

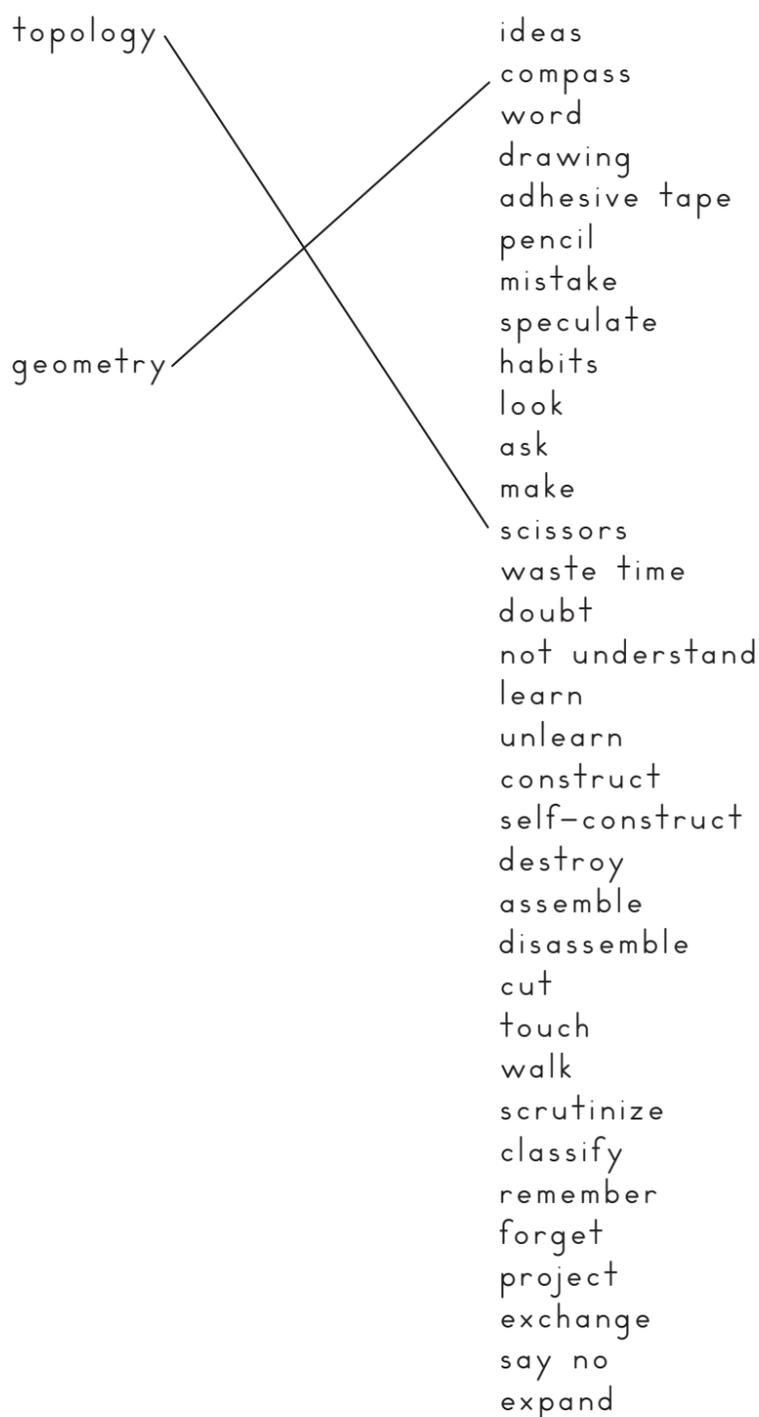
What if an exhibition were a series of interventions in which a building learns how to be a museum, where the viewer decides what he wants to learn and where new ways of being together are experienced? The exhibition *Four variations on nothing or talking about that which has no name* is conceived as a process of investigation in which art is seen as a series of encounters and situations that happen in time. Four variations, four rooms, and four concepts: tool, method, idea and system – the underpinnings of the thought and work of Nicolás Paris.

The first room is organized around the idea of “tool:” drawings, educational exercises, utensils, games and prototypes. Here, thought is seen as an exercise, while the tools are there to help with setting out ideas. They are not mere techniques of representation, but rather comprise a system of thought that allows us to exchange views.

