of the methodology that guided that practice.

This leads to a new question concerning methodology: how can this tacit knowledge embedded in the methodological process be charted and critically scrutinized? Also referred to in the Introduction, and crucial to the notion of charting (or mapping, documenting, representing), is the notion of “intent” (Dallow 2003, p. 53). This notion presumes that there is something established at the beginning (research questions) which will serve as a basis for a critical evaluation throughout and towards the end. These three moments (start, during and end), complemented by the responsibility of “originality, risk-taking or boundary-pushing” (Dallow quoting Parr 2003, p. 53) position practice-led methodologies in a tradition of intellectual rigour, opening up new possibilities of discourse in the academic context without losing the art centred approach.

It is crucial then, in my view, that the attempt to bring more structure to arts research and to create new ‘research knowledge’, remains truthful to the intrinsic preoccupations and methodologies of contemporary art.

Modern society undoubtedly needs creativity and vision more than it needs works of art... It needs artists with their ways of doing things more than it needs the things they make. It needs them for what they ‘are’ rather than for what they ‘do’ (Buchler 2005).

It goes without saying that artists can be described as having very peculiar ways of relating to the world. Since the Renaissance, artists have been regarded as ‘balancing’ the domains of religion, power and science. Nowadays, artists have achieved an autonomous status as critical and analytical individuals, with systematic practices and rigorously devised fields of enquiry running parallel to Academia.

From this perspective it is not advisable for artists to abandon the peculiar ‘ways’ of relating to the world, but to remain authentic to the practices that made them so unique, especially when enrolling in Academic Masters and Doctorate Programmes. This is made obvious in the words of Anke Coumans (2005) when talking about artists who want to pursue a PhD, in the context of Dutch education.

When an artist or designer wishes to take his PhD he is thus forced to turn to a university. This implies that his doctoral research will have to be set within the bounds of that very same academic context. This is in fact an undesirable state of affairs as it divests higher arts education of any recourse it may have in order to develop methods and criteria based on the characteristics of its own discipline, which would allow for a distinctive and unique form of research in which to obtain a doctorate. (Coumans 2005, p. 45)

The position of the arts in academia is seen as somewhat fragile due to the fact that it “is yet to emerge with a full programme” (Hannula 2004, 70), compared to the established and validated research of, for example, the sciences. On the other hand, this is an extremely challenging position to be in, in a time when the “creativity and vision” of the artist (Buchler 2005) can lead to a “distinctive and unique form of research” (Coumans 2005).

This position greatly motivated my decision to undertake a PhD at the University of Dundee. I had an established practice similar to the one of many artists and curators and intended to examine it critically, not only in terms of outcomes, but also in terms of processes and methods.
But did this mean that my practice alone (or in fact the practice of any other artist / curator) qualified as academic research?

In principle my answer to this question is negative; artistic practice is not academic research even if involving some so-called research activities (like developing forms, collecting video clips, gathering the ‘best’ materials etc., to use some traditional examples).

Practice, if lacking a clearly articulated methodology, can never be seen as academic research. The methodology (whatever one has developed) will make the questions underlying a specific practice available to others, as well as bringing a critical and reflective structure to the work.

In specific terms the Arts and Humanities Research Council (AHRC) differentiates practice and academic research in the following terms:

This definition of research provides a distinction between research and practice per se. Creative output can be produced or practice undertaken as an integral part of a research process. The Council would expect this practice to be accompanied by some form of documentation of the research process, as well as some form of textual analysis or explanation to support its position and to demonstrate critical reflection. Creativity or practice which involves no such processes is not eligible for support from the Council (AHRC 2005, p. 17).

One of the biggest challenges for artists undertaking practice-led research is to develop the relation between their vision and creativity (with distinctive sets of methods developed through practice) and the critical documentation and analysis of the research process. This leads to two questions: how to resolve the relation between practice and critical analysis? And, is there one definition for all practice-led research?

In order to create a common format for exchange the AHRC has proposed a general set of definitions for research in the arts:

• it must define a series of research questions or problems that will be addressed in the course of the research. It must also define its objectives in terms of seeking to enhance knowledge and understanding relating to the questions or problems to be addressed.

• it must specify a research context for the questions or problems to be addressed. You must specify why it is important that these particular questions or problems should be addressed; what other research is being or has been conducted in this area; and what particular contribution your project will make to the advancement of creativity, insights, knowledge and understanding in the area.

• it must specify the research methods for addressing and answering the research questions or problems. You must state how, in the course of the research project, you will seek to answer the questions, or advance available knowledge and understanding of the problems. You should also explain the rationale for your chosen research methods and why you think they provide the most appropriate means by which to answer the questions (AHRC 2005, p. 16).

In this way, the AHRC places the emphasis of research on the definition of research processes rather than outputs. It takes an unambiguous stance of excluding “craft exploration as the equivalent of research and the exhibition of craft production as the equivalent of published research”, to use the words of Friedman (2005). Friedman, as I understand it, is talking about craft with a ‘c’: as a synonym of making objects and artworks, not Craft with a ‘C’ as a trade or discipline.
The remaining question for artists whose practice is the central element of research, concerns the development of a specific and adequate methodology to achieve clearly established aims.

According to Slager (2004), practice-led research in the arts is singular, differing from other types of research (one-dimensional) because it is not characterized by an objective, empirical approach, since art, obviously, does not strive for generalization, repeatability, and quantification. Rather, artistic research is directed towards unique, particular, local knowledge (Slager 2004, p.12).

Slager makes his case for artistic research by stating that it satisfies a number of research criteria such as “focus on communication, a self-critical attitude, and an emphasis on autonomous research” (Slager 2004, p.12).

Methodology is then the common denominator to all research, artistic or otherwise.

My approach considered methodology as a “semi-solid base and the framework enabling outreach and experimentation” something there to “guide and help, not to restrict and limit” (Hannula 2004, p.70). I was very keen to continue developing an idiosyncratic but connected practice and to attach research to it in the form of an “umbrella concept” consisting of a “methodological map of reflection” (Hannula 2004, p.72).

In my specific case, the methodology employed was not fully resolved at the outset, but was developed during months of research in parallel to my curatorial practice.

I would now like to explain concisely the nature of this methodological map of reflection, as it developed from the first research questions to the final outcome.

During the first year of research I attempted to pin point the research questions (issues of selection and display in contemporary arts curation, as stated in the Introduction). After this was perfectly clear in my mind, not a hunch anymore, I drafted a number of project concepts which would address the questions through my curatorial practice.

At first instance I was concerned with the methods curators use to develop their concepts (rationale for selecting and displaying artworks). Nevertheless, in order to curate the exhibitions that would display these preoccupations, I had to employ an organizational methodology that, like the conceptual one, was not mapped. It is important to note that, although this took a significant amount of time and effort (funding, contacts, mailings etc), considerations about the organizational aspects of the curatorial methodology fall beyond the scope of this thesis.

In the specific case of this research, the development of the concept and the production of the exhibition co-existed in parallel, affecting each other mutually. The intention to chart my curatorial activity between 2001 and 2006 involved the use of a tentative charting methodology. I was extremely careful of preserving everything that contained evidence of my thinking concerning the exhibitions’ concepts, such as preliminary conceptual notes, correspondence with the artists, project diagrams and so on. Furthermore, through the
research I was forced to archive all the data in a way that positively affected my curatorial practice.

After charting and archiving my curatorial practice and realizing I had a consistent body of work, I started developing the finished document (thesis), recurring yet to another set of methods. The result was Critical Portfolio and the overall methodology that gave way to it was named Shadow Curating.

In the next sub-sections I will make explicit how specific methods relate to the practice-led research through the use of the diagram Shadow Curating Visual Model, listing the methods (of three sub-methodologies) and finally presenting the project that gave the name to this thesis (and which shows clearly my ‘thinking’ and use of artistic methods).

It is my intention that the thesis in itself, through the clear and critical articulation of the documentation, presents the ‘methodologies’ underlying my practice and that it functions as a dynamic element offering “an intermediary intellectual space which facilitates the exchange of ideas between theory, analysis and practice” (Dallow 2003, p. 62).
3.2 De-construction of the diagram: Shadow Curating Visual Model

The model shown below is a key element for understanding the structure of this practice-led research and thus its presence throughout the thesis. As I referred to above, methodological considerations assume a place of prime importance in practice-led research for they open a ‘window’ into the practices of contemporary artists and curators.

I believe that when an artist/curator engages in research he is compelled to ‘construct’ a methodology for the specific project. There are nevertheless occasions where the methodology already exists at the outset, in which case the art researcher must not create it, but strive to make it visible, i.e. available for scrutiny.

In the case of this research I found it important to create a visual 3D model (Fig. 20) that allows for an almost instant reading of all stages of research, as well as for its main components. It gives the possibility of visualizing the development of practice in parallel to the methodology employed, culminating in the practice-led research thesis. This outcome occurs at the intersection of the plans of practice and research.

![Fig. 20: Shadow Curating Visual Model](image)

Looking closer at each one of these plans, I ask the reader to consider and keep the concept of intersection in mind as it is quintessential to the methodology.

The structure of this model points to the fact that practice (plan Alpha) itself is not
self-supporting within the context of academia. In order to be kept upright, practice (plan Alpha) demands the 'structural' help of research (plan Beta). The intersection of the two plans though does not yet guarantee a stable and upright position. This can only be achieved through the outcome of practice-led research (plan Gamma). As I noted in the Introduction, plan Gamma is one of many possible parallel plans and refers to this specific research project.

A closer inspection of the three plans allows for the correlation between them and to the three sets of methods employed in the practice-led research. We shall now look at them individually.

In practice (Fig. 21), the realm is artistic, hence the methods employed are creative. A clear articulation of the research questions (selection and display) is achieved through the used strategies such as:

* Shadow Curating Exhibition
  Video Interview with the curator (Discussion around the criteria for artistic selection)
  Alternative concept (Development of the curatorial concept after receiving preliminary info about the work)
  Alternative gallery plans (Display of an alternative spatial articulation of the chosen artworks)
4th Year Expo

MDF Structure (Achievement of physical unity in the display of work from three different academic courses, which until then had been exhibited separately. This approach allowed for a new dialogue to emerge visually).

B-sides, The Sculpture Show

B-sides the group (Reference to the B-sides of records. In selection terms this meant that very established artists, also known as A-Sides, could not exhibit with the group).

Labels (The labels, usually the element which signifies the presence of the curatorial concept, were here looked at from the perspective of objects with visual presence, with the potential for dialogue with the artworks)

Audio CD (Substituted the written labels by a song encompassing aspects of the artistic works - Appendix 2)

Art Cup

Football Trial (Contribute to the transparency of the selection process by contaminating art with football’s statistic approach)

A-Tipis

3D Computer Model of the Project (Possibility of visualizing the project before it even existed. Based on the approximate measurements given by the artists, this maquette allowed us to position ourselves in the ‘eyes of the visitor’ influencing several aspects such as the writing of the concept)

Blog (The maintenance of a blog with information concerning the conceptual process allowed everyone involved in the project to be constantly up to date).

Passport (The unity of the project was underlined by the use of the catalogue/passport. In every single installation viewers would collect stamps, only then to be allowed ‘entering back’ to their own territory. The passport provided a clear relationship between the physical installations and the concept of the project).
In research (Fig. 22), the methods employed were mainly related to the documentation of process. These methods were applied to each of the main projects included in this thesis (4th Year Expo, B-Sides, The Sculpture Show, Art Cup and A-Tipis) and served the purpose of bringing visibility to tacit processes as well as to contribute to the unity of the thesis. The use of the following common categories as templates allows for possibilities of comparison between the projects.

- Project Identification Image
- Exhibition Proforma
- Concept Development
- Portfolio Images
- Correspondence between Curator and Artists
- Process Documentation (drawings, diagrams, etc.)
**Introduction**

*Fig. 23: Plan of Practice-led Research*

In practice-led research (Fig. 23) there is the confluence of the creative and documentation methodologies that appears as a result of the intersection between this and the respective plans (Alpha and Beta).

The research questions are dealt with through the use of the hybrid methodology. Information concerning practice is articulated in chapters according to research strategies and the questions of selection and display are incorporated here in two levels.

Firstly, the issue of *double reading*. For the reader it becomes clear that the directions of reading are affected by the nature of what is written. The presence of the two ways of reading symbolizes the confluence of practice and research, as the result of the intersection of the three plans.

Secondly there is a division between *Included* and *Excluded* projects, Part 1 and 2 respectively. This aspect, illustrated by the thick red line, allows for the differentiation between the projects that relate clearly to *selection and display* and the ones that do not.

The research questions were present in the three plans and were dealt with in three different manners. The assemblage of the diagram *Shadow Curating Visual Model* facilitates at a glance the understanding of the relation between the questions and each plan, as well as between the three plans.
3.3 Charting methodologies: critical documentation of my practice and research

*Shadow Curating: A Critical Portfolio* is the result of the use of several sets of methods, which I list here in three different categories (Fig. 24):

3.3.1 *Creative methods*, or strategies involved in the development of the exhibition conceptually and with a clear relationship to the research questions.

3.3.2 *Documentation methods*, presenting elements that are not usually available to a wider audience such as concept development, e-mail communication and process documentation.

In this category one can see by order of appearance: *Project Identification Image, Exhibition Proforma, Concept Development, Portfolio Images, Correspondence between Curator and Artists, and Process Documentation.*

3.3.3 *Threading and display methods*, that gather the information of the developed exhibitions and place it in a specific position of the thesis (Part 1 or 2) according to *inclusion and exclusion* criteria. These methods allow for two different readings of the thesis according to the nature of the material presented (portfolio photo documentation is presented in *Landscape* and the critical *shadowing* of practice is presented in *Portrait*).
Fig. 24: Shadow Curating, three methodological sub-levels
3.4 Researching in the shadow of a curatorial practice.

Before proceeding to the next section (Part 1 Critical Portfolios) with the four exhibitions that constitute the core of this research, I would like to propose a diagram (Fig. 25) that displays the parallelism between practice and research illustrated by the projects.

On the left side of the diagram the reader finds the progression of the practice through projects taking place within the context of contemporary art. On the right side, one can find the stages of research running in synchronization with these same projects.

In the beginning of the PhD I started looking for the research questions within my creative practice. They emerged from a close observation of the projects 'Against the Double Blackmail' and 'Even More Works About...' which had happened in 2000 and 2001 as the transition from my artistic practice to a curatorial one.

As the questions became refined I started defining a context for the research, putting the emphasis on Curatorial Handbooks as formats for the exchange of ideas between curators. Their handicap was, in my view, the focus on outcome and the lack of attention (mainly due to space restrictions) for the curatorial process.

I have then devised a methodology (Shadow Curating) which tackled this problem through the 'mapping and scrutiny' of the curatorial processes, with my practice as the central object of research.

A number of projects were then set that took the research questions as main reference. From these projects I chose the four which in my view addressed the questions more directly (Part 1), excluding the ones in which the connection to the research was more fragile (Part 2).

These creative projects led to a series of statements that characterized my current curatorial practice and are now wrapped up in the synthesis (The Method).

As an arts researcher, I strove to represent every single stage of research by an intentionally developed creative project, which addressed the research questions (Chapter 1) in relation to a well-defined context (Chapter 2), according to a clear methodology (Chapter 3) and culminating in an innovative outcome (Critical Portfolio / Thesis).

The equivalence between the creative projects and the different stages of research proposes, in my view, one of the most adequate ways forward for arts-based research. This leads to an approach where research is treated critically, similarly to an arts project that reflects the conceptual preoccupations of the artist/curator-researcher.

The next project (Shadow Curating) is an example of this correlation between practice and research, presented through the first of five Critical Portfolio Chapters.
Fig. 25: Parallelism between practice and research
REFERENCES


3.5 EXHIBITION: SHADOW CURATING

PhD - research in progress
Faculty of Duncan of Jordanstone College of Art and Design

22 October – 12 November 2004
Preview: Thursday 21 October, 5.30 – 7pm

Valerie Carr
Paul Harrison
Marlene Ivey
John McGhee
Sandra McNeil

Barbara Meighan
Jenny Millar
Holger Mohaupt
Ruth Pelzer-Montada

Chris Rowland
Nuno Sacramento
Aileen Stackhouse
Sandra Wilson

LAMB GALLERY
Level 1, Tower Building,
University of Dundee,
Nethergate, Dundee DD1 4HN
Opening Hours: Monday – Friday: 9.30am – 8pm
Saturday: 9.30am – 4.30pm

Fig. 26: Poster for the exhibition 'PhD - Research in Progress' in which Shadow Curating was first presented. It subsequently gave way to the methodology and the title of the thesis.
EXPO PRO-FORMA

Title:
Shadow Curating / PHD-Research in Progress

Date and location:
22 October - 12 November 2004
Lamb Gallery, Dundee (UK)

Background information:
This project resulted from an invitation by Jenny Brownrigg (Duncan of Jordanstone School of Art and Design's curator of exhibitions) to take part in a PHD research exhibition, which showcased work developed by several artists / researchers in areas such as drawing, painting, digital 3D modelling, design, crafts etc. The emphasis of the exhibition was on how these practices have an impact on research.

As a curator, not as a practising artist, I proposed to develop a piece to problematize the subjectivity of curatorial decisions. This work is a result of the convergence of two projects: 'AGAINST THE DOUBLE BLACKMAIL' 2000 and 'EVEN MORE WORKS ABOUT...’ 2001.

Abstract:
Project curated by the exhibitions department of Duncan of Jordanstone School of Art and Design. My participation in it was unusual because, although I was a curator, I was invited to take ‘the space’ of an artist.

My proposal stemmed from the invitation to participate alongside artists and I used my allocated space to question curatorial decisions in relation to the selection of artworks and its display in the space of the gallery.

Aims / objectives:
To demystify the curatorial processes of selection and display by offering alternative solutions to the viewer through video, notes placed on wall and documentation in vitrines.

Methods:
Shadow Curating
Video interview with the curator (Appendix 2).
This interview, filmed in one of the university’s gallery spaces, showed the curator and me discussing the artistic selection of the exhibition and was then shown for the public in the exhibition space.

Alternative concept
Acting as the shadow curator of the exposition I put forward an alternative concept. This concept was based on the same information about the artists that the curator had received. The concept was placed on a wall at the gallery space and showed an articulation of the objects that was of interest to me. Its very presence brought attention to multiple discourses originated from the same group of objects.

Alternative gallery plans.
In tune with the discussion concerning the selection of artists, the plans provided a discursive approach to the choices of spaces where artworks were set up.
The artworks occupied spaces in the gallery that were designated by the curator, based on her concept. Alternatively, I proposed a different positioning of the objects (through the display of a gallery plan in the exhibition space) that was based on my ‘alternative’ exhibition concept. The coexistence of the objects in a position designated by the curator, together with the plan I had pinned to the wall, contributed to a vision of curatorial processes as a subjective decision-making process. It indicated that the same set of artworks, shown in the same physical space, could assume a totally different meaning depending on the curators. As a result I became the exhibition’s ‘Shadow Curator’.

*Objects in vitrines (PORTFOLIO pp. 76 and 77)*

Precious objects such as porcelain and important documents are displayed in museum display cases, which confer on them the status of valuable specimens. In the case of Shadow Curating the ‘process’ of curating the exhibition was presented by using the vitrines, transforming the process into a ‘precious end result’. Inside the vitrines the visitors could find correspondence between curator and artists, the description of the artworks, preliminary concepts, set up gloves and exposition information.

*Context:*

The Lamb Gallery is situated on the 1st floor of the Dundee University Tower building. Its wood-panelled walls and many doors convey a foyer appearance rather than a gallery one, more of a ‘gentlemen’s smoking room’, as described by the curator.

The corridors, constantly crossed by the students and teaching staff overlap the function of display with the one of passage.

This space is mainly used for exhibitions of paintings and important documents (eminently flat objects) in order to offer a quick reading and an unobtrusive use of space.

This exposition served to present the result of arts research to a non-arts audience.

*Outcomes/output:*

Video-interview with curator.
Alternative exposition concept.
Alternative plans of exposition based on the artists’ projects.
Exhibition materials (press and information) were available to the public inside vitrines together with documents witnessing the curatorial process.
PLACEMENT OF THE WORKS IN THE SPACE OF THE LAMB GALLERY; SHADOW CURATING

Concept of exhibition written on 21 October 2004

After looking at the materials you sent me, I set to investigate the relations between the projects both in conceptual and spatial terms.

From the beginning I have had some problems due to a couple of missing descriptions. For this reason, I will try to incorporate the projects in the overall set up but can't guarantee total coherence. Another problem I will try to overcome is the lack of visual descriptions (as well as dimensions) for the projects. I am afraid this will make the sequence rather textual than experiential and that some adjustments might have to be done to accommodate the works in space, to allow for a comfortable and suitable fruition.

There are many possible ways for me to group the objects such as research area, school or independent narrative and sequence etc.

The one I chose for this specific set up is a relation between the works and the ideas of process and visualization. These are for me ubiquitous in higher research in contemporary art schools.

There is an axis that crosses the gallery from left to right of the plan indicating a progression of process to a more finished visualization.

IN THE LEFT WE HAVE: IN THE MIDDLE WE HAVE: ON THE RIGHT WE HAVE:

NUNO SACRAMENTO 
AILEEN AND SANDRA 
HOLGER 
PAUL HARRISSON 
MARLENE 
SANDRA WILSON

JENNY M. 
RUTH PELZER-MONTADA

BARBARA 
VAL 
JOHN MCGHEE 
CHRIS ROWLAND

PROCESS 

VISUALIZATION

Depending on the amount of space, we can move Paul Harrison to the space next to Barbara, but I do think that her mind map would benefit from a bit of space around it. Concerning the lighting, it should be straightforward. Spotlighting the posters and elements in the walls (drawings/prints) and a diffused light on top of the vitrines to avoid reflections. Try to darken the spaces for the monitors so that, again, we can avoid reflections.

The labels should be mounted on cardboard, white, with a description: name of work, year and name of artist. The font and its size can be whatever one you usually use for the exhibitions.
**CONCEPT DEVELOPMENT**

Van: Jenny Brownrigg <j.brownrigg@dundee.ac.uk>
Aan: Nuno Sacramento
Datum: vrijdag - 10 september, 2004
Onderwerp: Exhibition opportunity, Lamb gallery

Dear Nuno,

Exhibitions Dept would like to do a showcase exhibition representative of DJCAD Faculty PhD students in the Lamb Gallery (Tower Building, University of Dundee). The dates of the exhibition would be private view Thurs 21 Oct, exhibition running from Fri 22 Oct - Fri 12 Nov 2004.

This exhibition would be part of a broadly themed 'show & tell' season in our galleries: Cooper Gallery is host to IBID Projects (a London & Vilnius, Lithuania based commercial gallery) in 'Life of a Commercial Gallery' - this show will be set up as a stand in an art fair. In Lower Foyer Gallery we will have General Courses 'Portfolio Show'. We think that a PhD show would work really well as part of this programme.

We would like to propose that each PhD student is represented by an (abbreviated) research statement and either documentation or a finished piece of work from their studies. In the Lamb Gallery we have opportunities for vitrine, wall-based and video works. I would be happy to chat further about the option you feel would suit your work best.

In recognition of the relatively short timescale, we propose that this be optional for you to take part. We would hope however that as it would be work / documentation that already exists from your studies that you would indeed have the time.

I look forward to hearing from you! For print purposes if you could express your interest by deadline Wed 15 Sept.

Best wishes

Jenny

Jenny Brownrigg
Curator
Exhibitions Department
Duncan of Jordanstone College of Art and Design
University of Dundee
13 Perth Rd
Dundee DD1 4HT

T 44 (0) 1382 348017
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EXHIBITIONS DEPT'S NEW WEBSITE: www.exhibitions.dundee.ac.uk

https://webmail.dundee.ac.uk/servlet/webace?User.context=dldzsdz4ih0b0g5nd&acti... 13-9-2004

Fig. 27: Invitation to take part in the 'PhD - Research in Progress' exhibition at Duncan of Jordanstone School of Art and Design.
Fig. 28: Researching the context. Images of the Lamb Gallery (1)

Fig. 29: Researching the context. Images of the Lamb Gallery (2)
Fig. 30: Researching the context. Images of the Lamb Gallery (3)

Fig. 31: Researching the context. Images of the Lamb Gallery (4)
Fig. 32: Researching the context. Images of the Lamb Gallery (5)

Fig. 33: Researching the context. Images of the Lamb Gallery (6)
Fig. 34: Researching the context. Images of the Lamb Gallery (7)

Fig. 35: Researching the context. Images of the Lamb Gallery (8)
Hi Jenny,

How are you? I am sending my text to be printed in the information label as well as a photo of the work place. I will drop off a DVD and the vinyl (can I get the company to invoice exhibitions? how?) text at your office. The plan has to be printed later on after I asing the works to the places in the gallery. I need to receive info about the other projects as soon as possible.

Cheers,
Nuno

Title of the work:
Questions about Art

Survey of PhD research by practice, Duncan of Jordanstone School of Art and Design, October 2004.

After having received the invitation to take part of this show I have reflected about what kind of proposal I should put forward. Unlike most of the other participants my main activity is not artistic but curatorial. Instead of creating works, I articulate existing objects in order to formulate new narratives and sequences with a physical presence. Thus this project is not a static example of my PhD work, but rather a process-based installation (dynamic entity), which can only exist in relation to the audience.

The work consists of proposing an alternative spatial arrangement of the objects in the gallery. Documented as an artwork itself, the process of making visible the curatorial decisions is at the heart of this installation. Defined as shadow curation, the act of questioning the curatorial process, and of making it available to the public, generates a discussion around the often-invisible decisions about arts dissemination.

On the A2 plan of the room we can see an indication of the positions of the works in space and the way they create a new narrative.

In the vitrine, there is the correspondence between the curator and the shadow curator about artists work in this show, a par of white gloves (for set up), and the title of the exhibition in vinyl lettering.

The TV runs a recorded chat between the two curators, in which issues about the exhibition are discussed. The video interview runs for a period of approximately 15 minutes.

The bits of cellar tape scattered through the space indicate the positioning of the works, according to the plan made by the shadow curator. The intention of creating an alternative narrative to the one proposed by the curator is proposed. This way, the two very different intentions as well as their prescribed narratives co-exist and are made visible.

Nuno Sacramento was born in 1973 in Maputo, Mozambique. Now lives between Portugal, Scotland and the Netherlands.

Tech spec
1 double vitrine
1 TV with DVD player
Wall space
Questions to Jenny Brownrigg

1) What is this exhibition called? What is it about?
2) What do visitors see as they walk into the exhibition space? Can you please describe the Lamb gallery space and tell us how does it relate to the other spaces under your remit?
3) This question does not have to do with this show only; it seems to me that we are living in times of a somewhat paradoxical approach to exhibition spaces. On one hand we have the “white cubes” emphasizing an educational and art historical “do not touch” approach to the work and on the other hand we have the fun fair exhibitions in which people are invited to touch and interact for no apparent reason. In your view is there anything in between these two approaches, anything that could point out a direction for what the “white cube” might become?

---

Tasks
- Video VHS
- Print A0 plan
- Buy gloves
- Print vinyl
- Place cellar tape in gallery
- Correspondence between me and Jenny

**Fig. 37: Contents of the video 'Questions about art'.**

**Fig. 38: Notes for the video editing.**
Fig. 39: Sketch of the configuration of the space.
Aatrulweergave

Van: Jenny Brownrigg <j.brownrigg@dundee.ac.uk>
Aan: Nuno Sacramento
Datum: dinsdag - 19 oktober, 2004
Onderwerp: Re: PhD show

the works
Chris R: dvd + monitor
John M - medical model in vitrine and diagram
Paul H - screenprint swatch tests and final framed screenprint
Sandra W: two pieces jewellery in vitrine + 2 photographs of them being worn
Holger - monitor, tracing paper A0 sized print + framed colour photo
marlene - plates + stand (?)
Jenny M: children's drawings of buildings in vitrine
Ruth: screenprints in vitrine
Val: poster at eyeheight
nuno - shadow-install
Aileen + Sandra McNeil- collaborative drawing x 4

Fig. 40: List of artworks for the exhibition and respective media

https://webmail.dundee.ac.uk/servlet/webacc?User.context=nnflkaVb1bjdne6Nw9&ac... 19-10-2004
Fig. 41: Preliminary plan of gallery space according to the contents of the artwork.
Fig. 42: Final plan of gallery space according to the contents of the artwork.
Fig. 43: Plan for the space dedicated to Shadow Curating.
Fig. 44: Space allocated for Shadow Curating.

Fig. 45: Shadow Curating objects in display cases.
Placement of the works in the space of the Lamb Gallery

*Shadow curating*

Nuno Sacramento
21st October 2004

After looking at the materials you sent me I set to investigate the relations between the projects both in conceptual and spatial terms.

From the beginning I have had some problems due to a couple of missing descriptions. For this reason I will try to incorporate the projects in the overall set up but can’t guarantee total coherence. Another problem I will try to overcome is the lack of visual descriptions (as well as dimensions) for the projects. I am afraid this will make the sequence textual rather than experiential and that some adjustments might have to be done to accommodate the works in space, to allow a comfortable and suitable fruition.

There are many possible ways for me to group the objects such as research area, school or and independent narrative and sequence etc.

The one I chose for this specific set up is a relation between the works and the ideas of process and visualization; these are for me ubiquitous in higher research in contemporary art schools.

There is an axis that crosses the gallery from left to right of the plan indicating a progression of process to a more finished visualization.

**On the left we have:**
Nuno Sacramento
Aileen and Sandra
Holger
Paul Harrisson
Marlene
Sandra Wilson

**On the middle we have:**
Jenny M.
Ruth Pelzer-Montada

**On the right we have:**
Barbara
Val
John McGhee
Chris Rowland

![PROCESS](image)

> VISUALIZATION

Depending on the amount of space we can move Paul Harrison to the space next to Barbara, but I do think that her mind map would benefit from a bit of space around it.

Concerning the lighting of it should be straightforward. Spotlighting the posters and elements in the walls (drawings/prints) and a diffused light on top of the vitrines to avoid reflections. Try to darken the spaces for the monitors so that, again, we can avoid reflections.

The labels should be mounted on cardboard, white, with a description: name work, year and name of artist. The font and its size can be whatever one you usually use for the exhibitions.

*Fig. 46: A2 poster containing concept and justification for the positioning of the artworks, and displayed as one of the elements of the exhibition, together with video and display cases.*
Part I: Shadow Curating

4th Year Expo

Part II: A-Tipis Synthesis

Excluded projects

Conclusion
Fig. 47: Invite for the opening of 4th Year Exposition.
EXPO PRO-FORMA

Title:
4th Year Expo

Date and location:
January 2004, Time Based Art Studio, Duncan of Jordanstone College of Art and Design, Dundee.

Background information:
This project was set up as a result of the module Professional Practice – Exposition (PP-E), taught to 3rd and 4th Year students during the academic session of 2003/2004.

This module, part of the Contemporary Media Theory (CMT) programme, was intended to help students improve their artwork presentations. From portfolio-making to exposition set up, students were compelled to think about the possibilities and decisions of adequate art and design display. The emphasis was not on the content of the work but on the relation between the content and presentation. The PP-E module was based on the premise that ‘exhibitions are seamless aesthetic environments’ and that within a continuous field of vision, artwork and set up apparatus are seen by the public as one.

Participation comprised students from the main courses at the School of TV and Imaging: Animation, Illustration and Time Based Art.

The course was treated as an experiment by its very nature. Students with very different goals were brought together, from people who wanted to work in the games industry to others who aimed at an individual studio practice. The difficulty of addressing such a varied audience became one of the strongest points of the project visible in the final exposition.

The structure of the sessions was a mix of theory and practice (in alternating weeks). The practical part (Arena) brought together a selection of students who would, around a large table, present their ideas for display through diagrams to the rest of the participants. As a result, animators would come across artistic methods of presentation such as installation, illustrators would present their books and artists would get snippets of industry-oriented activities. At the end, a rich variety of forms emerged with, for example, animators making installations (something they had not previously considered an adequate format to disseminate work).

Abstract:
Student project.
All three courses shown in same structure and in constant dialogue.
Structure relating to the architectural environment where it is placed.
People see work shown together in an unprecedented way and have the choice to look at work in structure or at students’ individual studios.
Students are constantly reminded of their display diagrams (and reflections) by coming across this exercise at the studio.
Aims / objectives:
Build a structure in the Time Based Art Studio, allowing people to circulate around it.
Provide display space for a group of selected artists from the courses of Animation, Illustration and Time Based Art.
Do not cluster the works by subject but spread them throughout the structure.
Provide an alternative to the current degree show set up.

Methods:
The MDF Structure
This option was favoured over the one of a room with wall space. As an element in the middle of the room, this structure operated in two instances:
- As an element of unity for types of work which are often shown on different platforms
- In dialogue with the walls and individual student spaces in the room. People walked in between the `private` studios and the `public` structure, being given the possibility to look either way and to create their own routes/sequences.

The structure was a work in progress. It unveiled to the public the way it had been built. It was partially painted with the white paint covering only the part dedicated for the display of drawings and paintings.

Context:
Time Based Art Studio. Used daily by students and staff, as a place to create work as well as to discuss it. It was temporarily turned into a constructed display space.

Outcomes/output:
Exposition of work from the Animation, Illustration and Time Based Art courses within the same display structure. The early diagram developments culminated in an exposition in which ideas could be taken a step further.
CONCEPT DEVELOPMENT

The following notes (pag. 102-107) were extracted from my personal notebooks and refer to the period of conceptualization of the 4th Year Expo.

Art is now more about relationships and experiences than about objects...specimens are mere excuses for all the rest: food, drink, sex and aesthetical experiences!

Fig. 48: Poetic statement about art pinned to the wall of my office.
Exhibitions template

1. Dates
2. Venue
3. Artists
4. Title
5. Concept
6. Evaluation criteria
7. Invites and posters, catalogue and website
8. Space and set up
9. Opening
10. Documentation
11. Evaluation

4 layers for set up

1. Specimens
2. Apparatuses
3. Signage
4. Inter-relations

Specs

1. Dates
2. Venue
3. Artists

Illustration
Amy Whitin
Allan
Jenny

Animation
Paul Hartoch
Alice Sutherland
Joseph smith
Craig Cameron (?)
Michael Lyle (Stencil signage)

Time based arts
Flo Grassl
Jessica Treffller
Michael Corcoran

Fig. 49: Division of the exhibition into different layers. List of the students who will represent each of the courses (Illustration, Animation and Time Based Arts).
2D and 3D

Amy Whittin
1) Web-based Flash (Scrum)

2) Book
3) "1/2" Double Spread Sheets on to the wall

Fig. 50: Samples of the work of Illustration students (1).

Allan 2D+ Book (?)

Book
Prints/Leaves

Jenny (2D)
Botanical Drawings
Prints
Paper flowers (3D)
Spray + Interactive

Lindsay (3D) Vitrine (?) Case

Nikki: Frogs and rain drops

Fig. 51: Samples of the work of Illustration students (2).
Fig. 52: Time Based Art studio. Venue for the exhibition (1).

