

NEWSLETTER 3

the harvest is passed, the summer has ended...



bringing it home

As two years of Euroaxacan collaborations come to an end, we bring you the fruits of those labours and a celebration of the friendships surrounding them.

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What happens to an old house, when not even a ghost wants to stay?

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EVENTS CALENDAR

- 23-24 SEP **ANIMACIÓN ESTENOPEICA**
Workshop at Centro Fotográfico Álvarez Bravo, Oaxaca Mexico
- 26 SEP TO 12 DEC **THE CROSSING OF TWO LINES**
Solo exhibition at Centro Fotográfico Álvarez Bravo, Oaxaca Mexico
- 3 OCT **ART AND PUBLIC SPACE**
Presentation Strängnäs
- 4 OCT **THE CROSSING OF TWO LINES**
Research seminar at Konstfack, Stockholm
- 10 OCT **KIRA**
World premiere
Västerås Konserthus
- 10 OCT **TRANSMEDIAL SPACES, TRANSMEDIAL STORIES**
Higher research seminar
JMK, Stockholm University
- 15 OCT **THE CROSSING OF TWO LINES** Book-release
Konst-ig, Stockholm
- 26 OKT **EITC FIESTA** Seminars and Exhibition, Brussels
- 31 OCT - 8 NOV **DIA DE LOS MUERTOS: LEONORA'S OFRENDA**
Workshop and exhibition at Stadsmuseet
- 1 NOV **AMOR ES UN LUGAR** EXHIBITION
- 4-10 NOV **WORKSHOP**
Vidova Dorica, Rab, Croatia
- 15-16 NOV **Participatory Art as a tool for dialogue and change**
Workshop, Tirana, Albania

for details: www.performingpictures.se



turn your smartphone into an work of art

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new wine in old bottles

The third of our kinetic chapels, built last autumn in Robert's family village of Brečeviči, was dedicated to St Martin of Tours. In a sense, though, every chapel that was ever built owes a debt to this particular saint. For the word 'chapel' comes from the Latin *cappella*, or 'little cape', and referred in the first instance to the sanctuary built to house the relic of St Martin's cloak.

Like many of the stories of the saints with which Performing Pictures has worked in recent years, the story of St Martin has no shortage of paradoxes and ironies. He is the patron saint of soldiers, yet he himself became a conscientious objector on account of his faith. Accused of cowardice, he volunteered to walk into battle unarmed in front of the troops. Today, the feast of Martinmas on 11 November coincides with the commemoration of the Armistice which ended the bloodbath of the First World War.

In Brečeviči, though, St Martin is mostly associated with wine; and, indeed, across much of Europe his feast day marked the end of the harvest and the opening of the first wine of the season. This sense of priorities goes a long way back, if Bruegel's *The Wine of Saint Martin's Day* is anything to go by: the peasants clamber over each other to fill jugs and bowls from a huge barrel, while a contemporary version of St Martin's act of charity takes place almost unnoticed in the corner of the painting.

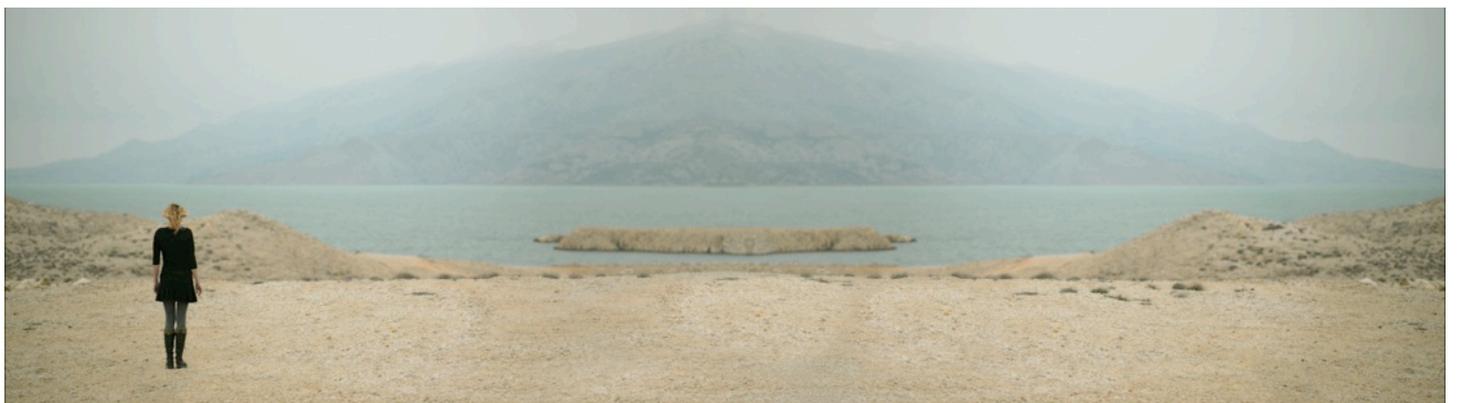
The projects and events reported in this issue of our newsletter have a feeling of harvest to them, as we reach the end of a cycle that began two years ago, in Oaxaca, on the Día de los Muertos. In the company of our friends from the Talleres Comunitarios de Zegache and the Xaquixe glassworks, as well as a group of other European partners, we inaugurated the Euroaxacan Initiative of Transformative Cultures. Now we bring together the fruits of those collaborations.

