

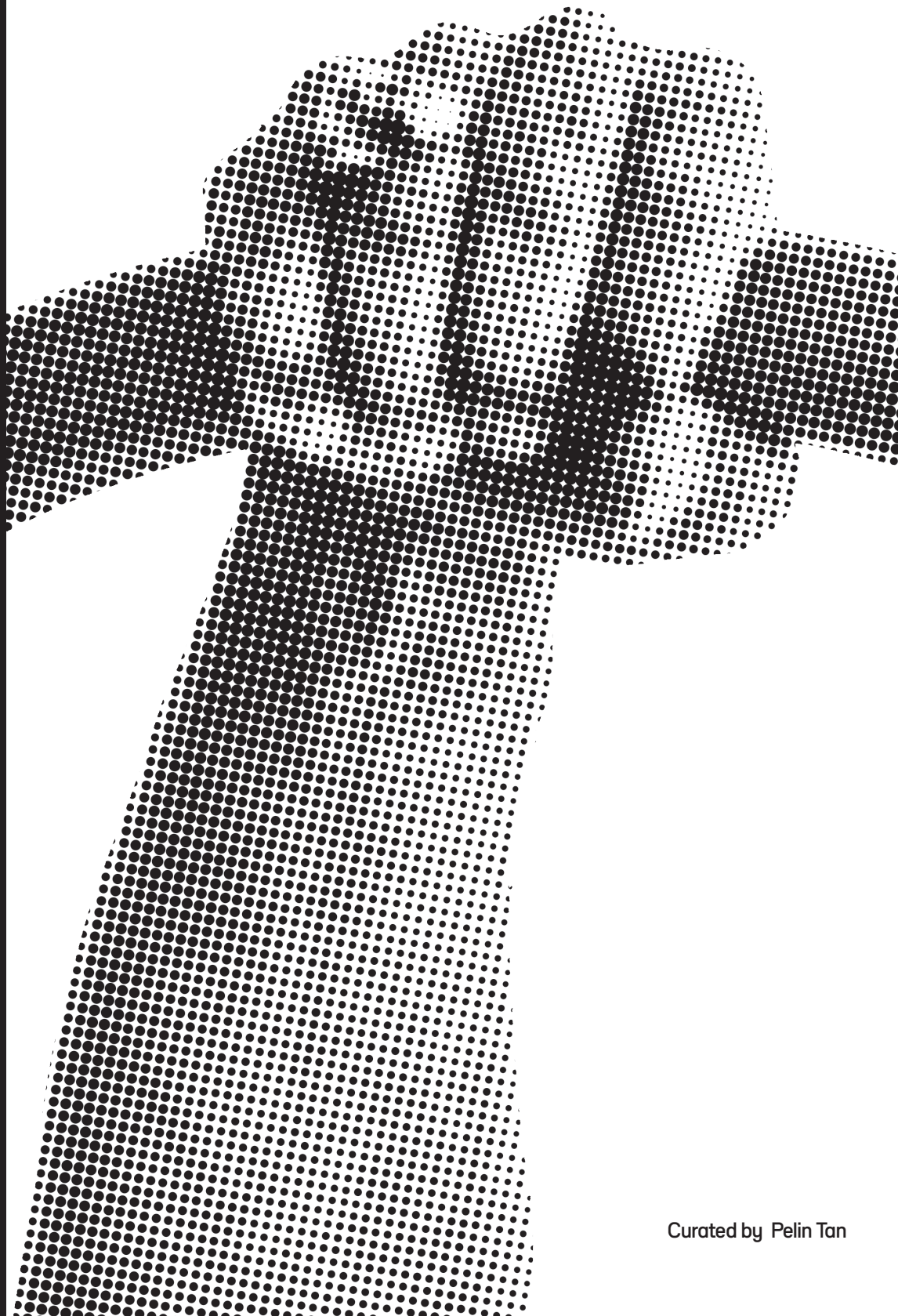


EXIST REEST

Didier Fiúza Faustino
Works

1995

2022



Curated by Pelin Tan

EXIST/RESIST

Works by Didier
Fiúza Faustino
(1 9 9 5 – 2 0 2 2)

EXIST/RESIST is the first institutional exhibition surveying almost thirty years of the work of Didier Fiúza Faustino (b. 1968), the French-Portuguese experimentalist whose work has consistently provoked and transgressed the formal and conceptual demarcations of architecture, design and art.