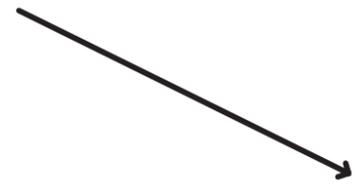
FOUR VARIATIONS ON NOTHING OR TALKING ABOUT THAT WHICH HAS NO NAME

Nicolás Paris

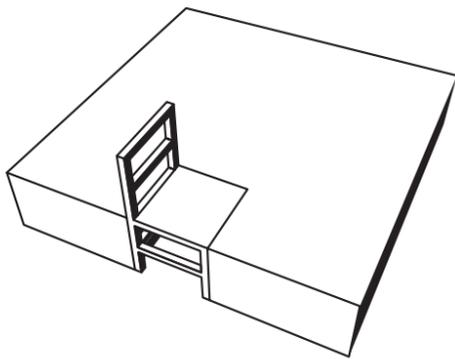
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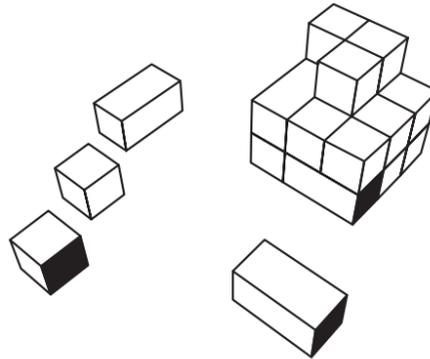
The “method” is presented in the second room. By rethinking and playing with the concept of the classroom, the architecture is devised in such a way that it is transformed into a working process itself, as well as a set of routines that give rise to spaces of exchange in which social skills and learning habits are developed. Each classroom, where the viewer decides what he or she wants to learn or unlearn, is a structure in which the artist’s interests cross with the visitors’ experiences. Every model offers a space to discover relationships, an architecture that serves as a trigger for thinking about different ways of socializing, in a process of learning and failure combined.



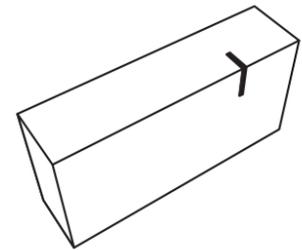
A classroom to learn to walk backwards
To unlearn, to advance is almost never going forward.



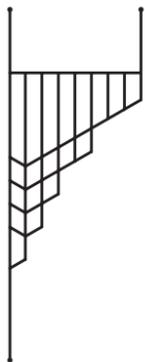
A classroom to learn how to say “no”
Avoid, exercise of resistance, perimeter, deciding what I want to learn.



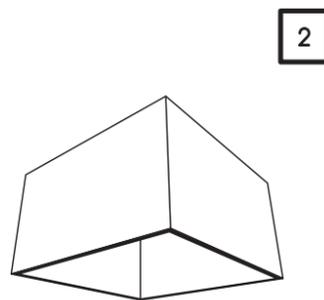
A classroom to unlearn
Self-learning, self-verification, to arm and to disarm.



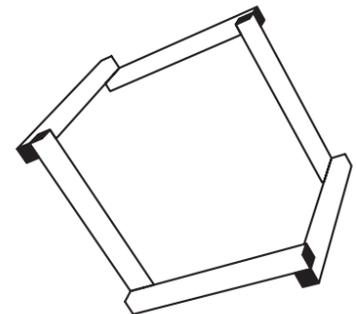
A classroom to read between the lines
The hidden, what is not visible, the possibility.



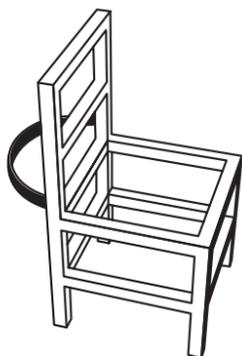
A classroom to see ideas grow or to understand how nature operates
Slow explosion, time, increase, incubate, climbing plants.



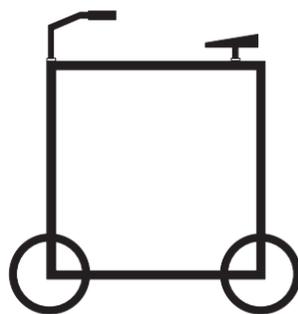
A classroom for curiosity
Opening and closing, things that might be something, to see what’s behind, the perfect labyrinth.



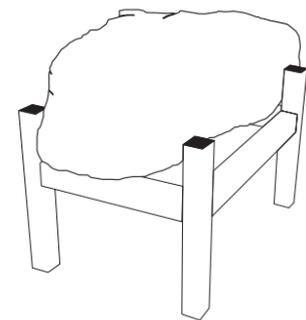
A classroom for dyslexia or for the topological thinking
Reversed order, mutation, evolution of form, and transformation of the materials over time.