These include the two chapels we have built in Zegache, the second of which will be inaugurated this autumn (p.7); a book, *The Crossing of Two Lines*, made in collaboration with Dougal Hine and Elemental Editions (p.6); the works which go on show in our Stockholm exhibition, *Amor es un lugar* (p.3), as well as the praxinoscope (p.12) and the smartphone shrines (p.15).

Our Euroaxacan collaborations have provided the overarching frame for our work in the past two years, but we have also been busy at home. The results of that include the two collaborations with Charlotte Engelkes that feature in this issue: the visual narrative, *Ad Nos Convertite* (below), which provided the backdrop to a concert at the UNESCO Headquarters in Paris to mark International Women's Day (p.11); and the new opera, *KIRA: In the house where I live*, which premieres in October in Västerås, for which we created a multimedia scenography (p.8).

'The projects and events have a feeling of harvest to them, as we reach the end of a cycle that began two years ago in Oaxaca.'

As one season ends, another begins, and so we find ourselves involved in new collaborations, such as the Visualize the Invisible project that takes us to Albania in November (p.10), and the development of a residency programme on the island of Rab (p.10). Meanwhile, we gather with our Euroaxacan friends in Brussels on the last weekend in October to celebrate the journeys we've shared together in *Fiesta del EITC: The Homecoming* (p.14.)



love is a place

The Mexican celebration of the Day of the Dead is famous around the world, but here in Sweden there is also a tradition of marking Allhelgona, the Feast of All Saints, by lighting candles on family graves. So it feels appropriate that the first exhibition in Sweden of the works made during the Euroaxaca project should open on November 1st.

With the support of Stadsmuseet and the Mexican Embassy in Stockholm, we are bringing *Amor es un lugar* to our home city. The title of the show means 'Love is a place' and the first audience for the works

within it were our friends at the Talleres Comunitarios in Zegache, a place that we have come to love.

Inspired by the baroque mirrors and nichos which they restore and make in their workshops, these pieces blend that aesthetic with the everyday materials and unrestored remnants which are also part of our impressions of the times we have spent as their guests.

At the same time, this is also part of our ongoing experiment in developing forms of animation that bring together digital tools with the techniques of early photography and moving pictures.

The surprising presence of the past, the dance between old and new: these are among the themes that have framed our adventures together in the Euroaxaca project. Join us to mark another turn in the cycle as this phase of our collaborations comes to an end.

The exhibition will be shown at the the Woodland Cemetery, a UNESCO World Heritage Site in Stockholm, next summer. Meanwhile, during the All Saint's Day weekend, it will be on show in a church in central Stockholm – full details available shortly on our website www.performingpictures.se.





amor es un lugar: *the making of*

Since our first visit to Zegache in 2008, *Performing Pictures* has been collaborating with the artisans of the Talleres Comunitarios.

The works that will be shown in *Amor es un lugar* were first created for an exhibition in Oaxaca earlier in 2013. In an extract from one of the interviews published in *The Crossing of Two Lines*, Robert and Geska talk about how this work came about.

RB: In some ways, it's the most straightforward project that we've done in the last few years. Because we've been involved in these contextual projects, building chapels, the house [at Rab]...

GB: Or producing the saints, where people have an idea of which saint they want to work with and how they should look.

RB: These participative processes that are very... almost contemporary art-ish! But now, we wanted to do an exhibition, and also we wanted to do it as a gift to our

extended family in Oaxaca, to the *talleres* and to Georgina. We wanted to give them a visual feast.

