

## THIS UNIVERSE IS NOT MINE: IT'S ME.

INÊS VALLE, 2015

Today we roam in the fleeting. We seek unceasingly. We live a life of blind and deaf people, experiencing without soul or color to inspire, look at, feeling and learn the surrounding. What is the purpose of surviving in a society that dictates rules of destruction? Where the "other" becomes more alien when he tries to approach (himself)? We need to talk about soul, to escape from the dormant condition and rediscover our oversea.

*Dias de nada – Underrated* suggests time through a pause between times of the immediate, where the now is grabbed in unnoticed or forgotten details of our day-to-day. It is an alert to the fast condition of our society, which instigates power games instead of cooperation. These are captured images between Lisbon and New York, in a period of great instability, where the foundation of society was shaken by the economic crisis, knocking dreams and desires of success down. Tiago da Cunha Ferreira has the audacity to show how disjointed we live, through those who occupy the city. Exhausted people, careless, abandoned, surviving numbly or wandering in autopilot mode. How many of us "turned off" the cellphone and had a pleasant conversation with the person sitting next to? Today this is rare. Unfortunately, today human relationships happen more through technologies. Slavoj Žižek criticized already the market of erotic products, when the most recent product was advertised offering on many formats a more realistic touch<sup>1</sup>. Has the fear of the other become so violent that we lost the willing of being and share?

Despite of all atrocities and warnings of living in the underground forced by this consumption-imperialist machine, we all occasionally still imagine what the happiness will be. Therefore, these images of Tiago da Cunha Ferreira also suggest histories of endurance and will to live, impelling us to imagine what will happen next. Where will these people go? Who are they waiting for? Where are they looking to? More importantly, what did make them to awake or will do to awake them of the inertia that infected Western society? How can we stop being miserable exotic lion enclosed to return to our fullness?

### INÊS VALLE | INDEPENDENT CURATOR

Inês Valle is an independent curator, with a Degree in Visual Arts and a MA Curatorial Studies both by the Faculty of Fine Arts University of Lisbon, having developed her thesis about engaging contemporary art in Australia. Collaborates as art critic at ARTECAPITAL magazine and as curatorial consultant at TAFETA, institution specialized in Modern and Contemporary African art.

She has been collaborating with several artists, curators and leading Art Institutions across the globe, as Centro Cultural de Belém or Canberra Contemporary Art Space, and has been organizing art exhibitions that function as critical discursive platforms focusing on the relations of power between politics, society and the art practice. From her last curatorial projects we can highlight: "**Good Morning in Torba**" (Turkey); "**God Factor**" at Tibães Monastery in Braga; "**Art Stabs Power: que se vayan todos!**" at Plataforma Revólver (Lisbon) and at Bermondsey Project (London), as well as the exhibition "**Gently I press the trigger**" with the Palestinian artist Khaled Jarrar exhibited in Paris (France) and in Ramallah (Palestine) or the collaborative project **Whose Centenary?** in Nigeria.

Currently she is working with Pablo Bartholomew in the project "**The Indian Émigrés**" and the multiple relations between Portugal and India, as well as in her future exhibitions "**Before Before Now Now**" that will be show at MIRA or at II AFIRIPERFORMA BIENNIAL 2015, which she will be curator.

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<sup>1</sup> Žižek, Slavoj. 'In the future we'll outsource sex' in, Is romance dead?, The guardian, 2013.