A classroom to think with the body
(thinking of Merce Cunningham)
Body synapse, a place where to learn by moving oneself.



A classroom for error
The incorrect, options how to fail, possible ways to make mistakes.



A classroom to know how to wait
Productive idleness, walking in circles, repeat.

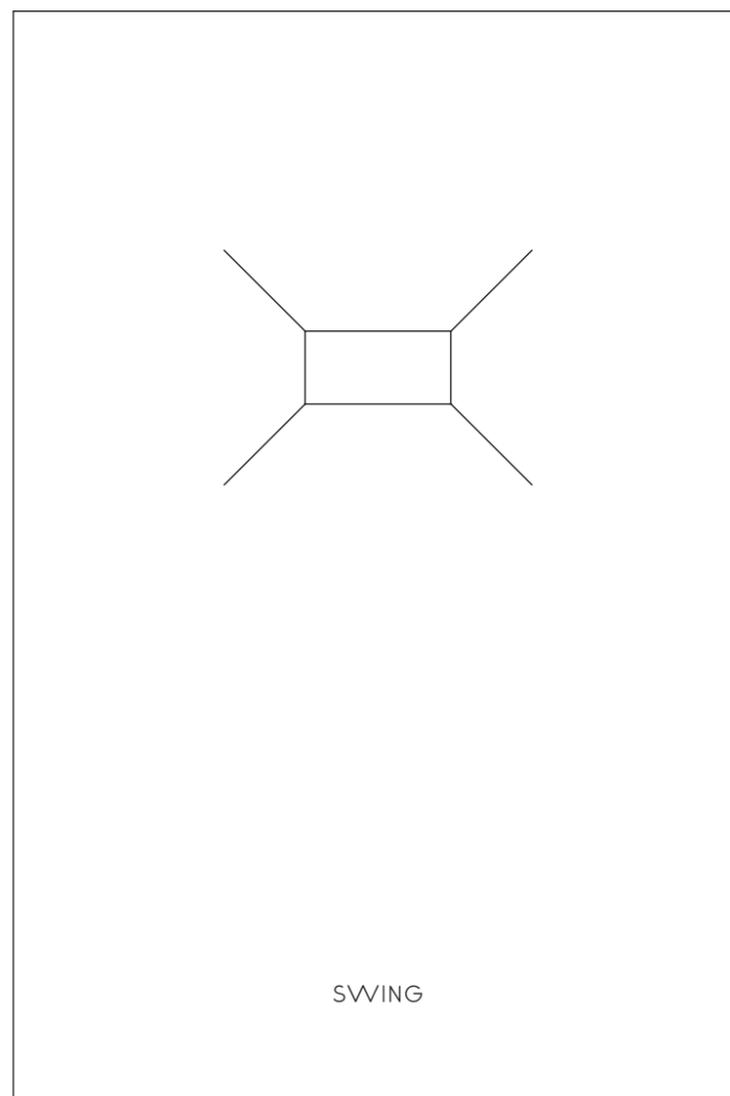
EDUCATIONAL SERVICE

Guided tours to the exhibition
29 November and 20 December
(by Nicolás Paris and Filipa Oliveira)
10 January, 7 February and 6 March
Always at 16:00, free admission

Christmas holidays
Drawing as a tool
4–6 years
28–30 December,
9:30–17:30

Activities for schools and families
Booking and more information
(Monday – Friday, 10:00 – 18:00):
T. 213 612 800
servicoeducativo@museuberardo.pt