Taking its title from two separate pieces (*Exist*, 2016; *Resist*, 2017) the exhibition reveals a propelling tension present throughout Faustino's creative explorations and their continued resonance in the face of the fraught conditions of physical and mental survival in today's world. Whether taking the form of installation, film, sculpture, editorial project, temporary architecture or built-work, the "body" emerges as a recurring trope and measure of individuation, and as such, a site of economic and political struggle. "An architect without scale", Faustino has developed a multi-faceted practice that spans urban intervention and multi-sensorial design, interrogating the binary, polarising notions that shape our social performances and the normative deliberations that spatialise them.

By probing social and political borders, Faustino raises inescapable questions: is emancipation possible under the oppressive norms that govern our existence, from our domestic lives to our experiences on the street? What are the scales in between these norms? How does “material” matter? How does a single body transform into a collective body? What is the extension of the body in various experiences of sheltering? We as humans try to adapt our bodies to many types of shelter, housing and dwelling, which is also about adapting to standardisation and rules.

By using the human body as a measure of scale, both design and architecture contribute to the proliferation of socio-spatial norms. Such top-to-bottom standardisation of the built environment prevents and re-designs the relation between body and space. Sheltering is one of humanity’s modes of survival and it is most urgently endangered in the time of the post-apocalyptic climate changes and the capitalist extraction of minerals in the twenty-first century. Therefore, designing against modern norms and standardisation means looking at space as a dualistic structure, where body and mind are separated. Against the underlying Cartesian logic of architecture and mathematical space, Faustino’s works search instead for the spaces and forms of Spinozian desire.

The Spinozian approach criticises the body-mind division, as well the primacy of the mind over the body – an approach that counters the Cartesian one that instead postulates a division of mind and body. For the architect Gökhan Kodalak, “Spinoza’s philosophy offers a radical conception of life that traverses nature and culture, humans and non-

humans, built and natural environments, promising far-reaching implications for architecture” (2018). In this context, the ongoing conflict between body and mind, desire and the proclivity towards form and object in Faustino’s works are both recurring themes as well as the means to provoke, in order to face realities. The feeling of objects and proximities in the space are crucial, as are the borders of the experiences of space, object and body within a “queering phenomenological experience”.

“Queering space” invites the body to challenge our orientation towards objects and form loaded with social norms and unrevealed desires. Such phenomenological experience creates a relational redistribution of rhizomatic perspectives of forms. Phenomenology is about our relationship to objects; speaking in the frame of design, it is the form. According to the feminist thinker Sara Ahmed “The Object could even be described as the transformation of time into form, which itself could be redefined as the ‘direction’ of matter. What arrives not only depends on time, but is shaped by the conditions of its arrival, by how it came to get there.” (2006) Here, if we adapt the argument to form and space, direction is also about de-direction in order to give way to other knowledges of form and space. Faustino is almost working against “form” to push and investigate its borders in both singular and collective ways.

For example, one of the earliest works, *My First House* (1996) bridges the ongoing discussion about the crises of sheltering, emancipation and survival by way of cheap materials, and themes of temporariness and nomadism, also resonating with the newly created piece *Too late for Tomorrow* (2022).

By creating a public space to be activated by the audience inside the museum, the tents that comprise this installation are shelters made of simple and inexpensive materials that visitors can draw on. This interactive work stands as a metaphoric shelter for the contemporary world and the survival of dwellings, which is a central topic in Faustino's career. This ongoing inquiry into forms of survival and the duality of temporariness/permanence reveals questions about bodies, contemporary migration and the effects of the Anthropocene¹. A planetary-level refugeehood, as we witness it today, affects the labour conditions, levels of precariousness, and their relation to landscapes². Uneven neoliberal urban transformation leading to spatial segregation among vulnerable communities, the colonial extraction of landscapes, the use of chemicals in agricultural lands that often lead to the depopulation of villages and civil wars – these are examples of structural violence that harm migrant populations. Policies of cross-border movement and surveillance infrastructures are also becoming more severe under the exceptional circumstances of the Covid-19 pandemic. Accordingly, Faustino's timeless, multi-scale practice reveals the constraints of the body and its continuous survival and resistance to contemporary global issues.

EXIST/RESIST is a retrospective exhibition that brings together for the first time a vast selection of works, preparatory materials and prototypes – drawings, photos, models, large-scale installations, films and objects, revolving around four recurring research topics in Faustino's work: Housing and Dwelling, Borders of Bodies, Design as Resistance, and Agonism in Public Space.

Featuring both past and new pieces, loans from international collections and never-before-seen documentation from the architect-artist's private archive, the show is set in scenography designed by Faustino's studio – Mésarchitecture. Conceptually devised to provide two distinctive spatial experiences, the two areas of the exhibition are connected by a corridor.