Fig. 53: Time Based Art studio. Venue for the exhibition (2).
Scenario

Experiment on the 3 paradigms of display

1) Interaction/ how to show sound?

2) Audio visual + conceptual work
   moving, small + sound

3) 2D and 3D objects
   drawing, painting, modelling

Layer 1: Specimens

Layer 2: Exhibition design

Fig. 54: 4th Year Expo concept notes (1).
For each paradigm of display we should be looking for specific solutions.

1) Touch/Don't touch something happens

2) Screen + concept < 2D
   \[ \text{one to one, screen and audience} \]
   \[ \text{screen and chairs} \]

3) 2D and 3D
   \[ \text{some stuff to sell} \]

\[ \text{more than one animation on the same screen} \]

Fig. 55: 4th Year Expo concept notes (2).
The following proposals (pp. 108-119) were developed by the Departments of Illustration, Animation and Time Based Art and look critically at the Degree Show set up. The suggestions put forward for the improvement of the Degree Show set up were used as the starting point for 4th Year Expo and later incorporated into the actual Degree Show.

Illustration Department
Proposal for Purpose of Degree Show

We all feel that although it is important to us that our parents and family see our degree show and appreciate what we have achieved, and that it would be nice to sell some of our work, the most important thing for us in our Degree Show is to show-case ourselves to prospective clients as quality, well-accomplished Designers.

Because of the nature of our course; that we may produce 2-d or 3-D work, prints, paintings, drawings, or sculpture, web-design, or film, and that none of us know yet what we will produce, and don't wish to, so as not to restrict our work, we don't want to guess at what way we will individually display our work yet. So we cannot workout what medium our work will be displayed through yet.

Where is degree show this year?
Find this out.

Fig. 56: Degree Show analysis and display proposal from the Illustration Department (1).
Illustration Department

We feel that we want to have our degree show in a different style to how last year’s show was shown. We felt there were problems with last year’s show that we think we can make a lot better in ours.

Our degree show will be shown in two of our classrooms, which will be boarded up round the rooms. There are eighteen of us so there is not very much room. We need help to work out clever ways of using space to its best potential.

After evaluating the problems we face, we realised that it would be better to look at the opening night as a separate event from during the rest of the week because there is such a different amount of people and a different atmosphere which we should reflect. Therefore we have written up separate plans for them.

**Opening night**

Problems

- On the opening night the rooms felt very cramped, there was a lot of clutter that the public seemed scared to move around in case they bumped into it.
- The rooms were uncomfortably hot.
- It was obvious that not many people knew where illustration was based, as there were not as many people in the rooms as in other departments.
- Some people only went into one room, not knowing there were two.

Solutions

- We suggest that we could move our portfolio holders out into the corridor to not only reduce the clutter in the rooms, but to lead people all the way along the corridor. We could have our name and a piece of work above our portfolios for people to recognise them by.
- The windows could simply be opened before the show to keep the rooms cooler.
- To guide people down the stairs from the main door we imagine a large poster or sign above the stairs instructing people where we are and where to go.
- There is a small alcove at the bottom of the stairs, at the start of our corridor. We thought we could set up a small bar with free wine being served, to entice people down to our corridor as they walk in the doors.
- We also thought that a flyer for TVI could be made and placed in each department; TBA, Illustration, and Animation. Depending on the department it could have images from the class on the front and the title of the department, but on the back a map of the building with all three department’s shown clearly on it.
- We want to have clear signage about where to go in our corridor on the walls. Within the classrooms we need some way of leading people around the room, maybe

Fig. 57: Degree show analysis and display proposal from the Illustration Department (2).
footprints on the floor to follow, to lead people into both rooms and to everyone’s work.

General Week

Problems

- We feel that not enough people know where the department is.
- We feel the atmosphere within the rooms is often sterile, people don’t feel they can touch the work.
- The people invigilating often feel intimidating because they are just sitting there and are unapproachable.
- It is sometimes hard to distinguish between different people’s work.
- Often the spaces are cluttered.

Solutions

- We need flyers with a map of where we are based at the front door for people to pick up as they come in.
- We need big signs leading people down the stairs.
- We think playing some music in the background would create a mood where you feel you can relax and look and talk about the work in your own time.
- We need to find a way to bring the work off the walls to make it more accessible so that people will feel more comfortable about touching it.
- We like the idea of having all our sketchbooks in the middle of the room on a table with chairs round so that the public can relax and feel comfortable looking at them in their own time.
- We have thought of the idea of having refreshments like tea or coffee that the invigilator can offer, to open up conversation and create a relaxed atmosphere.
- We only want one person invigilating at any one time, so them being there is not so intimidating.
- We need help to work out ways of separating our work well.
- We want to continue to have the portfolios out in the corridor to reduce clutter.

Fig. 58: Degree show analysis and display proposal from the Illustration Department (3).
Illustration Plan
For Degree Show opening night.

Fig. 59: Degree show analysis and display proposal from the Illustration Department (4).

Illustration Plan

During Degree Show Week:

1. Poster grandfather images with name.
2. Poster illustrating above, showing students name.

Somehow brighten this corridor.

Fig. 60: Degree show analysis and display proposal from the Illustration Department (5).
Illustration 03/04

Who is the audience? Mainly local - Family, friends. Some potential employers. We will send out/or add to our tutor's mailing list to increase opportunity of potential clients.

Invitation: Sent out as a school or as a department?
Decided to send out as a department as we will be able to send to potential clients.
Discussed having a unifying theme to link all three departments' invitations together.
Discussed content - may have students faces or a name list on back to personalise it.
Dummy's need to be constructed, consider - content, quality/type of paper, double sided, limited colour scheme, general size/design and theme, quantity, source of printer and distribution.

Leaflet/catalogue/snap fax/brochure.
One format of information to be given out at the entrance door with maps- position of departments and map of school, key words/paragraph about the essence of each department.

Within Illustration department -
Format for information about students/contact numbers- A CD which contains examples of all 18 students' work, aimed at potential clients, can be given out by invigilators and a pile on a desk so interested people can pick them up, we do not want them to be given out to everyone- that would be a waste of resources. A PC may be available in the studios, with access to the CD.
Considerations - sleeve of CD could act as an introduction to the department. Whatever format the other departments decide to produce, they can all be linked with their covers - as with invitations (not necessarily same images/words/font but same concept.)
Font design will relate to the signage and posters.

Each student will have a postcard/ business card at their display space. This means we do not need a catalogue. This is left up to the individual.

What is the goal of the degree show? Create a unified show to demonstrate the diversity of our skills as illustrators, and the potential applications of our designs.

Poster and signage:
Location - across Illustration department windows to be seen from outside.
The letters will be made up from sections of each student's work. They will be large. Dummies need to be made.
Poster at top of stairs - a section of each students work, or use letters in windows to make up a poster design.
Signage : Does not have to be actual sign or posters - can be sound, lights, material.
To be positioned outside studio doors.

Bring colour and light to the bottom of the stairs to make it more inviting.

Fig. 61: Degree show analysis and display proposal from the Illustration Department (6).
Paradigm of display: Combining 2D & 3D work.

Degree Show:

Intent: Draw in a large audience through strategically positioned posters and signage, to ensure our exposition is more accessible.

○ From initial entry of building, top of stairs and corridor/entrance to studios. Within studios to ensure full exhibition is viewed.

○ Attract attention from outside building by utilizing large windows at eye level. Displayed across the entire lower level of the building (full length of Illustration studio windows)

Demonstrate the diversity and uniqueness of the individuals work in a unified show, (must be seamless to emphasise the fundamental nature of Illustration as a whole)

○ Statements of intent regarding individuals' work will be of consistent design.

○ Considered themes to unify show:
  - Theatre: colour/logo, tickets as publicity (cast (students) on back), curtains, material, signage.
  - Studio 1/studio 2 - Act1/Act 2
  - Cocktails
  - Book/Narrative

Theme: Do not take literally, consider - stage, light, colour, sound, intent.

Consider its use:

Board up the walkway between the two studios and paint, keep clear of obstructions.

Scenario:

Audience attracted by 'Illustration' on windows of college building, enter and enticed downstairs by large poster (showing abstract pieces of all 18 students' work), greeted with wine at bottom of stairs. Pc situated at bottom of stairs (either end of corridor) playing a loop explaining about the nature of Illustration/essence, & examples of students work. Lead into studios (either end) by signs at doors. Lead around an interactive display by some sort of directions on floor/ceiling/wall/suspended???? Publicity postcards and CD ROMs for audience strategically placed (maybe on tables or [Postcards] at eye level on walls, plinths (stick on and a wee sign encouraging people to pick up) ) in both studios. After walking around first studio they will be able to simply move to the next part of the experience via a connecting doorway, this will keep two studios integrated and ensure both parts are viewed. Emphasise the fact that items are for sale by tactically placed signs.

This scenario is based on the opening night, some alterations will have to be made for the degree show week when it will be quieter.

Some alterations (For degree show week)

No wine.

Approachable invigilators, willing to answer questions and encourage visitors to pick up and interact with appropriate displays. One or two at most.

Ensure postcards and Cds are always available.

Possible seating area.

Keep clean.

Maybe some atmospheric music.

Other display considerations:

Suspend sketchbooks, bring work off walls; plinths, suspend large prints/canvasses.

Design signage (font).

Lighting, utilize this element - large windows, maybe not board up fully.

Leading people around: floor/ wall; footprints ,line on floor (suggest pencil work), characters from students work on signposts. Must not interfere with students' work.

Fig. 62: Degree show analysis and display proposal from the Illustration Department (7).
Exhibition considerations: Price list - Think of as a shop, (special offers!) we could display the prices in the same arrangement as the pieces of work, however, when work is not on the wall, another method may have to be considered. It must be clearly understood and accessible as people are often embarrassed about asking the price.

Labelling work: Illustration do not usually have anything beside the work to explain it. We would like to include statements about individuals' work, these will be of coherent design (consider font/colour/image/scale) Positioning could be similar to the pricing method - if each piece of work is labelled.

Portfolios: Usually very close to the ground, would be easier to view if elevated to a more favourable level. Displayed in a 'v-shaped' construction, so it will be open.

We may have a comments book, this will be interesting as it may reflect on the show as a whole and feedback can be used to help next years group.

Fig. 63: Degree show analysis and display proposal from the Illustration Department (8).
Following discussions during the ‘Exposition’ programme, we have constructed an initial proposal for how we think the 2004 Animation Degree Show should be presented. Firstly, we have listed crucial aspects of last year’s show which we feel could be greatly improved upon.

- Space – it was far too crowded, difficult to view films.
- Sound – it was difficult to hear the films individually.
- Air conditioning – it was too hot and too uncomfortable.
- Lack of concept work presented – a further issue of space.

In response to these problems we offer the following solutions:

We feel that the issue of space (which is also the issue of sound) is the biggest problem to deal with.

We propose that the inclusion of more rooms into the show will allow for clearer presentation.

Ideally, we are looking to split the class show-reel into two, potentially three separate screenings of our films out-with the main studio. This would both divide the program into manageable, viewable chunks (it was felt that an hour was far too much last year) and free up the main studio to become a foyer space for people to engage with the concept work, be informed of exhibition layout, screening times etc., and to socialise prior to the screenings. It would also leave it free of conflicting sounds generated by the work. One method of providing program information would be via a ‘trailer reel’ in Ano 4.

The screening rooms we are keen to use are – Ano 2, the board-room, and perhaps, in addition, the 4th year studio (Ano 3). We realise that in the past the 4th year room has been needed up until the last minute – we are currently discussing the practicalities of using this suggested space. It has a great deal of potential.
As far as the issue of air conditioning is concerned, we will work towards designing methods of displaying our work that do not rely upon boarding up the windows. However, this was also an issue in the screening rooms last year.

More proposals to follow...

In conclusion

We are using exposition workshops to explore ways in which our exhibition space can be used best, in terms of dividing the sensory experience to achieve clear dissemination.

In order to assess realistic possibilities for our proposal we would appreciate a breakdown of last years animation degree show budget.

We have written this proposal to allow adequate time to put changes in place for June 2004, and resolve the problems experienced last year. We thank you for your time to look over this and shall look forward to hearing from you soon.

Yours sincerely

Animation 4.

(Signatures overleaf)

Fig. 65: Degree show analysis and display proposal from the Animation Department (2).

Proposed Plan for Animation Degree Show 17/10/03

Fig. 66: Degree show analysis and display proposal from the Animation Department (3).
Not all of us contributed from the class towards these ideas, therefore not everyone will find the idea appealing. As there are many undecided factors so far, we felt best if we just clamp down, mainly, on the feel and appeal of the exhibition.

Due to the way we all work (different sizes, mediums and ideas) it was difficult to find a running theme, although we did consider the word "Interaction" being the focus for our attention, but disagreements were had on this.

To come to some sort of arrangement we listed the things we don't like about the TBA location and space, as well as problems that arose in previous events...

Importantly we find that many people are unclear on the location of our studio.

Secondly many people don’t understand what we are doing and so don’t know what qualities the show can offer.

We agreed the space came across as too clinical, impersonal, uninviting, very serious dry and uninspiring, which isn’t going to draw too many people in. The space so far has been very restrictive visually as it seems a struggle to attract other artists, never mind the general public.

The use of the space comes across as very random with a lack in the whole groups contribution. There were no orientation elements therefore confusing layouts meaning some work could be missed out to view.

To prevent the neglect of TBA we came about some ideas that contrasted with all our complaints.

We want to steer away from the stale uninviting mood that TBA, and lots of other galleries, seem to leek and are considering the idea of altering the space inside and out the studio, quite drastically, to take on an entirely different and appealing tone.

We are never reluctant to going to a strange house for a social event as we associate it with being comfortable, having fun and enjoying ourselves. So we want to use this and decided on redesigning the space to become a house with a garden.

Although there are concerns about how this will reflect on the work, the inside will be quite minimum so as not to detract from the work.

So in a sense we will all have our own rooms to decorate and whether we choose to put a door up or not is up to the individual.

Fig. 67: Degree show analysis and display proposal from the Time Based Art Department (1).
Basically we want to decorate outside the studio, going up the stairs to the library with fake grass and cheap garden ornaments, and all the other crap that people think looks good. There could be stepping stones leading up to the door and maybe some leafy things surrounding the door, with a bell etc.

Inside could have some carpet leading into the main space where there’s lots of sofas and comfy sitting places, perhaps with lamps and coffee tables, and maybe a mini bar... or 2.

For fun maybe a big take piss cheesy “family” portrait of all our class.

We also considered ways to draw in the viewers from the other areas of the building and ways to offer directions alternatively to lines on the ground and postcards.

Considered advertising as house party, being house no. 73 (this was a TV programme years ago where lots of creative and inventive things went on) so this gives the hint that there will be the opportunity to take part in creating things, so highlighting the interactive element.

Stamped hands at the very front door, rather than flyers that get stuffed in a bag was an idea so as there is a constant reminder to visit us.

Another idea was from the game when an object is hidden and you have to find it by saying warmer or colder, putting either posters or sticky words around, and so the fun begins in trying to find us!

Fig. 68: Degree show analysis and display proposal from the Time Based Art Department (2).
Fig. 69: Degree show analysis and display proposal from the Time Based Art Department (3).
The template Set up pre-visualization (below) was handed out to the students as the main element of evaluation of the module PP-E, and helped the students reflect on how their work related to the display context.

Set up pre-visualization
Exhibition planning

2D Plan

3D Rendering of the space

Fig. 70: Template set up pre-visualization is designed to help students create an image of what the work might look like once it is set up.
The following (pp. 121-124) presents one of the student's responses to the template *Set up pre-visualization*. It demonstrates the capacity to think beyond the object and concentrate on the importance of display.

**Fig. 71: Proposal by Time Based Art student to the template set up pre-visualization (1).**
Fig. 72: Proposal by Time Based Art student to the template set up pre-visualization (2).
scheme in setup:

Fig. 73: Proposal by Time Based Art student to the template set up pre-visualization (3).
Fig. 74: Proposal by Time Based Art student to the template set up pre-visualization (4).
The following sketches (pp. 125-128) are the preliminary drawings for the MDF structure of 4th Year Expo.

Fig. 75: Drawing proposing a possible trajectory of the audience (1).
Fig. 76: Drawing proposing a possible trajectory of the audience (2).
Fig. 77: Design of the exhibition's structure. In plan it resembles a number 4.
Fig. 78: Design of the exhibition's structure. Surfaces dedicated to drawings, sculptures, and video projections.
Introduction

Part 1
Shadow Curating
4th Year Expo

B-Sides
Art Cup
A-Tipis
Synthesis

Part 2
Excluded Projects

Conclusion
4.2 B-SIDES / THE SCULPTURE SHOW

Fig. 79: Poster of B-sides, The Sculpture Show.
EXPO PRO-FORMA

Title:
B-sides, The Sculpture Show

Date and location:
May 2004, Visual Research Center, Dundee Contemporary Arts (DCA), Dundee.
April / May 2005, East End Old Jail, Glasgow.

Background information:
From the outset this project was meant to take place in two different venues. The reason for this was to ‘test the way the work related to the context where it was displayed’. The first part of the project took place in a pristine white cube gallery while the second, one year later, was set up in a derelict court room. It is important to note that this was not just a touring project that went from one venue to another, but a project that was deliberately developed in two parts and in relation to the conditions of display. The variables were the display environments whilst the group of artists showing works remained much the same.

Like any contemporary art show this exhibition has two instances. The first relates to the way the exhibition addresses the public directly. The second, working on a meta-level relates the exhibition to other exhibitions and to the curatorial discourse in general.

It is important to maintain a focus on both aspects separately. There is a danger in contemporary visual arts of forgetting the public and doing exhibitions only in relation to other exhibitions and to other curators. This situation can lead to a strong discursive approach but can also sideline the audience, reflecting low levels of engagement between public and art.

In the two parts of the project these instances are addressed in relation to different contexts: the audience is a central element in the space of the exhibition while the curatorial discourse is developed in professional circles (whom this thesis is aimed at). Both aspects receive due attention but are nevertheless kept in different spheres.

The B-sides name emerged from the observation of a number of artists whose goals had much in common with the theories of the Arts and Crafts movement. These artists seemed to believe that art enriched daily life.

As opposed to A-Side artists, the B-Sides have non-artistic sources of funding to support their practices. The B-sides name resulted from a conversation between Martin Wöhrl and George Gray as an idea for an exhibition of artworks of minor importance from their practices.
The elements of the group are:
George Gray (UK), Steff Norwood (UK), Wolfgang Stehle (DT), Martin Wöhrl (DT) and Nuno Sacramento (PT/UK).
They often work with other artists. For Dundee they worked with Bill Breckenridge (UK) and for Glasgow with Derek Lodge (UK), Rui Martins (PT) and Andy Miller (UK).

Abstract:
Project in two parts. The first part took place in a white cube gallery and the second in a derelict space.
The way the work relates to its display context becomes the main discursive concern addressed through the use of the interpretation materials (labels and CD).
The two instances of exhibitions become evident: address the audience and curatorial discourse.
The artist group B-sides comprises artists working in different European countries and meeting up at least once a year to carry out a project.

Aims / objectives:
Develop a project in which the decisions about selection and display are made visible to the public through specific creative methods.
Study the visual relation between artworks and the context where they are displayed.
De-construct the notion of exhibition into smaller components and examine them individually.
Do an exhibition which addresses the public clearly and simultaneously maintains a highly discursive engagement.
Create a group of people that works in an 'alternative' way.
The artists are involved in the creation of specific works as well as in the curatorial discourse, through dealing with the 'space in between' the works.

Methods:
The B-sides group name
The labels
The audio CD (audio label)

Context:
I. Visual Research Centre, DCA is a part of the art gallery space with movable wall and controllable light conditions. It is situated at the core of the Dundee Contemporary Arts building which is one of the leading contemporary art institutions in Scotland. DCA has a number of public facilities such as a café, print studio and cinemas and is visited daily by a large amount of people.

VRC Centre space dimensions:
Area 100m²
Roughly 18m x 5.6m x 5.6m

II. East End Old Jail is located off the city centre of Glasgow near the 'Barras' market. It is a private building and a former jail, police station, courthouse and fire station. The cells of the old jail are home to a number of music bands and artists’ studios amongst other activities.
The big courtroom where the exposition took place is in an advanced state of degradation. The floor though is in very good shape and the decorated ceiling contributes to the feeling of grandeur and decadence.

This building complex is not an arts venue and therefore does not have a regular outside audience. The audience of the project is therefore mainly comprised of people who work in the building and people familiar with the events that take place there.

An extra effort was made to draw people from the city to visit the project. This was done through posters in pubs and galleries, leaflets and 'word of mouth'.

East End Old Jail dimensions:
Area 150 m²
Roughly 15m x 10m x 7m

Outcomes/output:
Project comprising two separate exhibitions
Poster/leaflet + Audio CD
CONCEPT DEVELOPMENT

THE SCULPTURE SHOW (WORKING TITLE)
The four texts (pp. 134 - 138) were written in preparation for the final concepts of B-Sides The Sculpture Show (Dundee and Glasgow).

INTRO
This show is a quest examining the relationship between specimens / artworks and the materials used to support their display, i.e. between the objects shown and the elements which support the presentation (walls, labels, plinths etc).

The exhibition design, together with the objects on show constitute the visual structures people will come across in an exhibition setting. My idea is to be able to articulate them as a unit, in which text is only a small part, contrary to most shows that use the concept/press release to guide audiences through the space.

The context is the white cube. History, convention, accessibility...

It seems to me that most audience research takes place outside the gallery instead of focusing on the rhetorical capacities of exhibition design techniques.

This show attempts to draw special attention to the objects used to support exhibitions and to the rhetorical capabilities.

THE SCULPTURE SHOW
Written on 23/03/2004

Curation: Nuno Sacramento
Participating artists: Rui Martins, Bill Breckenridge, Steff Norwood, George Gray, Martin Wohrl, Wolfgang Stehle.
Venue: VRC - Dundee Contemporary Arts
Date: 02-13/05/2004

B-sides, The Sculpture Show is a project that investigates the relation between the work and the audience, from a curatorial perspective i.e. what goes on inside the controlled environment of the “white cube” gallery.

This show relies on spatial awareness and intends to question the conventions of the contemporary art gallery. This convention, in many ways similar to the one in churches and other sacred places, is originated through education as well as the use of exhibition design apparatuses. These structures are responsible for instructing the public according to “appropriate behaviour” and seem to be above suspicion. But who created them? When were they created? Are they up to date?

To answer these questions one should re-think the articulation of space and information in exhibitions, in order to accommodate new ways of looking at images and objects.

The way we have chosen to approach this problem is through questioning how to convey ideas/concepts through the use of visual components as opposed to written text.
The Sculpture Show attempts to both develop a typology of exhibition design materials and to create a tension between these materials and the work displayed. The typology of design materials finds its root in the exhibition development from the Russian Constructivism to the Charles and Ray Eames' shows in the 1950's. The tension between the objects displayed and the exhibition design materials is developed through the use of colour and manipulation of scale of materials such as plinths, labels and lighting etc...

The articulation of these variables, consisting of an alternative system for designing exhibitions, will help us transform, the very textual information/instructions of the exhibition to a more 'subtle' but nonetheless effective visual approach.

The project will address the audience in an open way as opposed to the more traditional prescribed patterns of behaviour. There will be a balance between the public exhibition and the elements under scrutiny in the research by practice.

The show will have the participation of six artists. It will be developed in two phases. The first phase is the production where the artists and curator will spend two weeks in the space, developing work and discussing the set up. This discussion will originate specific ideas for the second phase. The second phase will be a gallery based show over the duration of four weeks.

THE SCULPTURE SHOW
ENVIRONMENT "SWALLOW"S" THE VIEWER

The question of what sculpture is and what it is not, is beyond the point. In fact it is likely that here the viewer will come across sculptures which are not easily recognizable as such.

The Sculpture Show (TSS) stages an encounter between artworks and audience in two different environments (pristine art gallery and derelict building), questioning the way objects are selected and put together in an architectural context in front of a viewer.

It functions as one large installation rather than a grouping of individual works. Space is orchestrated in a way in which one work melts into the next, taking the viewer in a seamless journey through the exhibition environment.

TSS does not focus only on the artworks but also on the spaces between them, per se the architecture, lighting, information labels and all the elements that constitute the exhibition. It scrutinizes the space preambulated by the viewer.

It moves away from the relation of object under the spotlight, in White Cube type gallery supported by label and catalogue essay, into a less pristine (one might say dirtier) viewer engagement with the environment, undisputably closer to everyday life experience. Objects are not treated as precious pieces of art but as facilitators of actions in space.

A 'battle' for visual power is fought in all exhibitions. This battle, between artworks and the spaces where they are placed indicates a tension between the realm of the artist and the realm of the curator. Thinking in terms of 'matter as positive' (the artwork) and
`interstitial space as negative` (the space around and between artworks), we are able to construct models which become graspable. The negative instance becomes `materialized` as a rhetorical space facilitated by the curator for the visitor.

TSS fuses the work and the space with the intention of breaking down barriers and of creating a qualitative fruition of the exhibition. Works melt down into the background becoming part of the space in a flattened layer of objects environments and people crossing the space.

The works in the show are a mixture of objects, which relate to 50s, 60s and 70s furniture, modernist architecture and graphic design, sculpture, installation etc. Groovy environments with light and MDF, glass and neon, hard to describe but brilliant to be in. The artists’ working methods range from conceptualist inquiries into the nature of art to visual puns concerning issues such as religion and pop music. Their practices are varied and the outcomes incredibly energetic ranging from objects whose purpose is none apart from being cool to others that challenge established ideas and perceptions.

TSS is an environment, not a text-based project. It must be experienced rather than perceived through words. It is an engaging and sensorially rich dérive through space, with objects, lighting, sound and smells etc, resulting from a set of conditions established collectively between artists and curator.

Instead of looking at art, viewers are invited to enter it, putting aside the do not touch convention of the white cube. It is like `swimming` inside the exhibition, becoming part of the overall space and letting art enter your pores...

1 “No other civilization emptied out its interior spaces and made them pure white, and then singled out an object and put it on this wall or on that pedestal in such isolation” as described by Mary Anne Staniszewsky.

2 This exhibition pays no tribute to theory or to modernist art history but instead tries to establish a new, and more hedonistic relation between the works and the viewer.

**THE SCULPTURE SHOW - GLASGOW**

Old Jail, 100 Tobago St
Open by appointment from 16th April / 8th May
Preview 15th April, 7:30 pm

Artists:
George Gray (UK), Derek Lodge (UK), Rui Martins (PT), Andy Miller (UK), Steff Norwood (UK), Wolfgang Stehle (D), Martin Wöhrl (D)

Curated by:
Nuno Sacramento (PT/UK)

The Sculpture Show isn’t a flat show. It develops in many directions, physically, conceptually and ideologically.
A group of artists is gathered here around the notion of sculpture. But what is sculpture anyway? It doesn’t really matter.
Artists create objects, installations, and situations intentionally. These intentions vary from one to another and certainly from everyday life, embedded by the idea of utility.
The usefulness of these objects is not clear. They are discursive, contemplative and speculative, creating a new relation between the architectural space and the people who inhabit it.

It functions as one large installation rather than a grouping of individual works. Space is orchestrated in a way in which one work melts into the next, taking the viewer in a seamless journey through the exhibition environment. The Sculpture Show does not focus only on the artworks but also in the spaces between them, per se the architecture, lighting, information labels and all the elements that constitute the exhibition. It scrutinises the space perambulated by the viewer.

The seven installations, created specifically for this show, are set up as part of the building, creating a symbolic landscape very different from the buildings initial function as a courthouse.

A tree, a star, a shack, a broken bridge, a lightweight and a psychedelic journey are embraced in a song. The rest is atmosphere, derelict walls and broken windows, completed with the sounds of the street. To finalise it, all that is needed is you.

The Sculpture Show—Glasgow is the second part of a project (The Sculpture Show—Dundee) which took place in May 2004, embracing the space of a pristine white-cube gallery.

Ends

For more information contact Nuno Sacramento (askfornuno@hotmail.com).
The extraordinary economy of the arts consists of a small group of professional artists who earn a living through their exhibitions and a large group of struggling artists who often have to have other jobs in order to sustain their practice.

In order to become professional and part of the core of the art world the common artist must undertake a series of challenges, knowing from the outset that the winners are just a chosen few.

Nevertheless, art schools seem to be as full as ever... and zillions of youngsters seem fascinated by the vision of an artistic career.

With the centre of the art world subject to strict conventions of inclusion, I would like to concentrate on the struggling artists who have to survive by doing other jobs in order to be able to make their art.

Driven by a passion to create images and situations these artists show a resilience that defies understanding. They are the Bsides of the art world and show no respect to prevalent theories, art history and artist/gallerist/critic/museum synergies.

The Bsides project an energy which is very rarely found in institutional frameworks in which people have art jobs. Consisting of a core group of 5 artists and a curator, who met in Scotland, the Bsides invite other artists who share similar preoccupations to be part of their projects.

Assuming itself as an alternative curatorial model, Bsides tries to challenge the accepted parameters of selection for contemporary art exhibitions. Bsides presented The Sculpture Show in Dundee in May 2004. Under the same title, but with a few new artists, the exhibition will be presented in Glasgow in April 2005.
Van:     martin "wöhrl"
Aan:     Nuno Sacramento
Datum:   maandag · 15 december, 2003
Onderwerp: Re: my contacts

nuno,
good to hear from you. back to munich, I have to say, the trip was a disaster concerning my health and bank-account, but it was worth it! great time and great to meet up with you, again. let's stay in contact, and hopefully we meet again in some warmer regions of this planet, some day!

take care, love the women and the arts,
martin

From:     Malcolm Robertson
To:       Nuno Sacramento
Date:     Monday · March 8, 2004
Subject:  Centrespace images

I've sent you a couple more with the space in use (Gehry).

Best,
Malc.
Hi guys,
I've written some lines to invite you to do a show. It's called the Sculpture Show (if you have any problems with the name, or want to propose something else drop me a line) and will take place in Dundee.
The text that follows explains briefly my idea, and is not yet the exhibition concept.
There are some photos of the space in attachment. Please let me know whether you want to participate or not as soon as possible.
I REALLY want all you guys to participate.
Regards,
Nuno

The Sculpture Show
Invited artists:
Bill Breckenridge, George Gray, Steff Norwood, Martin Worhl, Wolfgang S., Nuno Sacramento

Guys, I am trying to curate a cracking show in Dundee. I have been in Scotland for a couple of years and not yet had the chance to curate here. I want this show to be representative of the stuff I do as a curator, and has a clear emphasis on artists that deal with space and installation (not in a boring clichéd way).
From the beginning of my time in Scotland I have always wanted to work with Steff and George, in Sham Gab, and with Bill, and artist that I deeply respect for keeping faithful to his own aesthetics, even when lured by the promise of "art world" shows. After meeting Martin and then Wolfie, I knew straight away I wanted to work with them too.

And there you go. All the ingredients for one of the coolest shows. It is not meant to be a curatorial and conceptual statement, but a show for the people that go to see it. It is meant to be an experience for the audience, and a very cool one. Something like watching a cool film or a theatre play...but dealing with space and objects.

The sculpture show is not a thematic exhibition in the traditional sense. It deals with objects and space and in this case the definition of sculpture is the widest possible.
It will take place in Dundee, in two parts and in two different venues during the year of 2004. The first, and for the duration of approximately 10 days, will take place at the Centre Space of the Visual Research Centre at DCA, from the 2nd to the 12th of May. It will constitute an experiment and be part of a development in curatorial research.
nuno!

cool as ****

great, thanks for the invitation. funny is that wolfi asked me about you a week ago, this is the coincidences that make life interesting. of course, both of us would like to come along, see you guys again, have a cracking time (in your words).

well, let’s talk about the details: schedule, concept, etc. I think you need some information beforehand, so what would you suggest? should we put together a package with portfolios, images, catalogues and a cd with digital material to send it over as soon as possible, and then talk on the phone.

anyway, it would be good to be back in scotland and take part in your project.

more soon,

greetings to dundee,

martin

Hi Nuno;

Off course I am interessted to paticipate in the show!!!!!!!!! Especially with the line up. I think it will be great fun to work with you guys. I think I have already a piece as well. I have just you think about one more week. Give you more information then.

The point is, that the 26 th of April is the earliest day I am available because of a show which is openeing on 24 th. So if it is alright for you. I talked already with Martin about it and maybe we arrange somethin with the car but we will see.

An other question is what kind of images do you need? From old work? The piece we planning? Digital images for Mac or PC?

Should we or can we build the piece in the show or drop it.

I write to you next week.

Ciao Wolfi
The Sculpure show

The sculpture show doesn’t really have a theme. If it had one it would be Sculpture, meaning an object that inhabits space according to the three axis (x, y, z). According to this definition it is extremely difficult to create something that is not sculpture.

The project has two main facets. One is the clear relation to the public. The work has to be funny, vibrant, colourful, and clever, it can encompass performance, web stuff, whatever...it has to be anything but boring. On the other hand, and as a curator I am investigating 2 things through the show. 1st: I am doing a list of exhibition design materials and enquiring whether or not they can be use as rhetorical tools, i.e. to convey meaning. 2nd: I attempt to create a tension between the objects you guys create and the ones I articulate (exhibitions design materials like labels, plinths, lighting). I will do this through exaggeration, using scale and colour to manipulate them.

The project is going to be developed in 2 stages. The 1st stage will take place in the Visual research Centre in DCA. The space is an immaculate white cube gallery where I want the artists to meet up and develop site-specific work creating a visual dialogue between artist, curator, and audience in real time. It will be something like Big Brother with artists developing work, discussing it and installing it in a gallery.

During this time artists and curator will be sharing a flat, eating and drinking together.

The 2nd part of the project will be the result of the first experiment, take place at Generator Projects and be open to the public without the presence of the artists. It will be a show of the remains of our gathering a few months before.

I hope this is a bit clearer now. I will be developing a concept during these Internet discussions.

The map of operations is as follows...

I am trying to arrange a flat for us to stay. I don’t have any money confirmed for the first part of the project but the second seems to be guaranteed. I will hear from the gallery soon.

I will arrive at Edinburgh on the 2nd of May, during the evening. We should meet up that night and stay in the flat. Go to the pub and have a couple of drinks... Coke Cola for Wolfie.

Monday morning we have to start work early in the morning. Use the gallery from 9am to 6pm everyday of that week, and have a little opening on Friday the
Give me a time and we'll meet up tomorrow (3.00pm?).

Malc.
Nuno

Good to hear from you, sounds like you have your hands full with the house but sounds very exciting as well. Would love to come over and help out but as usual my movements are heavily restricted but i will keep it in mind!

I was thinking about either the 'pointless texts' piece that I showed in Belfast as it is very versatile in terms of space, but will need time to install or 'deep & meaningful' which is more straightforward. Would depend a lot on the space itself and what the walls are like.

Have you any thoughts on the matter?

Are we still on schedule for the 2nd May?

