



hallway - floor 1

1 - leaf from the diary published by taschen in honour of leni riefenstahl in the 2000s.

2 - on one side, you can see riefenstahl arched towards the camera as she directs the film Triumph of the Will.

3 - on the other, one of the scenes from the film: Luitpoldhain marching in front of Hitler.

4 - buster brown promotional axe and rulers



hallway - window 1

stanley brouwn, herfstbrouwn (outonobrouwn), 1963

△ the △ distance △ between △ you △ and △ stanley △ brouwn △ each △ time △ you △ remember △ this △ sentence △

PRODUCTION

ZDB

CURATED BY

Deyson Gilbert

ASSEMBLY AND DISPLAY

Pontogor

Joaquim Pedro

GRAPHIC DESIGN

Sílvia Prudêncio

COMMUNICATION

Catarina Rebelo

ACKNOWLEDGEMENTS

Inês Duarte Rodrigues

May 18th to July 27th 2024

May 20th to 26th: 12pm - 8pm

May 29th to July 27th:

Wednesday to Saturday 3pm - 8pm

ZDB 8 Marvila

Praça David Leandro da Silva 2, Lisboa

zedosbois.org

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△ the △ distance △ between △ you △ and △ stanley △ brouwn △ each △ time △ you △ remember △ this △ sentence △

CURATED FROM

BY DEYSON MORAES-BARBOSA

GILBERT COLLECTION

18.05 — 27.07.2024

ZDB 8 MARVILA

stanley brouwn

+

alphonse allais

art & language

georges annekov

joseph beuys

manon de boer

igno cuypers

johann cruyff

hanne darboven

on kawara

kitasono katsue

anton de kom

paulo leminski

richard long

gilles mahé

magdeleine marx

georg marcgrave

cecília meireles

cildo meireles

reinaldo moraes

roman opalka

richard t. outcoul

giulio paolini

décio pignatari

ad reinhardt

leni riefenstahl

neide dias de sá

august sander

valentina soares

laurence sterne

wolf vostell

robert walsler

ludwig wittgenstein

perhaps the first point would be to avoid a possible mistake: that of granting to the brouwnian invisibility a certain impervious body contour / as if its negativity could fatally carve in the air the bone of a transfigured aesthetic apparition / as if his image refusal should necessarily impose on our eyes the ignis fatuus of an aesthetic halo hypostasis as if, by turning off the lights in a locked room full of live and dead cats, we could metaphysically scream, despite all the clotted blood: / yes! yes! / here all cats are brown!

s.a. talking about s.b. in an interview to d.g.



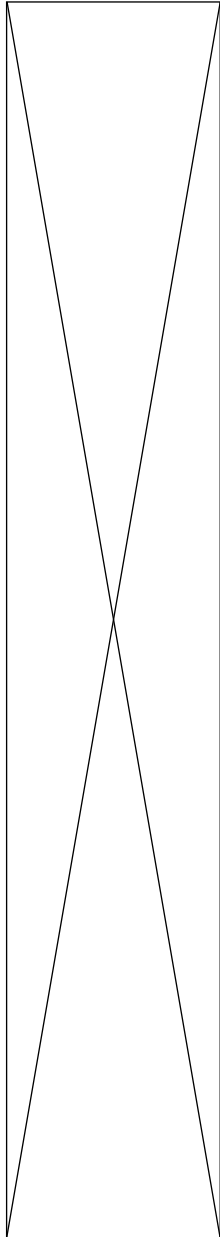
hallway - floor 2

excerpt from peace, memories of anton de kom, 2012



hallway - floor 3

transfer of tlaloc to the national museum of anthropology



it was through his daughter that i first received the news: s..... has cancer. (she always referred to her father only and exclusively by his first name) due to circulation problems and intense thrombosis in his legs, doctors chose to amputate both his feet. *everything indicates that they will amputate them tomorrow morning, but it could be after noon today. they still don't really know.* the following week, she called me on a video call while visiting her father in the hospital. s.a. appeared to smile behind a mask as he asked his daughter to capture on camera the dance of his freshly severed legs. this was the first time I heard s.a. make reference to a figure from the european art scene: *"i miss someone like bernhardt or roth at times like these. they would be the type of people who would come up here*

and say: what's up, man? where have your feet been walking?" i met s.a. when i was in germany for the first time in mid-2015 to participate in an exhibition with other brazilian artists. a friend, who had nothing to do with art, had written down on paper a confusing series of coordinates on how to locate his building on the long and desolate karl marx strasse in berlin. *he doesn't use a phone. the only way is to go there and knock on his door. if you're lucky, he'll help you. he is the best person you can talk to about these correlations between saturn and binah.* at that time i was still recovering from a serious accident in which my left leg was crushed between a car and a pole on a street in são paulo. when i finally met s.a. after three failed attempts on his building's intercom, he was