So, within three weeks, we unleashed a fury of energy and did what we are best at doing: animation and media installations. This is actually our field, what we are skilled at.

We produced six new animations using the technique that we have developed around the pinhole camera and stop-motion animation, on paper, with the whole textural feel to it, using sunlight, with all the inconsistency of light. When

we show these animations, these very short-cycle animations, people immediately fall in love with them.

GB: Every animation is made up of 36 images, so we put them on a 360 degree plate and move them ten degrees between each take. Each image is two minutes exposure, three or four minutes in the dark room, four minutes of scanning each image into the computer. It's a time-consuming way of doing animation.

RB: It's also important to point out that, aesthetically, in our previous projects with Zegache, we tried to work participatively around the making of the altars and their content, to work with the aesthetic of the place. Yet we're children of a modern society, as well, so we tried this time to take forward our own aesthetic, what we see as interesting aesthetically within Zegache.

I mean, we're definitely into baroque, as well, and Zegache is baroque. Each

pueblo in Oaxaca has its own speciality: there is the pueblo that is specialised in Barro Negro, this black clay, or in these little fantasy animals, and Zegache is about the baroque church with baroque artefacts. We definitely dig that, but for them baroque is making it new, full of colours and details, and what we wanted to introduce was the decayed baroque, the baroque ruin. I mean, we know that the classical temples probably looked like Las Vegas, with all the colours, but classicism appreciates it when it has decayed, when there are no colours, when it's broken. So we did the same thing with the baroque in Zegache, we looked at decay as a component within the aesthetic.

GB: Material-wise, this time we also worked a lot with the rusty iron that surrounds the roofs and the fences around people's houses, that's made out of old tin cans or other materials that are available for free.

RB: The workshops usually put a lot of their money into materials, whereas

*They are not mirrors like
you make
But they are mirrors.
We are now made of the
paths
We first caught sight of in
your eyes.
What can we offer in
return?
Perhaps nothing
Except our rusting, broken
gratitude
Made real with your care.*

Dougald Hine

what we associate with Mexican style is the ability to make something out of nothing, so we wanted to work with that, instead.



‘Sometimes we use the term religious art or sacred art, but I really prefer venerative art. Because, as I see it, the upper middle class, the good-taste people, they do venerate like hell...’



a much anticipated book release

DOUGALD HINE & PERFORMING PICTURES

THE CROSSING OF TWO LINES

—

BOOK RELEASE

AND SHOWCASE OF ART PRINTS
BY TRANSFER STUDIO

15 OCT / 18-20

KONST-IG

ÅSÖGATAN 124 / STOCKHOLM

Ee Elemental Editions

Evenemången genomförs med stöd från Stockholms Stads Kulturförvaltning

KONSTNÄRSNÄMNDEN | THE SWEDISH ARTS GRANTS COMMITTEE

The Virgin of Guadalupe appears before a camera crew on a Mexican hillside. A wooden shrine is hammered to a watchtower on a deserted Soviet army base. In Croatia, Robert’s cousin fixes a stone cross to the roof of a roadside chapel in their family village.

Since 2008, the work of Performing Pictures has taken a turn towards themes of Catholic devotion. Often, its primary function is within the religious lives of the communities with whom it has been made. Meanwhile, people who knew us from our earlier work have been surprised and sometimes troubled by this departure.

In *The Crossing of Two Lines*, the writer Dougal Hine places this turn into a larger context of migration and pilgrimage, homecoming and new forms of homelessness. From the Croatian island of Rab to the pueblo of Zegache in Oaxaca, Mexico, hundreds of colour photographs chart the making and use of these venerative artefacts. Meanwhile, in a series of texts—one essay, four interviews, ten short poems—Dougal traces the intersecting lines of personal and collective experience which meet in this work.

‘We are used to art that employs the symbols of religion in ways seemingly intended to unsettle or provoke many of those to whom these symbols matter. Yet to the consumers of contemporary art, those who actually visit galleries, it is more uncomfortable to be confronted with work in which such symbols are used without the frame of provocation.’

Buy your copy: www.thecrossingoftwolines.com

el dulce nombre de jésus



Santa Ana's second kinetic chapel

It was in the village of Santa Ana, Zegache that the idea of putting the saints into motion took root. Five years later, in November 2013, Zegache's second solar-powered chapel will be inaugurated and blessed by a local priest.