Bill

Noon

ola bastardo

sorry nae contact for a while weeman been busy. yip i made one piece and dinnae like it. but its cool im making 4 pieces for the show

1: hi-fi-rise (a block of highrise flats thats a hifi)
2: drawing table (cube like table with drawings routed into it with inlay details)
3: artex (wall mounted square decorative william morris type pattern groovy colour)
4: stevie wonder (drawing of the man in vinyl on venetian blinds hung in frame on wall)

3rd or 4th will be very tight for me but im gonae get tore in over the weekend, i'll get it done man whatever it takes.

tell wolfman he can use ma saw nae bother

when is ther opening?

portugal july: im into it

call me soon

cheiro steffano
From: Nuno Sacramento
To: wolfi_stehle
Date: Sunday - April 25, 2004
Subject: of course it will happen, man!

Hi Wolfi,

Great to hear from you...

Yes the show is going to happen but till this moment I have not got a penny towards it. I asked 3 funders who turned it down or simply did not respond. There is a bigger possibility of finding money for a show in September which is the continuation of this one.

There is no problem to find a circular saw. Stef has one and I will ask him if you can use it. I am sure it will be fine.

I am arriving on the 2nd of May (sunday) and we have the space from the 3rd.

If you arrive on the 1st we can arrange Stef and George to meet you, and perhaps stay with them. After that I have a flat in Dundee where you can stay. Bring a sleeping bag, if possible.

Can you please send me some drawings of your idea as well as a little description?
Is Martin gonne send something? Perhaps some drawings or so...

Cheers,
Nuno
From: "Bill Breckenridge"
To: Nuno Sacramento
Date: Tuesday - May 4, 2004
Subject: Re: show in may...

Nuno

Have decided on a smaller piece and have ordered some vinyl text at the printers but it won't be ready till the end of the week now!

I'll phone you as soon as I get it to arrange a time to install but this weekend is full already with various things! will be in touch.

Bill

From: Nuno Sacramento
To: wolfi.stehle@gmx.de
Date: Thursday - November 11, 2004
Subject: The B-sides

Hey Wolfi,
How is life sir?
I am ok and developing the idea of B-sides into catalogue/website. I am applying for money but I think it would be cool to have a sort of a logo. Would you like to draft something for it? You are the design guru of the group...
I was thinking something with a record and a B Side. Creative hey?

Nuno
Hi Bill,
We've installed some stuff. At the weekend we will bring another work.
Find attached a couple of photos of the space. I hope you can open them.
Nuno
PS. There is a long wall that I left free. It faces the entrance. If you want to put
something there it would be really cool... Anyway let me know.
Hi nuno,

sounds good, your text, beside the misspelling of my last name (woehrl, and better an o with dots on it; I'm writing on an computer with us-keys, too, at the moment)

well, where are you? still in dundee working on the Phd or allready in brazil?
what are the ongoing plans for the b-sides?

I just got back fron boston and chicago, but leave to cairo on sunday. then NYC till december, as I told you. It's this german travel-grant. so let's hook up innew york or somewhere else next year!

take care, keep me informed and in case you are still in scotland, say hello to george and steph.

take care,
martin

(what happend to my photopiece “COMBO”? is it still around? I hope someone of you has it and takes care of it!)
Hey nunski,

How are you dude? I hear you’re coming back to the broon toon soon. I look forward to it. Onyhoo, I’m trying to organise my life at the minute and you can help me do that.

The sculpture show in Glas Vegas. When is it? Where is it? What’s it called? These are things I kinda know but need confirmed and if you can do that for me it would be much appreciated. I have quite a lot of work on in the next wee while and to do it the best of my abilities I need to do a bit of time-tableing. You’ll benefit in the long run mate! I’ve not been thinking too much about the audio labelling idea but it may well be time to focus on it. Or it could be shit. Or not as good as it could be and guys like us are all about excellence.

Keep On Truckin’

Del Boy

Hi Nuno

All well here but very busy also, although no art at the moment - life is proving to expensive to spend on the luxurys.
Good to hear that you are planning a show in Sham Gab. However if there is no money available I can’t see myself being able to take part! I know that sounds crap but that’s just the way it is.

The poster looks good whatever happened to the catalogue/booklet?

cheers, Bill
Hi Nuno,

I try to send the logo and my CV via mail. will send the slides tomorrow to your adress in dundee. Is this o.k.? Send me an sms if you could open the stuff.

Wolfi
nuno

will get slides to you over the weekend.

andy

From: "Nuno Sacramento" <askfornuno@hotmail.com>
To: andrewmiller27@hotmail.com
Subject: Sculpture show in progress
Date: Mon, 14 Feb 2005 16:55:52 +0000

The Sculpture Show
Glasgow - Sham Gab (Old East End Police Station)
Set up between the 04 - 13th April
Opening 15th April
Exhibition open between 16th April and 15th May

Participating artists:
George Gray (Glasgow) - Object
Derek Lodge (Dundee) - Audio labels x6
Rui Martins - Video x2
Andy Miller (Glasgow) - Sculpture
Steff Norwood (Glasgow) - Object / furniture
Nuno Sacramento (Glasgow / Utrecht / Lisbon) - curator
Wolfgang Stehle (Munich) - installation
Martin Wohrl (Munich) - installation
Dear Andy,

Thanks for the photos. I will try to open them later because they are photoshop files. And big ones too...

As you know and as we’ve talked about at DCA we have very similar ways of looking at art exhibitions. In this show my work, yours and Derek Lodge’s play a very strong card on the exhibition design front. It is complemented by a bunch of amazing works by the other artists.

I am working on the concept which will send you soon.

I am also applying for SAC money. This is not guaranteed though. If we don’t get it we’ll chip in to make a postcard/invite. I feel a good energy about the whole thing.

For the application I will need 3 slides from each artist and a CV. It would be good if it could get here for friday 25th. I need to send it out before leavin to Portugal next week.

Sorry if this causes any hassle and I will be in touch,

Nuno

---

As I am just picking up this mail on wednesday night, I don’t think there is a hope in hell of getting slides to you by the 25th, I’m working (cash) between 8 and 5.30 till friday and I’m not sure when I can sort out the slides. When are you heading to Portugal ?. I could always send the slides direct to the SAC to join your package if I’m late getting them to you. For now, I’ll attach a CV. Sorry for the images sent earlier being so huge, still not up to speed on the computer front.

All the best

Andy
I am sure this might not work, but let's give it a go. I thought I had saved the CV as a rtf, but I think not. The images are 2 x DCA, 2 x Doug's library, 2 x Library 1 (a project in Trinidad) and Made in Brazil (the Fruitmarket gallery).

I'll get the cv to you another time.

Andy
Nuno,
great to hear from you, and that you are working on the B-Sides.
I didn't get any of your correspondence with wolfi. so what is supposed to happen at shamgap? I imagine something like the big thing there, planned for a long time. who will be part of the show?
希望 all and steph. anybody else I know? perhaps luca, or maurice doherty and dave sherry? that'll be great. would be a good possiblility to go back to scotland.
anyway, I saved the date and talked to wolfi. thing is, we'll have to produce the work on spot, I guess. I really would like to bring a big piece, like the "Beach" and the "Sad Island" with me, but there will probably be no way to get the thing back to germany after the show?
(I have to be back for a talk on the 18th of april.)

so we could go there by car (to transport some stuff) beginning of april and stay till the opening. would there be any funding to get at least some money for travel costs? that'll be handy, cause the trip costs quite a bit: then materials, beer, pakoras, ...you know. I guess living for free would be easy.

we'll see. would be fun to meet again, especially because I wasn't able to be there the last time. ...and I have much to tell, traveled a lot last year: the states, NY, LA, chicago and then cairo, which was even better then the US, as you can imagine. - real beauties, but "no touch me!"

hey, hope to see you soon,

martin
Hi Nuno,

I talked to Martin on Friday about B-Sides. We thought it would be cheaper to go by car to Glasgow. The question is whether there is any funding so that we can get at least the travel expenses. We summed the approximate costs for the journey and got about 700 Euro for both of us. We do not have enough money to pay the ride and the material for the show and so on. What about the exact concept of the show? Should or can we bring some work with us or should everything be developed in the courtyard? If some pieces are brought is there a possibility to transport it back? Who else is participating in the show? How is the time schedule? Is it possible to sleep at somebodies place?

Hope to see you soon.

Martin & Wolfi

| From: | stainless steel |
| Sent: | 08 March 2005 13:27:16 |
| To: | askfornuno@hotmail.com |

hi-noon

hope i wasn’t too late with the cv weeman (sorry) how are things anyhow? when is the date for show opening night again?

was talking to the dude from the band camera obscura, they wanna play a gig same night after the show....sounds good to me, makes a night of it wit ye think?

stefano

| From: | Andrew Miller |
| Sent: | 10 March 2005 10:44:02 |
| To: | askfornuno@hotmail.com |
| Subject: | Re: cv rescued |

| Attachment: | updatedCVmarch05.doc (0.02 MB) |

nuno

here is the most updated CV - hope you can open it also!

will put in slides and CV to SAC by tuesday 15 march - anyone in particular?

looking forward to brazilian tapas but no bikini line!

andy
Dear Wolfi and Martin,

Sorry for being absent but I have been quite stressed lately. I am in Lisbon working on the poster for the last show we did as well as a Bsides website to be up and running for the exhibition.

I have been busy with a project I am doing with lieshout and soon will be leaving to brasil for a week.

I have been looking at your concerns about transport and trip. This time I have applied for money from the Scottish arts council for the exhibition. It is not a lot but it would cover the costs like travelling and stuff. Unfortunately I will not be able to guarantee this money until I receive an answer from them which will be very close to the time of the opening.

Concerning places to stay it shouldn’t be a problem. I do not know where I am staying at that time but I am sure well figure it out.

This time I have included a guy called Andy Miller in the expo. His work is cool. Bill dropped off but we have 3 new guys.

Attached there is a little text about the show. It isn’t finished. Just some notes. We will make the show in paralell to a glasgow type biennale. There will be curators around and this is a good move. The show looks good, and I would love to have you guys there again.

In the spirit of the police station I say goodbye.

Yours Aye,

Nuno
nuno,

I talked to wolfi today and of course we both would really like to go. I know you can’t promise any money, yet, but it would be important, that there is some funding to cover the travelcosts. just to keep the financial disaster as low as possible for us. we thought about going by car, what would be a bit cheaper than two flight-tickets and then we could bring some materials, so we don’t have to purchase too much stuff on spot.

what do you think, nuno?
of course, we can’t wait till mid april to decide, if we can afford to go up there, or not. so, come what may, we try to leave munich on april the 8th or 9th to be in glasgow on sunday. there would be 4 days to build some stuff.

we will prepare things in munich to make sure there won’t be any problems.

how many spaces of the police station will be used?
what is planned already? what do you expect?
anyway, andy miller is cool, I know the work; who else is going to participate?

take care,

martin
Van: martin "w*hrl"
Aan: Nuno Sacramento
Datum: vrijdag - 25 maart, 2005
Onderwerp: Re: Sculpture Show Glasgow

---
good to hear from you, nuno!
as promised, we already planned the trip. we start on april the 8th from munich, will have to spend one night on the road, because it is more than 20 h to drive. so we'll arrive on the 10th. wolfi knows what he wants to do. as me, already. he will built some cardboard-stuff, I thought about producing a huge styrofoam-star-shaped-sculpture, standing in the room about 3 x 3 x 0.4 m. we are going by car and take all the material with us, if there is more time, we could do something together, too. we'll see.

hey, I'm really looking forward and I'm sure we gonna have a great time. what about the accomodation? should I ask aya, if I can stay with my old flatmates or can you organize some space where we hang out all together. I mean working, boozing, coocking, eating....all that stuff, all the time? would be fun!

take care, see you soon,
martin

---
Van: Nuno Sacramento
Aan: martin
CC: wolfi.stehle
Datum: vrijdag - 25 maart, 2005
Onderwerp: Re: Sculpture Show Glasgow

---
Hi Martin,
How is things? Sorry for being quiet but I was in Salvador da Bahia for a week with no e-mail. I am still fighting for money, which is proving hard as always. I am confident though...
I am talking with a producer from England on wednesday. Lets see.
I am sending you a concept which will be printed in the poster for last/next Sculpture Show as well as Bsides.
The show is raising critical interest and therefore I see it as an investment. It is the last time it happens in these conditions (no money). Please be patient and try your best to come to Glasgow with Wolfi. We really enjoy your presence there.
I am preparing Sculpture Show for a gallery in Brazil. Will propose it as soon as I get documentation from the new show.
All the best,
Nuno
high noon

hows it going?  when are you coming over here?

do you know if marty or wolfman are coming?
what about big bill, is he gonna put something in?

or andy, is he?

stefano

Van: Nuno Sacramento
Aan: martin
Datum: maandag · 28 maart, 2005
Onderwerp: Betr.: Re: Sculpture Show Glasgow

Hi Martin and Wolfi,
I have talked to Steff and he is working on some groovy stuff. Geo as well is building something out of perspex which I'm not yet sure what it is. Card board and foam sounds cool from the material point of view. Concerning the concept I trust you 100% (you guys are the artists).
We will be crashing cooking and boozing around steffs. I am not so sure about everyone in the same room though.
What I propose is that Wolfi stays with Geo, I stay with Steff and you stay with Aya. It is only for sleeping because all the rest we will be doing together at all times. Its only a week anyway.
Steff has been in contact with a new Glasgow band called camera obscura and said they will be playing in the opening. If they do we will guarantee hundreds of people there and a fun night out.
All the best,
nuno
Hi Steffano,

I think its all good news. I am travelling to Glasgow on the 8th of April (can I crash at yours while setting up?) and Wolfi / Martin should be arriving on the 10th.

I have asked a designer to materialize some ideas for the poster based on the images we had last show. We have to make a postcard of the exhibition too. The poster we get it paid for but the postcard we have to pay it ourselves.

I have asked for money from the Council but haven’t heard anything from them. We cannot count on it.

Andy Miller is putting a piece in, a guy from Dundee (Derek Lodge) is making audio labels for the work and a guy that I collaborate with in Lisbon is making two 3d cool animations. I am working on a Bsides website with him.

How about yourself and Geo? Do you have any ideas about what you are going to put in? Do you think we can work flat out on the set up between the 9th and the 15th? Do we still have a band playing?

Nuno

PS: Big Bill isn’t saying anything. I would really like him to participate. May be you can have a word with him?

howdy pilgrim
you can crash wi me nae bother, the boys can too if they want.

havent heard much about the band, but im sure it’ll be cool
im working on a bit of furniture for someone right noo, it will be finished in the next few days them im working only on work for the show! i will

make furniture pieces that combine drawing i think?
dont ken whit geos doing, i know he’s getting a perspex thing made at the

factory in dumbarton other than that i havent got a clue, dont worry im

sure we’ll both do groovy things

thats no problem about the postcard, we need them anyway we gotta get the

word around about this

talk to you soon

steff
it looks ok, but i dinae like the fonts used
i think there is always gonna be a difference of opinion on this
one person (you) should maybe just make the decision, the poster is one
thing, the work itself will always do the talking. im happy to let you
decide after all your putting all the effort in
i think the postcard is pretty important to us all just noo
you got any ideas about this
if so let me know
we gotta get that organised pronto

p.s why dont you make something for the show?!

mr norwood

Hi Nuno,

me and Martin are arriving in Glasgow approximately in the evening of the 9
th of April. We can not come earlier cos I have to work till 7 th. We will
bring all the stuff for the work we need. I am planning a piece wich would
need a corner situation 3 meters to each side. it will be a motorwaybridge
which shows destruction and rearrangement as well. It is placed between the
cornerwalls on which a transforming wallpaper is fixed. The wallpaper shows
a pattern consisting of trees with needles. From one side to the other the
trees lose teir needles and the remaining parts turn into a grid. I hope it
is not to confusing. The bridge will be made of cardboard due to the lack
of money and the circumstances.
A further suggestion would be a video piece. I know it will not fit in your
concept of the show but I will take it with me. Maybe it is possible to
show it if there is some Equipment. It is a drawn animation video on DVD
showing somebody headbanging to a backward guitar.

Hope you are well
Looking forward to see you in a few days.

Wolfi
Dear Wolfi,

The idea sounds great. I think I can follow it quite easily up to the part of the wallpaper trees...
Please feel free to bring the video and we will see what we can do. I am trying to show a couple of videos from a portuguese artist in small screens. They are both related to Sculpture Show.
I am looking forward to see you guys on the 9th,
Nuno

Hi Wolfi,

Do you remember the hall where we are doing the exhibition? It has poor light conditions and there wont be an overall lighting for the show. I would like to ask the artists to incorporate lighting into their pieces...It is a much more dramatic atmosphere!
Nuno

Hi Andy,

Sorry for the long time of absence. It seems that the Sculpture Show is going forward even without any confirmation of funding of SAC. The artists have a lot of good energy and the momentum is gathered. For me that is crucial, even more than throwing a few pounds around as bread for the pigeons (as so many funding agencies do).

I would like to ask you what pieces you have available for the show so that we can choose one. I am going to arrive in Glasgow on Thursday 8th and will start the set up. May be we could meet up and I would show you the space.

All the best,
Nuno

PS: I think Camera Obscura will play in the opening.
Hi Steff,

Couldnt open the jpegs again for some reason. Do you have the new computer?

I am still working with my f**** old black mac. Concerning the show I have now the confirmation that Wolfi and Martin arrive on friday nite (9th) and that wolfi will do a kind of motorway bridge accident in one of the corners. I think its a cool idea...

As concerning the rest of the crew I dont know. I am thinking about doing something myself using UV light and flour on the floor. It is some drawing that create trajectories.

I do not have big biills number here, only the email: bill@****.com

What are you thinking about making for the show? Any ideas about George?

We need the confirmation of the Camera obscura and to know if bill wants to take part to get the postcard printed.

Nuno

I will mail everyone today.

--

Hey, wit is it we are calling this show?
this is sculpture too??
geo and i were talking about it lastnight, think we shouls buy a few packs of dayglow paper and just photocopy a groovy image/ drawing and the details of the show, we need to get this out soon, we really want this show to be known about and busy.
don’t know what im making yet
geo has got a cracking idea for a light piece, i’ll let him expalin when you see him
how are the boys getting here from germany?
are you in brazil ya ****?
cheerie
a dinnie huv messenger, its the same shitty computer i have (no for much longer coz think me and ana are splittin) i want to get a mini mac when are you comming here?
we’ll all need to spent a couple of days fixing the hall up, the window needs fixed, lighting in the hallway, pigeons need killed!
was thinking aboot booze, want me to organise that i can get it on sale or return, we could charge a quid a bottle. we might make enough to cover the flyer costs (for sure, means we could all get drunk for free) as for the music, geo has told me lee from cam obs wants to play for sure, but its with his other band, i think they are still cool though, and we have a dj from brunswick wants to play too, so we’re sorted
whats new wi you weeman?

Hey duderino,

How iz life? Here is all the same. Spent one week in Brazil where I am starting a project next year and a couple of weeks in Portugal. Apart from that just Rolland.

I am mailing concerning the show. It is going forward but very slow. I have been unable to find yet any cash but we’ve decided to do it with our resources. There are 2 guys driving up from Munich and a guy may be coming from Portugal. You are our East Coast representation altough you are a weegie inside.

In relation to your piece I have been thinking wheter we should make a label for each work, or 4 labels comprising the room in all 4 corners. May be this facilitates the work and the understanding of it altough as a concept is not so strong.

I am flying to Scotlland on thursday 8th. Are you going to be in Glasgow at any point?

Nuno
<table>
<thead>
<tr>
<th>From:</th>
<th>Nuno Sacramento</th>
</tr>
</thead>
<tbody>
<tr>
<td>To:</td>
<td>wolfi.stehle and martin</td>
</tr>
<tr>
<td>Date:</td>
<td>Tuesday · April 12, 2005</td>
</tr>
<tr>
<td>Reply:</td>
<td>Wednesday · April 13, 2005</td>
</tr>
<tr>
<td>Requested:</td>
<td>please distribute</td>
</tr>
</tbody>
</table>

Wolfgang Stehle

dsides

George Gray
Andy Miller
Martin Wöhn

Opening Friday 15th April – 7:30 pm

Old jail
100 Tobago St.
Glasgow

Music and food
16th April / 8th May
Open by appointment

Derek Lodge
Rui Martins
Steff Norwood

curated by Nuno Sacramento

www.thebsides.org
Dear Martin,

How are things in Munich and concerning the other shows you are involved? Things with me are a bit calmer...back home after 7 weeks travelling. I am writing to give you an update about the project:

- Around the end of April I received a letter from the SAC saying that unfortunately we couldn’t be awarded any money. The reason was that the artists were getting payed too little for fees and that the strategy for the audience wasn’t good enough (small numbers). I had proposed to pay the artists all costs of travelling and materials as well as something like 100, or 150 £ as fee. The website would be supported as well as a better booklet. Audience numbers were 200 (which was proved right at the end) and is not bad considering the side of town.

They weren’t interested.

- Amongst the people that came to see the show were Catriona Brown (DCA) and Kay Pallister (Venice Bienale selection), the director and curator of La Cree, in Rennes, and a member of the curatorial board of Peacock galleries in Aberdeen. Quite a lot of people came to see the show and talked about it as the highlight of his Glasgow international visiting day (Nathan Coley). It’s just a pity we weren’t part of it.

- I am now working on the leaflet and website for Bsides, and have a meeting with the drukkerij next friday.

I will keep you posted with any developments. I am in conversation with Peakock Gallery in Aberdeen for the next show.

All the best and keep in touch,

Nuno

---

From: Andrew Miller
Sent: 24 April 2005 18:33:09
To: askformuno@hotmail.com
Subject: sculpture show

nuno

can you forward me a number for steff or any other relevant numbers to get access to the show this coming week - there are a few people coming to glasgow that want to view -

hope all well.

andy
PROCESS DOCUMENTATION

The information in this sub-section refers to personal documents which are part of the exhibition's development process. They range from photos to plans to annotated pieces of writing.

PhD from the stomach 5/3/2004

Make curatorial/artistic processes visible

My practice doesn't aim at responding directly to a specific question. It is not about generating content. It is more about questioning the tools that convey this content.

My practice is a service.

I am questioning the methods (rhetorics) used by contemporary art shows. It seems to me that although we are trying to convey a variety of concepts, we are always trying to do it in the same way. Through the use of White cube displays. As far as I am concerned there is very little research in contemporary arts about other possibilities of display. This is what I am trying to do...

I am trying to break the mould...of exhibition making. Find new ways of negotiating the relation between art objects and audiences, and to do this through clear and objective research.

My practice doesn't perpetuate the old paradigm of the white cube. Although it is mainly set in this controlled environment is develops small alterations too it. These are monitored and hopefully will be brought together later.

My phd is about the way some thing is presented and not about the thing itself. My opinion is that artistic and curatorial methodologies are still overly mystified. They rely too much on inspiration and subjectivity. The way forward is to make processes and methods clear and accessible.

Methodology.

1) Looking at biennales. Through the use of photography and video I want to make visible the fact that although many different discourses are conveyed, they are all done through the use of the white cube.

2) On a second instance I want to be looking at the Russian Constructivists and specifically to the transitions from the salon to the white cube as a way of informing a new change in display paradigm.

3) My own practice as an exhibition organizer will practically develop a few of these questions.

Methods:

The main method I am using is to render the invisible visible, in term of curation processes and artistic decisions. In order to do this in exhibition curation visible I will divide the exhibition into the visual components that compose it. Attention will be given to each one of these components. At the end I am hoping to be able to convey a methodology based on my own practice.

Fig. 80: Notes concerning curatorial discourse and the media of exhibitions.
The following pages (pp. 178-184) contain samples of the preliminary artwork research of B-Sides, The Sculpture Show.

Fig. 81: B-sides exhibition research. Artwork by Martin Wöhrli.
Fig. 82: B-sides exhibition research. Artwork by Wolfgang Stehle (1)

Fig. 83: B-sides exhibition research. Artwork by Wolfgang Stehle (2)
kingly unfastens each screw of the lid to reveal the "lethal" contents inside: two wires, one red, one blue. Although corny, this is the moment of truth for Stehle, as both character and artist, and it is he who must make the right choice or be metaphorically blown into infinity. His wire-cutters move back and forth in indecision—the red one? the blue one? Finally a cut is made, the screen goes black, and we are left to wonder for all eternity if he made the "right" decision.

In the end, Stehle is just doing his job, which is to produce art of his time. Like a flaneur, he makes social studies of the world around him, and, like a social worker in the artistic sense, he is an intervener who purposefully tangles the lines of communication, jams the signals, and sets things out of their established order in an effort to open up new meanings, or, in some cases, just to see what will happen.

Courteney Smith, 2003

Fig. 84: B-sides exhibition research. Artwork by Wolfgang Stehle (3)
Fig. 85: B-sides exhibition research. Artwork by George Gray (1)

Fig. 86: B-sides exhibition research. Artwork by George Gray (2)
VRC - Sculpture show

Layers
1) Specimens
2) Exhibition design (furniture, lighting etc)
3) Information
4) Audience interaction

Artists in show / formats
Bill Breckenridge - painting
Steff Norwood - furniture
George Gray - installation
Martin Worhl - installation
Wolfgang Stahle - installation
Marco Pires - painting
Rui Martins / Nuno Sacramento - video
Nuno Sacramento - exhibition design

(Franz West)

Artists in show / formats
Bill Breckenridge - painting
Steff Norwood - furniture
George Gray - installation
Martin Worhl - installation
Wolfgang Stahle - installation
Marco Pires - painting
Rui Martins / Nuno Sacramento - video
Nuno Sacramento - exhibition design

(Franz West)
Fig. 89: B-sides articulation of artworks (3)
B-Sides – The Sculpture Show

Dundee – VRC
Bill Breckenridge
George Gray
Steff Norwood
Nuno Sacramento
Wolfgang Stehle
Martin Wohrl

Glasgow - Sham Gab (Old East End Police Station)
Set up between the 04 – 13th April
Opening 15th April – 15th May

- George Gray (Glasgow) - Object
- Derek Lodge (Dundee) – Audio labels x6
- Rui Martins – Video x2
- Andy Miller (Glasgow) – Sculpture
- Steff Norwood (Glasgow) – Object / furniture
- Nuno Sacramento (Glasgow / Utrecht / Lisbon) – curator
- Wolfgang Stehle (Munich) - installation
- Martin Wohrl (Munich) - installation

Fig. 90: B-sides budget breakdown.
The following pages (pp. 185-188) contain studies of fonts for the labels of B-Sides, The Sculpture Show.

**Fig. 91:** Study for the labels (1).
Fig. 92: Study for the labels (2).
Artex painting
William Morris

Steff Norwood

Untitled
Steff Norwood, 2004

Fig. 93: Study for the labels (3).
Bhodidarmaddi
George Gray, 2004

Fig. 94: Study for the labels (4).
Introduction

Part 1
Shadow Curating
4th Year Expo
B-Sides
Art Cup
A-Tipis
Synthesis

Part 2
Excluded Projects

Conclusion
4.3 ART CUP - LISBON, BELGRADE AND HELSINKI

Fig. 95: Art Cup Lisbon catalogue image.
EXPO PRO-FORMA

Title: Art Cup

Date and location:
June 2004, Galeria Quadrum e Campo de futebol do Grupo Desportivo Estoril-Praia
February 2005, Museum of Contemporary Art Belgrade and Partizan Belgrade
April 2004, Tennis Palace and Käpylä Sports Center, Helsinki

Background information:
Before becoming an artist I was a very keen footballer. In my youth I played for different teams and gradually became used to the competitive spirit that underlies most sports.

When I started studying art at University I realized that most artists were not interested in the slightest in sports, never mind football. The competitive spirit I grew up being used to, involving the body actively, was to my frustration totally absent in the art scene.

For years I put football aside, till it became an obscure part of my life. I then realized that there were a small number of artists in that same position, keeping their passion about football very quiet.

In 2002 and during my stay in Glasgow I started playing weekly with a group of 30 artists who had a keen interest in football. Amongst them was Roddy Buchanan, an artist whose practice was entirely based on the idea of sports.

As two very passionate "footballing artists" we decided to create a project that involved football. Not a project that commented on the idea of football (from an outside perspective) but one that actively involved the body in competition.

After a few meetings in which we decided the conceptual basis of the project we then started looking for venues. The first project took place in Lisbon during the Euro 2004 and the second in Belgrade and the third in Helsinki. The last two were part of the exhibition Situated Self.

Abstract:
Half football, half visual arts project.
The artists take part in a football trial in order to be selected for the team and for the exposition.
The teams are organized nationally and are comprised of artists who live in the country rather than artists who were born in the country (defy the idea of national team).
Two or more teams compete for the Art Cup prize in a football match / tournament. The same teams come together in an exposition of artwork.

**Aims / objectives:**
- Identify artists who enjoy football and construct a platform that will allow them to meet up regularly and develop in artistic and football terms.
- Create a community of people who are keen on developing both intellectually and physically.
- Make the selection of artists for exhibitions clearer by associating it with sports statistics (football trial).
- Create a curatorial template and divide the selection responsibility between the artist and the curator.
- Offer two very different outcomes within the same project. This will contribute to the discursive qualities of art and include a wider audience.

**Methods:**
The football trial - A selection of artists by their football skills and team performance (skills, fitness and team play). This project is a conceptual alternative to obscure methods for selection of artists for expositions.

50/50. The football game - The audience watches a game, which is more than a game. The twist is that it is the result of a selection that involved a football trial. The exposition and the game constitute the two halves of the project. If one of the components is removed the project ceases to make sense.

**Context:**
**Galeria Quadrum, Lisbon**
Privately owned gallery. It was for thirty years a symbol of avant-garde as a place of production and display of visual arts. At present it is directed by Antonio Cerveira Pinto, a prominent Portuguese art critic, artist and curator. Its premises are part of a large infrastructure of artists’ studios. www.galeriaquadrum.com

**Museum of Contemporary Art, Belgrade**
Located in new Belgrade this museum is engaged in keeping an important collection of modern art and at the same time engaging with contemporary discourses in visual arts. http://www.msub.org.yu/exhibite.htm

**Tennis Palace Art Museum, Helsinki**
One of the several art institutions in the Finnish capital the Tennis Palace has a varied programme alternating the display of ‘high art’ with more vernacular types of contemporary culture. http://www.taidemuseo.hel.fi/english/tennispalatsi/programme/situated.html
Outcomes / Output:
Football game
Exposition of visual arts
Catalogue
Website (www.artcup.org in progress)
CONCEPT DEVELOPMENT

Art Cup or ... Art "Coup"?
Nuno Sacramento

From the outset this project had no home land, no specific context. It was condemned to a sort of schizophrenic condition! It was the result of overlapping two areas that don't often cross each other.

Art Cup is not a football match. It isn't an exhibition either. It is rather the convergence of these two very different areas, meeting halfway through, and creating a grey zone. To imagine it at its highest, join the worlds of the Documenta in Kassel, or the Venice Biennale with the Olympic games and you'll have an idea of what I am talking about.

On a less monumental scale, Art Cup initiates a discussion geared by a fluid relationship to context: on the one hand the artistic context and on the other the sports context. These two often antagonistic areas, ruled by very different conventions create here a platform of discussion that escapes classification. In line with the 60's conceptualist tendency to "dematerialize" the object ¹, as well as with the 90's emphasis on "relational art" defined by Bourriaud ², Art Cup uses objects as an excuse for a discussion around ideas of selection, the status of the art object, and the approximation of art and other "worlds". In other words Art Cup is under the scrutiny of both milieus: Art and Sport.

At the center of this project there was the will to bring different areas together (and my two different passions) as well as a need to think about processes of selection. Selection is part of everything, but the "how" to get to a specific selection is not always clear. Especially in the Arts.

How can a curator openly invite artists from different regions of a country (in the case of Scotland, Glasgow to the Outer Hebrides, in the case of Portugal, Lisbon to the Azores) to participate in an exhibition together without forcing them together under the same umbrella? In other words how to create a dynamic invitation to artists that encompassed more than just the morphology of the work?³

First of all, the exhibition couldn't be thematic. Instead of gathering artists around a theme, the project was open to any artistic discipline, from the formalist to the more conceptual arts. Secondly, an open call for submissions should be sent out to Art Schools, galleries and Artists Studios throughout the country.

Based on this open principle, and after several meetings with people that shared similar concerns like Roddy Buchanan and António Cerveira Pinto, Art Cup started to take shape. In Scotland, Roddy and I often brainstormed about criteria of selection and whether the game should be friendly or competitive. Together with Antonio, in Lisbon, I speculated about how a project of this nature could fit into an art world institution.
After sending out the call for submissions, we started receiving a number of applications containing CV, 4 to 6 slides and a brief football biography. After going through the material, and making sure we were addressing artists (no architects, designers or other visual practitioners) we organized a football trial. In this trial sporting skills would be tested, including speed, strength and technique.

A selection based on the work, as well as on the sporting abilities was now well under way. The guidelines for this selection were as clear as possible; an attempt to contaminate art with sport's statistical objectivity.

As I have mentioned earlier, Art Cup is half exhibition, half game. Half art, half sport. A sort of Centaur in the landscape of contemporary mythology. There was a strong desire that the two areas should meet halfway through. Months of preparation the event Art Cup was about to take place. The contagious atmosphere of the Euro 2004 provided the background following an invitation to the curator by the Instituto das Artes – Ministério da Cultura to develop a project about Art and football. Not being able to do projects about art and football, I then decided to do art and football.

Galeria Quadrum and Grupo Desportivo Estoril-Praia were the venues. The scottish artists had been advised that their work should be compact enough as to be easily transportable as hand luggage. Similarly, the portuguese party were asked to show up with objects of diminutive dimmensions... (50 x 50 cm max).

On the day before the match the tension was already building. Being the only person that knew and had played with both teams I was often required to provide information about the "secret weapons" of the opponents. A double agent's hard life!

Training in the same pitch, on opposite sides of the field, the players could observe each other from afar. The styles, being so different, promised to offer a good spectacle; a mixture of flair and sharpness was the promise of a good game.

On the day and under atypical weather conditions for the time of year (overcast in July) the game got under way. By the time it was over the scenario was very different from predicted. It hadn’t been a balanced game. One team had thrashed the other showing signs of having been much better prepared for the event. At the end of the day it was Portugal 4 – Scotland 15 (yes at football!).

Later, in that evening, the award (Art Cup 2004) was presented to a “grinning” Scotland squad at a dinner in Cascais. The players ate and chilled out together and the barrier between the teams that existed prior to the game was now replaced by an eager will to exchange ideas around bottles of beer. Half the project was done.

The next day the exhibition opened and with the “ice being broken” the previous night the artists from both countries spent time socializing.

The objective of the first Art Cup had been achieved. A mix of competitive spirit and
cooperation was at its core. The emotional and physical tension opened new ways of relating between artists, and between art and sport. New selection criteria had been proposed by Art Cup.

The objects shown, and despite their ascribed value as art, served here as a good excuse to compete and start a discussion. As a result of this dialogue, art was refreshed by a multitude of opinions that wouldn’t otherwise come to fruition in the secluded contemporary art realm. Art was in this instance the victim of a coup, being taken over by sport; or was it the other way around?

PS: Art Cup was made with very little means and with a lot of goodwill.

