

The image features several thick, black, calligraphic brush strokes that curve and swirl across the page. These strokes are positioned around the central text, creating a dynamic and artistic frame. The background is plain white.

PORTIONS
OF SHARE

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NUNO
NUNES-
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REACH ONE
HUNDRED

NUNO NUNES-FERREIRA
REACH ONE HUNDRED

How do we experience time? Our ways of capturing time rely, for the most part, on certain devices. Clocks and watches, ink and paper and keyboards are the metric tools that measure, manifest and constitute the realm of those moments, time periods, intervals and time lines. It is by means of materializing these abstract concepts that we help ourselves acquire a sense of time, grasp its processes and memorize the ephemeral.

Time and memory take shape within the particular time-consuming notion of Nuno Nunes-Ferreira's artistic practice. His investment in time is clearly present in his work: for example, he collects newspapers every day from the day before from a nearby café. They are physical markers in time and space, such as the artist's book '*chegar aos cem*' (2016-2019) - '*reach one hundred*' - a dossier file which consists of 100 pages with birthday article cutouts from newspapers, archived in plastic sheets, each page with a clipping announcing the news of a birthday: a new born baby, the anniversary of a big band or a political union. Celebrations of time. On page nº1 we find the news of the 1st anniversary; on page nº100 we have the news of the 100th anniversary. Here, the event is followed by the absence of time - the time we lose - and dissolves into memory.



Nuno Nunes-Ferreira
Reach One Hundred

One file folder, one hundred sheets of paper, one hundred punched pockets, newspaper clippings, structure in iron and MDF lacquered in black. variable dimensions. 2016-2019

Photo by João Biscainho and Linda Koncz.



Nuno Nunes-Ferreira. Reach One Hundred, 2018-2019. (detail). Photo by João Biscainho and Linda Koncz.



Nuno Nunes-Ferreira. Reach One Hundred, 2016-2019. (detail). Photo by João Biscainho and Linda Koncz.

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Nuno Nunes-Ferreira's studio view. Santarém, 2018. Photo by João Biscaíno.

Nuno himself does not celebrate his birthday, because his friends would be away celebrating St. Antonio. This awakened his son's curiosity, so Nuno had to give him a vague idea about when he was born. They own a flower at home that only blossoms in the month Nuno was born. That is the closest explanation he gave to his son.

Procedures of time observation take place according to the consensus of the devices we use daily: "Time should be so defined that the equations of mechanics may be as simple as possible. In other words, there is not one way of measuring time more true than another; that which is generally adopted is only more convenient." (Henri Poincaré, *The Value of Science*, 1913, pp. 201-358).

Nuno's large scale newspaper works exhibited in the same show of the artist's book which was produced within *Portions of Share*: 'Primavera'; 'Verão'; 'Outono' and 'Inverno' (2016-2018) are, each, a huge canvas covered with tabloids of newspaper cutouts ending with the name of the seasons. Nuno takes one step back to observe time from a further perspective: to observe the blocks of time, and the physical and metaphysical structures it creates.



Nuno Nunes-Ferreira's studio view. Santarém, 2018. Photo by João Biscainho.

Another time-based piece, the *'Tennis-match'*, is a collection of 365 home videos from YouTube depicting celebrations. Sound moments of bottles popping open. Nuno collected these videos of various people opening a bottle of Champagne with a saber. This technique is called *sabrage* and originated from Napoleon. Here, the artist examines time in action closely, capturing the very (in)significant moments.

Nuno maintains a huge archive with collections of albums, magazines, newspapers, and clocks. He prefers to add to his collection at flea markets – the last source when someone passed away – but he also buys material online. Taking the clock backward in time: Nuno's parents worked in medicine and collected numerous journals and magazines. The fast scientific development made them separate out piles of material, which young Nuno then investigated and worked on. "I guess you never threw anything out?" - "No, never", he notes.

His large scale investigation work on a Spanish case of missing children was a turning point in his use of material. A huge canvas is filled with leads to a possible source of organized crime. Archival photocopies and article copies of parents, doctors and nurses are arranged in a visual logic to reveal the criminal

case. Here, the originals could have served the purpose of evidence just as in a real criminal case. From this moment on, Nuno used original materials, without making copies. The appropriation of the original material embodies the value of the old, and reveals the magic of time.

Among his early influences were Jean-Michel Basquiat and Anselm Kiefer. Today he appreciates the work of artists such as On Kawara and Christian Marclay. However, he likes to think with the flow, as one artwork informs the other, without singularizing specific artists or positions.

In his home and studio near the quiet town of Santarém, the clock seems to tick differently, taking us to the feeling that “the void which can be conceived in time indicates, like that in space, that time and space apply as well to possible as to existing things.” (Gottfried Wilhelm Leibniz, *New Essays*, 1704, II, XIV, secs. 24, 26). Is time absent or present, then? The answer lies in Nuno Nunes-Ferreira’s striking awareness: “I have time, but I don’t have time.”

Dzifa Peters
Linda Koncz



PORTIONS OF SHARE
4 ARTISTS 3 ARTIST'S BOOKS

Program of Events

The Body That Forgets Itself by Rita GT at Galeria Belo-Galsterer, Lisboa, 7 p.m. 7-3-2019 • *Reach One Hundred* by Nuno Nunes Ferreira at Balcony Gallery, Lisboa, 6 p.m. 15-3-2019 • *Sunshine Socialist Cinema: a Cinema Manual – Lisbon Session* by Kristina Müntzing & Kalle Brolin at FOCO Gallery, Lisboa 3 p.m. 10-3-2019 • Round Table and *Portions of Share* publication launch with Ana Margarida Abrantes at FOCO Gallery, Lisboa, 7 p.m. 1-4-2019.

Artists

Kalle Brolin & Kristina Müntzing; Nuno Nunes-Ferreira; Rita GT

Curators / MA and PhD Students in Culture Studies

Ana Rita Coelho; Aude Vignac; Dzifa Peters; Federico Rudari; Francisca Rosa; João Biscainho; José Maria Cortez; Jule Kurbjeweit; Juliana Orrego Trujillo; Linda Koncz; Marta Saccani; Nina Danilova; Pasha Georgieva

Curatorship Lab Professor

Luísa Santos (Gulbenkian Professor, FCH-UCP, CECC)

Communication

Ana Rita Coelho; José Maria Cortez; Marta Saccani; Pasha Georgieva

Publication

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Spaces Coordination

Aude Vignac; Federico Rudari; Jule Kurbjeweit; Juliana Orrego Trujillo

Texts

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Portuguese Translation and Revision

Ana Rita Coelho; Francisca Rosa; João Biscainho; José Maria Cortez

English Revision

Ailsa McDougall; Guy Howie; Matthew Mason; Samuel Miller

Design

João Biscainho (visual Identity, publication and posters); Juliana Orrego Trujillo (invitations)

Photography and Video

João Biscainho and Linda Koncz (as mentioned)

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