The towering large-scale structure at the centre of the iconic oval gallery is made of twelve modules representing an analogical data centre, an inverted panoptic white room and a T.A.Z. (temporary autonomous zone), which are presented as an ex-nihilo of the artist-architect's studio, and plays host to the core body of works in this mid-career retrospective. "A generic aseptic monolithic gallery, like the office corridor of Jean Luc Godard's *Alphaville*", says Faustino.

Works presented date back to the artist's graduation project (*Body Building*, 1995), and include pieces like *Home Suit Home* (2013), *One Square Meter House* (2003), *Body in Transit* (2000), and *Open Incertum* (2008), embodying Faustino's ongoing research into borders, body, survival and dwelling on various scales. Situated alongside this structure is the new installation *Democracia Portátil* (2016–2022), a radical proposition inviting the audience to face the possibilities and impossibilities of publicness. Conceived as a mobile structure that can be moved and fitted to the back of a pick-up truck, "*Democracia Portátil* is an artefact to create spaces of expression and exchange in service of citizens and civil society," says Faustino, adding "it is the result of a creative process intended to propose spaces for negotiation and new forms of sociability".

The corridor which connects the two spaces features two works: a disorienting light installation *Nowhere Somewhere* (2013) and the sound installation *Don't Trust Architects* (2010), an uncanny spatial experience that questions the architectural profession and the purpose of design.

Continuing to the second area dedicated to the show, we encounter the newly created piece *Too late for Tomorrow* (2022), an interactive, performative space, as well as others like *Mi Casa es Su Casa* (2019) that bring urban collective experience back in to the museum, and a series of videos from the *Exploring Dead Buildings* series (2010, 2015) which invite us to think about everyday objects, buildings and artefacts that interact through memory, biopolitics and forms of research. The multiple desires of the human and its relation to various forms of spatial experience and inhabitation provide the discursive syntax of Faustino's practice: from domestic dwelling and sheltering, neoliberal urban spaces, checkpoints in borderlands and mass demonstrations, to the changing shorelines of islands in the time of climate crisis. The experiences of the body extend from the collective co-existence of social and urban uprisings to the technopolitics of surveillance systems.

In this retrospective exhibition, Didier Fiúza Faustino's works transcend the borders of society, design, art and architecture by focusing on and investigating themes related to dwellings for survival, provoking the extension of bodies in unconventional ways, inviting us to tune our experiences between architectural desire and the borders of design.

1 Planetary co-existence is often explained through debates around the Anthropocene, where humans are perceived as the primary agents of change, shaping the planet through violent practices of natural resource extraction and rapacious territorialisation. Mark Williams, Jan Zalasiewicz, Alan Haywood and Mike Ellis (eds.), "The Anthropocene: Conceptual and Historical Perspectives," *Philosophical Transactions of the Royal Society A: Mathematical, Physical and Engineering Sciences* 369, no. 1938 (13 March 2011).

2 Planetary, here, refers not only to the coexistence of various interconnected earth-bound scales, but also to a contemporary spatial approach to the world and the shared effects of climate catastrophes.

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Ahmed, Sara. *Queer Phenomenology: Orientations, Objects, Others*. Duke University Press, 2004.

Kodalak, Gökhan. "Spinoza, Heterarchical Ontology, and Affective Architecture." In *Spinoza's Philosophy of Ratio*, edited by Beth Lord. Edinburg Press, 2018.

A Conversation with Pelin Tan

How, when and where did you first encounter Didier Fiúza Faustino's work and thinking? And, is this the first time you two have worked together on a show?

Our first encounter was at the Bordeaux Biennial in 2009 where I was invited by him and his team to participate in a panel on urban conflict and hospitality. It was a fruitful intervention at the biennial, where we had a chance to have a debate around multicultural urban spaces, diverse communities and how living together is possible in such contexts – what are the radical democratic possibilities. In Didier's practice, the questions of community, scale, bodies are always intertwined with the basics of design and art. This brings up not only his position around imagining and producing forms of design and art, but also a provocation of the regimes of representation in his practice.

EXIST/RESIST is the first institutional exhibition surveying more than twenty-five years of Didier's practice. Why now and what does the project aim to contribute?