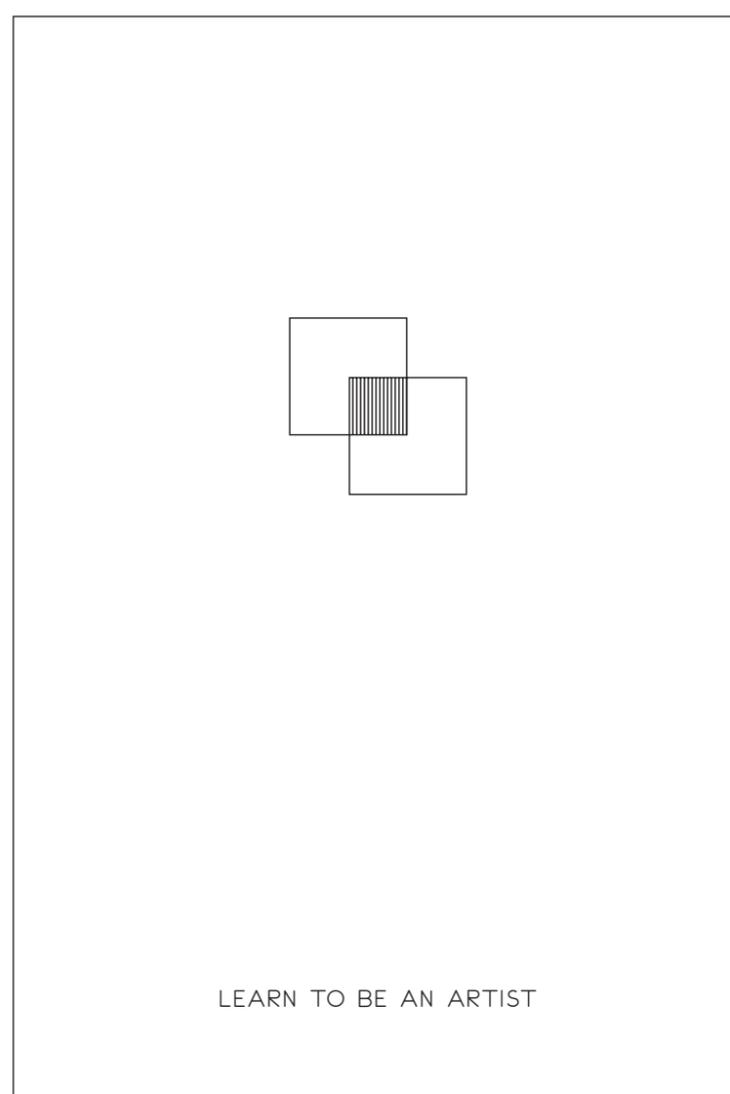
The exhibition shifts scale in order to tackle the “idea.” In a small architectural installation, an object suggests that an idea is something that is always being constructed and developed. It is something transformative that we cannot fully access. Something that can grow in a number of possible ways, that emerges in time, and that lies in the hands of each viewer.



VISITORS WELCOME

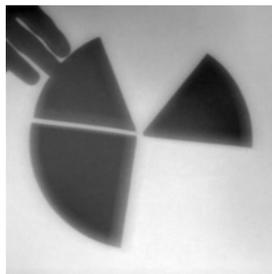
This exhibition itself constitutes an investigation by Nicolás Paris that focuses on the processes of dissemination rather than the processes behind the production of art. One of its aims is to look at art as a field of interchanging ideas. Alongside the opening of the exhibition, a very close collaboration between the artist and the educational service becomes public, resulting in a wide range of activities, events and workshops within and outside the museum. A temporary school made of participatory initiatives, in which visitors are invited to take part.

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Finally, the “system.” Normally education would be the method and architecture the system, but here this state of affairs is reversed. Education is now seen as a conceptual, logical institution that allows us to learn by association. It is a process that provides room for thought and generates ideas, sparking one or more experiences. This set of short films, which are at once demonstrations of the use of the tools and brief poetic essays, activates ideas and processes that have already been presented in the exhibition.

Filipa Oliveira, curator



Eclipse



Tensegrity



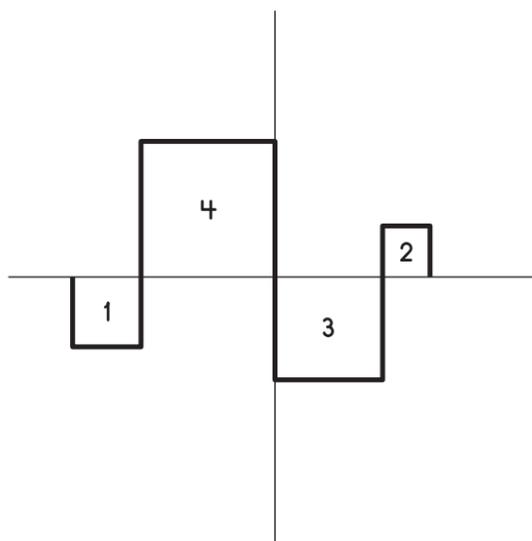
Wind vane



Topology



Seed



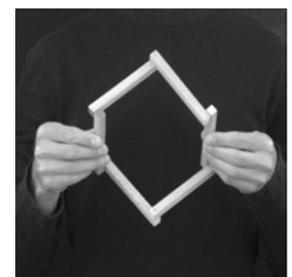
1. TOOL
2. METHOD
3. IDEA
4. SYSTEM



Filigree



Hexagram



*From triangle to hexagon
(thinking of Bruno Munari)*



*Don't blame anyone
(thinking of Julio Cortázar)*

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