The chapel is dedicated to El Dulce Nombre (The Sweet Name of Jesus), one of the village's patron saints, and

features a stop-motion doll animation of this depiction of Christ. The animation itself was shot under a scorching hot August sun on the island of Rab, Croatia, at the site of the Chapel of St Christopher, the first of the kinetic chapels we have built.

The Zegache chapel was realised as part of the Euroaxacan Initiative of Transformative Cultures.

world premiere for kira

a short opera for a tall woman



Performing Pictures has created a multimedia dolls' house as the setting for a new opera that premieres in October. KIRA: In the House Where I Live is our latest collaboration with the performance artist Charlotte Engelkes.

KIRA is a spookily surreal modern fairytale about a newly-formed housing cooperative whose only remaining tenant pays a high price for playing Schubert all night at top volume.

There's a girl who waits by the window at night for someone who never comes, an out-of-work ghost, and an evil calculating housing association chairman.

All the roles are played by Charlotte, based on a text and concept that she developed with Sophie Holgersson. This

has been set to music by Anders Nilsson and performed by 13 members of the Västerås Sinfonietta.

Our role has been to bring the house in which the story takes place to the stage, in the form of a multimedia scenography.

The last time we worked with Charlotte was back in March, when we created the visual narrative *Ad Nos Convertite* for the International Women's Day concert at UNESCO headquarters in Paris.

The world premiere of KIRA takes place at Västerås Konserthus on 10th October. This is followed by performances at Pingstkyrkan, Sala (12th) and the Uppsala Konsert och Kongress (13th).

What happens to the human community when public turns private? And what happens to an old house when not even a ghost wants to stay?



turn towards us

You are distant, pondering something that happened during breakfast while you were talking with your beloved one. Life is something that might turn its benevolence towards us in the glimpse of a moment, as we look the other way.

The focal point of the *Salve Regina* – one of four ‘Marian antiphons’ – is the plea to the gracious advocate Mary that she may turn her eyes of mercy towards us. The aim is to invoke a circular movement directed towards us. The essence of motion is temporal and, as such, elusive. This is not a picture.

The visual narrative *Ad Nos Convertite* was commissioned by Swedish Radio for the concert *Hommage aux femmes dans la musique: Du romantique à l'électronique*, which took place at the UNESCO Headquarters in Paris in celebration of International Women’s Day.

The concert also saw the world premiere of Charlotte Engelkes’ new musical and theatrical composition, *God is God*.

PERFORMING PICTURES &
THE EUROAXACAN INITIATIVE FOR TRANSFORMATIVE CULTURES

DIA DE LOS MUERTOS DE DÖDAS DAG

LÖRDAGEN 1 NOVEMBER
STADSMUSEET

INVIGNING AV LEONORAS ALTARE KL. 12.00.
VI BJUDER PÅ PAN DE MUERTO OCH DRICK.
OFRENDAT KOMMER ATT FINNAS TILL BESKÅDANDE TOM 8 NOVEMBER.

I SAMARBETE MED UNGA KLARA, LAVA OCH EMBAJADA DE MEXICO

vidova dorica – the house on rab



Vidova Dorica – the house on Robert’s family land on the island of Rab has been a focus of Performing Pictures’ work in recent years. Now, we have started to build a residency programme there. This November, we host a one-week workshop for students from the Royal Institute of Art in Stockholm. Beside an old convent on this sunny Mediterranean island lies the oldest functioning psychiatric hospital in Croatia – a marvel of gardens and beautiful old stone houses set within groves of pine trees. Close to the hospital is the site of one of the harshest Italian concentration camps of the Second World War. When Italy surrendered in 1943, the partisans liberated the camp and Jewish prisoners formed the only Jewish armed partisan brigade during the war. Today, it is the site of an antifascist memorial cemetery. *The workshop takes place from 4-10 Nov as a collaboration between Performing Pictures and the Royal Institute of Art in Stockholm.*

animación estenopéica

During our latest trip to Oaxaca, we spent two days working with students at Centro Fotográfico Álvarez Bravo, bringing sculptures to life. Pygmalion would be proud!

The very essence of sculpture is the way that light defines shape and texture. Using pinhole cameras, 4x5 inch paper negatives, a scanner and post-production software, students could create movement out of the interplay of light and form. Moving between the scorching light of the sun and the total

obscurity of the dark room, we found ourselves talking about Plato, the world of the shadows, the theory of forms, and the camera obscura as a cosmological metaphor.