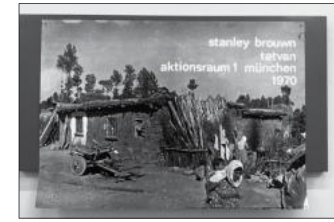
amused by the fact that, despite him being the old one, i was the one using a cane to walk. *while one hand wields the staff, the other must support the oily light of the anointment. the head must have its curls woven in silver threads. beneath his feet, the crushed skulls of all the firstborn who were eternally beheaded in the name of laius.* over the next few years, despite their erratic nature, our exchanges would always prove to be intense and fruitful. without, however, ever giving me any access to the details of s.a.'s personal life. most of the time, there was a kind of tacit agreement that meant our contact was restricted exclusively to the mystical-practical scope of my doubts.

hence my total surprise when i discovered in that hospital call that s.a., already an octogenarian at



**hallway - wall f
panel 2**

1 - 1 x 1 royal cubit stanley brouwn 1999,
2 - from concept to context: robert barry, stanley brouwn, daniel buren, lawrence weiner, agyu, 1989
3 - richard long: a line made by walking (one work), 2010 de dieter roelstraete.



**hallway - wall f
panel 3**

1 - poster from the tatvan exhibition at aktionsraum 1 munchen, 1970.



**hallway - wall f
panel 4**

1 - stanley brouwn, tatvan, 1970
2 - map of suriname with demarcation of the only railway built by the dutch.
3 - ephemera about the Dutch Indies.
4 - art & project, bulletin 8, stanley brouwn, 1969



**hallway - wall f
panel 5**

1 - images of early sculptural works by stanley brouwn
2 - ephemera on 'this way brouwn', 1960 to 1964
3 - images of anton de kom on surinamese currency
4 - stanley brouwn, this way brouwn, 1960-1964



**hallway - wall d
panel 4**

1 - stanley brouwn, this way brown, 196X
2 - stanley brouwn, an imaginary column of 30 feet on place guillaume in luxembourg, 2001.
3 - roman opalka em opalka 1965/1 - ∞ - 1965-2011.



**hallway - wall d
panel 5**

1 - 5 invitations to exhibitions by stanley brouwn, 1989 to 2005.



**hallway - wall d
panel 6**

1 - invitation to exhibition at the institut d art contemporaine, 2012
2 - bell hooks. teaching to transgress: education as a practice of freedom, 2017



**hallway - wall f
panel 1**

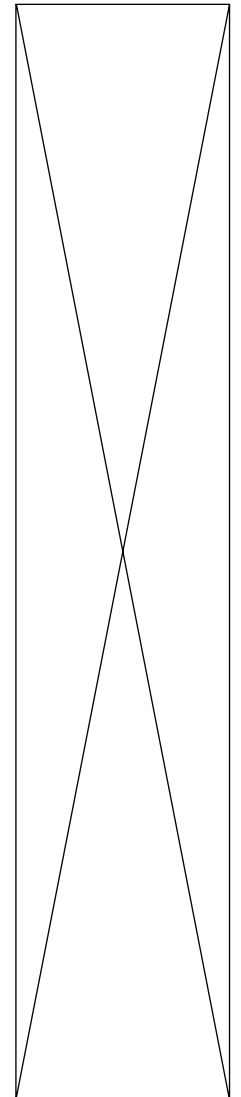
1 - poster for exhibition at kunsthalle bern, 1977.