Starting with football and spreading to other sports, able to encompass the female gender, I hope that Art Cup grows in dimension [4].

A competition of 8 or 16 teams is now a reachable goal. At the turn of the Century the Olympic Games of Art and Sport have arrived.

3 A very interesting note was the different degree of response; in Scotland a true engagement with the idea of bringing arts together with sports while in Portugal a true suspicion as for the real reason of bringing these two areas together creating such space for ambiguity.
4 A series of talks about Art Cup 2004 is currently being prepared and will be delivered in galleries and art schools across Europe. Preliminary talks for the organization of the next Art Cup will soon resume. The Art Cup template can be used across a variety of sports and travel to virtually any city.
THE CONCEPT OF ART CUP

A football match in "no man's land" [1]

What is Art Cup:

- It is the incessant search for the person that presents the characteristics of the best artist as well as those of the best sportsman (in this case footballer). This process, imbued with competitive spirit, creates a community of people that review themselves in this idea and who congregate around this unknown territory (a sort of "no man's land").

- The process is initiated locally in each country by an open invitation for applications, composed of 4 to 6 slides, the Curriculum Vitae of the candidate and the respective football biography. In this way, Art Cup aims at creating, at a national level, a map of individuals who share this inexplicable passion for two almost antagonistic worlds.

- On receipt of applications, a first selection takes place in order to distinguish artists from designers, architects, film directors, etc.

- Based on the chosen group of artists, a selection trial then takes place in which each participant can demonstrate his/her physical and sporting capabilities (strength, intelligence, dribble, ball control, effectiveness of pass etc). The best artists/players are then selected to represent their country of residence in the Art Cup tournament.

- Before travelling to the city where the project takes place the artists are advised to take their works as hand luggage, taking into account the practical aspects of the trip and, above all, the intention of contributing for the visual coherence of the exhibition.

- After arriving and checking into their hotel rooms, the artists meet for a training session in order to acclimatize and get used to the surface of the pitch. This is followed by the installation of the exhibition.

- On the day of the match, the crucial day of the project, and during ninety minutes of ruthless competition, the artists will battle to secure the holding of the Art Cup. The exhibition opening will take place in that same evening followed by a dinner and the handing of the trophy. The winning team will hold the Art Cup for the two following years.

- A catalogue should be produced for each Art Cup event (including the match and the exhibition programme). One Art Cup website will agglutinate all projects. This website will contain all documentation regarding the matches and the exhibitions, as well as information about the participants. It will be the meeting place of all the members of the Art Cup community.

- This project will grow in dimension, expanding to several countries and, most probably, to other sports. An exhibition and a friendly match with the Serbian and

[1] Known as The Christmas Truce, the evening of the 25th of December of 1914 will be remembered for the football game between the Allies and the Germans, which took place in No Man's Land. A game which wasn't meant to happen, raised questions that, however in very spheres, have a lot in common with Art Cup; War and Sport, and Art and Sport have many common characteristics.

The catalogue will be launched in the Art Cup, part of the exhibition Situated Self, at the Museum of Contemporary Art of Belgrade in February 2005.
Montenegro selection are already planned for February 2005, in Belgrade.

- The selection criteria will be improved during the project, in what concerns both sports and art.

- The competitive spirit of Art Cup encourages the participants to improve their performance in both areas (Art and Sport).

- The organization of Art Cup will be run by a committee, which will have as its main objective the care for the integrity of the concept and the touring of the project. The committee is composed by Nuno Sacramento (independent curator), Roddy Buchanan (artist) and Peter McGaughey (artist and teacher at the Glasgow School of Art).

- The production of the project, travelling and accommodation, artists fees, insurance and transport of the works, as well as catalogue and publicity should all be provided by the hosting institution, unless otherwise stated.

**What Art Cup is not:**

- A project about Art and Football; rather, it is art and football.
- A group of artist friends that get together to play football and exhibit their works; rather, it is subject to rigorous selection criteria.

The abstraction of the concept, that is presented here, is based on the project Art Cup 2004 that took place in Lisbon, at the Galeria Quadrum, and in the training pitch of Grupo Desportivo Estoril-Praia, in Estoril, during the EURO 2004.

For detailed information, please refer to the Art Cup catalogue, Lisbon 2004, or contact Nuno Sacramento via e-mail to the address askfornuno@hotmail.com or Roddy Buchanan, roddyb69@hotmail.com.
SHADOW CURATING: A CRITICAL PORTFOLIO / ART CUP

ON THE ROAD TO GERMANY...

Written on 09/12/2004

In 2006 in Germany, an exhibition of contemporary art with some 70 artists will be open to the public. It will not be a big biennale, but more of a reunion, a gathering of art and football lovers, coming together to share their two unexplainable passions. These passions seem to be individually plausible, but when together they become hard to grasp.

Here is one example. I always felt weird at Art School for being the one of the few guys wearing tracksuits. In the world of “high arts” the dress code was Prada, not Puma. For years I oscillated between arts during the day and football in the evenings, like some kind of werewolf changing skin. I was not alone, there were a few others like me. One thing we had in common: we never expressed our love for football in front of artists, or our love for arts in front of the footballers. It didn’t seem proper. It was almost like having a weird disease.

When I moved up to Glasgow I came across an even larger number of people with the same “disease”. They were very good artists, and last summer showed they are great footballers too. A 20 or 30 strong group of artists played football for a number of years on a regular basis. One of them in particular seemed to take this art and football thing seriously. After meeting him in a party at the Breckenridge’s I showed interest in playing with them. I gave him my number in case they were short of players. A couple of weeks later I joined them. I started going for beers with this guy and we became good friends. It was one of these “automatic” friendships that happen when we meet someone with the similar values and objectives. I am talking about Roddy Buchanan. Art and football was our link, seasoned by a strong inclination to challenge the system.

One Saturday afternoon after our regular game of football Roddy and I drove up to Alexandria Parade in Glasgow, and stopped for a coffee. As a young curator looking for an “own way” of making exhibitions I communicated to Roddy my desire to make an exhibition that involved art and football (not an exhibition about football). Roddy responded immediately to it in a positive way. He had himself thought about a similar thing. On a sheet of paper we scribbled our plan for an exhibition. We brainstormed for an hour and a half. How could we bring artists together around football? We talked about asking artists to provide us with slides, CV as well as a short football biography.

We wanted a strong team, in artistic as well as in football terms. The new selection criteria was certainly going to bring in a number of artists that wouldn’t otherwise come together.

I then decided to pursue the idea and proposed it to Antonio Cerveira Pinto, the director of Galeria Quadrum in Lisbon. On our next meeting we had a nice chat about it and came up with some important requisites regarding the portability of the works for the exhibition. During my relationship with Galeria Quadrum, dating back to 1999, I have always experienced a strong openness for experimental projects, which made it the best venue to host an arts and football project.

Nevertheless we needed support. After a couple of negative answers I began thinking about the possibility of doing it in parallel with the Euro 2004, which was going to take
place in Lisbon. On a meeting with the Director of Instituto da Artes – Ministério da Cultura of Portugal I proposed the early model of Art Cup. The answer was quite positive. I contacted Roddy in Glasgow and Antonio in Lisbon and started preparing Art Cup.

After 5 hectic months dedicated to the project it finally took place. The final score was unexpected Portugal 4 – Scotland 15. The exhibition went very well and the artists had the possibility of exchanging ideas and contacts.

From its inception Art Cup was developed as an organic project, adapting constantly to different cities and eventually to different sports.

Art Cup is now coming to Belgrade, with a game between Serbia and Montenegro and Scotland. The format is slightly different from the Lisbon one, comprising a game of 5’s instead of 7’s and is a friendly rather than a competitive match. The exhibition will take place in one of the galleries of the Museum of Contemporary Art in Belgrade. The catalogue and the video of Art Cup Lisbon will be launched. The Cup will be on display in the Museum during the exhibition.

This match is one of many planned in order to prepare The Road To Germany 06. Roddy Buchanan and I urge any artist who has an interest in football to become involved in Art Cup and to get both physically and artistically fit.

Nuno Sacramento
Independent Curator
CONVERSATIONS WITH NUNO SACRAMENTO / NUNO ALWAYS FOUND IT DIFFICULT TO RECONCILE WORKING IN THE ART WORLD WITH HIS DESIRE TO PLAY FOOTBALL. THIS IS WHAT BROUGHT US TOGETHER. I’VE MADE A LIVING OVER THE LAST TEN YEARS PARTICIPATING IN EXHIBITIONS PROGRAMMED TO COINCIDE WITH SPORTING EVENTS BUT HAD BEGUN TO FEEL THAT THESE SHOWS RELIED TOO HEAVILY ON IMAGES OF SPORT RATHER THAT WHAT VISUAL ART COULD SAY ABOUT THE ESSENCE OF SPORT.

ART CUP WAS BUILT ON THE BACK OF A WEEKLY GAME OF FOOTBALL THAT A GROUP OF ARTISTS IN GLASGOW HAD KEPT GOING FOR A NUMBER OF YEARS. IN LISBON, ANOTHER GROUP OF ARTISTS PLAYED REGULARLY AND PARTICIPATED IN TOURNAMENTS FROM TIME TO TIME SO IT SEEMED NATURAL TO APPROXIMATE THESE TWO TEAMS FROM VERY DIFFERENT GEOGRAPHICAL COORDINATES, BUT WITH VERY SIMILAR LIFESTYLES. THIS SYNERGY WOULD GIVE WAY TO A POSITIVE COMPETITION BETWEEN GROUPS OF ARTISTS...

AS I’M SURE YOU KNOW MEETINGS LIKE THIS HAD HAPPENED BEFORE. CHRISTOPH KELLER, CURATOR REMEMBERS A FOOTBALL GAME ORGANISED BETWEEN GERMANY AND SCOTLAND BACK IN 2001.

GERMANY REMEMBERED: OH, COME ON! YOU DID A SUPERB JOB ON THAT GAME IN KARLSRUHE! REMEMBER: YOU WERE FEWER THAN THE KARLSRUHE TEAM, YOU HAD TO BORROW PLAYERS FROM THEM AND YOU HAD A JET LAG! AT HALFTIME IT WAS 4:4 (AFTER A REAL HATTRICK BY JONIMONKI!) -- SO THAT WAS NOT TOO BAD! THE PHYSICAL CONDITION DID NOT MAKE IT THROUGH TILL THE END THOUGH AND IN THE SECOND HALF THEY JUST BEAT YOU UP...
I CAN'T REMEMBER THE PLAYERS EXACTLY... TOO LONG AGO, BUT IT WAS A TEAM FROM LOCAL ARTISTS LIKE AXEL HABERSTROH, RALF KELLER, OLAF QUANTIUS ETC

PERHAPS THIS IS WHAT MOTIVATED ME TO TAKE THE GAME SERIOUSLY.

ENLISTING THE SUPPORT OF TOMAS ERIKSSON, ANOTHER ARTIST WHO WAS TRYING TO SQUARE HIS ART WITH HIS FOOTBALL, A POSTER WAS DESIGNED TO ADVERTISE A NATIONAL CALL FOR SUBMISSIONS AND CRITERIA WAS LAID DOWN: YOU HAD TO BE A PROFESSIONAL ARTIST BUT YOU ALSO HAD TO BE ABLE TO PLAY FOOTBALL.

A TRIAL DATE WAS SET FOR THE 15TH MAY 2004

THE TRAINING SESSION WENT WELL AND NUNO TOOK NOTES.

IMMEDIATELY AFTER THE TRIAL TOMAS AND NUNO WORK HARD TO COMPILE APPLICATIONS. THEY RACE TO MEET THE SCOTTISH ARTS COUNCILS FUNDING DEADLINE.

INDIRECTLY, BARRY MCLAREN, ONE OF THE POOL OF PLAYERS TAKING PART IN THE TRIALS PUTS IN A BIG EFFORT TO BROADEN OUR SEARCH FOR MONEY. TIME IS SHORT BUT PEOPLE REMAIN ENTHUSIASTIC.

ALL OUR ENERGY SEEMS TO COME TO NOTHING. OUR APPLICATION FOR FUNDING IS DECLINED. OUT IN PORTUGAL NUNO CANT ACCEPT THE PROJECT IS DEAD IN THE WATER.

‘ART CUP CANT BE OVER. I HAVE SENT ALL THE MATERIALS TO THE PRINT AND THE THING IS ORGANIZED TO THE DETAIL OF REFEREES AND LINESMEN’

ON THE 31ST MAY RODDY BUCHANAN RECEIVES NOTICE OF SAC FUNDING. A SMALL AMOUNT, JUST ENOUGH TO BUY 6 RETURN FLIGHTS FROM GLASGOW TO LISBON HIGH SEASON.
TOMAS RECEIVES IASPIS FUNDING

‘YESTERDAY I TRAINED ON A PERFECT PITCH WITH SINGING BIRDS AND THE SMELL OF FLOWERS AROUND ME. 18 GUYS IN BETTER FITNESS THAN ME, BRILLIANT. WELL... TELL JACKIE TO TAKE A LOOK AT WWW.EBOOKERS.COM THEY HAVE REALLY CHEAP FLIGHTS.’

OUR FUNDING EUPHORIA IS SOON REPLACED BY TENSION IN THE SCOTTISH CAMP. PEOPLE WANTED TO KNOW IF THEY WERE IN THE TEAM OR OUT.

‘BLACK SMOKE? WHITE SMOKE? IT’S NO JOKE I’M ABOUT TO CHOKE!’ - E-MAIL FROM GRAHAM FAGEN 31ST MAY.

RODDY BUCHANAN, NUNO SACRAMENTO AND TOMAS ERIKSSON WORK HARD ON SELECTING A TEAM. IT WAS TOUGH. FROM ABOUT THE 18TH OF MAY WE KNEW MONEY WAS GOING TO BE TIGHT SO WE HAD TO MAKE DIFFICULT CHOICES TO CREATE A COMPACT, EFFECTIVE SQUAD. TOMAS BY THEN IS BACK IN SWEDEN AND NUNO IS IN BELGIUM. ON THE 24TH OF MAY NUNO SUGGESTS I SHOULD TAKE THE ROLE OF CAPTAIN WITH FINAL SAY ON WHO WILL MAKE UP THE TEAM. IN THE SAME E-MAIL HE PUTS HIMSELF FORWARD TO BE CONSIDERED FOR THE SCOTTISH SQUAD.

HOW WAS THE PROJECT SAVED? THE ANSWER IS ONE PROFESSIONAL DEVELOPMENT GRANT GIVEN BY THE SAC TO A SINGLE INDIVIDUAL. READING BETWEEN THE LINES OF THE SAC LETTER, THIS WAS TO SAVE THE PROJECT. FLIGHTS WERE EXPENSIVE, MY OWN WAS ALREADY PAID FOR BY CAV IN COIMBRA, A MUSEUM WHO’S SHOW I WAS TAKING PART IN AFTER OUR EXHIBITION, NUNO WAS ALREADY OUT THERE AND TOMAS’S IASPIS SMALL ASSISTANCE GRANT WOULD PAY FOR HIS TRAVEL - THIS WAS HOW WE MANAGED TO GET 9 PLAYERS OUT THERE.

NUNO IS WORKING HARD OUT THERE AND WE ALL AWAIT HIS NEWS BUT BE PREPARED TO BE DRAWING HEAVILY ON DUNKIRK SPIRIT. IF YOU DON’T HAVE A SLEEPING BAG TO HAND PLEASE BORROW ONE, I’M NOT KIDDING, THIS IS OUR FALL BACK POSITION.

PREPARATION

‘I AM GOING ON A TWO WEEK GET FIT SCHEDULE! ANY OF THE GLASGOW CREW WANT TO JOIN ME FOR AN EARLY MORNING RUN!’ E-MAIL NOTICE POSTED BY PETER MCCAUGHY 3RD JUNE.

A WARM UP MATCH IS ORGANISED BY PETER MCCAUGHEY AGAINST LOCAL OPPOSITION IN GLASGOW. THIS WOULD BE THE FIRST TIME MOST OF THE PLAYERS HAD PLAYED WITH EACH OTHER. IT WOULD ALSO GIVE US A FEELING FOR 7’S RATHER THAN THE 5’S MOST OF US WERE USED TO.

MORAL IS HIGH. ALAN MCGOWAN TAKES THE INITIATIVE TO FIND OUT HOW TO PLAY 7’S.

I HAVE TRIED TO MAKE SOME ENQUIRIES ABOUT 7-A-SIDE FORMATIONS AND HAVE A COUPLE OF SOURCES. THE FIRST IS ADVICE FROM A COACH AT STEVENAGE BOROUGH AND THE SECOND THE URL FOR A COACHING SITE. I THINK IN GENERAL 7’S IS AIMED AT COACHING KIDS BUT THERE ARE PERHAPS THINGS WE COULD TAKE UP AND USE.

FROM DAVE CARTER "STEVENAGE BOROUGH"

"IT HAS BEEN A WHILE SINCE I COACHED 7 ASIDE BUT I WILL GLADLY SHARE MY EXPERIENCES OF THE GAME WITH YOU. I USED TO PLAY A 2...2...2 FORMATION, THIS ALLOWED FOR A DEFENSIVE APPROACH WHILST STILL USING THE MIDFIELD FOR SUPPORT FOR THE ATTACK. ALTHOUGH I THINK THE MOST BENEFICIAL APPROACH WAS A 2...3...1. YOU WILL FIND THAT THE 3RD MIDFIELDER DOUBLES UP AS A STRIKER BUT THE TEAM CAN STILL DEFEND WITH 5. BY PACKING OUT THE MIDFIELD, IT CUTS OUT THE THROUGH BALL FROM THE OPPOSITION. ANOTHER THING TO TAKE ADVANTAGE OF IS THE NO-OFF SIDE RULE. YOU SHOULD PUSH THE STRIKER DEEP INTO THERE HALF. THIS STRETCHES OUT THE PLAY AND MAKES THE OPPOSITION DEFEND DEEP, WHICH STOPS THEIR DEFENDERS FROM SUPPORTING THE ATTACK. IT WILL ALSO CREATE MORE SPACE IN THE MIDDLE OF THE PITCH, WHICH MEANS WHEN YOU CLEAR THE BALL FROM YOUR DEFENCE, THE BALL WILL NOT COME STRAIGHT BACK..."
AT YOU FROM THEIR HALF WAY LINE. IF YOU MAKE SURE YOUR DEFENDERS PULL WIDE WHEN YOUR KEEPER HAS THE BALL IT WILL OPEN UP THE MIDDLE ALLOWING LONGER THROUGH BALLS AND ALSO GIVES THE KEEPER MORE OPTIONS. BUT ABOVE ALL YOU WANT TO TAKE ALL FREE KICKS, THROWS AND ROLL INS AS QUICK AS POSSIBLE, TO PREVENT THE OPPOSITION FROM REGROUPING AND MARKING UP.

I HOPE THIS HELPS, PLEASE LET ME KNOW HOW YOU DO IN THE TOURNAMENT, GOOD LUCK, DAVE CARTER’’

TRAINING GAME, SCOTLAND.

LOOKING LIKE 2:00PM IS OUR KICK-OFF TIME FOR SATURDAY-HOPE THE TRAVELLERS ARE OK WITH THIS. TEAM LINED UP TO PLAY US 25 MINS A SIDE SO WE DON'T GET TOO KNACKERED. GRUB AT MINE AFTERWARDS- PASTA OF COURSE. A WEE BEER PERHAPS. LETS TRY AND PUT UP THE DUNDEE/EDINBURGH MOB. (PETER DEREK ALAN) JOHNNY HAS OFFERED A ROOM HAS ANYONE ELSE A SPARE BED? (IT WILL MAKE TRAVELLING TO THE AIRPORT A BIT EASIER IF WE ARE ALL GROUPED.) BRITISH MIDLANDS ALLOW 23 KILOS IN HOLD AND 7K ON THE PLANE MORE SIGNIFICANTLY FOR US THEY HAVE A COMPARTMENT THEY REFER TO AS THE 'WARDROBE' AT THE FRONT OF THE PLANE THAT CAN BE USED FOR PRINTINGS ETC. TRY AS I MIGHT I BE ABLE TO GET THE SIZE OF THIS FROM THEM (GIRL I SPOKE WITH THOUGHT THAT A METRE BY 3/4 M PRINTING WOULD PROBABLY BE OK.) YOU ALL KNOW THE SCORE EMPHASIS ON PORTABILITY SO IF IN DOUBT GO SMALL. IF YOU ARE REALLY CONCERNED ABOUT THIS CALL GLASGOW AIRPORT AT 0870 0400008 AND ASK TO BE PUT THROUGH TO THE BRITISH MIDLAND DESK.

THE SYSTEM ISSUED BY RODDY BUCHANAN ON 17TH JUNE - 5 DAYS BEFORE THE MATCH.

GOALKEEPER:
JONATHAN GOWING

DEFENCE:
ALAN MCGOWAN / TOMAS ERIKSSON

MIDFIELD:
ROBERT NIVEN / RODDY BUCHANAN

OFFENCE:
PETER McNOLDRICK / NUNO SACRAMENTO

UTILITY:
PETER MCCAUGHEY / DEREK LODGE

WE'RE NOT SURE WHAT TIME KICK OFF WILL BE. IT'LL PROBABLY BE VERY HOT SO I'M PUSHING FOR ROLLING SUBSTITUTIONS. THIS SHOULD HELP US TO KEEP TAKING ON WATER ETC.

PLAYERS WILL BE EXPECTED TO WORK IN THEIR ZONE. THIS WILL ALSO HELP TO CONSERVE ENERGY. UTILITY PLAYERS WILL BE DROPPED INTO ZONES DEPENDING ON THE CIRCUMSTANCES.

ALAN MCGOWAN WILL TAKE CHARGE OF THE DEFENCE. JONATHAN AND TOMAS WILL WORK TOGETHER WITH HIM ON THAT.

ROB NIVEN WILL BE OUR MIDFIELD POWERHOUSE, WITH A FREE ROLE TO PUSH UP IN SUPPORT BUT WILL ALSO BE EXPECTED TO TRACK BACK.
RODDY BUCHANAN, PETER MCCAUGHY AND DEREK LODGE WILL BE HARRIERS CLOSING DOWN SPACE, CUTTING OUT PASSES AND GENERALLY GIVING THEM NO TIME ON THE BALL.

NUNO SACRAMENTO AND PETER MCGOLDRICK ARE THE OFFENCE. PETER MCGOLDRICK WILL BE LEADING THE LINE. TARGET MAN. NUNO WILL SUPPORT THIS ROLL FEEDING AND FEEDING OFF PETER’S WORK.

THINKING ABOUT ARRIVING IN PORTUGAL DURING THE EUROPEAN CHAMPIONSHIPS.

'HAS ANYONE NOTICED THAT 100,000 ENGLAND SUPPORTERS ARE GOING TO BE IN LISBON ON MONDAY THE 21ST OF JUNE?'

THE GAME:

IT WILL BE HOT (UNDER 30 DEGREES THOUGH AT 10:00AM)
NUNO’S INSIDE INFO:
THE PORTS ARE SMALL, FAST AND FIT AND HAVE A KEEPER EVERY BIT AS GOOD AS JOHNNY
WE ARE PROBABLY BIGGER, STRONGER AND LESS FIT IN THAT CLIMATE SO LETS THINK ABOUT OUR TACTICS.
NUNO THINKS IT’S TOO CLOSE TO CALL - E-MAIL FROM PETER MCCAUGHY.

WHAT TO BRING - ‘YOUR KIT, BOOTS, (ALAN BRINGING THE STRIPS) SUNCREAM (IT’S 33 DEGREES IN LISBON TODAY) CAN EVERYONE BRING A PAIR OF WHITE FOOTBALL SOCKS AND WHITE SHORTS SO WE LOOK REAL SMART – E-MAIL FROM PETER MCCAUGHY

SUNDAY 20TH 08:40 FLIGHT TO LISBON ARRIVING 14:15. NUNO PICKS US UP, CHILL OUT, MEAL, 18:45 PORTUGAL V SPAIN IN THE BAR OR WHEREVER.
SLEEP (DREAM OF VICTORY)
MONDAY 21ST.
MONDAY: UP EARLY OF TO TRAINING GROUND TO TRAIN ON SAME PITCH AS OUR OPPOSITION
MONDAY AFTERNOON SET-UP EXHIBITION
MONDAY: EVENING FREE-TIME
18:45 ENGLAND V CROATIA IN LISBON (WHERE WE ARE)
TUESDAY 22ND ART-CUP MATCH.
TUESDAY: 10:00AM ART CUP IT’S ASTRO TURF
MATCH FILMED BY DOCUMENTARY CREW SO BRING YOUR HANDSOME HEAD
LUNCH
BEACH REMEMBER SWIMMING TOGS AND SUNSCREEN
DINNER, ART CUP PRESENTED TO WINNING TEAM
FREE TIME
18:45 SWEDEN V DENMARK’
THE EXHIBITION: 23RD JUNE.
THE SHOW:
BRIEF DESCRIPTION FROM NUNO OF SPACE IS THAT IT’S ‘LARGE’, LARGE GLASS WINDOWS ON EITHER SIDE, A SMALL GARDEN WITH MINI ‘LAKE’ WATER- FEATURE AT BACK. THERE WILL BE A TABLE FOR SUPPORTING MATERIAL, CATALOGUES, ARTISTS BOOKS REVIEWS ETC. IF YOU GOT IT, BRING IT.
THE PLAN IS FOR THE SHOW TO BE ON UNTIL JULY 31ST AFTER WHICH TIME WE WILL GET THE WORK CRATED BACK.
FLIGHT HOME.
24TH OF JUNE.

RESULT POSTED OUT TO THE ARTWORLD, JULY 2004.

WE DIDN'T WANT TO OVERSHADOW EURO 2004, SO WE WAITED UNTIL THEIR COMPETITION WAS OVER BEFORE WE MADE OUR ANNOUNCEMENT.

ART CUP
LISBON 22ND JULY 2004 KICK OFF 10:00

PORTUGAL 4 - SCOTLAND 15. (WWW.GALERIAQUADRUM.COM CLICK ON EXPOS) FOR THE PHOTO'S

OUR EXHIBITION RUNS UNTIL 31ST JULY, WELL WORTH THE VISIT IF YOU FIND YOURSELF IN THE AREA.
I HOPE YOU'RE ALL WELL AND HAVING A GOOD SUMMER.

YOURS AYE, RODDY BUCHANAN
PORTFOLIO
ART CUP LISBON
ART CUP BELGRADE
ART CUP HELSINKI
CORRESPONDENCE
ART CUP LISBON

From: Nuno Sacramento <askfornuno@hotmail.com>
To: roddyb69
Subject: hi Roddy
Sent: 16 January 2004 14:42:46

Hi doing?

I am ok and back from Lisbon. Just a quick note to say that the project for the Euro has been accepted. There is not much money involved but there are other things like tickets to the Euro and an 11's game at the national stadium.

I have been changing the project a bit. At this moment we won't have time to try to find European teams. What we will do is get a team of Portugal and a team of Scotland to play each other. Parallel to the game there will be an exhibition with the same participants. I would like to find a way of mimetizing the positions and stats in the pitch, translating them into the exhibition space. The show will take place in Oporto. I am negotiating packs for games throughout the whole country...

At this moment I am preparing a press release for artists to apply to, and will send it to the Portuguese press next week. As soon as the English version is ready we should send it to the Scottish newspapers. Alternatively we can use some arts mailing lists.

My ideas for the press release (call for footballer/artists) include:

- Age
- Footballing experience
- Artistic experience (portfolio)

The players should be male and to be professional artists. (what do you think?)

As we have discussed before we can list parameters and try to adapt football/work skills to specific players. I think we should keep the project very simple, though.

Tell me what you think, we have to move fast.

Say hello to Jackie,

Nuno

From : roderick buchanan
Sent : 19 January 2004 14:13:10
To : askfornuno@hotmail.com
Subject : RE: hi Roddy
Sounds great. I'm just got back from India last night - did you know that Culcutta is a football daft city?

The project sounds great, especially the idea of making a press release and a national appeal for candidates in both countries.

In Scotland we can put a serious well laid out poster in Wasps Studios and the like in all the cities - this will give us a pool of candidates we don't know...

Hopefully we can come up with a fresh and unexpected exhibition.

Yours Aye, Roddy

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From: “Nuno Sacramento” <askfornuno@hotmail.com>
To: roddyb69
Date: Tuesday - 20 January, 2004
Subject: footie project

Hi Roddy,
A few more thoughts on the projects front.

What do you think we should include in the press release?
My idea is to call for submissions for Artists/Footbalers. Please send CV + portfolio and clubs in which has been involved.
We can organize some trials in Glasgow after we receive this information.

We need to think what to call the project (since it changed quite a bit from our last meeting).
The other thing we should get clear is what our roles are. I am saying this because the guy in Portugal asked me.
I think we are co-curating the project. I work mainly as curator and you as artist/curator. I think the money from Portugal is not going to be enough so I would propose that we would ask the scottish arts council as well. Can you deal with the scottish part while I deal with the portuguese one?

Are we coaches of the team as well?

I will be here for all the time and therefore would like to be part of the scottish team (we have to organize a few training sessions with the team).

With respect to the works I think they should be quite portable, to avoid all those problems with insurance and transport. Tell me what you think.

Keep in touch,
Nuno
Lets meet up soon to put the project together as well as the press release.
From: "roderick buchanan"
To: Nuno Sacramento
Date: Thursday - 29 January, 2004
Subject: RE: call for submissions
What are the bad rumours?

Anyway my suggestion’s on the text are:

1. I don’t think you need to mention the terms, everyone will expect them anyway.
2. Plus don’t tell them slides and CV will not be returned, people will feel they’re losing something and won’t apply.
3. As for the feel: I think you should go for the upbeat, something like:
   Artists selected will be expected to work together towards an exhibition in June 2004 but also perform as a functioning football team to meet the challenge of a one off football match against Portuguese artists during Euro 2004.

What do you think? You said you were going to go for a functional announcement, perhaps Tomas could make 12 good looking posters that could be stuck up in:

Wasps - Glasgow
   - Dundee
   - Aberdeen
   - Edinburgh.
The Collective, Edinburgh
Transmission, Glasgow
Generator, Dundee
Peacock, Aberdeen

You said you wanted full time artists, I think you might consider applications from the Art Schools. Remember we want this to be competitive, we can weed out people who we think might be too young or not quite developed enough in their art practice.

...

From: tomas eriksson
Sent: 27 January 2004 15:51:52
To: askfornuno@hotmail.com
Subject: hey Nuno.

Roddys friend here... Swede. The footie project sounds really interesting and I would like to participate. Where do I sign? Can you send me some info about it. Will you be around Glasgow soon? Ate a proxima. Tomas
Hi Roddy,
I have sent the whole project to Lisbon. Have been hearing quite bad rumours about the Euro.
This is a call for submissions.
Tell me what you think of it...
Nuno
-----

From: Nuno Sacramento
To: roddyb69@hotmail.com
Date: Monday - 2 February, 2004 10:06 AM
Subject: CV and EURO (2)
Reply Requested: Tuesday - 3 February, 2004

Hi Roddy,
My reply is mixed with your text...
Nuno
-----

What are the bad rumours?
N: There is a fight between a polititian and the Portuguese Arts Council guy about money for the EURO project. I don't want to be involved in any of it, but the project could certainly use a bit of publicity...

N: I think all your suggestions make a lot of sense. Concerning devolution of slides and stuff I wasn't so aware of the fact that it could prevent people from applying. I think in Portugal wouldn't make any difference. Therefore we can change it.

N: When I say full time artists I am referring to students as well. It is clearer if we wipe it out though and avoid confusion. Lets just call them artists, and try to get the ceramicists and the stained glass people in and all.

You said you wanted full time artists, I think you might consider applications from the Art Schools. Remember we want this to be competative, we can weed out people who we think might be to young or not quite developed enough in their art practice.

... 

Depending on the response we get, you and I could drive to meet footballing artists in the 4 cities over one weekend. Organise a meeting on a football field in each city - this would keep costs down and we could probably do it for £100. Or if we got some early funding we could pay bus or cheap train fares over to Glasgow for a one day session where
we could organise an open session on Glasgow green. This would allow us to assess the
talent, once we’ve rooted out the bad artists.

N: Cool. I think this is a cool idea.
Do you wanna ask Thomas to do the posters?
Can you send me your CV so I can attach to the project? I have sent it last week, and
will attach your CV today to it (deadline).

Nuno

From: Nuno Sacramento
To: roddyb69
Date: Tuesday - 3 February, 2004 11:49 AM
Subject: name of project

Hi Roddy,
I have the working name of Portugal-Escocia for the project. Perhaps we should think
of a subtitle that makes it a bit clear in the way that relates a game to a show.
I have managed to find someone here to do the follow up of the project. She works
here and that is her job...Her name is Vicky Hale. Don’t know if you know her.
The address of this place where I am based now is below. Can you please give it to
Thomas for the poster.

Nuno

From: Nuno Sacramento
To: roddyb69
Date: Wednesday - 4 February, 2004 10:18 AM
Subject: project name (art cup) and bio
Reply Requested: Thursday - 5 February, 2004

Hi Roddy and Tomas,

Yes the idea of putting a short football biography is good, but nevertheless raises some
issues. We had discussed something similar a while back and in the meanwhile dropped
it. I think it will really put off some players that, being good, never really played in any
leagues. Somehow I think that idea should be implemented in the future. Right now
we want to get a fair bit of applications...perhaps we could put something like: if you
are have played for a league please include team, league, season and positions played,
making it a possibility but not compulsory.
Nuno Sacramento, Heriot Watt University 1st Team, East of Scotland League, 97-98,
Left Winger. Something quite simple!!!

Concerning the name I like Art World Cup. Nevertheless I have to think about it in
portuguese and whether or not makes any sense, to the comissioners as well as to a wider
audience that will come accross it. It think it doesn’t make sense...it is too far away.
World cup with just two teams, worldcup and euro, ... Art Cup!!! I like that. What do you
think of Art Cup? I think is brilliant and it is much closer to what we want. In portuguese we associate cup with sports namely football, golf and tennis, and wont be a problem...
Cool!
What you think?
Nuno

From : tomas eriksson
Sent : 04 February 2004 11:12:57
To : askfornuno@hotmail.com
Subject : ART CUP

good choise. ART CUP is fine, lets use it.
we agree in a way but think that if we write things like asking for league and teamname on the poster will put a bigger pressure on the applyers. I think roddys text is good because its wide, and writing down your football experience could be things like played against Tomas Brolin(me) or in Roddys case -played on the same pitch as Pele-
Im on the making of the poster now. Keep in touch. T&R

From : tomas eriksson
Sent : 04 February 2004 13:02:20
To : askfornuno@hotmail.com
Subject : again.

Whats ART CUP in portoguese? Copa del arte?

How is the funding arranged in Scotland? We should apply for an assistant grant via The Scottish Arts Council. They will be interested. Do you know if you have gotten in touch with them? If not I can call them and ask them to send me an application form.