Meanwhile, the teams of students worked with the natural movement of the sun or by moving the sculptures themselves with great care. Each project involved at least 36 photographic exposures, making a 1.5 second sequence, the results of which were screened at the end of the workshop.



Workshop in Tirana, Albania 15-16 November

participatory art as a tool for dialogue and change

‘Visualize the Invisible’ is a new EU project in which partners from Sweden and the Balkans come together around the creation of participative art projects. To visualise the invisible means realising cultural rights and ensuring that everyone has them, whatever their background.

As part of this, Performing Pictures is heading to Albania this autumn to host a workshop: artists, art students, curators and sociologists come together to share ideas across disciplinary boundaries and bring different approaches into dialogue.

The project is led by ArtAgent and this workshop has been funded by the Swedish Institute.



ways of seeing zegache

What is like to live in Zegache? Back in March, the researcher and friend of Performing Pictures Karin Becker led a pair of storytelling workshops in the pueblo. Working with different age groups, the idea was for people to document in their own words and photographs what it is like to live there.

Both groups, the adults and the young people, were asked to create two brief stories: the first focusing on what they saw as the most important features of the town, the second a more personal story from their own lives. In words and photographs, they started to describe what it means to them to live here, what is good about the place, what is not so good, and what they miss when they are away.

The workshop was organised and led by Karin, who is Professor of Media and Communication Studies at Stockholm

University, as part of a media research project which she is leading, called 'Changing Places'. For these sessions, she worked with Patricia Tovar, an anthropologist and art curator, who also served as translator. The workshops and the overall project were funded by the Swedish Research Council.

What came through in the adults' stories of the town was the centrality of the church, the importance of religious sites and rich agricultural traditions, but also the threats to these from pollution and inadequate waste disposal. Personal stories touched on themes of family life, the responsibility for maintaining family ties, and the strains placed on these ties by migration, both within Mexico and to the US. The young people's stories focused on how they would describe the town to a person their own age who had never been there. These included photographs of the park, the new basketball court, local video and candy stores. In their personal stories, they often focused on family members, and pictures of themselves engaged in activities they enjoyed.

In each group, a few people had included old photographs from the town or from their families within their stories. One woman, Delores, brought her collection of old photographs of important landmarks and local residents, which led to lots of discussion.

As the workshop came to an end, the group talked about how seeing these photographs and making their own images affected their perspective on the town and their own lives. What could be the value of these visual narratives in the context of this community—and how would people like to use them in the future? For example, by making a web-based archive about Zegache. Karin explained how she would use the results in her research, to look more closely at the different 'ways of seeing' reflected in their stories, and to develop the method as a way to exchange life experiences across cultures, including the experience of migration and the ongoing importance of the place one is from.



bringing pictures to life

The star of the latest Performing Pictures exhibition at the Centro Fotográfico Manuel Álvarez Bravo in Oaxaca was our newly-built praxinoscope, the latest in a series of experiments with early technologies of the moving image. So what exactly is a praxinoscope?

The origins of the moving picture lie in a convergence between two sets of techniques, developed over the course of the 19th century. On the one hand, there was the use of chemical processes to capture permanent photographic images. This began with Thomas Wedgwood's first experiments with silver nitrate and continued through the work of Joseph Niépce, Louis Daguerre and Henry Fox Talbot. By the middle of the century, the new means of making images was spreading rapidly, though it was not until the 1880s that film became available as an alternative to heavy photographic plates, widening the range of possibilities for its application.

Meanwhile, another group of inventors had been developing ingenious means to create

the illusion of motion. The images they used were not photographs, but drawings, the precursors of the animated cartoon.

The simplest of these devices was the *thaumatrope*, a two-sided disc with a piece of string at either side. The viewer holds the strings tight and twirls them so that the images on both sides seem to merge into one. Used by John Ayrton Paris at the Royal College of Physicians in 1824 to demonstrate the principle of the persistence of vision, it was soon taken up as a toy. As with its successors, its name was derived from Greek, translating roughly as 'wonder turner'.

Simple as it was, the thaumatrope established a principle that the rapid succession of still images could be used to create a compelling illusion of movement. The next device to make use of this principle was the *phenakistoscope* (from the Greek word 'to deceive'), invented in around 1829. A sequence of drawings are spaced evenly around the edge of a disc; closer to the centre, an evenly spaced set of slits are cut into the disc, while a small

hole is made at its very centre. A handle is then attached to this hole and the viewer holds the disk away from them, towards a mirror, spinning it by the handle and watching the reflected image through the slits.