After sharing many moments over the past years, we started to reflect on the show not in terms of the sum of his works, but around what is a provocative and futuristic form of design and art that can reveal the social norms describing the body and its definition in society and urban space. Didier has been working around these themes since the 1990s – a sociological and philosophical topic that pops up all the time in everyday life, from war to migration to urban resistance, to Covid conditions. The design and artistic practice of Didier is almost symptomatic and runs in parallel to social, political and ecological conditions. Moreover, the rich variety of materials and mediums that he employs also clearly indicate his critical questioning of the architectural profession and the role of the architect. I do aim to present these efforts, make them accessible for various audiences.

And how did you approach this survey as a curator? How do you present his body of work and what argument(s) do you try to build with the show?

In any "retrospective" exhibition, the architect/artist gets stressed about what to include and what to exclude. There is also the question of a certain style of retrospective exhibition, especially of architecture in the twentieth century. Even the scenography of such exhibitions is similar. We were thinking more about what works are significant and create clusters that support a certain connection. First, there is the play between the border of design and artistic provocation and second, the ongoing theme about public space and radical democracy. My aim was to bring together the various fluxes of scale and material, and iconic works that signify a timeless concern for the sociology of everyday life, both within the public and domestic spheres.

In your essay you write about Didier's work "tuning between architectural desire and the borders of design". Can you expand on that?

In my essay I try to make two layered discussions: first on Didier's take on body/bodies and the social norms surrounding it and its boundaries with design. The second is the discussion around the concept of form, referring to the deconstructions by Gordon Matta-Clark in late twentieth-century architectural history. I think both are intertwined. That enables us to discuss Didier's approach on architectural or design form in any scale in a more framed and discursive way that matters in the actual design practice in general. In the last twenty years, there has been more criticism by younger generations of architects and designers on the boundaries of design, the normative practice of architecture that influence pedagogical practice, as well as the market. We are in an era that is rethinking what architecture and design mean, how they function in our everyday life while we deal with diffuse social and climate catastrophes. From that perspective, I see Didier's practice as an in-between tension of desire and the thick boundaries formed within norms. His effort in deconstructing it and giving more space to desire is also a Spinozian philosophy that reveals itself in action and existence in his works. The clash between desire, body and norms is a triangle in our everyday life that shifts between modernism and animism. Design could be a tool to reveal this, architecture could be the medium to convey the discourse. This is what Didier's work does.

What have you found in Didier's personal archive and brought into the show?

Didier as an architect and thinker absorbs from many sources for his intellectual creation. Primarily, novels of alternative literature about futurism and gender, philosophical texts, visual diaries, recordings in Africa, in China, which are testament to his curiosity for culture, especially non-Western culture and non-Western knowledge, from built environment to food. Music is also one of the sources of inspiration – sound and spaces connect for Didier. Practitioners like Matta-Clark are an inspiration to think differently about form and presentation originating in Western modernity. All artefacts that relate to urban sub-cultures are primal objects for his process of creation. In this show we see the research process of the architect as the living archive, potentially inspiring young designers and architects by revealing Didier's hidden working practices.

What is your favourite work or statement in the show and why?

This is a difficult question to answer. I believe each work has its own aura, provocation of ideas, way of research, proposal of material and invitation to engage. I have many favourite works and the first one is *My First House* (1996) – Didier's first built house. The children on the street ask Didier if he is an architect, and he says yes and the children invite him to help build their house from a tent. And Didier does so for them. The existing photo is the visual evidence of this act and work. There is no real home. There is no real built architecture. I do like the little story behind this work, and I still see this story as a vital dilemma in architecture and in the profession. Furthermore, *Democracia Portátil* (2016) is also what we could call a small-scale public space where the audience and citizens are invited into an intimate discussion about contemporary urgent topics. This work is also one that connects with many other works of his in various moments of his career, where he focusses on the practice of radical democracy and co-existence in public space. *Too late for Tomorrow* (2022) the very last work produced for this show, is for me important in two ways: firstly it connects the survival, resistance, existence questions around dwelling and shelter to his first work in 1996. Secondly, it creates a public space that as a socially-engaged work the audience can experience and intervene in by using them. We are hoping this work will create an intimate co-existence of a minor publicness in the museum space and provide a comfort zone for the audience.

It would be great to have your take on Didier's profile, apropos the hyphenated architect. How do you describe Didier's practice or "Haltung"?


I think Didier is an architect who is in constant denial of the architecture profession and mainstream-defined modern Western design. By not stepping outside the realm of architecture, he insists on queering knowledge and deconstructs norms. I think as a designer and pedagogue he is also a provocateur in relation to the set knowledge and institutional framework of architecture as a discipline and profession. But I would not either marginalise him so that mainstream architecture practice could be safe. In contrast, this is how design and architecture should be reformed in the present and in the future of everyday life.