Could you send me one of the “official texts” so I can use it myself applying for money and funding.

for now. T

From: Jenny Brownrigg
To: Nuno Sacramento
Date: Tuesday - 24 February, 2004 2:49 PM
Subject: Re: art cup poster

> Hello Jenny,
> This is an open call for submissions for a project I am doing with Roddy Buchanan. Can we find a VERY visible place to put it? I would like to receive as many applications as possible.
> Cheers,
> Nuno
> I can bring you a nicely printed poster, asap.
>
> indeed drop in two posters - we can put one at front door Crawford building near our noticeboard and one in our info area.

Cheers
Jenny

From: roderick buchanan
Sent: 15 March 2004 16:30:57
To: askfornuno@hotmail.com
Subject: Deadline

Of course I've realised I didn't apply.

Did we get any interest?
Did the Portuguese come up with any money?
I'm up in Dundee wednesday - I'm not sure the time but I think first thing. Perhaps we could meet after.
PS I'm off for 3 weeks to Australia on sunday.

Yours Aye, RB

From: Andrew Miller
Sent: 22 March 2004 17:25:07
To: askfornuno@hotmail.com
Subject: Footy info

Nuno
How long did you say you were going to be at the address mentioned on the poster for sending slides etc. Simon Starling is simonjstar@****.com, I don't have one for Jim.

Cheers Andy

From: "Nuno Sacramento" <askfornuno@hotmail.com>
To: bertaso
CC: Nuno Sacramento
Date: Tuesday - 23 March, 2004 10:32 AM
Subject: grande claustro - Art Cup

Como estas?
Por aqui tudo bem. Estou a escrever-te para te pedir um favor. O Ministerio da Cultura de Portugal convidou-me para fazer uma exposicao com artistas escoceses e artistas
portugueses ai em Portugal.
Preciso que mandes o recado ao Zezini para começar a procurar 10-15 jogadores que
sejam artistas para participarem numa exposição e jogo contra estrelas escocesas.
Para o efeito preciso de uma compilação de 4 slides de trabalhos, CV artístico e CV de
futebol.
Entre 10 e 21 estarei ai para fazer a seleção dos artistas/jogadores mas preciso que o
Ze faça uma primeira apanha e combine uns treinos.
Podes fazer-me o gigante favor de lhe entregar este mail?
Cheers,
Nuno

From: Holger Mohaupt <cloustonl@ntlworld.com>
To: Nuno Sacramento
Date: Wednesday - 24 March, 2004 2:35 PM
Subject: art cup

hi nuno,

please find attached my art CV.

re: football qualifications

played 3 years in MSV dusseldorf (then german premier league) youth team.
11- a-side position: right forward, midfield
style: speed, stamina and will to win

holger

URGEND: could you send me some information about the cup so i can prepare a pitch to
a producer/broadcaster. Cheers

From: “nuno sacramento”
To: thomas
CC: Nuno Sacramento
Date: Saturday - 27 March, 2004 8:21 PM
Subject: concept and invite

Attachments Art Cup projekt.doc (25088 bytes)
Sporting in lisbon>artists.doc (23552 bytes)

Hi Tomás,
There are two attachments. On one there is the overal concept (art cup projekt) for the
show as well as a wee description
and a list of artists. On the other there is the invitation (sporting in lisbon) that you
have to send to each artist. In the list the
artists with (A) have already submite application and don’t need to be contacted.
Please phone me if there is something you don’t understand,
Cheers,
Nuno

...

Art Cup

Nuno Sacramento

Lisbon, June 2004

With the kind support of the Instituto das Artes - MC

Art Cup is a project that approximates the two often-distant fields of art and sport. It does so by bringing artists together, from different countries and backgrounds, and creating a new arena of debate.

Many contemporary art projects that use artists, art spaces, artistic methodologies and formulations to look into the sports realm. There are fewer though, that do that with the intention of involving the body and exercise.

In this project I have opted for a selection of artists who play football on a regular basis. In conjunction with the Euro 2004 it seem to me interesting not to only quote events and situations in the game but in fact to play it.

The idea sprang into my mind in Glasgow after starting to play with a group of artists who have been playing together regularly for a number of years. Back home, in Lisbon, I used to play for the art school team, and it seemed natural to try to approximate these two teams from very different geographical coordinates, but with very similar lifestyles.

I see this project as a way of reacting to the overwhelming conceptualist approach that has been reigning over the last few years in arts circles, in which, with rare exceptions, there didn’t seem to be much space for the body in sport.

For the selection of the project, and from the outset, the governing idea was to choose players based on their athletic and football skills and to find a fine balance, between the work produced and the physical endurance, skill and sharpness on the ball.

After sending out an open call for submissions, and receiving a number of applications (consisting of slides, CV and football bio) a football trial will be organized and a final team will be put together.

The two teams selected will face each other in Lisbon, at the end of June 2004, for a football game of 9 a sides. The game will hopefully operate not only as a physical exercise but as a 1st step of a closely knitted professional network of artists.
An exhibition of work by each artist selected (approx. 20) will then take place in a Lisbon gallery. During the stay in Lisbon, I will be working closely with a designer developing a show from the information sent by the applicants as well as the documentation of the game. The other outcome will be a book, which hopefully will pave the way for the coming Art/Sport ventures.

The winning team will be presented with the Art Cup in a dinner ceremony and will be the first of many winning the trophy. I expect the project to expand in the number of teams and start taking place regularly in parallel to the World Cup and the European Championships.

Let the best team win*

List of artists (Scotland)

1st Selection
Andy Rice (A)
Jonathan Gowing (A)
Simon Starling
Peter McGaughey
Bert
Graham Fagen
Rob Kennedy
David Shrigley
Richard Wright
Nathan Coley
Tony Nolan
Holger Mohaupt (A)
Tomas
George Gray
Owen
Kyle McCallum (A)
Forbes Graham
Roddy Buchanan
Barry McLaren (A)
Nuno Sacramento
Fred
Rob Niven (A)
Jim Lambie
Justin
Oren Wishart (A)
Barry McMullan (A)
Alan McGowan (A)
Peter McGoldrick (A)
Jason Nelson (A)
Anton Beaver (A)
Craig Caulthard (A)
Description of the project
The project will last a month but the contact between the teams will take place over 3 days. After arriving in Portugal on the 20 June, the Scottish team will meet the Portuguese team. The next morning the teams will play each other in the afternoon the exhibition will open. On the third day players will have some free time and depart back to Scotland early afternoon.

Venue for the game

The game will take place at the Escola de Futebol Simao Sabrosa at Estoril, 30 mins away from Lisbon city centre and close to the beaches.

Venue for the show

The show will be in one of the following places: Galeria Quadrum, Cinema Sao Jorge or Padrão dos Descobrimentos. At the moment I am negotiating with the people responsible of these spaces in order to find the most appropriate venue for the project in terms of space and public.

...

Art Cup
Sporting in Lisbon*

Dear artist,

Who said Scotland did not qualify for the Euro 2004 football championships?

Scotland's team is not only going to Lisbon for the Euro 2004, but will be in fact the guest of honour. During the torrid days of June/July Scotland will be playing Portugal in a friendly match.

The Scottish team is now being selected and pundits say it is going to be something like we've never seen before. Players will be coming from all 4 corners of the Scottish Isles. Against FIFA regulations, they won't have to have a blood relation to Scotland. For the first time foreign players will play for Scotland, provided they haven't represented their countries before on professional level. The opinions are divided on this, but the committee has decided to put the idea forward.

Hordes of players are getting prepared for what can be their first call into the national team. The re-evaluation of the selection criteria creates a tabula rasa. For the first time the selection process can be totally democratic, and access given to a number of players that up till then wouldn't be able to qualify. The new Scottish team will be a mixture of new blood and experience.

The open call for submissions has been sent to all art schools, major galleries, WASPS
studios etc in Scotland, in an attempt to bring together artists from a variety of visual disciplines and geographic locations, avoiding the axis generated around the central belt of Scotland. The call imposes new selection criteria by making choices based on football as well as artistic skills. Artists submit CV and 4 slides of work as well as a short football biography. These elements are observed and the choice is made based on a balance between the two areas.

The team selected will then travel to Portugal where it will meet a team of artists selected on the same grounds.

During the days spent in Portugal the teams will train in different camps, play against each other, be able to watch closely the Euro 2004 and finally participate in an exhibition.

The exhibition will involve every single one of the 20 artists participating in the game, and attempt to strengthen the artistic relationship between Portugal and Scotland. Hopefully this project will be the first of many, associated to international championships and involving national teams, bringing together artists under the two ever-exciting disciplines of art and sport.

Please send your CV and 4 slides of work, as well as a short football biography by the 15th of April 2004 to:

Nuno Sacramento

From: Nuno Sacramento
To: simaosabrosa@iol.pt
Date: Friday - 26 March, 2004 9:28 AM
Subject: Projecto Art Cup - Instituto da Artes - MC

A quem deva interessar,

O meu nome e Nuno Sacramento e trabalho como curador de arte contemporanea bem como professor na Universidade de Dundee.
Recentemente fui convidado pelo Ministerio da Cultura de Portugal para fazer uma exposicao/publicacao baseada num jogo de futebol entre Portugal e Escocia a partir de uma seleccao de artistas.
Apos ter seleccionado os artistas/jogadores escoceses, bem como efectuado uma seleccao preliminar dos portugueses tenho agora que encontrar uma campo de futebol que se encontre a altura do acontecimento. Este evento vai ser extremamente bem divulgado e constituir-se como o primeiro de muitos a ter lugar a nivel internacional entre as varias seleccoes de artistas.
O projecto tera lugar no fim de Junho e confrontara no campo e na galeria 10 jogadores portugueses e 10 jogadores escoceses.
O motivo desta minha carta e para pedir que considerem um patrocinio ao projecto: Parte deste patrocinio seria o uso do campo, um jantar para os jogadores, e possivelmente a entrega do Taco Art Cup por parte do jogador Simao Sabrosa (ou outro uma vez que se encontrara ocupado, esperemos, o caminho da final do EURO).
Como contrapartida os artistas poderão fazer uma apresentação do seu trabalho para os alunos da escola de futebol, mostrando ser possível aliarm uma carreira artística a uma enorme vontade desportiva. Para mim isto e verdadeiramente inspirador...

Numa outra contrapartida a escola terá o logotipo na publicação resultante do projecto a par do Ministerio da Cultura de Portugal, o Scottish Arts Council, as empresas escocesas que apoiaram o projecto etc.

Espero ouvir novidades vossas num futuro proximo,
Atenciosamente,
Nuno Sacramento

From: Nuno Sacramento
To: geral@egeac.pt
Date: Saturday - 27 March, 2004 8:35 PM
Subject: Monica Almeida - Arte em campo

Cara Monica,
Estou a escrever-lhe para ver se me pode informar sobre a disponibilidade de espaços de exposição. O meu Nome e Nuno Sacramento e sou comissário de arte contemporânea convidado pelo Instituto dos Artes para fazer uma expo de artistas portugueses e artistas escoceses. A exposição não tem uma temática específica mas prende-se com artistas que jogam futebol.
Gostava para este efeito que me pudesse informar sobre a disponibilidade do seguintes espaços para uma exposição, em final de Junho/Julho 2004 e a par do Euro:
Padrao dos Descobrimentos
Cinema Sao Jorge (Hall)
Ou outros que me possa aconselhar...
Atenciosamente,
Nuno Sacramento

From : Graham Fagen
Sent : 30 March 2004 14:11:37
To : askfornuno@hotmail.com
Subject : art cup

Nuno,
I'll sort out your defenders, give me the arm band, I'll collect the COPPA from the president of football and art on behalf of our glorious team!

What's going on?
best,
G
Nuno,

will I post this to your DCA address? Can I email the stuff?
Are you playing for Scotland?
I'm supposed to be going to New Zealand to do a biennial at the end of June
but if we get a team and a flight I go to New Zealand after we win the COPPA

How you getting on with sponsorship? Try Ramsay Travel in Dundee they book
all the art school travel, we've gave them loads of business, see what they
say. British Council is another obvious one.

How's the team shaping up?

best,
Graham
From: rob kennedy
Sent: 12 April 2004 14:02:59
To: <askfornuno@hotmail.com>
Subject: artcup

hi nuno

hope all is well and that your silky skills are still with you

had phone problems of late so didn't receive any emails but john gowing was
telling me about the art cup you are organising in Portugal, sounds great. i

guess its all been sorted by now but if you are still looking for
exhibitor/plotyer then let me know. Hope it goes well.

see you soon
rob

--

Rob Kennedy

From: Rui Algarvio
Sent: 15 April 2004 00:41:43
To: askfornuno@hotmail.com
olá sr. Nuno

Também podes enviar-me a informação para este endereço.
O único problema neste momento é a minha condição física (nada de alarmante mas dá que pensar).

Abraço

Rui Algarvio

From: Nuno Sacramento, askfornuno@hotmail.com
Date: Friday - 16 April, 2004
Subject: ArtCup

Art Cup
Lisboa, Junho de 2004
Curadoria de Nuno Sacramento

Descrição do Projecto
O Projecto Art Cup consistirá num jogo de futebol e numa exposição envolvendo artistas de Portugal e Escócia durante o período do Euro 2004.

A exposição e o catálogo formam uma unidade indissolúvel cujo objectivo é documentar, de forma enfatizada, a obra dos participantes bem como o seu relacionamento privilegiado com o desporto. O catálogo será bilingue (português e inglês), terá formato A4, 112 páginas, e será impresso a 4 cores.

Este é o primeiro de vários projectos acoplados a grandes eventos desportivos e que pretende trazer para um lugar de destaque uma discussão envolvendo desporto e cultura enquanto plataformas públicas de negociação de ideias.

Processo de selecção
Os artistas e os jogadores envolvidos no projecto são parte de uma selecção aberta de candidaturas feita nos dois países e serão escolhidos Segundo critérios ligados à prática artística, bem como à performance desportiva. O ênfase deste projecto distanci-o de tantos outros que abordam o desporto de um ponto de vista meramente teórico (intellectual, desconstrutivo, etc.)

Datas e Locais
O jogo e a exposição terão lugar em locais a anunciar. As datas previstas para o projecto são de 15 Junho a 15 de Julho de 2004.
As equipas encontram-se imediatamente após a chegada da equipa escocesa e defrontam-se na manhã seguinte. A exposição será inaugurada na parte da tarde.
Para finalizar o projecto será organizado um jantar para as duas equipas e convidados especiais. Nesta ocasião será entregue, por um profissional de futebol, a Art Cup à equipa vencedora.
História do Projecto
Art Cup surgiu da necessidade de encontrar critérios alternativos de seleção para exposições, bem como de recorrer à desmistificação de alguns processos curatoriais. O objectivo último deste projecto é criar uma ponte entre os artistas e audiência.

A ideia de corpo, comum ao desporto e à produção artística, toma, assim, o lugar central, distanciando-se de uma atitude característica do Conceptualismo e privilegiando uma cosmovisão artística Neo-Concretista.

Os resultados deste projecto são:
- um jogo de futebol entre artistas,
- uma exposição pelos mesmos intervenientes
- um livro a ser publicado posteriormente e que ao ser distribuído no estrangeiro irá permitir às entidades envolvidas desfrutar dos benefícios associados à visão inicial de um projecto que terá, de futuro, maiores repercussões.

Promoção e difusão do projecto
- Conferência de Imprensa
- Outdoors e publicidade (jornais, revistas e televisão)
- Distribuição de flyers
- Driatuação de catálogo
- Página web e newsletter electrónica
- Promoção sms

Notas sobre o Curador

From: Nuno Sacramento
To: batistamarques
Date: Monday - 26 April, 2004 8:06 PM
Subject: ArtCup (portugal - fase 2)

Grande Zezini,
Obrigado pelo esforço demonstrado na organizacao do Art Cup. Assim estas a assegurar um lugar na equipa portuguesa do art cup. O que preciso que me facas agora, e como esta descrito no cartaz, e que pecas a essa malta que me mande Currículos, biografias da bola
e 4 slides para a minha morada, no cartaz. Escusado será dizer que com a pressa que a malta aí trabalha, isto é URGENTISSIMO!

Obrigada,
Nuno

From: "Rui Algarvio"
To: Nuno Sacramento
Date: Monday - 26 April, 2004 10:28 PM
Subject: RE: por favor divulguem o ART CUP
Attachments Curriculum.doc (31232 bytes)

Ola Nuno.

Aqui tens o meu curriculum.
A minha posição de jogador da bola é a seguinte:
 Médio defensivo (jogo noutra posição se for preciso, he, he).
 Já falei a algumas pessoas do torneio...

Abraço
Algarvio

From: Nuno Sacramento
To: lissfali
Date: Monday - 3 May, 2004 8:53 PM
Subject: mission possible

Hi Tomas,
I would like you to use all the effort to find money for the trips. Please get in touch with British Council, SFA, Travel agencies and try to sell the project to them. We need return trips for 10 players and 3 nights in a hotel in Lisboa.

The text is attached.
Let me know how you’re getting on.
Nuno

PS: Soon I will forward you a letter from the Portuguese Minister of Culture supporting the project. It is being translated.

From: “tomas eriksson”
To: Nuno Sacramento
Date: Tuesday - 4 May, 2004 12:36 PM
Subject: RE: mission possible

Hey Nuno,
I will write a letter with your contact details and what we are lookin for that I can attach in the Art Cup papers. Please do send the letter from the
Minister so I can send it to.

Pitch is soon booked.

T

From: “tomas eriksson”
To: Nuno Sacramento
Date: Wednesday - 5 May, 2004 1:50 PM
Subject: maybe not mission possible

OK Nuno.
I dont know who told you or me that Scottish Arts Council dont spend money on projects abroad, but that is crap! Jackie has just helped me to order som applications that each player has to send in himself. They will give money only to the flight and accommodation costs! If we had applied earlier we could have gotten more money.
Its called Professional Development Grants for Scottish based artists wich means I think that youll have to lived here for a year. We can apply for up to £2000 for international exhibitions.

BUT we now have to be 4 weeks in advance of project start date! So if we are able to send in the applications first monday after the training trial the project cant start until at least 20th of June.
Bad for me is that I cant apply cause Im not written here in Scotland. But hopefully Im getting money from Sweden.

So I will bring those applicationforms to the trial. Have you been able to translate that ministerletter? I need a copy for sweden. Also I have a reciept of £65 for the footieposters... later.

But we should be able to get the travel&accomodation funded!

Have you gotten a pitch?
Yours, Tomas

From: “tomas erikssson”
To: Nuno Sacramento
Date: Thursday - 6 May, 2004 2:10 PM
Subject: RE: trial times? and place?

Nope. I havent heard anything from peter.. phone him maybe.
Here are some of the names:
petermccaughey@ireland.com, bertross@madasafish.com,
graham@gfagen.freeserve.co.uk, rob@coias.free-online.co.uk,
shrigley@onetel.net.uk, dynamochrome@hotmail.com, owendpiper@hotmail.com,
forbesdgraham@hotmail.com, roddyb69@hotmail.com,
The rest of the guys Im sorry to say that I couldnt manage to find addresses for. Do you have that minister letter? Since I cant get cash from SAC I might get some from Sweden and it would be good to have that letter. And maybe i have to write where the exhibition will be (though we dont know for sure). Wich space should I give them?

No applications today but hopefully tomorrow. And Jackie says that we should write them all ourselfs and just make the artists sign them cause we have to be FAST with the reply.

Some nice football nights here Tuesdays and Thursdays. Ruchill you know. Jens is here from Denmark and hes good. OK. Ill send a message to Peter also. We have to Vamos man..

Bye. T

From: “tomas eriksson”
To: Nuno Sacramento
Date: Thursday - 6 May, 2004 2:54 PM
Subject: RE: trial times? and place?

Sorry dude, no fax machine... Is it possible to send it like a word doc.?
I tried to phone peter but just answermachine. But I left a message for him so he know its urgent. If you are around Glasgow this weekend I will have a -goawayparty- on Sunday. But I dont leave scotland until the 18th. So we will sort things out and practise some hours first.

good. T

From: “tomas eriksson”
To: Nuno Sacramento
Date: Friday - 7 May, 2004 5:14 PM
Subject: RE: mission possible

Yo Nuno.
Have you heard anything from Peter yet? roddy says that he is up in Skye so we cant get in touch with him. And also I got all the papers today. R&J will help me fill them in so I can bring them to the trial.

T

On Sunday, May 9, 2004, at 05:21 pm, Nuno Sacramento wrote:

Hello guys,
As you know I am organizing the Art Cup show and game in Lisbon between the 20th and the 27th of June 2004.

I am writing to let you know that there will be a trial practice in Glasgow on the 15th of May between 2pm and 4pm. It will take place at the sports centre on Glasgow Green.

After the practice I will ask the players to sign some application forms for SAC money. This will relate to travel expenses and hotel in Lisbon (by the beach).

For everyone who hasn’t yet applied for Scotish Arts Council money you will need to bring with you 6 slides, or 6 photographs of work, to be included in the application packs. If you don’t bring these elements with you, you won’t qualify for the trip and show.

Looking forward to see you guys on Saturday,

Nuno

PS: Please confirm you’ve received this e-mail.

From: Andy Rice
To: Nuno Sacramento
Date: Monday - 10 May, 2004 6:10 AM
Subject: Re: Trial Art Cup

Reading you loud and clear my friend.

Andy

From: Alan McGowan
To: Nuno Sacramento
Date: Monday - 10 May, 2004 8:57 AM
Subject: Re: Trial Art Cup

Hi Nuno,

Thanks, both Peter McGoldrick and myself will be there. Two questions – what is the surface in Glasgow (grass, astroturf, blaze, indoors?) and secondly do you want us to bring slides in addition to the ones I already sent you?

Cheers

Alan McGowan

From: Nuno Sacramento
To: alanmcgowan.com
Date: Monday - 10 May, 2004 10:06 AM
Subject: Re: Trial Art Cup
Hi Alan,
Its astroturf.
In the case you've not applied to SAC money they will need to keep record slides for you
and Peter there. In this case you have to bring 6 more slides or photos.
If they have a record then don't bother.
Cheers,
Nuno

From: "roderick buchanan"
To: Nuno Sacramento
Date: Monday - 10 May, 2004 10:21 AM
Subject: RE: Trial Art Cup

I think on my calander we got June and July mixed up. Somewhere between the 20th
and 27th of June will be ok for me, in fact the rumour is that the other Portuguese
Opening I'm involved with is changed to the 19th of June.
With the rescheduling of my Indian trip I thought I was going to miss this one but
it now looks ok again. So count me in. I promise to bring 6 slides with me to the Green
between 2-4.

For the image: Holger has these, they are his images. Perhaps you can contact him
directly (tell him he will be fully credited and tell him it's in as a production still from
83/03) he's your best bet for higher resolution.

Describe the image to him, or send him the image as well....

Good luck

That other award I saw was found at:
www.phf.org.uk
then under 'make application'
then 'print project'

Roddy B.

From: "Kyle McCallum"
To: Nuno Sacramento
Date: Monday - 10 May, 2004 1:21 PM
Subject: RE: Trial Art Cup

Hello Nuno,

Thanks for letting me know about the practice on Saturday. Haven't played for 4 weeks
with hamstring injury but am going back to training this week so will see how I am for
Saturday. Are there any travel arrangements from Dundee or are people making their own
way there? Also, will the slides and printouts I gave you earlier be alright for sending
away?

Cheers,
Kyle

From: “barry mcullan”
To: Nuno Sacramento
Date: Monday - 10 May, 2004 9:09 PM
Subject: RE: Trial Art Cup

Hi Nuno,

Just got your message, I don't think I will be able to make the trial on Saturday because I have my final year review on Monday. However, I would still be very keen to go to Portugal and was wondering if there will be a second trial. I have the slides of my work so I will drop them into you tomorrow.

Cheers, Barry.

From: Nuno Sacramento
To: hmarcelino@iartes.pt
Date: Monday - 10 May, 2004 5:48 PM
Subject: update + imagem designer
Attachments STADIUM5703s.tif (3148910 bytes) [Save As]

Ola Hernani,

Recebi as cartas hoje.
O projecto por aqui esta organizado e a equipa sera escolhida finalmente no dia 15. Estou a tratar das viagens e hotel por aqui.
Tenho uma reuniao com o designer em Amsterdam dia 21.

Nuno
PS1: manda-me os contactos do pelouro da cultura por favor.
PS2: segue uma imagem em attachment correspondente ao Art Cup. Os creditos sao:

Production stills from 83/03
Roderick Buchanon
Photo Holger Mohaupt
Just a quick note after speaking with Amanda Catto:

It looks likely that we will not get 14 awards. It looks like it’s going to be a contribution and not very big at that. This puts our open doors policy into tailspin. I think we are going to have to cut down and consolidate.

1. Instead of 16 players we should think 10.

2. Tomas recons we cant play 9 on a 7’s pitch so we think 7 + 3 subs.

3. You have to choose for youself to play for the Portuguese or the Scottish team. This game is not ‘a friendly’ those playing will want to win for there team, playing one half for one team one half for another will not work.

4. I think you should start to sound out possibilities for barracks style accomodation in the gallery for the team. I think this is what it will come down to.

5. With Tomas in Sweden and you in Holland/Portugal I think the best idea is A. write the 7 + 3 team you think would win in Portugal (Tomas and I have done this and we can cross refer) To make a team selection (Last night Tom and I e-mailed to let folk know it will probably happen and to expect a yes/no as soon as SAC funding is revealed. This should be done ASAP so that people can be confirmed or rejected as quickly as possible.

Speak soon, RB
the portuguese team or the gallery might be able to provide barracks style (Bring your own sleeping bag) roof over our head for 3 nights. So if we want to have a combined holiday with footie and European Championship round the corner you can pay for the trip yourself.

2. Some money given. The flights cost approx' £250 return ticket so we have to see what the SAC awards come to. Fingers crossed.

3. Only some guys gets the money... hmm tricky one. Although these are individual award applications, our intention is to pool the money and do as much as possible with it.

4. However in the less than desirable outcome that only a small number of full awards are given and that pooling the resources still doesn't go far enough, cutting the player list from 16 (at the moment) to 10 might be our only option. This would be the very last resort in order for the project to survive. Those given the awards of course would probably have to be automatic inclusions to satisfy SAC rules - but in the end those trial results might come into play after all.

5. The White Knight option. I/We haven't applied for money anywhere else than in the "art community" though there must be money kicking about at f. ex. Scottish Football Association... If somebody wants to do something... we have the strips that can be covered with commercial and the catalogue that is funded by the portuguese side.

I attach the "new" Art Cup Info that you can use. The dates and info about the portuguese money is the new part...

Lets keep in touch. T

From: "tomas eriksson" <lissfali@hotmail.com>
To: Nuno Sacramento
Date: Tuesday - 18 May, 2004 1:49 PM
Subject: RE: trial times? and place?
Attachments artcupeng1.rtf (386792 bytes)

Final Koncept.. do you mean the one with you and simao on? Or the big one for SAC? Ill send the simao now and you tell me if there is more you want.

T

...

Art Cup
Curated by Nuno Sacramento
Lisbon, June 2004
With the kind support of the Instituto das Artes – MC
Project Description
Art Cup consists of a football game and an exposition involving artists from Portugal and Scotland, during the Euro 2004 football championship.

It is a project that approximates the two often-distant fields of art and sport. It does so by establishing a network of artists, from different countries and backgrounds, and by creating a new arena of debate.

Numerous contemporary art projects use artists, art spaces, artistic methodologies and formulations to look into the sports realm. There are fewer though, that do that with the intention of involving the body and exercise. Art Cup is about making art and playing football.

This project initiates a closer relationship between the arts and the major sporting events, such as the Euro, the Worldcup and the Olympic Games.

The outcomes will be a game, a show, a brochure documenting the project and giving information about the artists involved and a bi-lingual catalogue to be published in a latter date.

Selection process
The participating artists/players were selected from an open call for submissions sent out in both countries. The selection criteria was based on artistic practice as well as sports performance. This rationale aims at an equilibrium between artistic achievements and physical endurance, skill and sharpness on the ball.

By doing so Art Cup distances itself from so many others that relate to sport in a purely theoretical way (intellectual, de-constructive etc).

After sending out an open call for submissions, and receiving a number of applications (consisting of slides, CV and football bio) the selection of the teams was done with a football trial.

Project History
Art Cup developed from a weekly game of football with a group of artists in Glasgow who have been playing together regularly for a number of years. Back home, in Lisbon,
another group of artists played regularly and participated in tournaments from time to
time. It seemed natural to approximate these two teams from very different geographical
coordinates, but with very similar lifestyles. This synergy will give way to a positive
competition between groups of artists...

See this project as a way of reacting to the overwhelming conceptualist approach that
has been reigning over the last few years in arts circles, in which, with rare exceptions,
there doesn’t seem to be much space for the body in sport.

Funding
The project is partially supported by the Portuguese Ministry of Culture. A fund of £ 9000
for the exhibition, press, catalogue as well as the football game as been made available
by the Instituto das Artes - MC of Portugal.
At the moment we are applying for funding for flights and accommodation for the
Scottish artists.

Dates and Venues
The game and the show will take place in Lisbon in the period between 20th and 24th
of June 2004 coinciding with the EURO 2004 Football Championship. The show will be open
until 15th of July. Both teams will meet up right after the arrival of the Scottish team
in Lisbon. The game will take place the next morning and the exhibition will open in the
afternoon. The exhibition will take place at Galeria Quadrum in Lisbon.

The winning team will be presented with the Art Cup at a dinner ceremony. As the
project expands and the number of teams increases Art Cup cements its position as an
international platform of discussion about culture and sports developed regularly in
parallel to major sports events.

From: “roderick buchanan”
To: Nuno Sacramento
Date: Wednesday - 19 May, 2004 9:36 PM
Subject: Art Cup

Are you out there?
Tomas is at home in Sweden now.
It looks like we will just get a contribution from SAC.
Enough for 10 flights.

We both think taking ten is the only realistic proposition.
We have both written down our 7 + 3 subs. Can we please have your idea of that 10 in
order to compare.
We have to move fast so that we can let those involved know.
It’s not fair to keep people in the dark for too long.
E-mail me ASAP thanks, RB

From: “roderick buchanan”
To: Nuno Sacramento  
Date: Thursday - 20 May, 2004 8:48 PM  
Subject:  

Thank you to everyone who showed up on Saturday.

After this, our first full group meeting, and being full of youthful enthusiasm we felt it would be unfair not to give everyone the chance to apply to the Scottish Arts Council for an individual award. However on talking to the Council this week it sounds certain that they can't be our saviours this time round.

So it's all back to the drawing board.

However I'm sure you would all agree the show must go on and there's still the matter of that trophy to be won.

The 21 man England squad was announced last night and I guess there were players all round England who were disappointed and it looks like it will be the same for Art Cup candidates.

With only one month to go before the fixture and with the budget due to be confirmed before this weekend it looks more than likely that a ten man squad will be announced and flights booked early next week.

Thank you to everyone for coming along on Saturday. For us it provided a great platform from which to take the project forward. Also thanks to everyone for pulling out all the stops to make sure we met the Arts council deadline, your contribution made the presentation look very good.

So gird your loins. A selection will have to made and made soon. We will be in touch as soon as possible.

Thanks.

From: “Antonio Cerveira Pinto”  
To: Nuno Sacramento  
CC: rodrigovilhenA  
Date: Monday - 24 May, 2004 9:28 AM  
Subject: Re: Art Cup na QuadrAum  

Rodrigo,

Este projecto demorou demasiado tempo a ganhar forma. De facto, os complementos previstos (teu e meu) dependiam de uma ideia inicial forte (um jogo de futebol na galeria, que mais tarde seria “trasladado” p/ um campo de futebol), cujo desenrolar caberia ao seu autor - Nuno Sacramento. Parece-me, assim, que não há tempo útil para repor a ideia inicial. Por me
parecer uma ideia interessante desde início (um jogo de futebol entre artistas durante o Europeu), resolvi deixar o assunto nas mãos do Nuno, que tem carta branca para organizar o coisa.

PS: Rodrigo, creio que não há tempo útil p/ integrar o teu jogo de matraquilhos no projecto.

Lab
a

> **Reply Requested by 5/24/2004 (Monday)**
> 0la Rodrigo
> Obrigado pelo e-mail. Passo a explicar-te a situação: Art Cup foi uma ideia que tive há 3 anos atrás após um jogo de futebol de artistas que tem lugar em Glasgow, todos os sábados desde os 8 ou 9 anos.
> Assim que comecei a desenvolver a ideia juntei-me ao artista Roddy Buchanan cuja prática se centraliza no desporto mais precisamente no futebol. Depois de fazermos um primeiro draft, na mesa de um café em Glasgow começamos a estudar possibilidades de organizar o Art Cup. Uns meses depois falei com o Antonio que se entusiasmou com a ideia.
> Por falta de dinheiro e de tempo pus o projecto de lado até que numa reunião com o Ministério da Cultura * IR, foi-me pedido para formalizar o projecto e enviá-lo para eles, com a possibilidade de produzi-lo.
> Assim aconteceu. Comecei a mexer-me outra vez e a exposição e o jogo estão organizados. Terão lugar na Galeria Quadrum e na Escola de Futebol Simão Sabrosa no Estoril.
> Não preciso de entrar em contacto com o Antonio para confirmar a nossa confirmação, mas infelizmente agora e muito tarde para pensar em eventuais colaborações.
> Não pusei de lado a hipótese, porém, de tu jogares pela equipa portuguesa.
> Se estas interessado poderes vir a um dos treinos de captacao onde a equipa sera escolhida para o jogo bem como para a exposição.
> Um abraço e falamos em breve,
> Nuno
> -----
> Coro Nuno
> Tinha falado com o António sobre a expo. da bola a longos meses atrás. Ficou combinado na altura ser um comissariado a 3. Tu nos jogos de futebol, o António nos jogos de computador e eu nos jogos de matrizes.
> A verdade é que entretanto estive sem mail e a trabalhar noutras expos.
> Passou-se alguns meses, mas pensei que estava tudo combinado, bastava acertar os pormenores na altura da expo.
> Voltei a ter mail e falei com o António, e pelos vistos as coisas mudaram. Só agora soube que a expo da bola passou para o teu lado, segundo o António.
> Ele deu-me o teu mail.
> E eu pergunto se fico fora de jogo, ou vamos fazer isto a dois?
> Podes confirmar com o António acerca desta combinação.
> 
> 1 ab
>
> Rodrigo Vilhena

---

From: "Antonio Cerveira Pinto"
To: Nuno Sacramento
Date: Monday - 24 May, 2004 9:44 AM
Subject: Art Cup (DEAD LINE)

Art Cup (DEAD LINE)
Lx 24 mai 2004

Nuno,

necessito de receber hoje, sem falta, a informação p/ o convite:

1. nome definitivo do projecto (deveria haver um subtítulo em Português que tornasse a ideia mais perceptível, nomeadamente em todos os suportes de divulgação que serão produzidos com o apoio do CML):***

2. datas definitivas
   a) -- do jogo:
   b) -- da entrega da taca/ inauguração da expo:
   b) -- duração da exposição***:

3. participantes

4. 10 linhas de apresentação

*** - itens absolutamente obrigatórios p/ os convites, bandeirolas, MUPIs da CML, spot televisivo, etc.

---

From: "Nuno Sacramento" <askfornuno@hotmail.com>
>
> ** Reply Requested by 5/25/2004 (Tuesday) **
>
> 1) Art Cup
> Nao faz sentido por subtítulo. Havera uma descrição do projecto.
>
> 2) Datas:
> Jogo e Jantar: 22 Junho
> Inauguração da exposição: 23 Junho (Duração 1 mes)
3) Participantes (Estes são os jogadores escolhidos. A lista pode sofrer modificações de última hora procedentes de lesões ou outras causas impossíveis de anticipar)

Escócia:
- Jonathan Gowing / Andy Rice
- Graham Fagen (vice Captain)
- Alan McGowan / Tomas Eriksson
- Jason Nelson / Rob Niven
- Roddy Buchanan (captain)
- Peter McCaughey
- Peter McGoldrick / Oren Wishart

Portugal: (ainda não é lista final, mas a importância e o coletivo são
- os indivíduos)
- Jorge Lancinha
- Nuno Sacramento (Eu talvez jogue pela Escócia)
- Batista Marques
- Isaque Andrade / Carlos Farinha
- Roger Mentjes / Pedro Paiva
- Paulo (Bertazo) / Manuel Coeiro
- Rui Algarvio
- Zeca / Rui Pereira

4) Art Cup

Art Cup ou Taca da Arte, confronta pela primeira vez dois conjuntos de artistas representando seleccões nacionais. As seleccões envolvidas são Portugal (a anfitria) e a Escócia (não qualificada).