A similar principle operates in the device invented by William George Horner in 1834 and popularised from the 1860s as the *zoetrope* (or 'wheel of life'). Here, the circle of images are printed on the inside of a revolving drum, while the viewing slits appear higher up the sides of the drum.

Interestingly, the simplest of the early animation technologies was invented later than these more ingenious devices. The first flip book – or *kineograph* as it was known to its inventor, John Barnes Linnett – was published in 1868. In a format still familiar to children today, a sequence of images is printed on consecutive pages of a small book and the animation comes to life as the viewer flips rapidly through it. Despite its simplicity, this also marked a



significant departure from the cyclical format of existing animation technologies to the possibilities of an open-ended linear sequence.

The *praxinoscope* ('action viewer') was among the latest of these pre-cinematic inventions, appearing in 1877, the work of a French science teacher called Charles-Émile Reynaud. Like the zoetrope, it makes use of a strip of images placed on the inside of a rotating drum; rather than using slits, though, the image is viewed in a circle of mirrors in the middle of the drum. Lit from above, this allows for a clearer, brighter image.

While the Performing Pictures praxinoscope uses black-and-white photographic images made using a pinhole camera, a technology that was already old-fashioned in Reynaud's day, his own animations were colourful hand-drawn cartoons. As well as improving the image quality, the use of mirrors opened possibilities for projection, and this formed the basis for the *Théâtre Optique*, a large-scale praxinoscope that back-projected the animation onto a translucent screen. Another important step was the use of spools to allow for longer sequences,

escaping the limitation of the cyclical drum. Some of his animations consisted of up to 700 frames, while his live mixing and variation of the sequences allowed for shows of 10 or 15 minutes.

In 1892, Reynaud made a deal with the Musée Grévin – a Paris waxworks museum, famous for its hall of mirrors – to present these *Pantomimes Lumineuses*. Over the following years, as many as half a million people are thought to have seen these screenings. However, the story of their inventor was to end sadly.

While Reynaud was developing his original praxinoscope, on the other side of the Atlantic, a photographer by the name of Eadweard Muybridge had been asked to settle an argument: when a horse is at a gallop, is there a moment when all four legs are off the ground? The answer was yes. Taken using multiple cameras, the sequence of 24 photographs which Muybridge used to prove this are also the beginnings of the photographic motion picture. Muybridge himself developed the *zoopraxiscope*, a projecting version of the *phenikistoscope*, but it was his photographic sequences that suggested the possibility of what we know as

cinema. By the time Reynaud's animations were going on show at the Musée Grévin, further inventions were making that possibility a reality, and the Lumière brothers' screening at the Grand Café in December 1895 marks the public launch of the cinema age.

Among the innovations which made this possible is one that originated with Reynaud: his 1892 screenings were the first to use perforations to move the images through the equipment, a technique essential for cinematography. However, he was unable to keep up with the competition from the Lumières and their successors, and the last *Théâtre Optique* screening took place in 1900. Before his death, in a fit of depression, he smashed the surviving equipment and threw all but two of his picture bands into the Seine.

Today, we have become so accustomed to cinema that the magic of the technology behind it mostly passes us by. In the lost technology of the praxinoscope, though, we encounter a little of its original strangeness – and honour the memory of one of the lost pioneers of the moving image.

a euroaxacan homecoming fiesta

OPENING on SATURDAY 26th of OCTOBER 2013
Introduction & Stories : 17:00 - 18:30
Booklaunch & Vernissage : 19:00 - 21:00
Movie Screening : 21:30 - 22:30 (at PLATEAU - nadine)

FIESTA DEL EITC : THE HOMECOMING

EITC
Euroaxacan Initiative
for Transformative Cultures

Exhibition Stories Books & Movie

from: **27** OCTOBER 2013
to: **29** OCTOBER 2013
12:00
18:00

**ART SPACE
IN-BETWEEN
GALLERY**
211 CHAUSSEE
D'IXELLES
BRUSSELS

Bartaku, Pacôme Beru, Geska Brecevic,
Robert Brecevic, Luis Canseco,
David Cuartielles, Dougald Hine,
Patrick de Koning, Lapiztola, Daniela Porras,
Christina Stadlbauer, Christian Thornton,
Various Artists

Performing Pictures, FoAM, nadine, Space Makers Agency,
Studio XaQuixe, Talleres Comunitarios de Zegache

EITC and Fiesta del EITC :The Homecoming are supported by: European Culture Program 2007/2013,
Vlaamse Gemeenschap, Vlaamse Gemeenschapscommissie van het Brussels Hoofdstedelijk Gewest,
Embajada de Mexico ante el Reino de Belgica

The artists and artisans from Europe and Mexico are closing the cycle of their two year collaborations with an exhibition and public presentations followed by a book launch and movie preview. The two year journey of the EITC project results in a co-created artistic show of diverse works from transformative processes between art, crafts, technology, ancient beliefs, contemporary cultural exchange and visions for alternative futures.