M O D U L E S
01 02 03 04
05 06 07
08 09 10 11 12
A S S W A L L
REST IN PEACE
DEMOCRACIA
PORTÁTIL
O P U S
I N C E R T U M
TOO LATE FOR
T O M O R R O W
NOWHERE *SOMEWHERE*
DON'T *TRUST* *ARCHITECTS*
BUILT *THE FIGHT*
[G]HOST *IN* *THE* *[S]HELL*
MI *CASA* *ES* *SU* *CASA*
TOO *L...* *FOR* *TOMORROW*


O P U S I N C E R T U M

2008		Painted MDF, mirror and wall inscription
		182 × 112 × 120 cm
		Coll. of Centre National des Arts Plastiques (CNAP)

DEMOCRACIA PORTÁTIL

2016 - 2022		Galvanised steel
		329 × 388 × 248 cm

MODULE 03


QUEER		Flag embroidered by Maison Lesage, cotton canvas and gold thread
2011		200 × 60 cm

LES LIAISONS DANGEREUSES		Digital print on fine art paper
2009		150 × 217 cm

* Inside The Wall

2015	Glory	White painted vintage door and stainless steel 231 × 64 × 20 cm
2012	Mehr Licht	Porcelain lamp socket, stainless steel cable and bulb 12,5 × 16,5 × 20 cm
2012	Tetsuo	Stainless steel and aluminium 50 × 40 × 40 cm
2010	The Naked Lunch	Sculpture, enamelled porcelain 30 × 16 × 19 cm

MODULE 04


NEM TUDO É VERDADE		Melamine board and cut off letters
2006		220 × 150 × 2,2 cm
		Coll. Antoine de Galbert

MODULE

05


IN TRANS EX

1997

 Video, 5 min 47 s

ONE SQUARE
METER HOUSE

2003 - 2006

 Steel, aluminium, resin
180 × 33 × 33 cm
Coll. Frac Centre – Val de Loire


* Inside The Wall		
2009	Double Happiness	The original model is part of the collection of MoMA –the Museum of Modern Art, New York
2011	Hidden Pavilion	
2008	Intruder	
2008	Silent Hill	The original model is part of the collection of MoMA –the Museum of Modern Art, New York
2002	Stairway to Heaven	
2018	Tender Room	
2014	This Is not a Love Song	Coll. Musée national d'art modern, Centre Georges Pompidou, Paris
2010	Uncut House	
2017	Undisclosed Project	
2006	Untitled House	

MODULE

06

MY FIRST HOUSE

1996


 Digital prints on fine art paper
160 × 160 cm, 120 × 160 cm

MODULE

07


LOVE ME TENDER

2000 - 2016

 Digital print on Baryta paper
Diptych, 90 × 90 cm (each)


LOVE ME TENDER

2019

 Digital print on Baryta paper
Diptych, 90 × 90 cm (each)

TEMPS SAUVAGE
ET INCERTAIN

2007

 Digital print on Baryta paper
91 × 73 cm

DELETE YOURSELF

2016





 MDF
68,5 × 48 × 71 cm
Courtesy of the artist and Michel Rein Paris/Brussels

HERMAPHRODITE


2010

 Anodized aluminium
55,5 × 41,5 × 62 cm



MODULE08

EXPLORING DEAD BUILDINGS 2.0		Video, 8 min 49 s
2015		
CELL		Iron, rubber and flashlights
2015		69 × 52 × 89 cm
EXPLORERS		Digital print on fine art paper
2015		220 × 150 cm
EXPLORING DEAD BUILDINGS		Steel frame, seat, pneumatic wheels, headlights, used battery and video camera
2010		145 × 180 × 92 cm

A S S W A L L

2003		Wood structure, plywood, epoxy paint
		300 × 300 × 490 cm
		Coll. Fundação Serralves

(G)HOST IN THE (S)HELL

2008		Video, 21 min 26 s
T O O L... F O R T O M O R R O W		
2022		Neon light
		378,47 × 50 cm

MODULE12

TOMORROW'S SHELTER		Digital prints on fine art paper 80 × 80 cm
2017		Laquered MDF 120 × 84 × 33,63 cm
		Coll. Frac Centre – Val de Loire

