

# Toner

KUNSTVEREIN VIA 113

Begleitbrief

Kleine Venedig 1a D-31134 Hildesheim - www.via113.de  
Fon: 05121/981991 oder 0177/3106013

Juli, Juli  
Juli, Juli  
Juli, Juli  
Juli, Juli  
Juli, Juli  
Juli, Juli  
Juli, Juli  
Juli, Juli  
Juli, Juli  
Juli, Juli

2003

## Encontrar as medidas certas

**O primeiro passo a dar quando queremos comprar o soutien certo é perceber quais são as nossas medidas.**

Para aferir o tamanho do soutien, deve passar uma fita métrica à volta do torax, imediatamente abaixo do peito.

As medidas internacionais seguem uma escala que começa nos 65 centímetros e vai até aos 120, sempre de cinco em cinco centímetros. Estas medidas implicam uma tolerância de dois centímetros. Ou seja, se medir 72 centímetros, o seu tamanho é o 70 mas se medir 73 centímetros o seu número passa a ser o 75.

Depois é necessário determinar o tamanho da copa. Passe a fita métrica à volta do torso, por baixo dos braços e à altura do mamilo. A diferença em centímetros entre esta medida e o tamanho de soutien indicará a copa apropriada para si. Se a diferença for entre 12 e 14 centímetros, significa que a sua copa é a A; 14 a 16 centímetros de diferença correspondem à copa B; a copa C é adequada quando a diferença é entre 16 e 18 centímetros; finalmente, quando a diferença é entre 18 e 20 centímetros, a copa D será a mais apropriada. Se as suas medidas forem intermédias, experimenta a copa abaixo e acima para ver qual é a mais confortável.

Escolher o soutien certo é dar um passo em direcção a uma vida com mais qualidade.

Texto: Joana Stichini Vilela

Today I am a foreigner in a more or less foreign country.

Tomorrow I could be a *chá de ervas* but that's another story.

Portugal is a leisurely place and Porto has warm days.

I am sitting on a chair and in front of me my old home town computer. Some people are laughing at him. With 6 years you are old in that business. Outside it's Sunday. The sky is covered with clouds and the air is filled by little humid drips.

It's not raining, no fork, but it's in any kind of way a humid affair. The hairs are cold, outside it's 23° and my sweater is doing good work – it's a place with character – I like it.

I am a member of the curatorschool VIA/berlin. Among of a lot of other things our job is to value artprojects. It's a kind of exercise we have to do more or less voluntary. We don't get money for it, we are in this way independent. Some of this written stories appear in artmagazines, others in exhibitions the curatorschool makes. So today I am in Porto 2003. There are some interesting locations to visit.

The very beautiful Museum Serralves with Park and Teahouse. A street with lots of galleries, an alternative artspace with the name "*maus hábitos*" and at least the special places you have to look for your own.

Today my job will be to visit "*maus hábitos*", situated on the top of a multistorey carpark. The size is 700m<sup>2</sup> - beautiful place, a combination between bar, café and culture-center. Not at all usual. On Friday they have opened an exhibition. Before, they invited 60 people for a dinner. It was a kind of buffet with self-service. I inherited the aversion against buffets

of my father but the problem is probably less the buffet but more my own incapacity to fight for food. I am not fat but nevertheless I think that I can survive more than two days without food and if you have a buffet it's always the same. The people are hungry and if the buffet is starting they run for gold. This kind of species of human being who are refusing punishes the live.

No - I think a dinner in company is one of the most beautiful happenings I ever participate. It's an expression for a particular incident, it's a celebration for the brain, for the belly, for the feelings. It's an occasion to make conversation, to argue, to become acquainted with your neighbours.

A buffet for desserts we can discuss, a buffet in general is an invention of a superficial world, demands no courage of the cookers and remains to a past, which was once upon a time important.

Like everywhere: I have seen exceptions but .....

The exhibition itself.

For a criticism it would be a difficult work. The reason is not the exhibition itself but it's the idea of the frame *maus hábitos*.

First of all it's open for a lot of different culture projects.

Second: It has besides the beautiful, big space and the crowds of young visitors no support.

Third. The high frequency of exhibitions and performance combined with the first two points illustrate the problem with exhaustible supplies.

9 artists are coming together. They want to show their work and that's the only connection they have. Some drawings, some paintings, some photos, an installation, a work in process, *publicity-never showed*, jewellery and old packages and wrappings.

The topics are as different as the used media but nevertheless it could be further a good group exhibition – but unfortunately it's only an attempt more.

Perhaps with two exceptions. The old packages concerned to raise a discussion about time, fashion and transition.

And an proper installation with milky *boastes*, made like a curtain of a shower.....

But I am touched by the space, by some people who are working there. I am not touched by the exhibition, so this lines are more the facescloth than an interesting attempt.