Two years ago, in Oaxaca, a group of artists and artisans from Europe and Mexico set out on a journey into each other's worlds. This October, as the cycle of the Euroaxacan Initiative of Transformative Cultures comes to a close, we gather in Brussels to share the fruits of our journeying and to make sense of what we have brought home with us.

Our first steps together were taken during the festival of the Dia de los Muertos (Day of the Dead) and the ongoing presence of the past has shaped our collaborations. Following the invitation of the Mexican thinker and activist Gustavo Esteva, we have tried to find our way 'back from the future'. The heroic rocket-thrust of modernity becomes the cautionary tale of Laika, the space dog, drifting to a lonely death. In its place, we look for other stories whose heroes know that getting far out is the easy part, it's finding your way home that is the real challenge.

Among the experiences of pilgrimage and economic migration, can we find our own paths home – wherever home might turn out to be – to a place where the exponential projections of industrial time fold back into a more rhythmic sense of temporality? This Homecoming is a chance to gather the fragments and share the memories of the past two years, in the many forms they take. An exhibition of the sculptures and installations made by FoAM, nadine, the Talleres Comunitarios de Zegache and XaQuixe. A launch of *The Crossing of Two Lines*, the book produced by Dougald Hine and Performing Pictures during the project. A screening of part of *Memories of Development*, a film centred on a dialogue with Gustavo Esteva. And an evening of stories, ideas and conversations in which the European and Mexican partners reflect on what we have learned together and where it has led us.

Join us in Brussels for
Euroaxaca: The Homecoming
on Saturday, 26 October, 16.00 onwards.

We welcome you to the event in Art Space In Between, Chaussée d'Ixelles 211, Brussels on 26th of October!

16:00 Doors open
17:00 - 18:30: Introduction and Stories
18:30 - 19:00 Publications' Launch
19:00 - 21:00 Vernissage with drinks sponsored by the Embassy of Mexico

21:30 Movie-Preview "Memories of Development by Dougald Hine and Nick Stewart at Plateau (rue du Berger 30 Herderstraat, Ixelles)
The exhibition stays open from Oct 27th to 29th 2013, from 12:00 to 18:00.

Participating artists are bartaku (BE), Christina Stadlbauer (BE), Various Artists (BE), Pacome Beru (BE) and Patrick DeKoning (NL), Performing Pictures (SE), David Cuartielles (SE), Dougald Hine (UK/SE), Christian Thornton (MEX), Daniela Porras (MEX), Luis Canseco (MEX) and La Piztola (MEX).



turn your smart phone into a work of art – while charging

As part of our ongoing project to create new forms of venerative art, Performing Pictures brings life to a set of decaying 17th-century Baroque statues from Oaxaca. Now, you can have your own smartphone shrine!

Your shrine comes in the form of a nicho in which you place your phone while charging, together with a set of seven animations, made in collaboration with the artisans of Zegache.

