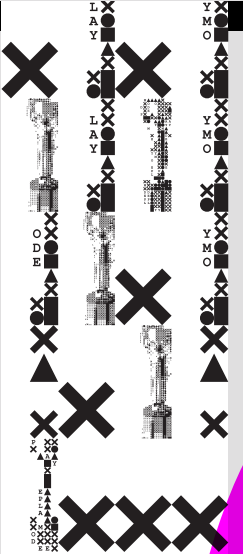


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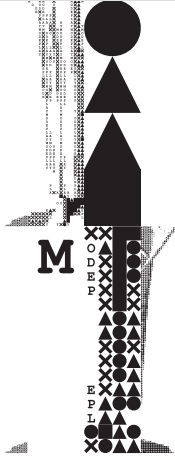
BILL VIOLA
E USC GAME INNOVATION LAB

THE RIGHT JOURNEY ■ 2007-2018
Videogame
Duração variável
Cortesia de Bill Viola Studio e USC Game Innovation Lab

The Right Journey é o resultado de uma colaboração entre o artista Bill Viola e os designers do Game Innovation Lab, da University of Southern California. Um jogo experimental que concilia, com harmonia, a videogame e a interação humano/computador. Assim se conta, na primeira pessoa, a busca individual por um conhecimento que nos transcende. Uma obra visual, inspirada nos trabalhos anteriores de Bill Viola, que nos remete também à vida e obra de figuras históricas, como, por exemplo Rumi, poeta e místico islâmico do século XIII; Ryōkan, poeta budista ren dos séculos XVIII-XIX; São João da Cruz, religioso e poeta espanhol do século XVI; e Plotino, filósofo do século III.

Bill Viola ■ Estados Unidos da América, 1951

A NUCLEANDO
DAS MÃOS ANTES DA
INTERACÇÃO E
NUCLEANDO



BRAD DOWNEY

ENDLESS COLUMN IN CONTEXT ■ 2005
HOUSE OF CARDS #2 ■ 2007
HOUSE OF CARDS #3 ■ 2007
CASTLES BENEATH CITIES ■ 2008
BROKEN BIKE LANE ■ 2009
CHALK WALK (HUSKOVICH) ■ 2010
HABITACLES ■ 2013
THE USE OF BOOKS ■ 2015
Digital prints on paper
Various dimensions
Courtesy of the artist

LYSSELUNKER ■ 2010
MYTHS UNFOLD ■ 2011
APPOCATED ■ 2008
THE PERFECT THORN ■ 2010
UN-STITCHING HALL ■ 2008

Digital videos, color, sound
Various durations
Courtesy of the artist

The video and photographic works on show by this North American artist reveal the ambiguity and conceptual labyrinth of the performative pieces he has created all around the world. Downey makes use of the urban space and of political activism to make us think about the contradictions and paradoxes of contemporary life, exhibiting political power structures and the absurdity of everyday life. Making formal use of assemblage and détournement, he reminds us, playfully, of the poetic possibilities hidden in the paving stones, brand posters and advertising, texts hidden in the walls of the various cities he visits, urban furniture and, sometimes, bicycles and other mobility devices. Subversively minimalist, his pieces operate as social sculptures that convey the audience, nostalgically, to a world of objects and craft working processes that are under extinction in an age when travelers have also become tourists.

Brad Downey ■ United States of America, 1980

NON-INTERACTIVE