EXIST

2016

⌕

Dimensions variable
Tape on paper

INTRUDER

2021

⌕

Digital print on Fine Art paper

80 × 120 cm

DOPPELGÄNGER

2011

🔪

Photograph

56 × 75 cm

Coll. Julião Sarmento Estate

DOPPELGÄNGER

2011

🔪

3D printing

17,5 × 15 × 15 cm

Coll. Julião Sarmento Estate

SANS TITRE

2003

Digital print on Baryta paper

50 × 60 cm

Courtesy of the artist and
Galeria Filomena Soares

HAND ARCHITECTURE

2009

⌕

Photograph

49 × 35 cm

Courtesy of the artist and
Michel Rein Paris/Brussels

HAND ARCHITECTURE

2009

⌕


Megaphone, polyester resin
and foam helmet

60 × 37 × 34 cm

Courtesy of the artist and
Michel Rein Paris/Brussels

GLOBAL WARMING

2019



Aircraft cover, painted canvas,
aluminium stretcher

160 × 200 × 4,6 cm

Courtesy of the artist, Michel Rein
Paris/Brussels, Galeria Filomena
Soares

GLOBAL WARMING


2019



Video, 10 min

BODY IN TRANSIT

2000



Epoxy resin

115 × 60 × 77 cm

Coll. Antoine de Galbert

JUST A FUCKING
MOVIE

2002



Video, 34 min 52 s


* Inside The Wall



Sensitive archives
-
Books, records and various
objects from the artist's studio.

HOME SUIT HOME

2013




Carpet and nylon cable ties

190 × 90 × 35 cm

Courtesy of the artist and
Michel Rein Paris/Brussels

N O W H E R E
S O M E W H E R E

2013



Aluminium structure, neon tubes

62 × Ø 200 cm

Courtesy of the artist and
Michel Rein Paris/Brussels

DON'T TRUST ARCHITECTS

2010 - 2022



Sound installation
Loop

TOO LATE FOR T O M O R R O W

2022



Steel structure, airline blanket

208 × 208 × 208 cm

BUILT THE FIGHT

2015



Galvanised steel, plywood board
with fluorescent lights



123 × Ø 340 cm

MI SU CASA ES SU CASA

2019



Neon lights, drum and epoxy paint

116 × Ø 59 cm

Courtesy of the artist,
Michel Rein Paris/Brussels
and Galeria Filomena Soares

Didier Fiúza Faustino

[France, 1968] is an artist-architect and the director of Mésarchitecture studio based between Lisbon and Paris. His work, taking shape of installations, sculptures, scenography, films, editorial projects, temporary architecture, or built-work, transcends borders of society, design, art, and architecture by exploring the relationship between body and space.

After graduating at the Paris-Villemin School of Architecture in 1995, Faustino started his own practice at the crossroads of art and architecture developing a multi-faceted approach, ranging from installation to experimentation, from visual arts to the creation of multi-sensorial spaces and buildings. In 2002, he founded the architecture studio Bureau des Mésarchitectures in Paris with Pascal Mazoyer and opened the Lisbon office in 2018.

His work and the private and public commissions include installations such as *Body in transit* (Venice Biennale, 2000), *Stairway to heaven* (Castelo Branco, 2001), *One square meter house* (Paris, 2006), *Arteplage Mobile du Jura* (Swiss Expo 02, 2002), *Temporary Autonomous Zone* (Unlimited, Art Basel, 2004), *The Hermès H Box* (2008), a mobile video screening hall presented at international venues including the Tate Modern, Centre Georges Pompidou, and the Beyeler Foundation; and *(G)host in the (S)hell* (Storefront for Art and Architecture, 2008).

In 2009, Faustino founded and curated the first Bordeaux Biennial under the title Evento. He was editor-in-chief of CREE (2015–2016), taught at the Architectural Association (AA) in London (2011–2017 and 2019–2022), and has been continuously invited to lecture at universities and institutions all over the world.

Recent projects include the XYZ Lounge (Ghent, 2017), the atelier of French artist Jean-Luc Moulène (Normandie, 2022), a housing complex (Leiria, ongoing), a wine cellar (Tondela, ongoing), in the Dão wine region, and a villa (Praia da Falésia, ongoing in the Algarve, as well as the scenography of the first retrospective in Germany of Paula Rego, at the Kestner Gesellschaft, Hannover (opening October 2022).