Este jogo não é mero convívio, ou um jogo amigável; é sim um jogo a valer entre duas equipas que dão o ‘tudo por tudo’ para vencer a Art Cup. A competição desportiva, aliada a arte são o cerne deste projecto.

A exposição de arte contemporânea, resultante da seleção de artistas para o jogo constituiria um momento de reunião. Já fora de campo, e despidos do espírito competitivo que caracteriza o desporto actual, os artistas mostram coletivamente trabalhos representativos da sua prática artística.

O curador,
- Nuno Sacramento

PS1: IMPORTANTE:
- Creditos da imagem
- Production stills from 83/03
- Roderick Buchanan
- Photo Holger Mohaupt

PS2: mandar-te-ei outro mail com o logo do IA e deste projecto específico (Arte em Campo).
From: "Antonio Cerveira Pinto"
To: Nuno Sacramento
Date: Monday - 24 May, 2004 3:57 PM
Subject: Re: info projecto

Nuno,

Temos um pequeno problema:

para contar com os convites da Lisboarte (iniciativa da APGA+CML) e toda a maquina de divulgação associada, teríamos que inaugurar a 26 de Junho, Sab (podendo o jogo ser a 25, Sexta)...

aguardo a tua resposta,

a

From: "Antonio Cerveira Pinto"
To: Nuno Sacramento
Date: Monday - 24 May, 2004 11:35 PM
Subject: Artcup: datas...

Nuno,

alguma ideia p/ resolvermos o problema da discrepância de datas?

1. - poder-se-a enviar o postal com as datas oficiais das exposições da LisboArt, como de costume

2. - poder-se-ia enviar uma convocatória especial (tipo flyer com todos os logotipos do IA meu), impressa na Epson, para o jogo e a entrega do premio... nas datas precoces que me comunicaste...

3. - neste caso, deveria haver um forcing especial junto dos media, a partir de ti, do flyer e de muitos telefonemas p/ as secções de cultura, desporto e nacional dos varios media

Aguardo as tuas instruções.

1ab
a

From: Nuno Sacramento
To: roddyb69
Date: Monday - 24 May, 2004 10:54 AM
Subject: Art Cup - final selection

Hi Roddy,

Sorry for disapearing. I was in Belgium for a week and they do not seem to like computers very much. Thanks for dealing with the thing on that side. I totally agree with you concerning the choice of 10 players.

Plan B.
In the case we have only 10 flights I think the players should be:
Jon / Andy
Fagen (vice Captain), Alan / Tom
Jason / Rob
Roddy (captain)
Peter Mc
McGoldrick / Oren

I have named 11 players and now the choice is a matter of tactics. Its up to you (captain) wether you wanna take a subby keeper and sacrifice a player, or if you'd rather get someone up the park.

As far as I am concerned and in relation to the criteria (trying to keep the projects integrity) I should play for Scotland. Nevertheless I should wait and see how things pan out with the portuguese team (its always bloody last minute).

Nuno
PS1: I am already dealing with barracks. Nevertheless I am trying to find a Hotel by the beach for 3 days.
PS2: Can you please send me a file which is in your desktop called players adressess?
PS3: The dates for the project are 20-24/06/2004. This includes set up, game, opening of show and dinner. I will keep you posted with a more detailed schedule.
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<td>1.</td>
<td>Jon</td>
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<td>3.</td>
<td>Allan</td>
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<td>4.</td>
<td>Roddy</td>
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<td>5.</td>
<td>Tomas - Swedish</td>
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<td>6.</td>
<td>Rob - Rugby Player</td>
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<td>7.</td>
<td>Peter Mc - Edinburgh</td>
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<td>8.</td>
<td>Oran</td>
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<td>9.</td>
<td>Barry - Edinburgh</td>
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<td>10.</td>
<td>Kyle - Injured student</td>
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From these combined team selections submitted by the 3 of us – independently – I think this is a pretty fair squad.

To be Announced

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<td>6.</td>
<td>Rob</td>
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<td>Peter Mc - Edinburgh</td>
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Can Nuno please give me all the players full names.
Are they in my Art Cup file Tomas?
I don't want to announce the wrong players

From: "roderick buchanan"
To: Nuno Sacramento
Date: Wednesday - 26 May, 2004 9:56 PM
Subject: Re:

Fingers crossed...tell me the ideal time with the kick off of the game and the opening time, it's going to be last minute for flights so i need everything asap, hope to book this weekend.

RB

From: "roderick buchanan"
To: Nuno Sacramento
Date: Thursday - 27 May, 2004 10:50 AM
Subject: Bad News

No money from the Scottish Arts Council.
They cant fund us in any shape or form, they're sorry but it just cant work.
They asked if we had asked the British Council in Lisbon.

Fat lot of good that is.
What now? What letter will I mail out to those waiting to hear? Was that really our last chance?

Is Art Cup 2004 over?

On Friday, May 28, 2004, at 08:12 AM, Nuno Sacramento wrote:

> ** Reply Requested by 5/29/2004 (Saturday) **
> 
> Hi,
> Do you play football?
> I am putting together a team of portuguese artists to play a team of scotish artists followed by a show. Wanna participate? How are your football skills?
> Nuno

From: Roger Meintjes
To: Nuno Sacramento
Date: Friday - 28 May, 2004 1:35 PM
Subject: Re: hi rogerio

not too hot, has been years and years, if there is a training session, maybe i could pop in
and see how it went, my last match was back at the Johannesburg Bienalle in 94 or 96, also a piece, have aged a little since then.

From: “roderick buchanan”
To: Nuno Sacramento, askfornuno@hotmail.com
Date: Friday - 28 May, 2004 8: 59 PM
Subject: ART CUP

End of Trading, Friday 28th of May.

This is the notice I didn’t really want to post.
I received a phone call from the Arts Council on Thursday to tell me that they couldn’t fund Art Cup. I held off notifying anyone because there were further last gasp efforts to keep the project afloat but nothing has come of them so far and I feel it’s only fair to keep you in the picture.

At the moment we don’t have a penny to get to Portugal.

I’ve heard some great ideas floating around to keep this thing alive, so I get the feeling you don’t want to let this thing go, so keep checking your e-mail and think laterally - something will happen.

We’ll not give up until kick off.

Yours
Roddy Buchanan

From: Nuno Sacramento
To: roddyb69
Date: Friday - 28 May, 2004 8:26 AM
Subject: we have to turn it round... its Art Cup!

Hi Roddy,
Art Cup cant be over. I have sent all the materials to the print and the thing is organized to the detail of referees and linesmen. Still looking for hotels but it looks good. It seems like we have a sponsor.

I really dont know what to say about that but we should try the British Council in Edinburgh and liz McCaughey mentioned the institute for the arts and sport. I am not sure if Tomas started contact with the BC or the SFA.

On monday I will see what I can do about British Council in Lisbon / they usually fund the other way around / and a couple other portuguese institutes. Nevertheless I still think we should have a scottish partner.
I think we should book the tickets and keep the receipts. Most players will have no problem in putting forward a couple of hundred pounds, I think. What do you think, Roddy?

I am pretty confident we can recuperate the money. I am concerned with the fact that if we don't book anything it will be too late to find flights.

I will concentrate on finding the money on Monday. If it comes from Portugal it won't get here on time for us to go and get flights.

Graham knows a travel agency in Dundee that usually books tickets for Duncan of Jordanstone. Why don't you ask him if they can sort something out in terms of bookings?

For the moment this is all I can think of,

From lovely Belgium,

Nuno

From: "roderick buchanan"
To: Nuno Sacramento
Date: Saturday - 29 May, 2004 7:20 PM
Subject: Money

The way the British Council works is:
You have to approach the Portuguese office, they then ask the London office if these people are worth funding, then the Portuguese BC fund us.

I have a good standing with the London BC at the minute because of the Indian triennial, Graham is also very well known to them, so the project I'm sure would be funded but the invitation has to come from the Portuguese British Council/

Tomas is in Sweden so it really is in your hands.

We do not have a Scottish partner.

Good Luck

From: "roderick buchanan"
To: Nuno Sacramento
Date: Monday - 31 May, 2004 1:00 PM
Subject: Flights:

This will take some organisation....
Actually it wouldn't be easy for me to find the money. It's a shame but I've really bottomed out at the moment and I would have to just borrow it from Mastercard. I have '0' money coming in at the moment so I'm really reluctant to do this.

However, it's not about me - in fact I'm pretty sure I will be there because this show in Coimbra is opening around the same time, and they will pay my flight.
The real problem is I’m off to India on Wednesday morning and I have to prepare things for that project which prevents me from doing much more Art Cup work until I come back. Perhaps you know someone else in Scotland that would take this on.

The way it stands at the moment is: I haven’t announced the team because I didn’t want to hurt anyone’s feelings if the project was faltering anyway. So this has still to be done.

As you know the results were:

1. Jon
2. Fagan
3. Allan
4. Roddy
5. Tomas
6. Rob
7. Peter - Edinburgh
8. Oran
9. Peter McCaughy
10. Jason

However if people have to pay for their own flights you might have problems, some might be convinced and others might take some convincing.

This means a lot of persuasion, phone calls and general admin. I’m sorry I can’t take this on but I’m sure you won’t mind doing it from your end.

Getting people’s money together has also got to be thought about.

I’m not sure how long a travel agent would hold 9 flights at this time of the year. The most sensible and quickest way would be to put it all on one credit card and pull collect it all together as soon as possible afterwards. I don’t know if you have this kind of limit on your credit card?

expedia.co.uk I think is the internet travel agent that Nathan always recommends. This would be the simplest and easiest solution.

I have to run now - We’ve (2 Clayton Terr) are hosting Grace’s 6th Birthday this afternoon because Christine is in Hospital with Agnes born on Friday.

Perhaps some of those young free and single Scots boys will have to be employed to carry the project over the finishing line.

From: “roderick buchanan”
To: Nuno Sacramento, lissfali
Date: Monday - 31 May, 2004 11:02 PM
Subject: Stop the Press

Late News Flash.
I just got an e-mail from Amanda offering to give me a personal professional development award which she said was up to me how I spend.

I think the project can be saved!

However it's back to the numbers game and personality game.

Jackie is going to hold flights first thing tomorrow on my credit card.

I will then have to e-mail out the acceptance and rejection notices.

My question is: Is Nuno the 10th man saving us the price of 1 flight, or are you in the Portuguese team? This is important to answer now. Did Tomas get money from IASPIS saving some money again.

Last but not least: Who from the 10 that were going to be announced would you bump off the team? It might have to be done so no dodging the issue, I want a name as soon as possible after you read this.

Please call me at my studio tomorrow.

I hope this makes us happy, RB
From: “roderick buchanan”  
To: Nuno Sacramento, lissfali@hotmail.com  
Date: Tuesday - 1 June, 2004 4:50 PM  
Subject: It Comes to This

Graham Fagan had other dates penciled into his diary.  
So I just had that difficult conversation.

The money doesn’t cover all the flights and you know my feelings about that so my decision is this: we’re now going to travel with a squad of 9.

This brings us in at £128 over budget. I need you Nuno to find this overspend from the Portuguese budget - catalogue money or whatever. It’s a principle of mine that those travelling out don’t end up paying this top-up.

If Tomas’s money comes in then his award would cover this £128 but also train fares or travel expenses of those outwith Glasgow.

We will still have to pay airport bus’s etc so people will still have to fall back on their own spending money to make this work.

Please come back to me as soon as possible Nuno. I’m waiting on one last answer from the squad before I book the flights. If you can tell me that you will give me £128 from the Portuguese budget then we are is ok, I will go ahead.

So still unannounced but almost confirmed is the squad
This is based on the conversations with both of you and my own feelings today.

When I announce the squad, positions will not be given so they are in here only for your tactical appreciation.

Jon in Goal
Andy and Tomas - defense
Roddy and Rob - Midfield
Pete from Edinburgh and Nuno - attack
Pete McCaughy and Jason - Subs

Please don’t leak this.

From: “roderick buchanan”  
To: Nuno Sacramento, lissfali@hotmail.com  
Date: Tuesday - 1 June, 2004 8:12 PM  
Subject: crisis

Nuno you must be just on-line because I checked only minutes ago. Please Call Me, you still haven’t given me a phone number.
The Crisis is:
Jason Nelson and Derek Lodge.
Who is who?

The guy I want in the team is the quieter guy with the red hair, but which one is it, please tell me. The red haired guy was fit the brown longer curly hair heavier was unfit.

Please phone. This is really embarrassing but it has to be sorted tonight!

From: Nuno Sacramento
To: roddyb69
Date: Wednesday - 2 June, 2004 9:28 AM
Subject: Re: Red Hair

Hi Roddy,
To be honest I don't know if Derek is a better choice than Jason, in terms of fitness or anything else. Anyway is a question of tactics...
I wanted to ask you something. After we get the response from the players I will need to start getting info about the works which will be shown by the artists. I need to see if I have to partition the gallery or if I can leave things airy and spacious.
Anyway I would like to discuss the set up with you...
Have a nice time in India,
Nuno

From: “roderick buchanan”
To: Nuno Sacramento
Date: Wednesday - 2 June, 2004 10:33 AM
Subject: Stressed Out

I'm feeling a bit put upon here.
I didn't get a phone call yesterday nor did you give your phone number out to me in the end.

Right the flights are booked.
I've prepared Peter to take over the helm while I'm away.
As you know he's the most experienced in hanging exhibitions. What he lacks on the football field he will make up in this department.
All mail should now be sent to him. This is his responsibility.

I'm in India and will really be off line until the 11th of July.
I don't know when Tomas is back but Peter is the Scottish contact and I defer all decision making on the Art front to him.

An e-mail to all Art Cup candidates will go out this afternoon. It's now set in stone.
10 players including you and I.
Please copy me in to your discussions but please don't ask me to take on any more work.

Roddy
Flight details etc will follow.

From: "roderick buchanan"
To: artists
Date: Wednesday - 2 June, 2004 11:35 AM
Subject: ART CUP

I apologise for any delay in the flow of information.
You have all been very patient.

As you know our individual applications to the Scottish Arts Council failed.

Art Cup was on the brink of defeat.

However with last minute help we have secured just enough money to save the project.

Flights are purchased and the Gallery and Game awaits the team.

The team was selected with a range of criteria in mind and is the collective will of Tomas Eriksson, Nuno Sacramento and Roddy Buchanan.

The Team is:

1. Jonathan Gowing
2. Alan McGowan
3. Tomas Eriksson
4. Robert Niven
5. Derek Lodge
6. Peter McGoldrick
7. Peter McCaughey
8. Roddy Buchanan
9. Nuno Sacramento

As I'm sure you can imagine there was a lot to consider, it was no easy task.

Wish you friends luck!
Thank you once again for all your submissions.

From: "roderick buchanan"
To: artists
Date: Wednesday - 2 June, 2004 12:27 PM
Subject: ART CUP
Attachments Portugal Team 9
I am now off to India tomorrow morning and won’t be back until the 11th. Please don’t call me on my mobile, I’ll be in another time zone. I will also be out of reach of my e-mail. The flights are booked and paid for. They will be delivered to me. I will take them all to the airport. Each player is responsible to get to Glasgow Airport no later than 07:30 on the 20th of June. Each player must bring his valid 10 year passport. Each player should bring their own spending money. The team gets back to Glasgow around 23:00 hrs on the 24th June, please organise to get yourselves home from there.

ART:

Peter McCaughey has agreed to be the Scottish contact for any questions concerning Art Cup and the exhibition in particular. Nuno of course is the man on the ground, (in Belgium this week). He’s the only one who knows the space and will take responsibility for curating the exhibition. Any suggestions, ideas or anything that needs coordinating from this end Peter McCaughey is the man. Any suggestions, ideas or anything that needs coordinating at that end Nuno Sacramento is the man.

Exact flight details will follow.

I’ve attached all the contact details for the team. If anyone has any good idea and wants to implement them, please take the plunge. it’s your team....Good luck....I’m out of here.....

Yours Aye Roddy Buchanan

From: Nuno Sacramento
To: kaiser
Date: Wednesday - 2 June, 2004 10:11 AM
Subject: Art Cup

Hi Arne,

It was great to see you too...I love cafe de Jaaren! About the Art Cup materials I would like to give you some space to think rather than give you a number of strict requirements. But as with all artists a lot of freedom comes with very little money.

As I said we have around 1500 E and I would like to have something that can sell the project to potential tournaments.

I like the idea of a poster (desdobravel) + a booklet (caderneta de cromos) that gets completed by postcards. It will have 2 texts and a huge number of photographs mixing the game, with the artworks, photos of the players etc.
Can you please sketch some ideas and give me a quote? Well meet up in Lisbon to deal with this...

Nuno

Please don’t forget about my letterhead and envelopes. I am establishing lots of contacts and need my correspondence to be VERY coherent.

From: Nuno Sacramento
To: antonio.c.pinto
Date: Wednesday - 2 June, 2004 1:43 PM
Subject: Re: Art Cup: update

Ja tenho a lista de jogadores completa?
SIM. Os da Escocia tem viagens marcadas e pagas desde hoje de manhã. Ainda estou a dever 40 contos a agencia.
Os portugueses estão alinhavados mas uma lista completa não sairá até ao dia 15 (uma semana antes do início do projecto). A razão para isto é o facto de eu querer usar as mesmas regras na selecção das duas equipas, para o projecto não ficar coxo.
Estou a organizar um trial para o Estadio Universitario, para assim que ai chegue. Nessa semana compre a Toca e alinhavo os últimos detalhes para o jantar.
Je tenho 30 equipamentos para as duas equipas...
Nuno
Quero que o teu texto tenha entre 1500/2000 palavras.
Como te disse tenho-me encontrado com o designer e quero documentar o projecto e imprimir os materiais em Agosto/Setembro.

From: “Antonio Cerveira Pinto”
To: Nuno Sacramento
Date: Wednesday - 2 June, 2004 11:59 AM
Subject: Re: Art Cup: update

..... não te esqueças de escrever o teu texto.

Nuno,

ja tens a lista de "jogadores" completa?
nomeadamente a dos Portugueses?

se sim, envia-me quanto antes quantas palavras necesitas de txt?

PS -- le o blog do Antonio Maria...

<http://oam.risco.pt/blogger.html>
From: Nuno Sacramento
To: antonio.c.pinto
Date: Wednesday - 2 June, 2004 1:47 PM
Subject: Scotland line-up

1. Jonathan Gowing
2. Alan McGowan
3. Tomas Eriksson
4. Robert Niven
5. Derek Lodge
6. Peter McGoldrick
7. Peter McCaughey
8. Roddy Buchanan
9. Nuno Sacramento

From: "Nuno Sacramento" <askfornuno@hotmail.com>
To: martijn_kramen
Subject: Art Cup
Date: Wed, 02 Jun 2004 10:38:44 +0100

Hi Martijn,

I am organizing a football project for the Euro 04. Next year I wanna include a Dutch team of artists. Do you know any artists who play football?

Nuno

From: Alan McGowan
To: Nuno Sacramento
Date: Thursday - 3 June, 2004 9:19 AM
Subject: Footie

Hi Nuno - very excited about the Art Cup - A couple of questions. Do you know what the surface we'll be playing on is like? ie is it short Astroturf like we played the trials on in glasgow or is it longer astroturf almost like grass? Secondly for the exhibition do you think it will be mainly small works? How long is it up for? Will we be dismantling the show and bringing the pieces back with us on the plane?

Cheers
Alan.
Menno Bijleveld (onnem@xs4all.nl) & Gabriel Lester (www.gabriellester.com).

coach: ULAY, uwe laysiepen (ulay@xs4all.nl)

Martijn

From: Nuno Sacramento
To: lissfali
Date: Tuesday - 8 June, 2004 7:34 AM
Subject: Re: wow

Hey Tommy,

that is great news indeed.
It will be great to hang out together but I think impossible to get our hands on any tickets. I know the portugal games are all sold out, but perhaps for Sweden we can arrange something.
Tomorrow I will be in Portugal and will start to investigate that.
The other thing that I wanted to ask you was about something Roddy told me. In one of the emails he said that he was short of 148 pounds for the trips Glasgow-Lisbon and if you would get a grant we could take them from it. I said in the case you don't have a grant I would find the money but up till now I haven't received a penny.
Can we take this from the 500 pounds or not? Think about it.
Best regards,
Nuno

From: “roderick buchanan”
To: Nuno Sacramento, lissfali, petermccaughey
Date: Friday - 11 June, 2004 8:32 PM
Subject: India returned

That's me back home and living it large with Duncan and Archie. Jackie’s away until Friday so I’m pretty house bound but I’m dying to hear how things are going.

Congratulations Tomas on your award. That means you can pay me directly and we can use the spare for transport in Portugal etc.

Nuno: How is it going with accomodation. Should we all bring a sleeping bag?

Peter: Thanks for the mail out. Jackie told me that she had had to tell Holgar that he was not in the squad. Have you had other such tails?

Off to bed, busy days ahead. RB
From: “roderick buchanan”  
To: Nuno Sacramento  
Date: Saturday - 12 June, 2004 2:45 PM  
Subject: Starjumps  

Please fill in the gaps for me. When you mean you’ve been waiting for an e-mail for the last 3 weeks, what does that mean?  

Have you been in touch with the rest of the team? We want to be as open and inclusive as possible about our circumstances. In fact it may be that some of the team don’t have sleeping bags so you had better give them time to borrow one.  

I haven’t had anything in my in-box concerning the exhibition. Have you posted the name and dimensions etc to everyone involved. Again I think it would be good if people were aware of what each other are contributing.  

Peter has been acting Co-ordinator since I’ve been away, however I think it’s important for moral that you post out updates from your end also.  

Also now that we know Tomas has his fare paid, it would be good to calculate what the cost from the airport to where we are sleeping will be. I would like to come from Tomas’s money.  

And last but not least, considering that we are all going to be on bed rolls, I think we should spend anything left from the budget on a meal. Book somewhere for the Portuguese and the Scots for food after the game – I think this would be an important social consideration, what do you think?  

RB  

From: “robert niven”  
To: Artists  
Date: Saturday - 12 June, 2004 7:41 PM  
Subject: RE: Warm-Up  

hello art cups,  

I am still in Montreal, arrive back in Glasgow Wed 16th just in time to make it to the masters opening at the Tramway, expect I will see a few of you guys there.  

Pending on the baggage allowance with British Midlands I plan on exhibiting two photographic works, possibly 30×40 inches, most probably smaller though.  

looking forward to ART CUP  

oh yeah Thomas has strips which have novelty value but they were too itchy and hot to wear in Scotland, will we not die wearing them in 35 degrees hot! are there any other options
From: “roderick buchanan”
To: Nuno Sacramento, artists
Date: Sunday - 13 June, 2004 10:24 AM
Subject: RE: Warm-Up

a little bird told me someone might have taken action on this front. Can anyone confirm what I've heard on the street?

If your plugged into this conversation Nuno, can you paint a visual picture of the sort of pitch we'll be playing on. Is anyone else thinking about taking more than one pair of footie shoes to match with the surface that we find in Portugal?

Roddy B

From: Jonathan Gowing
To: Nuno Sacramento, artists
Date: Sunday - 13 June, 2004 2:06 PM
Subject: Re: Warm-Up

On 12/6/04 6:41 pm, “roderick buchanan” wrote:

> I'm back.
> How are you all feeling.
> It's only hours before Euro 2004 kick's off for real.
> I hope you're all in good spirit's!
> 
> I thought my in tray might have been swamped with e-mails when I got back from India, but it looked a bit thin on the old ART-CUP circulars.
> 
> Let's start winding things up a bit. Copy the e-mail adresses above and lets keep each other posted on the tactical insight gleened from tv over this next week.
> 
> Plus remember, the exhibition is important too. It would be great if we could all let each other know what sort of contribution we are going to make in the gallery. Any success or failures on this front is griss to our team mill Roddy B is in the house and calling out to all the Art-Cup Team, let's be hearing from you.
> And remember post your replies to everyone - we're building a Team/Exhibition here......
>
>
Hi all.

It would be good to know what the pitch surface (I will probably take two pairs of boots) is and if it is enclosed, or will we be playing with throws and corner kicks. Also what are the rules concerning the keeper and throw outs... Can I throw long and over head height.

I’m going to bring out one or maybe two small paintings housed in white oval box frames approx 50 x 40cm. The frames have glass in them so will put them in the hold. Who knows what the baggage allowance is?

If any of the guys need a place to stay on Saturday night I have a spare room and you are welcome to stay. I live on St.Vincents Crescent with good access to the motorway and airport its about £18 by taxi to the airport.

As for Euro 2004 I noticed yesterday that alarmingly some of the Spanish and Portugal players seem to be in favour of a return of the Mullet. This I feel might offer some insight into the Ports current state of mind and may have added to the confusion that led to their lacklustre performance against Greece.

Finally does anyone Know what kind of treatment is required for a broken nose as mine has just been broken on some Albanians boot playing 11’s with the BBC mob (it was a top save we won 3-0). I have reset it myself and stemmed most of the bleeding as I would prefer not to spend the rest of the day in a hospital waiting room as it was packed when I turned up earlier and I’m afraid of missing the England game. Are there any dangers that I might not be aware of like choking on blood as I will probably wait until the morning to go back.

Regards,

Jonathan

From: “tomas eriksson”
To: Nuno Sacramento, artists
Date: Sunday - 13 June, 2004 10:12 PM
Subject: Maybe you got the last mail but to be sure...

Oh shit. I dont know if you got my last mail... computers...
well. I cant make it in time on Saturday.. but will be there later on that afternoon to catch you for a teamtalk... what is the surface were playin on? I agree with Rob that my strips are way to hot.. whats the choise? Shall we bring a pair of white shorts and white socks?

Im planning to show a video, is that possible? Equipment etc... You know Nuno?

OK lets meet and win. Tomas
From: “roderick buchanan”
To: Nuno Sacramento, artists
Date: Sunday - 13 June, 2004 10:37 PM
Subject: From RB

Jonathan:
That sounds pretty sore. You haven’t mentioned it but of course we’d all understand if it’s too sore to consider playing in a week’s time. What do you think?
PS The last time I broke my nose they waited until it healed before operating.

Socks and shorts are a good idea. It would mean a trip to the shops for me but if we agree on a look, I’ll buy into it.

Has anyone noticed that 100,000 England supporters are going to be in Lisbon on Monday the 21st of June? Is there a team policy on this?

Nuno if you’re out there - are there any tickets floating about?

RB

From: Jonathan Gowing
To: Nuno Sacramento, artists
Date: Monday - 14 June, 2004 1:09 AM
Subject: Re: I’m fine

> Roddy:
> I’m fine, I think I have managed to reset it and the bleeding has slowed down. It just looks a bit odd. There is no chance I would miss this.
> > Can you tell me what’s happening with accommodation in Lisbon and give me some idea about what this will cost and how much I should bring.
> > How did you manage to save the project, where did the money come from… Was it from the Arnold Clark advert I saw you starring in this afternoon?
> > Being English I would be interested to hear what the teams policy concerning the 100,000 England supporters in Lisbon might be…. I would be willing to act as translator.
> > Jonathan

From: “roderick buchanan”
To: Nuno Sacramento, artists
Date: Monday - 14 June, 2004 10:39 AM
Subject: Portugal

Picking up bits and pieces since I got back I’m not sure how much information is
flowing.
Jonathan’s question was: “How was the project saved” the answer is: One professional development grant was given to Roddy Buchanan. Reading between the lines of the SAC letter, this was to save the project. Flights were expensive, mine was already paid for by CAV in Coimbra, a museum who’s show I’m taking part in after our exhibition, Nuno was already going to be out there and Tomas’s IASPIS small assistance grant came through - this was how we managed to get 9 players out there. The rest of the structure is quite loose. Nuno is working hard out there and we all await his news but be prepared to be drawing heavily on Dunkirk spirit. If you dont have a sleeping bag to hand please borrow one, I’m not kidding, this is our fall back position. The last I heard of accomodation with running water was a week ago.

RB

From: Alan McGowan
To: Nuno Sacramento, artists
Date: Monday - 14 June, 2004 1:32 PM
Subject: Re: Portugal

Hi Roddy - have you spoken to Peter McCaughey yet as i think he has been the one through which information has been passing. Regarding tactics i have tried to make some enquiries about 7-a-side formations and have a couple of sources. The first is advice from a coach at Stevenage Borough and the second the URL for a coaching site. I think in general sevens is aimed at coaching kids but there are perhaps things we could take up and use.

From Dave Carter “Stevenage Borough”

“It has been a while since I coached 7 aside but I will gladly share my experiences of the game with you. I used to play a 2..2..2 formation, this allowed for a defensive approach whilst still using the midfield for support for the attack. Although I think the most beneficial approach was a 2..3..1.
You will find that the 3rd midfielder doubles up as a striker but the team can still defend with 5. By packing out the midfield, it cuts out the through ball from the opposition. Another thing to take advantage of is the no-off side rule. You should push the striker deep into their half. This stretches out the play and makes the opposition defend deep, which stops their defenders from supporting the attack. It will also create more space in the middle of the pitch, which means when you clear the ball from your defence, the ball will not come straight back at you from their half way line.
If you make sure your defenders pull wide when your keeper has the ball it will open up the middle allowing longer through balls and also gives the keeper more options.
But above all you want to take all free kicks, throws and roll ins as quick as possible, to prevent the opposition from regrouping and marking up.

I hope this helps, please let me know how you do in the tournament for you have gained my interest in your adventure.

Good Luck
Dave Carter”

Also information at this URL
http://www.bettersoccermorefun.com/dwtext/comments.htm

Cheers
Alan.

From: Alan McGowan
To: Nuno Sacramento, artists
Date: Tuesday - 15 June, 2004 9:08 AM
Subject: Re: Portugal

RE the strips; I've mentioned this before but maybe it wasn't clear - after discussion
with Peter McCaughey I have bought the whole team (except 'keeper) adidas football tops
which are navy blue with white trim and approximate well to the Scotland colours. I didn't
get us shorts etc but white shorts and socks would go well.
Alan.
(p.s. great goals from Larsson!

From: Alan McGowan
To: Nuno Sacramento, artists
Date: Tuesday - 15 June, 2004 3:24 PM
Subject: Playing in the heat

Check out this page for tips on playing in the Portuguese heat ;
http://news.bbc.co.uk/sportacademy/hi/sa/treatment_room/features/newsid_3773000/3773119.stm

From: “peter mccaughey”
To: Nuno Sacramento
Date: Tuesday - 15 June, 2004 11:41 PM
Subject: Re: expo

Nuno

I have been off in Ireland for the weekend competing in a chess match (got to the final)
So I have just picked up your mail today. I have asked for the details on the artworks and a
CV from everyone to be sent straight to you. My CV is included next mail.

How is it going?
Where are you Lisbon? Dundee?
It would be good if you can send me your number or call me as soon as possible to catch
up 0044 1413574686 07906290689 (your no. for Lisbon seems to be dead?)
Things here are at last gathering momentum- Roddy is back now, we are having a trial game on Saturday, a meal at mine afterwards and travelling to Airport in convoy.
Everyone knows to do the hand luggage thing and is cool with that.
Nuno have you any more info for us on
1. Type of pitch we are playing on astro/grass, etc 
2. We still need details of our show, space size, title (Art Cup?) etc. 
3. How's it looking on accommodation front? 
Lets get in touch,
Stay well dear Boy
See you Soon Pedro
PS sorry about Greece.

Below is my last mail to all.

So a wee update:
Well done to Alan who has bought a new set of strips for us to play in.
MOST URGENT! Nuno is asking for CVs PLEASE EMAIL TO HIM and to ME
Also: He needs all the details of your work Size, medium, title etc.

Looking like 2:00PM is our kick-off time for Saturday-
Hope the travellers are ok with this. Team lined up to play us 25 mins a side so we don’t get too knackered. Grub at mine afterwards- pasta of course.

Lets try and put up the Dundee/Edinburgh Mob.
Johnny has offered a room has anyone else a spare bed?
(It will make travelling to the airport a bit easier if we are all grouped.)

British Midlands allow 23 kilos in hold and 7K on the plane . More significantly for us they have a compartment they refer to as the 'wardrobe' at the front of the plane that can be used for paintings etc. Try as I might I be able to get the size of this from them (girl I spoke with thought that a metre by 3/4 m painting would probably be ok.) You all know the score emphasis on portability so if in doubt go small. If you are really concerned about this call Glasgow Airport at 0870 0400008 and ask to be put through to the British Midland desk.

What you still need:

Your 10 Year up to date passport.
Your work for the show.
Spending money.
Your kit, boots, ( Alan bringing the strips)
Suncream (it’s 33 degrees in Lisbon today)

CAN EVERYONE BRING A PAIR OF WHITE FOOTBALL SOCKS AND WHITE SHORTS SO WE LOOK REAL SMART.- IF YOU DON’T HAVE ANY BUY THEM AND KEEP RECEIPT

What Nuno needs: CV and details of work, dimensions, medium, Title, any else?
All the best everybody.
Ps Alan as usual can you pass this on to Peter (I spoke with him on the phone today.)
Details for DEREK (can you ring Alan re travel from dundee) Alan McGowan 3 Montgomerie Street Edinburgh EH7 5JU (m) 07980 845629 (e) mail@alanmcg

From: "roderick buchanan"
To: Nuno Sacramento
Date: Wednesday - 16 June, 2004 12:13 PM
Subject: Answers please

we really need an address to head for in Lisbon (Gallery)
we really need a kick-off time.
we really need to know the surface.
we really need confirmation of accommodation - whatever it is, we have to know.

Will you meet us at the airport. It's going to be chaos with thousands of English fans flying in. Any help would be appreciated.

Will you tell the opposition that we're wearing dark blue kit - Hopefully they have a light coloured strip.