that point, had come into direct contact with people like peter handke, arno schmidt, hanne darboven, thomas schmidt, dieter roth, barth hugues, robert jasper grootveld, yves klein, timm ulrichs, and several other notable figures of the european artistic avant-garde of the second half of the 20th century. it was in this context that i first heard s.a. mention the name stanley brown. *i met s.b. in dusseldorf when the people from zero launched that balloon into the air. he was there in the middle of everyone. he was wearing an overcoat. i have the impression that every time i saw s.b., he was wearing a coat, even in the heat. if you look at the most famous photo of the balloon action, the one shot from above, you can see me there in the crowd. s.b. was there also, but you can't see him in the photo.*

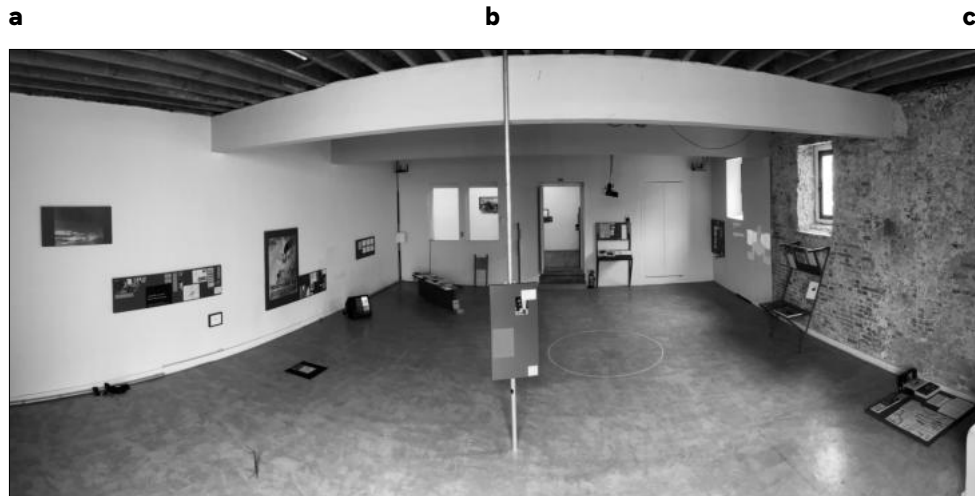
from then on, in subsequent conversations, i always took care to have a blank sheet of paper and a pen at hand to take notes (recording any of those calls with or without permission was something completely out of the question in that context). it was in this way that, amidst a myriad of subjects of all kinds, i ended up composing a long series of notes on s.a.'s peculiar considerations on the work and artistic trajectory of s.b. (there were also many digressions to other topics, including the magical drawings of franz bardon, the mystical traps of liber al, the self-trepanation of hugues, the revolutionary engagement of eliphaz levi, etc.) even during the pandemic, i decided to start working on those notes in order to restore something of their original

dialogical structure. sometime later, always through his daughter's cell phone, i read to s.a. some of the first reconstituted versions of our conversations. he then gave me several instructions on how to reformulate his speech in order to make it more faithful to the "mystical, magical and dull" spirit of our intercourses. *it will be a waste of time if you only include what i said or didn't say about s.b. it would be better if you mixed everything i said with the mystical and political nonsense that i always end up talking about.* without me knowing, our dialogue about editing these talks would become our last and final conversation. before dying, s.a. asked his daughter to tell me that, for mystical and gematric reasons, he preferred to be identified in these

interviews only by the initial letters of his name. all the present research on s.b. is based on the reconstituted and re-edited content of these hospital dialogues.



salon
walls a, b, c.