Faustino's work has been widely published and exhibited internationally, namely at MoMA – The Museum of Modern Art (New York), Guggenheim Museum Bilbao, Palais de Tokyo (Paris), Centre Pompidou (Paris),

Calouste Gulbenkian Foundation (Lisbon), Maison Hermès (Tokyo), Laxart (Los Angeles), Fondation Beyeler (Basel), MOCAD – Museum of Contemporary Art (Detroit), Storefront for Art and Architecture (New York), MAXXI – Museo nazionale delle arti del XXI secolo (Rome), MUDE – Museu do Design e da Moda – Francisco Capelo Collection (Lisbon), Cité de l'Architecture et du Patrimoine (Paris), HEAD – Genève, Haute école d'art et de design, La Verrière (Brussels), Monnaie de Paris (Paris), MUCEM – Musée des Civilisations de l'Europe et de la Méditerranée (Marseille), 50th Venice Biennale, Venice Biennial of Architecture (11th French Pavilion; 9th Portuguese Pavilion), etc. The first institutional exhibition surveying almost thirty years of his practice, curated by Pelin Tan, opens in October 2022 at maat – Museum of Art, Architecture and Technology (Lisbon), and coincides with the release of *Architecture for Disquiet Bodies* (Lars Müller Publishers), with an overview of more than twenty-five years of his work.

His work is represented in various public and private collections, such as the MoMA – The Museum of Modern Art (New York), Centre Pompidou (Paris), Serralves Collection (Porto), MAXXI – Museo nazionale delle arti del XXI secolo (Rome), Centre National des Arts Plastiques (Cnap) (Paris), FRAC Centre (Orléans), Centro de Arte Moderna – Fundação Calouste Gulbenkian (Lisbon), Fondation Antoine de Galbert (Paris), Josée and Marc Gensollen collection (Marseille), Kunstmuseen Krefeld, among others.

Faustino was awarded the Pierre Cardin Prize (Architecture) of the Academy of Fine Arts/ Institut de France in 2018 and the Architecture Silver Medal of the Dejean Prize 2010 by the French Academy of Architecture in 2010, and he is part of the French Design 100.

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YouTube Didier Faustino

Pelin Tan

[Germany, 1974] is a turkish sociologist and art historian based in Turkey. She has curated exhibitions, publications and events all over the world. She is currently involved in the following projects: *Urgent Pedagogies* by IASPIS (Stockholm, Sweden) and *Cosmological Gardens: Land, Cultivation, Care* by CAD+SR (Spoleto). Tan is a professor at Batman University (Turkey), a senior researcher at the Center for Arts, Design and Social Research (Boston), and researcher at the Department of Architecture, School of Engineering, Thessaly University (Greece, 2021–2026).

Tan has curated *Gardentopia – Matera* 2019 (Italy, 2018–2020), and was an associate curator of the *Adhocracy – 1st Istanbul Design Biennial* (2015). She co-curated, with Liam Gillick, the *I-DEA Archive project* by Matera Foundation.

She is the 6th recipient of the Keith Haring Art and Activism award (New York), and a Lead Author of the report Cities of the International Panel on Social Progress (Cambridge Press, 2018). Tan pursued her postdoc at the Art, Culture, and Technology programme of the School of Architecture and Urban Planning at the Massachusetts Institute of Technology (2011). She worked in Art History, at the Istanbul Technical University (Turkey, 2001–2011), and at the School of Architecture, Mardin Artuklu University (Turkey, 2013–2017), and was visiting professor at the Hong Kong Polytechnic School of Design, the Center for Human Rights and the Arts – Bard College (New York), and at the Academy of Fine Arts Nuremberg's Architecture master's programme (2018). Her field research was supported by Hong Kong Design Trust, The Japan Foundation, DAAD, CAD+SR, and others.

