

«Ellipse Foundation Contemporary Art Collection», Ellipse Foundation, Alcoitão, Portugal (cat.)

«El vídeo-arte en Portugal», «Revolución – Conferencias», Subimagen 06 – IV Festival Audiovisual (organization: La Vaguada – Instituto de Educación Secundaria, Junta de Castilla y León, CFIE Zamora), Salón de Actos de la Fundación Rei Afonso

Espanha / Spain (cat.)
CA, Center for
scovo / Moscow, Rússia
de Fotografia», CAV,
s, Coimbra, Portugal

In
conversation
with

«Espelho de Ulisses», Centro de Arte de S. João da Madeira, S. João da Madeira, Portugal
«12.3, 5 Artistas no Ministério da Economia e Inovação», Palácio da Horta Seca, Lisboa / Lisbon, Portugal

«Território Oeste», Museo de Arte Contemporáneo Unión Fenosa, MACUF, La Coruña, Espanha / Spain
«Collapse», impact event, Moira, Utrecht, Holanda / Netherlands

«Corpos Impossíveis», Palácio Nacional de Queluz, Queluz, Portugal
«Densidades Relativas», Fundação Moderna, Fundação Moderna, Lisboa / Lisbon, Portugal
Emmerico Nunes / O Sines, Portugal (cat.)

«Del Zero al 2005», Fundación Marcelino Botín, Santander, Espanha / Spain (cat.)
«Voix Off», Centre R. d'Art Contemporain Languedoc Roussillon, Sète, França / France
«Baroque & Neo-Baroque, "The Hell of the Beautiful"», DA2, Domus Artium 2002, Salamanca, Espanha / Spain (cat.)
«Portugal Novo», Pinacoteca, São Paulo, Brasil / Brazil (cat.)

«Contour», 2nd Biennial for Video Art, Mechelen, Bélgica / Belgium (cat.)
«O Nome que no Peito Escrito Tinhas», Mosteiro de Alcobaça, Alcobaça, Portugal (cat.)

In
conversation
with

Todo sol



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canvas without

Vasco Ara
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interpretation.

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But, to resume our talk of mediation, the starting-point for the construction of the present text is a superlative instance of that: Vasco Araújo's *Hereditas* (2003), with all the passages that he read while conceiving and executing his work. *Hereditas* is a road-text, with all the passages that most interested him underlined, and these passages will appear throughout this road-text as a kind of road signs, which indicate not just toponyms, cities, villages, monuments and rivers, but also difficulties: hills, dangerous curves, possible landslides, snow, hail, deer and other natural presences that may, in the absence of caution, become serious, driving, become serious, driving.

and works will act as toponyms, while the various signs of advertence and information that give *Hereditas* its meaning. In other words, this is an attempt at revealing the hidden heritage of the work. The work, then, will consist in writing from other words and with video in mind, a editorial job: to select, organise, contextualise and try to create another narrative from Araújo's "collection" of favourite texts and his video.

This idea has occurred to me precisely because *Hereditas* is Vasco Araújo's first video work. I would like, now, to advance a first reading: in the whole of Araújo's oeuvre, more than in his video works, the present production plays a similar role as the "Untitled" does in the work of a painter, while being probably the most pictorial of all the works in his short but very intense and productive career.

In *Hereditas* there is not a single written, spoken or gestured word; not a single let alone voices or sounds. It is a narrative of Hipólito (2003), or *Modo de* (2003) – to mention two of the texts of which are printed in this book.

Then, the intention of this text is to reveal the muteness, silence and the muteness of the work, since it quotes the words and the authors/voices that were at its

Deze vis, behorende tot de familie

"Horny Fish" Hoewel meestal



the 1870's was marred, as James notes,

chiefly to French and English investors

personal and state expenses, and in

lines at this time. The Khedive, Isma

⁴ The problem of the Khedive shares

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