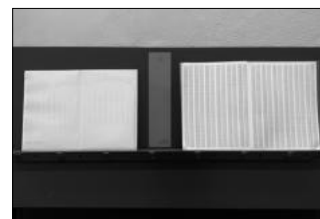
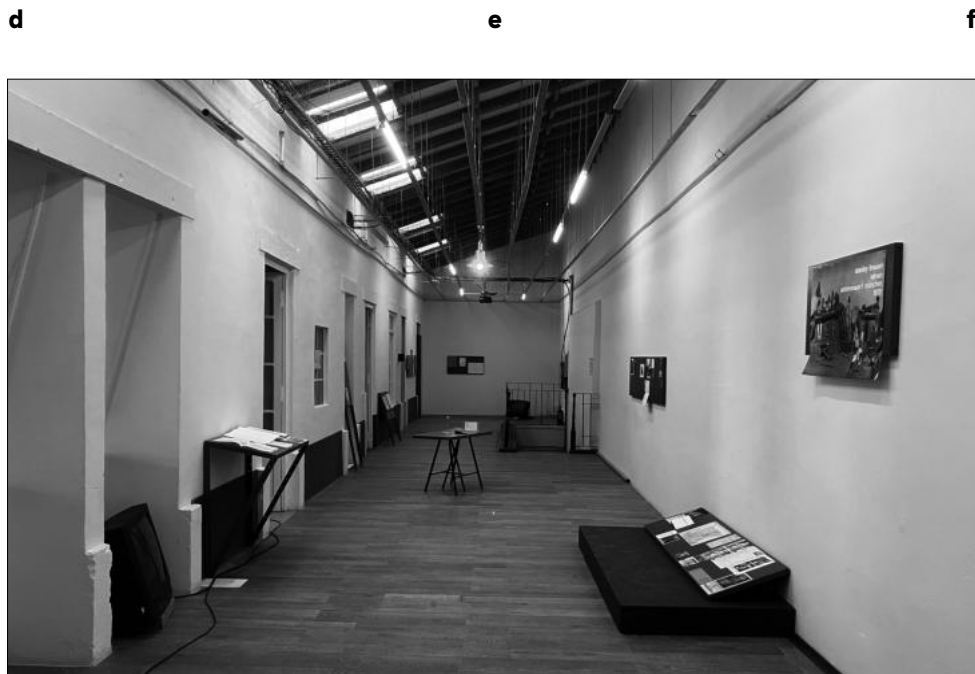
**hallway - wall d
panel 01**

- 1 - décio pignatari and reinaldo moraes, cover of the album todos os olhos de tom zé, 1973
- 2 - millôr fernandes, the concrete, 1962
- 3 - cartoon advert showing buster brown playing a trick on his mum after putting make-up on his dog tige.
- 4 - ephemera about the buster brown brand.

**hallway - wall d
panel 02**

on kawara, one million years b.c. - one million years a.d., 1999

hallway
walls d, e, f.



**hallway - wall d
panel 3**

- 1 - stanley brouwn, 1 meter, 1 step, 1980
- 2 - stanley brouwn, 1 step 10000 steps, 1972

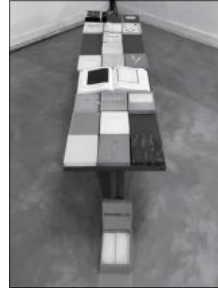
**hallway - wall d
panel 3**

- 1 - neide dias de sá, poems in process, 1967
- 2 - stanley brouwn, invitation to haubrok projects exhibition, 2014
- 3 - marina tzvetáieva, through the many blacknesses, 1983



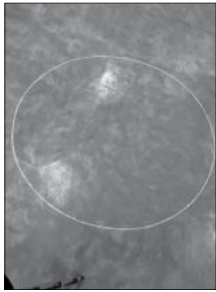
salon - floor 4

extract about the arrival of the Dutch crown in suriname in 1955.



salon - floor 5

1 - lawrence steiner, the life and opinions of gentleman tristram shandy, 2022
 2 - boxes from the exhibitions organised by johannes cladders at the städtische museum münchengladbach between 1967 and 1978.
 3 - die kassettenkataloge des städtischen museums münchengladbach 1967 - 1978.
 susane titz e susanne rennert, 2010



salon - floor 6

circle on the floor, ian wilson, 1968



hallway - wall e

panel 01

1 - cecilia meirelles, chants, 1981
 2 - stanley brouwn, art & project bulletin 63, 1972
 3 - stanley brouwn, this way brouwn, 1960-1964
 4 - konzeption, conception, 1971



salon - floor 7

stanley brouwn, brouwn lemonsport, 1963



**salon - wall a
panel 1**

1 - pot, parry, zwarte piet (pedro preto) plays with children in the shop window of vroom & dreesmann, amsterdam, 1952
 2 - stanley brouwn, untitled, anonymous performance realised without prior announcement in the antique shop amstel 47, amsterdam, 1964
 photos: igno cuypers
 3 - can of north state cigarettes (produced by brown & williamson), advertised in the 1950s.



