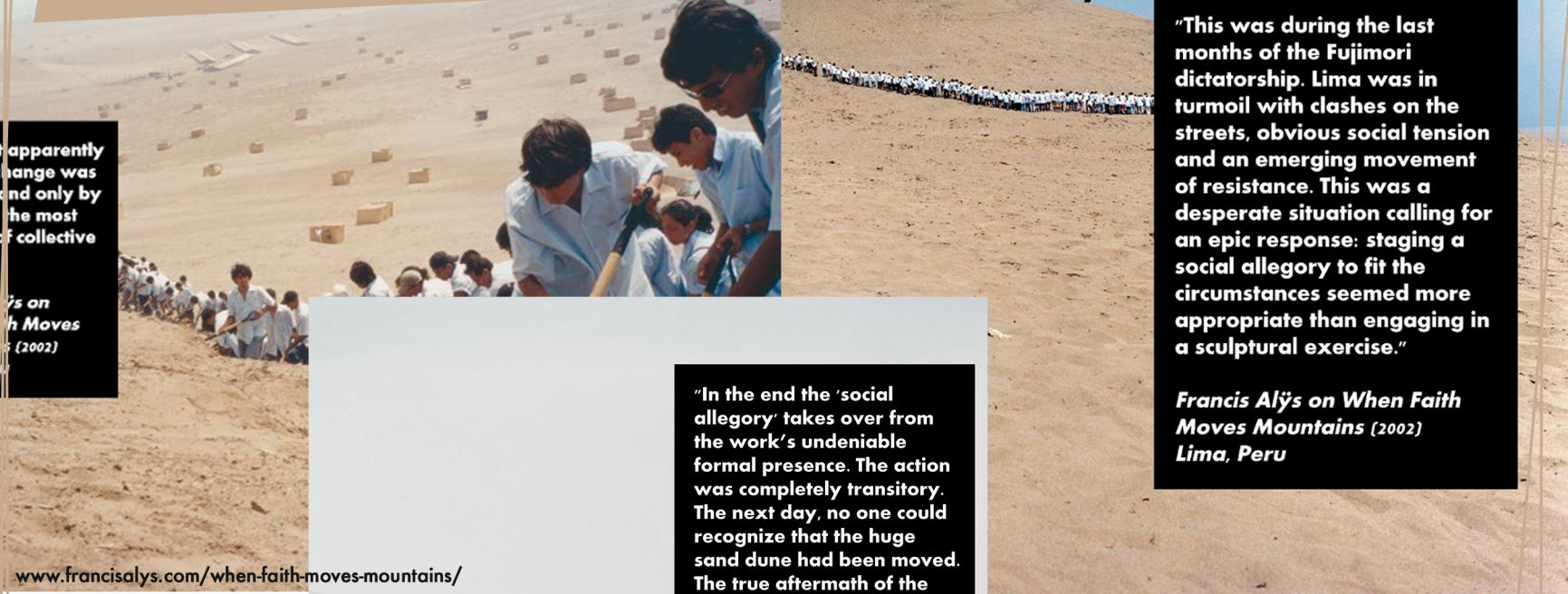


When Faith Moves Mountains, Lima Peru (2002). Francis Alÿs



apparently change was and only by the most collective

Francis Alÿs on When Faith Moves Mountains (2002)

www.francisalys.com/when-faith-moves-mountains/

"This was during the last months of the Fujimori dictatorship. Lima was in turmoil with clashes on the streets, obvious social tension and an emerging movement of resistance. This was a desperate situation calling for an epic response: staging a social allegory to fit the circumstances seemed more appropriate than engaging in a sculptural exercise."

Francis Alÿs on When Faith Moves Mountains (2002) Lima, Peru

"In the end the 'social allegory' takes over from the work's undeniable formal presence. The action was completely transitory. The next day, no one could recognize that the huge sand dune had been moved. The true aftermath of the work lies in the ripples of anecdote and image that radiate out from it."