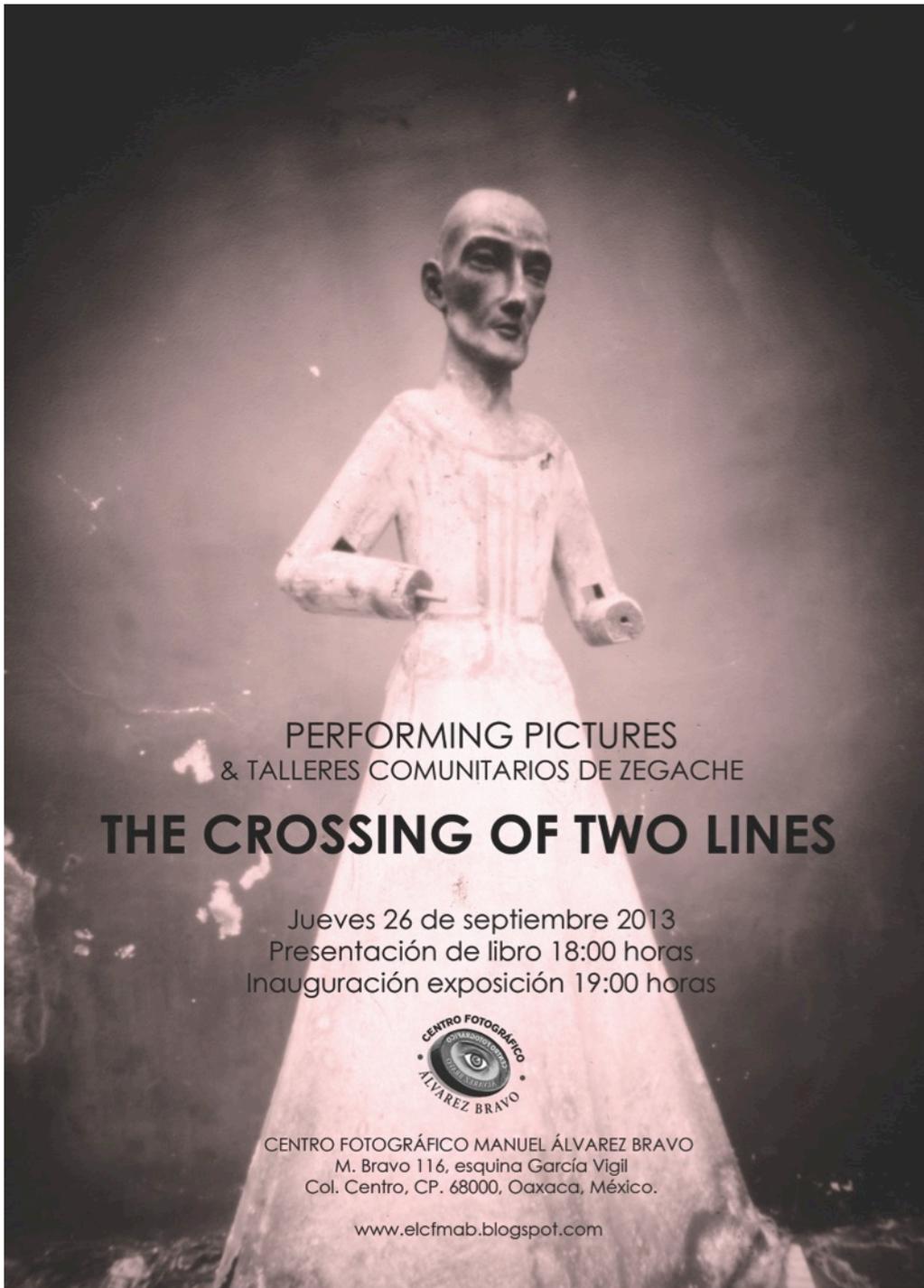
Each animation features one of the sculptures we found in an outbuilding near the church of Santa Ana. They had been set aside during the restoration and spent years lying in the dark, before we brought them back into the scorching daylight. Using a pinhole camera with paper negatives, we took long exposure shots which gradually built up into the frames of a stop-motion animation.

The first animation in the set is the Angelito who appears in the Amor es un lugar exhibition and in The Crossing of Two Lines. The literal meaning of Angelito is 'little messenger', so who could be more appropriate to watch over your phone as it sleeps?

The shrine can be wall-mounted or placed on a table and comes with full set-up instructions for iPhone and Android devices. Animations can be displayed with or without sound, as you choose.



For more information or to order your smartphone shrine, visit the Performing Pictures website: www.performingpictures.se



Performing Pictures is a Stockholm-based team of two, Geska and Robert Brečević.

Since 2004, they have been exploring interactive and responsive image technologies – or, put simply, pictures that perform.

Performing Pictures produces films that are shorter than shorts: snapshots that smudge the borders between still and motion media. We short-circuit old technologies with new. Foremost, Performing Pictures persists in seeking out new havens for our growing catalog of "performing pictures".

This is an occasional newsletter in which we share the stories of our current projects.

For more information, visit: www.performingpictures.se



Instituto Nacional de Bellas Artes

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Performing Pictures is artist duo Geska & Rober Brecevic.

The EITC project is initiated by Performing Pictures and run in collaboration with Talleres Comunitarios de Zegache, FoAM, nadine, Space Makers Agency, XaQuixe and Cuartielles. More info on www.euroaxaca.org

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KONSTNÄRSNÄMNDEN

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