Speak soon I hope, RB

From: "roderick buchanan"
To: Nuno Sacramento, artists
Date: Wednesday - 16 June, 2004 4:05 PM
Subject: Home.

Interesting point.
We don't have a gallery address from Nuno yet, so gallery dates is getting a bit ahead of ourselves.
I wonder.....
It might be worth considering taking the work back home as hand luggage.
It's worth considering.
What do you think.?
RB

From: "roderick buchanan"
To: Nuno Sacramento
Date: Thursday - 17 June, 2004 11:09 PM
Subject: Hands
We are in your hands. 
I would like to make a personal appeal to you. 
Can you please meet us at the airport on Sunday. 
There are going to be thousands of English fans flying in. Our accents are going to be noticed (by the Hooligans) I’m not joking, I really want you to guide us onto a bus or taxi so that we don’t get treated like shite. The airport, the City and everything else will be chaos and i’m not going to get involved in asking directions. I really want you to meet us.

For the team, Roddy B.

From: Nuno Sacramento
To: petermccaughey
Date: Thursday - 17 June, 2004 4:43 PM
Subject: Re: expo

1. Type of pitch we are playing on astro/grass, etc
2. We still need details of our show, space size, title (Art Cup?) etc.
3. How’s it looking on accommodation front?

1. Astro
2. Space > large, title > Art Cup
3. No Hotel. We will be staying in artists flats and studios.
I need to know if is there anyone allergic to cats.

Nuno

From: Nuno Sacramento
To: roddyb69
Date: Thursday - 17 June, 2004 4:45 PM
Subject: Re: Hello

Yes,
sorry Roddy,
This is been absolutely crazy. People are usually lazy. With the EURO its even worse. Things that usually take 2 days now take 5 days.
Nuno

From: Nuno Sacramento
To: antonio.c.pinto
Date: Thursday - 17 June, 2004 5:22 PM
Subject: artistas e horario

Attachments schedule scottish team.doc (31232 bytes) [View] [Save As]
Jogadores portugueses
Has anyone got a decent ball to train with? Perhaps they could bring it along.

Dress code for travelling? Remember we're going through London with tons of fans heading out for the England game. I don't care what you wear, just be conscious that there will be an audience. No Burberry please.

RB

How about this for an idea.

We should all bring out a strip of the domestic team we follow. Perhaps we could wear it at the opening (once the English fans have left town) as a way to identify ourselves.

It would be a sort of alternative uniform.

You know the score:
Roddy - Celtic
Irish Peter - Celtic.
Alan - Rangers
tomas - Djurgarton
Nuno - Sporting Lisbon
Rober - Aberdeen, I think?
Scottish Peter - I'm not sure.
Jonathan & Derek, I dont know
There are going to be lots of strips on show in Portugal these would be a few more.
It would also let people know that we're from a Scottish Art Scene is cosmopolitan
and pleased to have English / Swedish / Portuguese / Irish artists / Fifers as fully paid up
members.
What do you think?
RB

From: “peter mccaughey”
To: Nuno Sacramento, artists
Date: Friday - 18 June, 2004 12:42 PM
Subject: newsflash
Attachments Update Fri 18th June 04

More News
Nuno is the case has been working away.
He will meet us at Airport

The Show:
Brief description from Nuno of Space is that it's 'large', large glass windows on either
side, a small garden with mini 'lake' water- feature at back.
There will be a table for supporting material, catalogues, artists books reviews etc. If
you got it, bring it.
The plan is for the show to be on until July 31st after which time we will get the work
crated back.

The game:
IT WILL BE HOT (UNDER 30 DEGREES THOUGH AT 10:00AM)
We will have rolling subs.
Nuno's inside info:
The ports are small, fast and fit and have a keeper every bit as good as Johnny We are
probably bigger, stronger and less fit in that climate so lets think about our tactics.
Nuno thinks it's too close to call....

Accommodation
We will either be staying in the Gallery space on mattresses or at our opponents' homes.
(YOU MUST BRING A SLEEPING BAG)
Personally I think the Gallery would be great - It is in the centre of town has a kitchen
and showers what more could you ask for?
Training game on Sat 19TH at 2:00PM
Mary hill by science park. Garscube playing fields. Roddy? and I will pick up people. WE SHOULD AIM TO BE THERE FOR 1:30PM
I will meet Peter Mc Goldrick, and Alan at train and Derek somewhere central (CCA AT 1:00?) Roddy
to get Rob, Johnny.

New Time table update attached and pasted below
Saturday 19th 14:00 Kick Off Glasgow. 7's. An opportunity to work on our system. Tomas and Nuno wont be around, so we have exactly 7. Please let me know if you have a problem making this slot.

Pasta a Jonathan Gowings house 5:30? Flat 3/1 73 St Vincent Crescent
Glasgow G3 8NQ(m) 07760 168990
Tomas arrives from Sweden.
Out of towners staying over, so please make sure you have Money, Passport and Artwork.

Sunday 20th 08:40 Flight to Lisbon arriving 14:15. Nuno meets us up, chill out, Meal, Sleep (Dream of victory)

18:45 Portugal v Spain in the bar or wherever.

Monday 21st.
Monday: up early of to training ground to train on same pitch as our opposition
Monday Afternoon Set-up exhibition
Monday: Evening free-time

18:45 England v Croatia in Lisbon (where we are)

Tuesday 22nd Art-Cup match.
Tuesday: 10:00am ART CUP It's Astro turf
Match filmed by documentary crew so bring your handsome head
Lunch
Beach REMEMBER swimming togs and sunscreen
Dinner, Art Cup presented to winning team
Freetime

18:45 Sweden v Denmark

Wednesday 23rd. Exhibition Opens 300 Wednesday Morning fine-tune show Art cup and Video documentary of game on display in space
Freetime

18:45 Germany v CZ
Thursday 24th.
Thursday Freetime until 13:00 when we leave for Airport.
13:30 check in at the Airport. In Glasgow by 23:00. Home to our families.

Nuno is chasing tickets for one of the games so fingers crossed.
Reading between the lines Nuno has been working flat out and things are slow to get done- imagine the chaos in Portugal with all the Euro madness so a big thanks to him- and please, no prima donnas guys- we all know the score here this has been pulled together with a lot of good will.
Let's go to have a great time!
Finally Nuno says action on the streets is really being played down by the media but some of the England fans are acting the maggot big-time. So low key with those Scottish/ Irish accents- Johnny can do all our negotiations.

NOTE Peter McGOLDRICK IS ONLINE! At petermcgoldrick@bl

From: "roderick buchanan"
To: Nuno Sacramento, artists
Date: Friday - 18 June, 2004 1:01 PM
Subject: Fair Play

it was only an idea.
I certainly didn't want to draw any fire. And I didn't want any more money spent.
Perhaps I should down grade to a fun tee shirt that references football.
RB

Von: roderick buchanan
An: Thomas.Schirmboeck
Betreff: RE: RW: Football show

The Art Cup game will take place in Lisbon on the 22nd -7 Scottish Artists v 7 Portuguese Artists. It's a shame you'll miss the match because it's an idea the organisers would love to farm out to Germany for 2006. However I hope you can come to the opening, it takes place on the 23rd in Lisbon, look out for ART CUP, I'll try to get an address and time for you. Otherwise give me your mobile number..

See you there....

The opening of On Side at CAV in Coimbra is on the 26th.
RB

From: "tomas eriksson"
To: Nuno Sacramento, artists
Subject: choise

Yo guys or more like a question for Nuno.
I will bring 1 DVD and 1 Video. The DVD is called "VOLVO DRIVER" and is a 10 min. long personal remake of Scorsceses Taxi Driver- recorded in my village. The video is called "I went to hell and back" and is an interview with an old man in my village talking about his brush with death during a fishing-trip. ca 8min. long.
SO.
DVD- VOLVO DRIVER
VIDEO- I went to hell and back.

I will bring some articles to the gallery and I agree with Peter that to stay in the galley is suitable. Just saw Sweden draw against Italy... On Tuesday we will meet Denmark... I'll kill for a ticket.

see u tomorrow. Tomas

From: "roderick buchanan" <roddyb69@hotmail.com>
To: artists
Date: Saturday - 19 June, 2004 12:05 AM
Subject: Ticket

1. Trunks everyone, dont forget trunks for Lisbon.

2. I keep forgetting that some of you guys, Nuno / Tomas / Jonathan are in this tournament. The Swedish game is in Porto but you never know Tomas. Less likely to get tickets for Spain v Portugal on Sunday - same goes for England v Croatia Monday.

3. Tomas, who do you plan to stay with on Saturday night, Me or Rob I guess. Just to let us know.

4. Ticket money from Tomas: £302.20 was the price I think. Pounds or Euro's will do thanks.

5. I'm all for staying together in the galley if we can, it makes group outings easier.

See you all tomorrow, RB

From: “peter mccaughey”
To: Nuno Sacramento
Date: Saturday - 19 June, 2004 10:44 AM
Subject: Re: expo

Nuno
Can you send Gallery Name/ address to me and Roddy who wants to pass it on to German
curator who he says would be the man to host Art Cup 2006 in Germany. Ta
Wish us luck today taking on the gand in a ‘training session’
Also a contact address for you just in case we miss each other
I also attach numbers in case you don’t have them my mobile should work
Finally two things is Sacramento your surname as it would appear on a strip and do you
know a good photographer who can take a team photo shot on Mon/tuesday and a print shop
so that I can have a decent sized print by 3:00 on wed
See ya soon
Oh man tickets for tuesday Denmark Sweden really would be the one...

From: Nuno Sacramento
To: roddyb69
Date: Saturday - 19 June, 2004 7:12 PM
Subject: Re: Hands

Dear Roddy,
there will be a bus waiting for you, which will then take you to the safety of the place
where you’re staying. You can drop off your stuff there and then we will find a place where
we can watch Portugal-Spain.
Just enjoy your trip.
After a stressful time it’s everything sorted.
I have two football kits brought by a sponsor.
We have the Portuguese and the Scottish colours. We really have to wear it.
I am paying a professional referee to be there.
The park is a training one for a primeira liga team.
Regards and see you at airport,
Nuno

From: “peter mccaughey”
To: Nuno Sacramento
Date: Saturday - 19 June, 2004 7:46 PM
Subject: Re: expo

Oops we have a strip clash!
I have made a work that is based on the strip—still I am sure we can resolve when we get
there. P Training game today was pretty good we kept a good shape and scored many goals.
See you 14:15
Do you have a mobile number in Lisbon?

From: Nuno Sacramento
To: roddyb69
Date: Friday - 9 July, 2004 7:46 PM
Subject: Re: Ball work

Hi Roddy,
I am working on a text for the catalogue that devises a methodology for Art Cup. I agree with you in the way we should keep on renewing the project. Send me some more of your ideas. Text me when you mail me. It sounds primitive but I have no access to the net while on holiday.

Nuno

From: “tomas eriksson”
To: petermccaughey@ireland.com
CC: Nuno Sacramento
Date: Friday - 25 June, 2004 1:20 AM
Subject: onuno
Attachments iaspis_Iogo. eps

YO NUNO. thanks for everything. You have truly worked hard on this.. and as you say.. planning isn’t really easy in portugal and during the Euro... WOW portugal kicked england but i have to admit that i feel sorry for beckham.

here is the image and I hope you are able to use it. IF not just write IASPIIS there somewhere. You can see the logo at www.iaspis.com

A short thing about the video:

“I went to hell and back” - Oral culture is a thing that is you seldom witness these days. Internet is takin over. This is an interview with an elderly man in my village talking about his brush with death during an normal routine fishingtrip. He adds something extra everytime he tells it, but mixes it with facts, names and dates. He makes history. And as a good storyteller -he knows that the tall tale story is more likely to be retold the coming years.

Myself as an artist. I work with urbanisationproblems. How it is to grow up on the countryside and always compare yourself with what you think happens in the city. Most often the images you get is via MTV or glossy magazines. An ongoing project in a big development state is the haakki project. Please see: www.haakki.com

I think that is it. Please try to fit in the logo, cause that was one of the things i promised IASPIIS to fix.

Take care man. Tomas
Please find attached my text for the catalogue. It’s short and to the point but I don’t really want to say any more than that.

Thanks again for all you’re effort in Lisbon. We all had a fuckin braw time and Portugal put out england as well. Send my love to the lisbon posse and I’ll see you in the shitty of Discovery.

Deeko x

p.s. git yer baws oot.

...

Derek Lodge - Flames of Hatred

At the moment I make drawings.

This drawing consists of three elements. Text, which is taken from the headline of the Daily Mail on the 31st of November 1999, reporting the anti-WTO demonstration in London the previous day. An image of an “everyman” figure, borrowed from a now defunct periodical named “Tree of Knowledge”. And doodles that I first developed on school jotters as a youngster and I now attempt to refine and expand upon as a practising artist.

Keeping to this basic formula allows me to produce work that demonstrates my interests yet requires little pre-planning. I learn about my work by making my work. Unconscious desire dictates what I draw and to that extent I increasingly find the pleasure of creating evident in the drawings.

The date of the daily mail headline was of course Dec 1st not Nov 31st. I’ve got a degree don’t you know.
From: "peter mccaughey"
To: Nuno Sacramento
Date: Thursday - 1 July, 2004 12:42 PM
Subject: Re: expo

Nuno I am chasing info
have replies from Alan, Tomas, something from Johnathan and text from me self which
I will send compiled later today- great game last night! wow! what was it like -Got a call
from Douglas Gordon who was at the match and having a ball in Lisbon maybe try and put you
two in touch?

have you time to catch up? Anyway will speak soon good stories to tell Thanks again for
a really great time.

From: "roderick buchanan"
To: Nuno Sacramento
Date: Monday - 5 July, 2004 12:14 PM
Subject: Sorry about last night...

We didnt want to overshadow the Euro, so we waited until their competition was over
before we made our announcement.

The result from Portugal was: PORTUGAL 4 - SCOTLAND 15.
(www.galeriaquadrum.com click on EXPOS) for the link.

This Euro will be remembered as much for the tactics of it’s managers as for the shock
result. ART-CUP will perhaps be the same. Lining up in a controversial 2-2-2 formation, your
representatives stuck into our Iberian hosts right from kick-off, with goals coming from at
least 4 of our players.
It was a beanfeast.

Once again I would like to thank everyone at home for supporting the team.
Moves are already afoot to take this project forward. Keep those boots polished, like all
successful teams the squad that went to Lisbon has been broken up, but as you know ART
CUP - Scotland was bigger than the 9 that flew out to Lisbon.

Watch this space,
All those at ART-CUP.

From: "roderick buchanan"
To: Nuno Sacramento
Date: Monday - 5 July, 2004 4:33 PM
Subject: Ball work

Keeping the ball in the air.
I've been in touch with an exhibition that I've been invited to take part in, in Belgrade early next year.

I got a reply back straight away to say they were very interested in the model.

I started to draw up some criteria which is the easy part but it's the mechanics of production that you pulled together that was more complicated.

Even just thinking about a phase 2 for this thing I wanted to talk to you straight away.

First thing I thought about was the team should change. We had so many interested that we should share this thing about.

(You and I would still be in there, because we're interested in the development of the idea, but other positions would change - this is the way to keep the project healthy - don't you think?)

I'll run any notes I make to you before I e-mail Yougoslavia back.

Speak soon, RB

From: "tomas eriksson"
To: Nuno Sacramento
Date: Monday - 12 July, 2004 3:52 PM
Subject: yo nuno.

Sorry for Portugal. Boring Greece went all the way. Sadly enough Holland beat us in penalty kicks. I read that Holland only won one game in the tournament.. first game against Latvia or something.. boring. What happened to good old offensive footie...? We did win with 15-4! Learn from us... (brutal bastards)

I'm home. Just played some nice tennis and next week is a training-week with the footie. Season starts again in two weeks. Great. I have to buy new shoes and those bastards costs like 90 Euros.. sheisse.

How are things going with the catalogue? Is it on your table or do you have to say vamos to someone else? I'm obliged to send something to Iaspis soon so please say when about I can get my hands on some material.

Hope you are Ok dude. Let me know if there is something I can do for you.

Até a próxima. Tomas
From: "roderick buchanan"
To: Nuno Sacramento
Date: Thursday - 12 August, 2004 9:36 AM
Subject: Full-Back

Sorry for being a bit absent.
I want to write something for you. In fact I wanted to photocopy the press cutting we picked up in Scotland. It’s just been a bit sluggish with our due date only a couple of days away.
Speak soon, RB

From: Nuno Sacramento
To: roddyb69
Date: Tuesday - 3 August, 2004 9:54 AM
Subject: ball bock

Hi Roddy,
I am back from holiday and online.
Send me some news from yours and please write some lines about the game (the captain’s voice). The catalogue is almost ready to go to the printer. We should have it in mid September.
Nuno

From: "roderick buchanan"
To: Nuno Sacramento
Date: Wednesday - 18 August, 2004 4:07 PM
Subject: School Day

That was Archie’s first ever day at school.
I’ve been writing this afternoon and I’ll finish something off for you tonight after I’ve got the boys down to sleep.
Just for my notes:
What is the name of your pals, Isaac and his brother? can you also give me their second names.

Perhaps you could give me some of the names of the other team also:
1. Goal keeper.
2. Bearded (Toilet Painter)
3. Young striker who scored the volley I think it was. Had a rat’s tail, you know one wee bit of braded hair at the back.
4. The guy with the dreadlocks
5. Turkish looking guy with a small moustache - midfield powerhouse.

Thanks RB (still no baby)
Hi Roddy,

Thanks for the book. It is really cool and talks about things which are quite familiar. My childhood was a bit more romantic... no uzis, land mines and stuff. The relation to the servants is what I can remember.

Concerning the art catalogue:
I have tried to crop your text but it makes no sense in the context of the catalogue. Maybe if you can draft some lines specifically about the game, the Scottish victory and preparation the we can try to related to the text of the other captain (consists mainly of excuses for having lost and a promise of a win next tournament). This doesn’t need any literary qualities. It can be written in 10 mins and its very very URGENT.

----
Carnaxide, 29 de Junho de 2004
Jose Batista Marques

Our national team wasn’t able to find the way to victory. After a very difficult preparation period for the Art Cup 2004, the team wasn’t able to gather the tactical conditions to defeat the adversary, in front of a frustrated Portuguese audience, at the n.3 Estoril Praia football pitch.

Nevertheless the Portuguese team is already anticipating the next matches with the hope to demonstrate its determination and “fighting” capacity through winning matches.

As Portugal’s captain, and speaking for the players, I can say that we will use the defeat against Scotland as an incentive to renew our ambitions and to stimulate our team spirit.

Nowadays, in Arts as well as in Football, there aren’t any easy teams. One gets surprised when it least expects. We will be better prepared for future matches...

Nuno

Hi Arne,

How is it going?
I have posted yesterday the images missing. The plan of the gallery + artists and a filled form. The names of the artists are written according to where they were in the gallery. I
hope it can be big enough to be read or else I will have to write the list elsewhere. The good news is that A Cerveiras text is not long at all and mine isn't 1500 works long.

I am waiting for Roddys text but all the rest has been revised. I hope to be able to send final versions within the next couple of days.

Nuno
CORRESPONDENCE
ART CUP BELGRADE

From: “roderick buchanan”
To: Nuno Sacramento, askfornuno@hotmail.com
Date: Tuesday - 5 October, 2004 1:08 PM
Subject: Green Light

We need to meet.
I just got the green light from Belgrade.
Where will you be 1st to 7th February 2005?

In negotiation with you I’d like to identify 6 people to travel to Belgrade on these dates
to contest another ARTCUP. A second time - in an indoor 5’s format.

It’s an opportunity to evangelise about ARTCUP, perhaps you would like to present the
video, perhaps have a second launch of the catalogue.

It’s the same shoe string but I have the flights identified, they are going to wire the
money so I need to pick a team. You, me and 4 other I hope,

RB

From: “roderick buchanan”
To: Nuno Sacramento, askfornuno@hotmail.com
Date: Wednesday - 6 October, 2004 3:24 PM
Subject: ARTCUP

In April this year I received an e-mail from Finnish curator Mika Hannula and Branko
Dimitrijevic from Serbia inviting me to make a proposal for an exhibition they were curating
in Belgrade scheduled for early 2005.

Perhaps because of my history of working with sport they offered me the possibility
of directing my proposal to Dragan Stoijkovic director of Serbia-Montenegro’s Football
Association.

The exhibition titled ‘Situated self’ had as one of it’s stated aims ‘To focus on our need
to locate ourselves in the world at large’

With this in mind I proposed the model of ARTCUP that had been such a success in Lisbon
during the summer.

The structure as you will remember was:
1. Two groups of artists meet to contest ARTCUP and stage an exhibition together.
2. Both aspects of this exchange are given equal weight. To this end we try to involve
   both the host countries football association and the country’s art’s council.
3. A team selection is made giving consideration to both building a football team and an
exhibition.

Plans have now moved along to the extent that we have a specific date for the opening. The exhibition will open at the Museum of Contemporary Art Belgrade on the 5th of February 2005.

The challenge to contest ARTCUP will be an indoor 5-a-side match.

Making the most of a limited budget, the six artists travelling from Scotland will be expected to transport their artwork as hand luggage. (As was the case in Portugal)

Flights, that we can afford, have now been identified and must now be confirmed as soon as possible (mid October 2004) in order to secure our travel arrangements.

As a member of the pool of players who expressed an interest in ARTCUP during the summer I would like to ask you whether you would be interested in putting yourself forward for team/show selection this time round.

The schedule will be:
Flying from Glasgow Airport: Wednesday 2nd February 2005.
Thursday 3rd: Morning Training Game / Afternoon Set-up Exhibition.
Friday 4th: Morning: ARTCUP match.
Saturday 5th: Exhibition opens.

I look forward to hearing from as many player / artists as possible

Yours Aye,

Roddy Buchanan

From: "Nuno Sacramento" <askfornuno@hotmail.com>
To: martijn_kramer
Subject: RE: Art Cup
Date: Fri, 08 Oct 2004 16:45:43 +0100

Hi Martin,

Art Cup was a success. I am making a catalogue. Will send you one if you give me a postal address. Do you still play the game? We could meet up for a kickabout with amsterdam artists. What do you think?

Nuno

From: martijn kramer
Sent: 08 October 2004 16:49:31
To : askfornuno@hotmail.com
Subject : RE: Art Cup

I am all ears. Let me know what, when, where and I could arrange my team (indoor) to play the opponent’s role: art historians, artists and geologists. What do you think.

From : Jonathan Gowing
Sent : 18 October 2004 15:37:55
To : Nuno <askfornuno@hotmail.com>
Subject : Art Cup & Stuff

Hi Nuno,
I just wanted to say thank you for all the work you put into making Art Cup such a success. I really had a fantastic time and loved every minute of it.

I’ve been working back at the spray shop in Kent all summer and have been out of touch with the guys, and was wondering how the show went and if the work is now back in Glasgow.

I hope you are well, are you in Scotland or in some other glamorous location working on another project. It would be good to hear from you...

Best wishes,

Jonny

--

From: “roderick buchanan” <roddyb69@hotmail.com>
To: Nuno Sacramento
Date: Thursday - 21 October, 2004 11:05 AM
Subject: Team

I’m trying to get Jonny for goal.
Kyle I’m trying to find out if he’s still a student or what.
I just called Graham and he cant join us I’m afraid, he said he’s to tight for time.
I want to book flights for 6 asap.
Me, you and Peter are confirmed.
Basically we’re looking for one more I think.
I’m thinking about Oran, I also tried to contact Robb kennedy and Owen Piper to sound them out also.
What do you think about Oran, I never play that well with him but he does represent a younger generation?

RB

From: Nuno Sacramento
Hi Rodrigo,

Concerning the Cup and medals:
I think Cups for official competitive games and medals for friendlies. By 1st and 2nd I mean the winner and the looser. It has nothing to do with Portugal and Serbia.

It is ok to stay with you and the kids, obviously.

The catalogues costed 5 euros to print, including the work of the designer, scannings and all. If we sell them for 5 euros we don't make any money and we don't loose any either. We can put it in a piggy bank.

Cheers,
Nuno

--

From: "roderick buchanan"
To: Nuno Sacramento
Date: Thursday - 21 October, 2004 11:23 AM
Subject: Anton

Who is Anton Beaver?
Did we see him play.
Did you get an impression of where on a team Kyle plays?

I'm thinking
Goalie - Jonny (since Andy can't make it, he's our only other real option)
Roddy / Peter - Old
Kyle / Oran - Young
Nuno - Somewhere in between.

Let me know what you think of the balance

From: "roderick buchanan"
To: Nuno Sacramento
Date: Friday - 22 October, 2004 1:53 PM
Subject: RE: did you post the guys slides?

Not yet, sorry.
I'll do it v. soon.

Give me quick feed back on the team?
I think it can work. I was never a fan of ***** football but I think we should have him along for this project. He must have struggled with how to reconcile football and art, which is what we’re examining, right?

RB

From: “roderick buchanan”
To: Nuno Sacramento
Date: Friday - 22 October, 2004 1:58 PM
Subject: Human

We have you me and Peter to cover the Humane. It’s a group of 6 that’ll fly out.

Jonny
Nuno
Roddy
Peter
Kyle
Oran

I think everyone is available so I hope to buy tickets on Monday. Wish me luck.

RB

From: “roderick buchanan”
To: Nuno Sacramento, askfornuno@hotmail.com
Date: Tuesday - 26 October, 2004 4:40 PM
Subject: ARTCUP

Belgrade February 2nd - 6th, 2005.
As you know we’ve been putting together a football/art side that can contest ARTCUP in Belgrade.

Because of the timing of this proposed fixture, winter in central Europe, it was proposed that an indoor 5-a-side contest would be the most appropriate form for this event.

The squad has been selected from a pool of players who showed interest in ARTCUP Lisbon during national open trials held in May 2004.

Six players will be in this squad. You are one of these players.

Today or tomorrow I need each of you to consult your diaries and ask your wife or girlfriend whether you can absolutely commit to these dates:
Wednesday 2nd February 2005
07:00 Edinburgh Airport Flight to Belgrade. Arrive 14:00
Thursday 3rd February 2005
Training Game / Hang exhibition
Friday 4th February 2005
ARTCUP
Saturday 5th February
Exhibition Opening
Sunday 6th February
09:00 Belgrade Airport. Flight to Glasgow. Arrive 14:00.

You can call me to confirm anytime: 07968799945
Or e-mail roddyb69@hotmail.com.

Once all 6 of you have confirmed I will immediately buy the flights. This is to provide the most economic solution for the Museum of Contemporary Art in Belgrade, so please respond as quickly as possible.

Yours in anticipation, Roderick Buchanan.

From: “roderick buchanan”
To: Nuno Sacramento, artists
Date: Monday -1 November, 2004 4:44 PM
Subject: Team Travel

Announcement:
The team of 6 to travel to Belgrade: Wed 2nd Feb - Sun 6th Feb.

Kyle McCallum
Nuno Sacramento
Oran Wishart
Jonathan Gowing
Peter McCaughey
Roddy Buchanan

Let’s see if we can build a team from this group now...

The 6 player/artists selected were a pragmatic selection based on previous commitment to the Lisbon project in June. Time and money were slightly against us both times so I piggy backed the work done in May to bring you 6 together for this.

Our itinerary is posted on the Trailfinders web site: trailfinders.com, jump to Viewtrail then enter Buchanan for surname and GA77SM for reference number. I have held these flights until Wednesday 3rd Nov. any big problem with this itinerary or spelling mistakes with a name please call me on 07968799945, otherwise I’ll assume everyone’s ok and I’ll pay for the flights.
If someone drops out, these flights cannot be transferred. They would have to cancel; we would lose the money and be without a guarantee of another seat being available for a replacement. You get the picture....

I have 2 or 3 projects to pick up now so I imagine things will go a bit quiet for a week or 2 but please keep in touch and let's start thinking as a group. Any suggestions or plans on how to meet this ARTCUP challenge please post them to:

Kylemccollum18@hotmail.com, n.sacramento@dundee.ac.uk, owisha@hotmail.com, jonathangowing@hotmail.com, P.McCaughey@gsa.ac.uk, roddyb69@hotmail.com

Yours Aye, Roderick Buchanan

PS, As Nuno say’s: remember to give both aspects of the project 50% of your attention; don’t over think one side to the detriment of the other...

PPS, and remember all artworks have to be physically transported as hand luggage....

PPPS "I'd walk a million miles for one of your goals!"

From: “roderick buchanan”
To: Nuno Sacramento, artists
Date: Wednesday - 3 November, 2004 2:33 PM
Subject: GAME ON

I’m just off the phone with the organising committee in Berlin/Belgrade/Helsinki.
THE FLIGHTS HAVE NOW BEEN BOUGHT

Here’s a proposed schedule drawn up today 3rd November:

Tuesday 1st of February. Everyone meet up in Glasgow. Warm up game against friends Tuesday evening. Glasgow based participants accommodate the others.

Wednesday 2nd February 04:30 Taxi from Glasgow (£35 per car)
05:20 Check in Edinburgh Airport.
07:20 Edinburgh to Prague, Prague to Belgrade arriving 13:45

Thursday 3rd February. Morning training session at the location where ARTCUP will be contested / Afternoon: Hang the exhibition.

Friday 4th February. Art Cup.

Saturday 5th February. Opening of ‘Situated self’ at Museum of Contemporary Art, Belgrade.
Sunday 6th February. 06:15 Taxi to the airport.
07:15 Check in time.
09:15 Belgrade to Prague, Prague to Glasgow arriving 13:55

...

On speaking with Trailfinders, can everyone think about their own Travel Insurance. I have an annual policy, so it doesn’t involve me. The agent said some banks now offer insurance as part of an account. However if you don’t have cover please think about it. Trailfinders.com offers a policy coming in at £17 covering our visit.

...

Let’s talk soon,
Roddy Buchanan.

PS. No one needs a visa.

From: Verónica Metello
To: Nuno Sacramento
Date: Monday - 3 January, 2005 12:35 PM
Subject: Texto Art Cup Traduzido
Attachments Conceito Art cup_en.rtf

Caro Nuno,
Como combinado, junto anexo o texto já traduzido.
Bom Ano e o maior sucesso para o doutoramento
Verónica
<<Conceito Art cup_en.rtf>>

From: "oran wishart"
To: Nuno Sacramento
Date: Wednesday - 12 January, 2005 8:30 PM
Subject: Belgrade

Alright Nuno,
Happy New Year.
The reason i’m writing is to ask if you have any accessible documentation of the previous art cup event in Portugal. If you do and you have time to forward to me via e mail, i would be interested to see examples of the works etc….if you’re up in dundee give me a call

hope you’re well,
all the best,
Oran
Hi all,

Well the time is coming to take our place on the field of dreams...

Thanks for mail Oran...Here are some more details: Roddy has the PDF for the catalogue that Nuno made of the lost show-(or Nuno can you send it out- I hear it looks great) I'll ask him to send it to let you see, but it works well if you bring something your working on at the minute- it doesn't necessarily have to be linked to the show or artcup....

We will be exhibiting in The Museum of Contemporary Art in Belgrade in a show called 'SITUATED SELF- Confused, Compassionate and Conflictual' curated by Mika Hannula and Branko Dimitrijevic. We will be exhibiting under the grouping ARTCUP

We hope to have a dedicated space to put up the works of the 12 artists involved, and probably to contextualise this work with reference material to Artcup Portugal and team photos, etc.

I need you all to give me the details of the work you will bring Title, Dimensions, Medium, Length (if video/film) and to sign forms for me (probably do this on 1st.)

Remember it has to be hand luggage sized i.e WEEish.

Proposal to play a fives training game at firhill/pitz 7:00 Tuesday 1st against Ross Drummonds Harriers (Ross is Booking) and on for pasta afterwards to ... could be mine but I am west anyone else want to host us? We leave for Edinburgh early plan is to get taxis to Ed I think around 5:30am! Do we need to look at accommodation for Kyle and Nuno?

It will be much easier if we are grouped in together as much as possible. Oran are you based in Glasgow city these days?

Strips reminder. Please bring White Shorts and white socks and boots of course- (we are still chasing a sponsor for a Scotland strip) we don't know the surface yet so -be prepared. The word from Mika is they have a hot keeper but then, so have we...

Get in touch one and all, all questions answered, all problems solved
Hi Nuno, Good to hear from you.
I am starting to get excited now! That's great you got the kits and good idea to get two more - I'll get on to it (unless of course the numbers are the same!) Astro indoors - sounds good. I hear they have a really good keeper - (Mika's rumour) so get your shooting practice in.
Looking forward to seeing you and the catalogues - Roddy really loved the publication you put together. Don't worry about accommodation, it's sorted. There are places at Jonnie's mine and probably Roddy's too.
I will contact the museum with your TV, DVD request. Any thoughts about a Cup for this one? Use the same cup.. is there space for engraving? make a new one.. Please advise...
Hope life is good with you.

One week from tonight, 05:00 depart from Glasgow in a taxi. Are you all ready for that? Can each of you take the time to let me know (just copy everyone into the mail) what your individual travel arrangements are. I think Peter has organised a quick 5's session the night before, is that right? Can you let me know when you plan to arrive into Glasgow and where you plan to stay.
This way I can think about taxi's.

Artworks: How are they coming along - we want to make a good impression, any info on that would be appreciated.

Fitness: How are you all feeling. What sort of games are you managing to fit in towards this fixture? Has anyone got any injuries i should know about?
Hi Roddy,

Thats great that you have the tickets already. I have bought a ticket to Glasgow so I can be on time for the training on the 1st. I get there for 1pm and have no idea of where I am staying. Peter is taking care of that.

Concerning artwork I will be showing the Art Cup video from Lisbon, which still needs a bit of an edit, but might be alright like this. I need a TV and DVD, and again Peter is dealing with it.

I am taking the Cup to display on a shelf. Mey be you could bring one of your magic flags.

I am taking some catalogues as well. I am not sure about how to go about them. The price of production was quite high (E4.5), which makes it impossible to sell (I think!). Any ideas?

The other thing which I am thinking of is the new Cup. The idea, being a friendly would be to get medals printed with Art Cup Belgrade and have different coloured strips for the 1st and the 2nd team. Is there any budget for this?

I am running 45 mins every 2 days but haven’t been playing since November. I had a dodgy foot which meanwhile healed but been very busy to look for a game.

Cheers,
Nuno

... 

I’m going to go into town and look into the idea of medals - I think it’s a great idea. I haven’t heard of any budget for a while so much like Portugal it’s a case of spend and hope we can recover something out there.

Your staying with me - kids and all - I hope that’s ok.

The flag - Do you mean like the one I stitched up and exhibited in Lisbon? If you do you could pack it and bring it out. If you mean a new ‘Scottish’ one I think I can rustle up a saltire.

The catalogues: Do you mean 4 or 5 Euros or 45 Euros?

First and Second team - do you mean Lisbon was the 1st and Belgrade is the 2nd?

Good to hear you’ve been pounding the road - I’ve also found it tough to find a regular game. I’m playing this Thursday so I hope my touch and lungs are both ok.
Hello all,

I am going to be arriving in Glasgow on Monday (evening) I think.... will be working until around 6 on the Tuesday and then am expecting to play fives that night... just let me know the timing of the game and I'll be there.