Francis Alÿs on When Faith Moves Mountains (2002) Lima, Peru

The year I stopped making art. Why the art world should assist artists beyond representation; in solidarity.

Paul Maheke  
Open - Letter

'The year I stopped making art was the year I became a single parent. It was 1622, I got enslaved and was taken by force to North America to work in a field. It was 2003 and I had to travel to another country to get an abortion. The year I stopped making art was 1997. When I had to save thousands for my tritherapy and to provide for my mother who had just lost her job. It was 2017 when I fell short of money to pay the registration fee of the photo contest, of the art residency, of the entrance exam at the prestigious Uni.

The year I stopped making art, I just stopped. I wasn't just being slowed down in my progress, I didn't take a detour, it just stopped. Life didn't throw me curveballs, at least not more than usual... My whole life felt like a curveball

(...)

The year I stopped making art, it was before COVID-19. It didn't take a global pandemic to end my career. I just didn't manage to pay my tax return on time. It was 2019 and I had a bike accident on one of my shifts when I delivered food to people's door. The year I stopped making art, it didn't take for the wealthiest parts of the world to go in total lockdown, to be made redundant from the arts industry.

(...)

The year I stopped making art is the year my secondary school teacher decided I would make a good factory technician. This was the year my parents had to move further away, away from the centre; barely on the outskirts in suburbia. The year I stopped making art is when I realised I needed to speak several languages in order to be an artist, to have a computer with unlimited access to the internet and a smartphone to answer your emails on the go. The year I had to stop, is the year I couldn't afford to commute to your museum to meet you. I was wrestling with depression and mental illness.

In 2016 you made sure I wouldn't talk to anybody about what happened in the studio, at your office, in your flat, in the toilets at the fair. It's the year you repeatedly twisted my words. You made sure your verbal abuse would be deemed as innuendoes to anyone hearing your side of the story. The side where your true power lies. This was the year I felt too ashamed to talk about it: the year I stopped making art was the year I was made to feel small. The year I was reminded that my visibility would never measure up to your financial stability.

Read the rest of the Open - Letter @

[www.documentations.art/The-year-I-stopped-making-art](http://www.documentations.art/The-year-I-stopped-making-art)

*Peziza cborata*. Pk. (edible).  
Reduced. See page 137.

The mushroom book. A popular guide to the identification and study of our commoner Fungi, with special emphasis on the edible varieties by Nina L. Marshall, New York, ed. Doubleday Image: The Biodiversity Heritage Library

Image by EvaLlanas www.evallanas.com

From Habits to Rituals: Rituals as Social Habit. Raffaella Giovagnoli

'Rituals as collective activity, which is based on the same mechanisms of habits formation, but it is expressed in a "We-form", from which it is created and institutionalized.'

'What we mean by the word "ritual" must be clarified. We use the word "rite" or "ritual" mostly to refer to religion (also to myth); rituals embed the religious experience in the mystical dimension. The ritual is sociologically intended as a set of acts or normatively codified practices that form cultural patterns of a certain society. Rites and rituals represent the values and standards of the transmission function, the institutionalization of roles, identity and social cohesion.'

'Ritual requires deep emotional involvement; without which it ceases to exist. It also requires different aesthetic components, depending on different cultures and different times (or age); the rite must evolve to not lose its meaning.'

'Let's think of ritual as a dance. The rhythmic movements of the dance and procession express the comeuppance of intentions, where the reciprocal imitation of gestures stimulates the reciprocal exchange of perspectives and provokes, with strong evidence, the sharing of an "internal experience."

UnderExposed 'Wall of Reference (2) ' References.

*When Faith Moves Mountains, Lima Peru (2002).* Francis Alÿs.

[www.francisalys.com/when-faith-moves-mountains/](http://www.francisalys.com/when-faith-moves-mountains/)

*The year I stopped making art. Why the art world should assist artists beyond representation; in solidarity.* (2020) Paul Maheke.

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*From Habits to Rituals: Rituals as Social Habit.* Raffaella Giovagnoli  
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