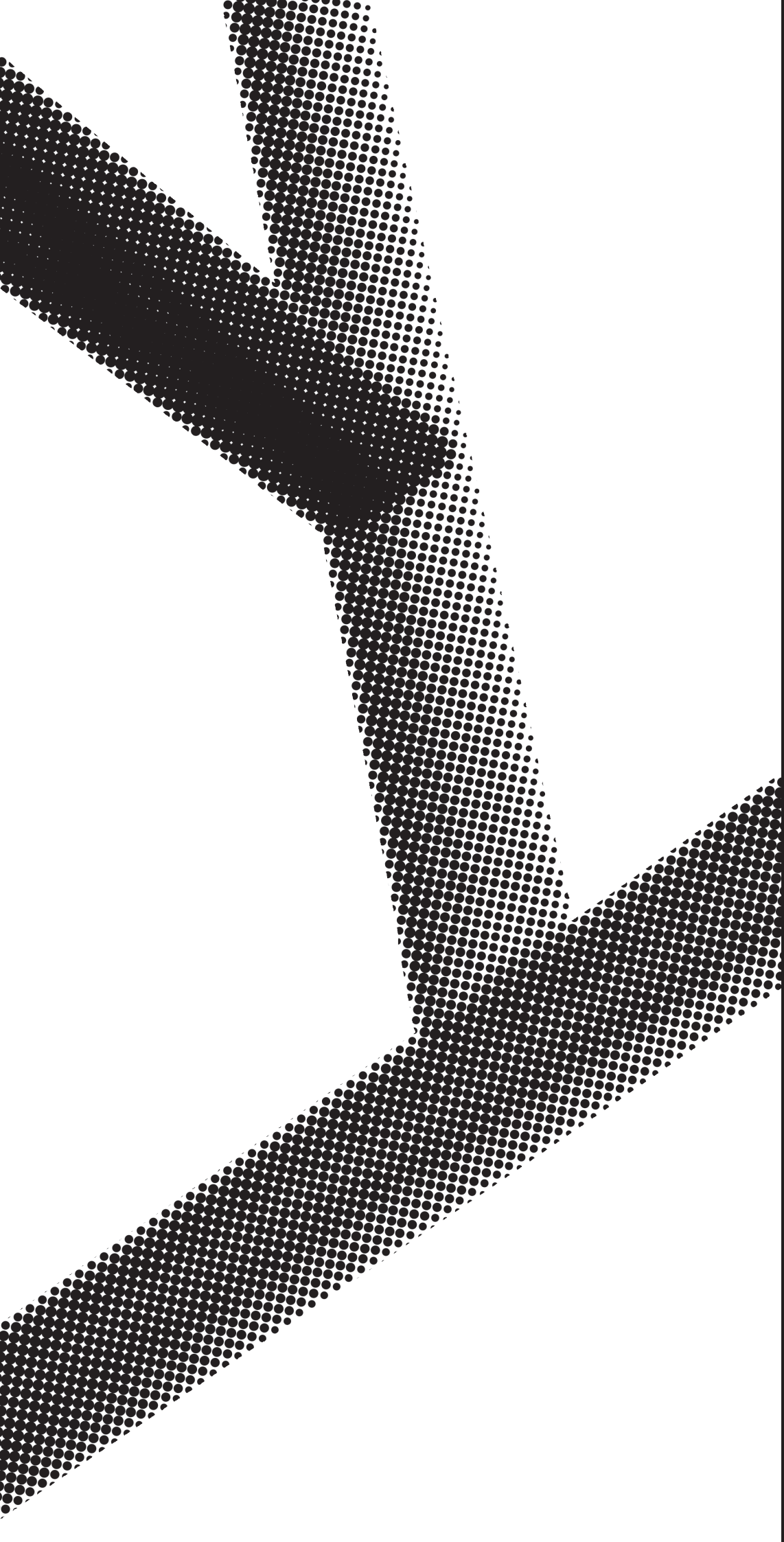
Tan contributed to *Swamps and the New Imagination* (The MIT Press e Sternberg Press, forthcoming), *Climates: Architecture and the Planetary Imaginary* (2016) and *2000+: Urgencies in Architectural Theory* (2015, both published by Columbia Books on Architecture and the City, 2015), and *Commons and Architecture* (Routledge, to be published in 2023). She is currently working on her book on Emmanuel Levinas and spatiality/architecture and phenomenology.

She was invited to participate in the Lisbon Architecture Triennale (2013), Bergen Assembly (2013), Oslo Architecture Triennial (2016), Chicago Architecture Biennial (2018), Istanbul Design Biennial (2020), and the Istanbul Biennial (2007, 2015, 2022).

Curated by Pelin Tan / **Exhibition design** Mésarchitecture [Paris: Marie-Hélène Fabre, Pascal Mazoyer; Lisboa: André Antunes, Sérgio Brito, Keven Conlin, Tiago Pinto de Carvalho, Sónia Sousa] / **Graphic Design** Turbo / **Project management** Camila Maissune [maat], Marie-Hélène Fabre / **Production management** Francisco Soares / **Construction** J. C. Sampaio / **Installation** Tamanho Prático / **Graphic production** Logotexto / **Translation and proof reading** Carla Nunes, Caligrama / **Printing** Louresgráfica / **Institutional support** Institut français du Portugal, Embaixada de França em Portugal / **Technical support** ArtWorks, Atelier Franck Mangon, Dahinden, Initial, Mecaltex, TransJM / **The exhibition includes loans from** Museu de Arte Contemporânea de Serralves, Fondation Antoine de Galbert, Frac Centre-Val de Loire, Michel Rein Paris/Brussels, Galeria Filomena Soares, Yves Klein Archive, Centre Pompidou, Paris, and Coll. Julião Sarmiento Estate

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