As for general fitness.... I'm doing well, not been getting enough games due to many factors, the main one is I haven't been anywhere long enough to establish a regular game, but have had a couple of games this month.... and had the shooting boots on(although I ended up with hefty blisters).

I mentioned to Peter that if the strips plan doesn't come off, I have a contact who's willing to provide tops, nothing fancy but they'll all be the same colour, will need to know by Saturday if these are required.

Art front, been working on a lot of different things recently, so I will have a few days at the end of this week to pick a piece of work, heading up to Dundee tomorrow....

looking forward to the trip, cheers, Oran

Hello everyone,

I'll be getting a bus to Glasgow on Tuesday getting in at 4.30 and will make my way to the fives game for 7. Peter has arranged for me to stay at Jonny's that night.

Footbally I'm as fit as a naturally unfit person is ever gonna get! Have been training twice a week and have a training session tomorrow and a friendly match on Saturday to top up the fitness (or twist my ankle!) before the big game next week.

Artwise I'm just finishing off a (supposedly) corporate-run fictional art/culture magazine ('Pear: A Journal of Art, Context and Enquiry, Issue 08, 2022') and will show it either in the gallery space, listed as archive material on loan from MoFA (The Museum of Future Art); or in the context of an existing magazine shelf/table if possible.

If I had to choose a lucky number it would be 8!
Cheers,
Kyle

From: Maja i Zolt <cvekla@yubc.net>
Sent: 08 February 2005 21:25:22
To: us
Subject: photos from Belgrade

well, friends, it was fun!!!
the whole thing, football and you people!
thanks for coming and inviting us to play and meet you.
here are some of the photos from the event and after. please forward them to the others, which i don't have e-mails of... please, send yours....

we had really a great time with you. at the moment we have enthusiasm to start to play football on the weekly basis. we'll see is this going to happen and last, but we would like to play with you some time again.

excuse us for not being with you the last evening, we had another birthday that evening from a friend of ours who was studying at prague, so we didn't have an opportunity to meet him often. latter in the evening we collapsed, we were very tired and sleepy. did you have a good time? how was the trip back?

all the best,
zolt and maya
Hi Guys
Hope this finds you well.
I am still suffering post Celtic and Pope losses and can only imagine the jokes starting to emanate from the dark side of the city.
This is a quickie as I am off to Ireland.
There's a question as to how Art Cup best manifests itself in a relatively small space in Helsinki.

How could we best communicate the sense of serious artists practice alongside the football side of things? Does the salon style approach, forced on us through lack of space, do the art and artists justice? Is there a better way or something additional that might help? I don't know, but maybe we open this for discussion between us for a few days and then quickly offer a structured set of options/questions to the travellers-including our opponents.

Some thoughts from me:
For example, how would a series of slides support the idea of variety of mediums and processes used by our divergent Artists Corpus? This could be 6 works from each artist OR research, studio shots and a work from each artist sort of paralleling Nuno's Art Cup video with build up, training and selection of artists (we could even include artwork of all applicants) Roddy also talked about this sort of show as a one of event- a sort of artists talk with images that Nuno could give I like this too especially the event aspect paralleling the footba event.

I know I know TIME, TIME is against us and perhaps some of these questions/suggestions are for future projects. Unpinning my thoughts is the desire that the work is taken really seriously and has an equal weight to the football and also that we think creatively about what formats best support the different conditions we are offered for exhibition.

Also what is the role of the document, the archive material, the supporting information within this?

Things I like about the present structure-
The idea of travelling with the artwork as a natural regulator of size, a sense of a portable practice seems totally in keeping with this idea, which seems so much about supporting mobility of ideas and artists.
Arranging everyone's work together without too much 'group' discussion to draw out an overall composition/Aesthetic sense.

So over to you two.
Practically I do think there is time to pull a slide show together (if necessary I can get a good Kodak from college and know someone who could really quickly document all works high quality slide)
Hi guys,

Sorry for the absense. I have been in Brazil and have discussed there the possibility of Art Cup. There is a good possibility we can play there provided we find money for the project. I can find the infra-structure there.

Concerning Peter's ideas I found them interesting. Even more so as a discussion generated around Art Cup than as a solution for a practical problem.

I have to start by saying I like problems...and space problems are amongst my favorites.

Art Cup from the outset is a project that adapts to the conditions offered by the infra-structures gallery/playing field. In whatever city we must strive to adapt to the rules of the game played there as well as to there space restrictions.

When Peter proposes to show documentation (slides which aren’t really works in themselves, except in specific cases) instead of the physical works (in a Salon style) he is aiming for a display with more dignity, visually clean so to say...

I think this is a wrong premise and a derive from the work rather than a converging solution. To show documentation in a traditional modernist gallery is never more appropriate than to show the thing itself (unless it is the case of a talk or lecture).

The space restriction is a beautiful ingredient of the project which we will have to learn to live with. In the same way we do not propose to alter the size of the pitch or the rules of the game.

Art Cup is half art, half football, for the good and for the bad.

What do you guys think?

Nuno

PS: I am preparing a talk about Art Cup to be given in Art Schools, galleries, Museums etc. It is based on our archive and on the first 3 happenings (Lisbon, Belgrado, Helsinki)
I don't get back until the night of the 14th
3 days before we meet in Glasgow with our artworks for our warm up (to be organised by Peter) staying over in Roddy and Peters (At a push I can get me + 3 I think) Andy says he can look after himself Peter - can you tell me how many you can put up so we can see what our shortfall is?

It would be great to organise a meal again. I'm going to try to persuade Jonny to do his thing again.

Anyway, I'm still collecting our funds and looking for a trophy, trying to lay down the Belgrade material DVD and get taming bibs.

Peter can you buy the blue tops you want and print the names on them:

Goalie Top (Any colour, be creative) Rice

McLaren
McCracken
Onward, RB

---

Hi Roddy,
We have to canvass 16 players and we simply cannot wait till everyone gets back to us. I have asked Mika to send me the space in m2, so we can calculate it. If all the projects were 50x50 we need aprox 32 m2, an 8 by 4 m wall.
What are you doing in Ireland? Small holliday? Are you back in Glasgow for the 15th. We open a show at Sham Gab.
Nuno

---

Just to put you in the picture. I asked Jonny Gowing tonight to chip in for old times sake: e-mail follows...

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It's late at night I'm behind on work and I'm now going to start fishing.
To cut to the chase:
It was a very successful lead in to ARTCUP - Lisbon & Belgrade to have the training game the night before we leave, followed by the food round at your house.
I wonder if you'd be interested to make a similar contribution this time round?
ARTCUP can give you some money but it would be a great to keep the ARTCUP spirit alive. Peter McCaughey isn’t coming out to Helsinki but will accommodate folk in his house the night before (I’m the only one from Glasgow this time) I’ll put up the rest, but the food thing is a very nice ARTCUP tradition to keep going.

The training game is Sunday the 17th April, Peter is organising the opposition (I guess you’ll be keeper if your in town) We fly Monday 06:00 so it won’t be a late session.

I’m off to Donegal with my family tomorrow so I can’t be in touch or read e-mails but if you want to talk about it I’m back late on the 14th. Give it some thought and you can get back to me nearer the time.

Thanks

Yours Aye, Roddy Buchanan

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2nd: I sorted medals today. So I pick them up just before we go.

Speak soon, RB

Nuno Sacramento <nuno.sacramento@gmail.com> 07 April 2005 09:27
Reply-To: Nuno Sacramento <nuno.sacramento@gmail.com>
To: roderick buchanan

Grrrrreat Roddy,
I have received your package and will hopefully find some time to work on the site together with Allan. We will upload all the info after we gather material from Helsinki. I will be asking Allan to help me buying the domain and websapce. It should be around 100 quid for two years. He is quite handy with webstuff.
I am travelling to Glasgow in a couple of hours. If you need to contact me please phone me on my mob.
Nuno

McCaughey, Peter <P.McCaughey@gsa.ac.uk> 12 April 2005 19:26
Cc: roddyb69@hotmail.com, nunosacramento@gmail.com

Hi Gentlemen hope this finds you well.
Just a request about the work in Belgrade.
I wanted to confirm the football strips hanging in the show will be taken from the show so that they can be used in the game in Helsinki?
Can someone confirm this is happening otherwise we will need to arrange to get them posted as soon as possible.
Thanks, all the best, Peter.
mika.hannula@kuva.fi 13 April 2005 08:09
To: “McCaughey, Peter” <P.McCaughey@gsa.ac.uk>
nunosacramento@gmail.com

hello Peter-
so to hear that you won't come to Hellschinki this time well, hopefully then again in the
fall but about the shirts
errr, I hope Roddy knows how to answer this otherwise, things are looking very good
here got still some snow, more coming down over the weekend looks like its gonna be
Bahamas weather here next Wednesday just a light bit colder
take care
mika h

Gmail Nuno Sacramento <nuno.sacramento@gmail.com>
art cupland READ THIS FIRST synopsis of all the other mails
2 messages
McCaughey, Peter <P.McCaughey@gsa.ac.uk> 14 April 2005 13:05
To: nuno.sacramento@gmail.com

Nuno, don't know if you have been receiving from me as I haven't heard from you in a
while. I know you are busy with your show so I just assume you don't have time to reply.
As you'll see below warm up arranged for Sun all Art cuppers have confirmed they can
make it.
Mika has confirmed all the stuff from Belgrade has safely arrived in Helsinki including
Peter and Alan's strips.
I am sorting lucky tops for the other guys (Andy, David and Barry)
Roddy is back tonight.
Meal after pint after warm up on Sunday at Johnny's.
Accommodation at mine and Roddys
Word from Barry Alan and Kyle on artwork. Otherwise silence.
So far so good.
Don't think I'll make your show so good luck-see you Sunday P

Hi guys
Game of 7's booked for 3:00pm Sun 17th Drumchapel Gt Western Road against the
Artcup crew heading off to Helsinki. I was involved in the first two ArtCups but can't make
this one so my job is to organise the opposition for this game. I am looking for takers
quick before I open this up to the BBC mob....

For those of you who don't know ArtCup is brainchild of Nuno Sacramento and Roddy
Buchanan
and is based round Artists who play football travelling to exhibit their work and
compete on the football field against similar inclined individuals from other countries.
To date ArtCup has been hosted in Portugal and Belgrade in 5's and then 7's format,
showing solo in a private gallery and then as part of a larger group show in a Museum of
Contemporary Art. It's been a really great experience being involved - the shows to date have been a surprising combination of interests, styles and mediums, which, to a large extent, bypass the current pre-occupation with curator driven thematic exhibits. One of my experiences in the first project in Portugal was realising/remembering how artificially the art world divides itself on the thin basis of what is currently fashionable. Artcup Portugal bucked this trend and made awkward and exciting bedfellows of traditional portraiture, video, photography, conceptual and expressionist practice. Any of you who have an active practice are eligible to register your interest for the next trials, which will prob. be for a world artcup event in Germany next year. Selection is based on some complex computation of skill, determination, team structure and of course, availability.

Anyway names please guys ......

peter mccaughey <petermccaughey@ > 14 April 2005 13:37
To: artists

Hi all.
Game on 3:00pm Sunday Goals at Drumchapel - quite far out of town, down 2650 Gt. Western Rd.
7's pitch, Surface Astroturf.
Lifts available, pick ups 2:30 sharp from Tube Station, Hillhead
Ring me to confirm on Sat
Alan please pass on to Peter.
Best ,
Peter
(Alan and Pete your strips safely arrived in Helsinki)
Final reminder for Helsinki: everyone needs boots, white shorts, white socks, and shin pads recommended
Lucky Top provided.

roderick buchanan 07 April 2005 00:27
To: artists

I guess everyone is busy this time of year.
I know Nuno is finishing his PHD, Kyle is running down towards his final show and I'm chasing the dollar. What are the rest of you upto?

I'm writing this late Wednesday 6th.
I wanted to let you know I'm heading out of range of communication this next week. I'm taking my family to Donegal on holiday. I'll be back late on the 14th - 3 days before we're due to meet up.

Any questions between now and then, please direct to Nuno, thankyou.

Points:
1. Your tickets arrived at my house today.
2. Are you all getting on ok towards completing an art work that you can carry out for the exhibition?
3. Footwear, remember they suggest mouldies.
4. Staying in Glasgow on the 17th. Anyone who can find accomodation on their own please let me know. Otherwise Peter and I will blow up lilos and share you out between my front room and his.
5. Training game where we all meet for the first time will be on Sunday 17th in the afternoon, a pitch has still to be booked so please watch this space.
6. In Helsinki we are staying at the youth hostel in one big room. Sleeps 10 apparently. We have to each bring a sleeping bag. It increases your luggage but you'll appreciate it when you get there - the weather might still be cold. Please borrow kit if you don't already have something like this.
7. The game on 'blaze' pitch. The plan is to play in shorts but bring longs just in case it's absolutely necessary.

Rough schedule as a reminder:
17th April Training game T.B.A.
18th Check in to Glasgow Airport 05:10. Arrive Helsinki 16:05
19th Set up in Museum / Training session
20th Set up in Museum / Contest ARTCUP
21st Finish Hanging exhibition / Opening
22nd Leave Helsinki 16:50 Arrive Glasgow Airport 20:30.
Make your own way home...

Thanks for your attention.
See you soon, Roddy Buchanan

Nuno Sacramento <nuno.sacramento@gmail.com> 25 April 2005 13:21
Reply-To: Nuno Sacramento <nuno.sacramento@gmail.com>
To: roderick buchanan

Hi Roddy,
I tried to call you back yesterday but you had no battery. Let's keep chatting about the projects and may be meet again during the weekend in an Art Cup gathering. I will soon send you some ideas and reflections.
Yours aye,
Nuno
PS: Do you need more Art Cup catalogues?

Nuno Sacramento <nuno.sacramento@gmail.com> 17 May 2005 16:25
Reply-To: Nuno Sacramento <nuno.sacramento@gmail.com>
To: andy@notjustdesign

How is life in sunny Perth?
I am ok and recovering from a bender weekend.
I am getting in touch to ask you when da **** do you jump a plane and come here to see big papa?

The other thing is the website. Sorry for not sending info earlier. We have to be on the ball to get artcup going. Roddy is in discussions and needs asap to have the site up.

Architecture
1) about art cup
   - overview
   - text what is artcup (in cd)
2) projects
   - Lisbon (euro 2004)
   - Belgrade
   - Helsinki
   (...) 
   - Germany (World Cup 06)
3) News (results and Kyle)
4) discussion forum (not yet available)
5) Sponsors and links
6) Contact

Art Cup overview
Art Cup is half exhibition, half football game.
As an exhibition of very “dissonant” works, Art Cup raises questions concerning the “umbrella” under which these artists were brought together. The answer can only be found in the game, which in itself differs greatly from all other football games.
Art Cup brings together Art and Sport, creating a community of artists that are simultaneously sportsmen.

News
Kyle McCallum, young Scottish artist and football midfielder has signed-off a professional contract with Fränsta I.K, as a result of his participation in Art Cup Belgrade. He will be playing from the 11th June till the end of September, in this Swedish F.A. 4th Division team.

Alright dude,
info on the cd is by project. Please do a selections of photos of 20-25 per project.
Talk t'ya soon,
Noon
Andy Rice <andyrice@notjustdesign> 26 May 2005 15:26
To: Nuno Sacramento <nuno.sacramento@gmail.com>
Just a quick one mate.

I have had to work on a new menu system for the site because of the layers, coming along well. Should be in place by next week.
I'll keep you posted. Fucking hammered last night mate...tell you after.

roderick buchanan <roddyb69> 27 April 2005 12:40
To: jess@mapmagazine.co.uk

Hi there, I'm just back from Helsinki having co-ordinated the 3rd incarnation of ARTCUP.
It was a roaring success, recieving press from the Finnish national daily amongst others.

ARTCUP is a solution for me to the tired platform of art exhibitions about sport. This is art and sport, not art about sport.

Along with Nuno Sacramento, the curatorial powerhouse behind the project (writing PHD in Dundee, Living in Utrecht but from Lisbon), we have taken 3 different combinations of Scottish artists to 3 destinations - Lisbon June 2004, Belgrade February 2005 and Helsinki April 2005 to contest ARTCUP and made collective exhibitions with the participants (18 Artists in Lisbon, 14 Artists in Belgrade and 16 artists in Helsinki.) It's been such a refreshing project, I'm still buzzing about the outcome.

So far Nuno and I have worked with a pool of about 30 Scottish artists from all parts of the land and taken 13 on the road with us to exhibit and match up against 9 artists in Portugal, 8 artists in Serbia and 9 artists again in Finland (This time in the snow)

If you would like to know more about the project - the exhibitions, the results, the photographs please dont hesitate to call us.

Yours Aye,
Roderick Buchanan
2 Clayton Terrace
Glasgow G31 2JA

Stills Research <research@stills.org> 31 May 2005 22:44
To: nuno.sacramento@gmail.com
Dear Nuno,

I'm writing to you from Stills, an Edinburgh based gallery and open access facility
specialising in photography and new media. In particular, I would like to request permission for us to screen ARTCUP.

Our next exhibition features local artist Paul Gray and centres upon Tynecastle stadium - home to Edinburgh's Heart of Midlothian Football Club. Roderick Buchanan has been commissioned to curate screening programme to complement the exhibition and would like to include ARTCUP.

The presentation is intended to provide an educational aspect to the exhibition and will include a diverse range of works and artists. Roddy feels ARTCUP to be an essential contribution to the programme, in that it captures the physical energy that compels people to get out there and take part - as opposed to referencing the iconography of the sport.

The programme will be shown continuously for the duration of the exhibition (18 June - 24 July 2005) in Stills ScreenLab, which seats approximately 10 people. In the last year Breda Beban, Martin Sastre, Doug Aubrey and Vadim Fishkin amongst many others have exhibited in ScreenLab and been very pleased with the space.

Roddy doesn’t have a copy of the DVD. If you could send us a DV tape (preferably) or VHS copy then that would be perfect.

Please don’t hesitate to contact me if you have any further questions. I look forward to hearing from you.

Best wishes,

Wendy

NS <nuno.sacramento@gmail.com> 10 June 2005 10:27
Reply-To: NS <nuno.sacramento@gmail.com>
To: Stills Research <research@stills.org>

Dear Wendy,
I am sorry I forgot to send you an email.
Its ok to show the ArtCup video at Stills.
I have contacted the editor to send you a tape.
Should be arriving any time soon.
Nuno

Stills Research <research@stills.org> 13 June 2005 12:00
To: NS <nuno.sacramento@gmail.com>

Hi Nuno,
Thank you so much for responding, I am very pleased that we can use your piece. If there is any information about the piece or any new work you are doing please forward it
on. We like to put together an information pack about all of our contributing artists so a CV would be great if you have the time. The opening of the show is on Saturday the 18th June at 4pm it would be lovely to meet you.

Thanks again,
Seonaid Frame (Wendy is in Venice!)
General Co-ordinator

Gmail Nuno Sacramento <nuno.sacramento@gmail.com>
ARTCUP

27 April 2005 17:17
To: artists

ARTCUP ANNOUNCEMENT

Following success in Lisbon - June 2004 and Serbia - February 2005, another team of artist/footballers were put together to contest and exhibit this time in Finland.

The exhibition opened at the City Art Museum Helsinki within the 'Situated Self' exhibition, April 22st running until 6th June 2005. ARTCUP was contested on a gravel pitch marked out for 7-a-side football and this time the Scots ran out 10-1 victors.

Thankyou to all those who got us there.

The team/exhibition group were as follows:

Alan McGowan
Peter McGoldrick
Andy Rice
Kyle McCallum
David McCracken
Nuno Sacramento
Roddy Buchanan

For further details on this event please contact; Nuno sacramento: nuno.sacramento@gmail.com or Roderick Buchanan: roddyb69@hotmail.com

RB

Nuno Sacramento <nuno.sacramento@gmail.com> 02 May 2005 11:03
To: roderick buchanan <roddyb69>

Hi Roddy,
How are you doing?
Just dropping a quick email to ask you if you are organizing the photos of Art Cup Helsinki again. I would like to collect the video from Belgrade as well. I believe I am going to be in Glasgow again next weekend.
All the best,
Nuno

roderick buchanan <roddyb69> 02 May 2005 11:53
To: nuno.sacramento@gmail.com

I didnt collect peoples photo's this time.
Andy had his digi camera and will give you a disc I hope.
I'll give you my disc with images from Helsinki. I also have a mini DV from Ana and she promised another to follow.
I e-mailed Alahandro asking for their recording.
With your digi images, we should have a good set.

RB

Nuno Sacramento <nuno.sacramento@gmail.com> 11 May 2005 16:25 Reply-To: NS <nuno.sacramento@gmail.com>
To: roderick buchanan <roddyb69>

Hi Roddy,
I need a catchy sentence about ArtCup to open the website and thought about the ones that you’ve prepared for the belgrade press conference. Can you send me them? We need something which is succinct and catchy...
Yours,
N.

NS <nuno.sacramento@gmail.com> 01 June 2005 15:15
Reply-To: NS <nuno.sacramento@gmail.com>
To: roderick buchanan <roddyb69>

Hi Roddy,
How are things? I am ok and very busy.
1) I am just dropping a quick message to say I have been trying to get Andy to finish the site. He has redesigned the menu but hasn’t uploaded any info. I gave him a CD with the stuff a while back. May be you can talk to him too.
2) Did you post the tape from Belgrade and your photos from Helsinki?
I haven’t got them yet.
3) I received an email from Stills. I will get the editor to send a VHS to them. Any news about France or Germany?
Nuno
Stills asked me to put a video programme together for a show opening in a couple of weeks. The company is good - if they manage to pull it together:
Omer Ali Kazma - 'What remains'
Ingeborg Luscher - 'Fusion'
Steven Dean - 'Volta'
Pascal Rivet - 'Bartez'
Uri Tzaig - Universal Square
Amongst others....

I haven't pushed Andy. I'll get onto it.

I haven't sent material from Finland yet, I half hoped I'd get a tape from Alessando from Helsinki and a tape from Ana in Belgrade but they haven't come either.

France and Germany still sleep. Another push is needed.

I got a big pile of work away towards my catalogue, so that kept me busy in May.

Right now I'm chasing a few applications, so ARTCUP work should fit right in. Hopefully I'll get some good news for us soon.

Hope you're well, RB
Hi Guys

Some additions to the site now. Starting to come together.

- I still have to work on projects and links/sponsors.
- Need confirmation of the results page, I guessed for the moment.
- Info for 'What is Artcup?', although not sure if you need this.

Roddy your now on the contact page as requested. Away the lads!!!

Andy
http://www.artcup.org/

Roderick Buchanan <roddyb69> 13 June 2005 12:52
To: nuno.sacramento@gmail.com

Andy you’ve done a great job!
It’s looking really good.

The French guy sent his invitation for me to come to France in the autumn.
He also said he was keen to have you for a few days.

I’m still not sure what his plan is but I think we go with what we were thinking -
organising a trial. Finding artists and inviting them for a days football and an opening.

Lets sort it out.

RB

Nuno <nuno.sacramento@gmail.com> 13 June 2005 14:57
Reply-To: NS <nuno.sacramento@gmail.com>
To: roderick buchanan <roddyb69>

Hi Roddy,
How are you? I just picked this email by chance. I am in a deserted island in holland
doing a project and disconnected from the world (temporarily).
Please feel free to take any decisions about the website.
I will be in touch soon, dude.
Nuno

Roderick Buchanan <roddyb69> 13 June 2005 13:30
To: andyrice@notjustdesign, nuno.sacramento@gmail.com

When building the site I’d like to emphasize balance.

The title page is a good example.

33% Football 33% Exhibition 33% network and social contact. For each image of 1 we should have an image from the other categories.

Do you agree?
RB

NS <nuno.sacramento@gmail.com> 20 September 2005 12:01
Reply-To: nuno.sacramento@gmail.com
To: jean-baptiste.ganne

Hi Jean-Baptiste,
I am writing you in order to talk about Art Cup, the football project I am organizing with Roddy Buchanan and which will likely happen next year in Germany (during the world Cup).

I am off o Rennes quites soon too and would like to propose the project there so we can have a french team (may be you can indicate me some french artists who play football too).

Anyway what I would like to propose is that we meet up. I will be in Amsterdam this week (thursday afternoon) and if you are around we could probably meet and talk about the possibility of a Dutch team of artists.

Tell me if you are around and have the time to meet,
Regards,
Nuno

Jean-Baptiste GANNE <jean-baptiste.ganne > 22 September 2005 13:34
To: nuno.sacramento@gmail.com

hello Nuno,
I am sorry for late answer. I broke my leg ten days ago, exactly dubble break of Femur.
It's now impossible to say if I can play football. And i am in France for a while, since I can not move.
I am not in Amsterdam.
You should trie to contact my friend dustin Larson at dustinlarson26@hotmail.com
I will trie to think about french artists playing football.
all the best,
jean-baptiste.g
NS <nuno.sacramento@gmail.com> 26 September 2005 16:01
Reply-To: NS <nuno.sacramento@gmail.com>
To: jean-baptiste.ganne

Jean-B
How unfortunate is that man?
Anyway I will send you some info about the project and hope next year you are fit for
the World Cup of artists. You can still send me an application package and be part of the
project even if yet cannot play.
I will contact Dustin soon and send him some info too.
Hope you get better soon,
Nuno
PS: I would like to have a look at your work. Do you have a gallery or a site?

Jean-Baptiste GANNE <jean-baptiste.ganne> 30 September 2005 10:46
To: NS <nuno.sacramento@gmail.com>

Hello Nuno,
I really hope I will be able to play, but... I am totally unsure. Some people told me it
takes more or less 6 months before walking, so before scoring....
But I will be happy to have the informations anyhow.
Here are some stuff about my work:
http://www.documentsdartistes.org/artistes/ganne/page1.html
all the best,
jean-baptiste.g

roderick buchanan <roddyb69> 28 September 2005 17:19
To: norhant@ville-rennes.fr
Cc: jocelyn.cottencin

Hello there everyone,
I'm just back from London where my show at Camden Art Centre runs until the 13th of
November, so please drop in if you're traveling through.

It's September weekend up here so the kids are on holiday, lucky us.

Dates for visiting Jocelyn and La Criee.

My ideal times would be to visit Monday to Friday - 10th to 14th of October.
I'm not sure what sort of preparation you would like me to have done but from what
we discussed before it's a pretty open ended visit - is that right? The outcome will evolve
from the process....

Am I right in thinking Nuno will be there at the same time - we wanted to evangelise
about ARTCUP, and if so this is a great platform, workshop, whatever from which to springboard....

For Administration: Orhant Norbert.

I would like to fly from Glasgow Airport in Scotland on the morning of Monday the 10th of October and fly back to the same airport late on Friday the 14th of October. (I dont know what's available in France but easyjet fly a cheap service from Glasgow to London - Stanstead airport, and from there you may find a cheap connection to somewhere close by. Worth looking at)

Let me know your thoughts,
Yours Aye, Roddy B.

---

NS <nuno.sacramento@gmail.com> 04 October 2005 14:22
Reply-To: NS <nuno.sacramento@gmail.com>
To: roderick buchanan <roddyb69>

Hi Roddy,
I have compiled a simple Art Cup pack which explains the project and can be used as a temporary website or something to send out to people.
See if you have time to look at it and send me some feedback.
Nuno
PS: I am thinking about applying for a residency in England to put forward an Art Cup team there. It is between Jan and July next year.

---

NS <nuno.sacramento@gmail.com> 17 October 2005 15:58
To: roderick buchanan <roddyb69>

Hi Roddy,
Read this notes and tell me if something is missing. I will have to discuss the budget with Larys these days so send me the budget document.
Nuno
PROCESS DOCUMENTATION

The information in this sub-section refers to personal documents which are part of the exhibition's development process. They range from photos, to plans to annotated pieces of writing.

Call for submissions across all Arts disciplines and based on football ability.

all of Scotland's top places

travelling show wide range of Scottish artists abroad.

04 MAR 2004

Fig. 100: Art Cup preliminary notes concerning trial.
Who said Scotland did not qualify for the Euro 2004 football championships?

Scotland’s team is not only going to Lisbon for the Euro 2004, but will be in fact the guest of honour. During the torrid days of June/July Scotland will be playing Portugal in a friendly match.

The Scottish team is now being selected and pundits say it is going to be something like we’ve never seen before. Players will be coming from all 4 corners of the Scottish Isles. Against FIFA regulations, they won’t have to have a blood relation to Scotland. For the first time foreign players will play for Scotland, provided they haven’t represented their countries before on professional level. The opinions are divided on this, but the committee has decided to put the idea forward.

Hoard of players are getting prepared for what can be their first call into the national team. The re-evaluation of the selection criteria creates a tabula rasa. For the first time the selection process can be totally democratic, and access given to a number of players that up till then wouldn’t be able to qualify. The new Scottish team will be a mixture of new blood and experience.

The open call for submissions has been sent to all art schools, major galleries, WASPS studios etc in Scotland, in an attempt to bring together artists from a variety of visual disciplines and geographic locations, avoiding the axis generated around the central belt of Scotland. The call imposes new selection criteria by making choices based on football as well as artistic skills. Artists submit CV and 4 slides of work as well as a short football biography. These elements are observed and the choice is made based on a balance between the two areas.

The team selected will then travel to Portugal where it will meet a team of artists selected on the same grounds.

During the days spent in Portugal the teams will train in different camps, play against each other, attend a game of the Euro 2004 and finally participate in an exhibition.

The exhibition will involve every single one of the 26 artists participating in the game, and attempt to strengthen the artistic relationship between Portugal and Scotland. Hopefully this project will be the first of many, associated to international championships and involving national teams, bringing together artists under the two ever-exciting disciplines of art and sport.

Nuno Sacramento
Art Cup pool of Scottish artists originated from Glasgow trial (April 2004).

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Let people from about last dates.

Fig. 102: Pool of Scottish artists footballers.
Fig. 103: Artists footballer's positions in the football pitch.
Cultural dimension to the Euro 2004.
Scotland exports artists and no more footballers.
Invited by Portugal
Open call
Physical re-engagement (Sculpture)
Sports arena of through conceptual artists don't
use their body weight, scale, weight proportion etc
New criteria: physical spatial as well as visual literacy

Fig. 104: Notes for Art Cup concept text.
Fig. 105: Art Cup awards.
Fig. 106: Art Cup tactics.
Development of criteria for football assessment (Glasgow trial April 2004)

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Name: 
Age: 
Position: 
Date/place of birth: 
Address: 

Fig. 107: Criteria for football assessment.
Name: Robert Niven  Age: 22
Date and place of birth: 11/07/81 Dunfermline
Position: Right mid/Center midfield
Address: Flat 4L 259 Barrioch Zip Code: G20 8QZ
Glasgow

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Player photo

Name: Tomas Eriksson  Age: 29
Date and place of birth:  10th of Feb. Sweden
Position: On the right somewhere
Address: 2 Clayton Terrace, 40 Buchanan  Zip Code: 631 20A  Glasgow, Sweden
Email: ljsfali@hotmail.com

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Fig. 109: Examples of football assessment at Glasgow trial April 2004 (2)
Name: Orden Wishart    Age: 23
Date and place of birth: 17/08/80, Dundee
Position: Striker
Address: 8 Prospect Terrace, Newport on Tay, DD6 8AW
Email: owishart@hotmail.com

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07795342172

Fig. 110: Examples of football assessment at Glasgow trial April 2004 (3)
Name: Jim Dixon
Date and place of birth: 20/01/1981 Leeds
Position: Midfield (right)
Address: Flat 2/2 18 Montique, Glasgow (Artist)

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Fig. 111 (a): Examples of football assessment at Glasgow trial April 2004 (4)
**Name:** Kyle McCallum  
**Age:** 21  
**Date and place of birth:** 12/04/83, Perth  
**Position:** Center midfield / Striker  
**Address:** 20c Peeble St, Dundee  
**Zip Code:** DD1 5LY  
**Email:** mcallym8@hotmail.com

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*Fig. 111 (b): Examples of football assessment at Glasgow trial April 2004 (5)*

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<tr>
<th>Day 1 (20) Monday</th>
<th>Day 2 (21) Tuesday</th>
<th>Day 3 (22) Wednesday</th>
<th>Day 4 (23) Thursday</th>
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<tr>
<td><strong>Morning</strong></td>
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<td>Training at Estoril. 2 camps can observe each other. Go for a swim.</td>
<td>Game at Estoril (19:00 KO). International referee Fernando Correia.</td>
<td>Fine tune set up of exhibition. Free time.</td>
<td>Free time.</td>
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<td><strong>Afternoon</strong></td>
<td><strong>Afternoon</strong></td>
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<tr>
<td>Arrival of Scottish team. Pick the um at airport and drop them off at hostel.</td>
<td>Lunch: Set up the exhibition.</td>
<td>Lunch: Free time. Enjoy Cascais and the beaches.</td>
<td>Lunch: Opening of the exhibition (17:00)</td>
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<td>Dinner:</td>
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Fig. 112: Schedule of Lisbon Art Cup.
Study for the Portugal Art Cup strip.

Fig. 113: Art Cup Portugal strips.
Study for the Scotland Art Cup strip.

Fig. 114: Art Cup Scotland strips.
List of artworks at Art Cup Lisbon exhibition.

**MANUEL CAEIRO**

**RUI MACEDO** • *S/TÍTULO - 50x65 cm - PASTEL S/PAPIL

**CARLOS TARINHA** • SEIS PERSONAGENS À BUSCA DE

**AUTOR - 18 x 24 cm CADA -**

- ACRÍLICO S/TELA

- **JORGE LANCINHA**, 30x30 cm

- ACRÍLICO S/TELA - 2004

**RUI ALGARVIO** • ITZCUITLI (Gorila) #3

70x70 cm OLEO S/TELA - 2002

**JORGE LANCINHA** • MANHALLA #1; #2; #3

MISTA S/PAPIL - 2004

37 x 50 cm

**MANOEL CAEIRO** • 'NEWNEIGHBOUR' •

100x90 - OLEO S/MADEIRA

2003

**JOSE BATISTA MARQUES** • 1ª DIA DA CRIACAO

20x20 cm

OLEO S/TELA 2004

**Fig. 115: Artworks at Lisbon Art Cup 2004 (1).**
PETER MCGOLDRICK

PRADONNA 2004
OIL ON LINEN.

DEREK LODGE

FLAMES OF HATRED 2004
COLOURED PENCIL ON PAPER

TOMAS ERIKSTON

- I went to hell and back -
VIDEO 2002 ca 8 min. 1/8 (1st 8 copies) Price £ 350

Roderick Buchanan

Simplifying Celtic

Two Banner + text
3 m x 2 m

Robert Niven

(2 diptychs) Brown frames => Untitled, 2002, c-type print.
other => Minge, France, 2003, c-type print.

Fig. 116: Artworks at Lisbon Art Cup 2004 (2).
After three successful Art Cups in European capitals (Lisbon, Belgrade and Helsinki), the project is expected to be presented in Huntly, Scotland and Rennes, France. Our intention is to professionalize Art Cup and turn it into a model that approximates Art and Sport.