**salon - wall a
panel 3**

1 - stanley brouwn impersonating a klm passenger during the filmed performance 'sun in your head' by wolf vostell, leidseplein theatre - amsterdam, 1964
 photos: igno cuypers
 2 - andré van den heuvel, the millionth klm passenger, prof. r.j. forbes, from the city university of amsterdam, is welcomed by saint nicolas and his assistant zwarte piet (pedro preto), 1959
 3 - stanley brouwn, la paz, 1970
 4 - stanley brouwn, art & project bulletin #8, 1969
 5 - stanley brouwn, untitled (one eindhoven foot of rope), 2005 - eindhoven van abbe museum.



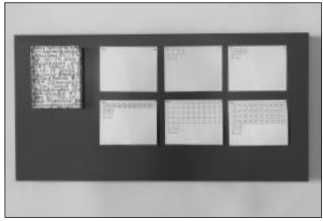
**salon - wall a
panel 2**

stanley brouwn, poster for exhibition at the städtische museum münchengladbach, 1970



**salon - wall a
panel 4**

1 - bloomsday 64: actions, agit-pop, de-collage, happenings. bloomsday 64, galerie loehr, frankfurt, 1964
 2 - in 1955, on the occasion of the royal visit of queen julienne and prince bernhard to suriname, women removed scarves from their heads, repeatedly spreading them out like a carpet under the couple's feet.
 3 - manifesto by stanley brouwn on the reverse of the poster for the bloomsday 64 exhibition, galerie loehr, frankfurt, germany, 1964
 4 - stanley brouwn - artist's book published on the occasion of the exhibition held at the gegenverkehr e. v. zentrum für aktuelle kunst in aachen from 6 to 28 may 1971, containing the statement "the total number of my steps" repeated 244 times in a sequence of ten per page with the exception of one page with nine and another with five. the phrase ends each time with the indication of a different country, ordered alphabetically, starting with "afghanistan" and ending with "zambia", 1971.
 5 - j brook & bros: 1 spool of brook & bros sewing thread / 1 needle / from the 1st man in the 1st row, start threading the visitor's jacket. sew all the visitors / proposal by stanley brouwn in randstad magazine, amsterdam, 1966
 6 - stanley brouwn, steps of pedestrians on paper. 1960



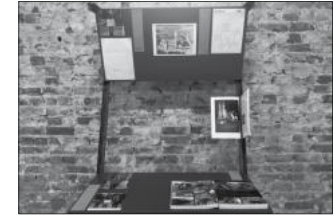
**salon - wall a
panel 5**
hanne darboven, exhibition of 6 film projects
based on 6 books, stadtsche museum
mönchengladbach, 1968



**salon - wall a
panel**
1 - in & out of amsterdam: travels in conceptual
art, 1960-1976



**salon - wall c
projection**
1 - manon de boer, dissonant, 2010.



**salon - wall c
panel 2**
1 - stanley brouwn, art & project, bulletin 11,
1969
2 - catalogue of the exhibition a pierre et marie:
une exposition en travaux, 1982
3 - giulio paolini, banco 35, invitation to
exhibition, 1976
4 - cildo meireles, exposição macabra,
intervention in the catalogue of the 24th venice
biennale, 1998
photos: alessandro costa and leo correa



**salon - wall b
panel 1**



**wall b
panel 2**
1 - wiering's weekrevue, 20th december 1945
2 - photos of the annual marches organised by
wiering's newspaper with its readers
3 - portrait of c. wiering, founder and director
of wiering's weekblad
4 - wiering's broadsheet:
5 - leny riefenstahl, schonheit im olympischen
kampf 1937
6 - stanley brouwn, barcelona foot, museu de arte
contemporânea de barcelona, 2005
7 - robert walser, the walk, 1917.
1 wiering's newspaper
1 pot of glue
1 tray
place the publication tightly around the tray.
drop the tray from a great height.

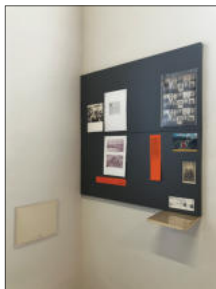
stanley brouwn's proposition in
randstad magazine 11-12, amsterdam, 1966



**salon - wall c
panel 3**
1 - leny riefenstahl, africa, 2010.
2 - paulo leminski, catatau, 1975.
3 - museumjournal 16.3, 1971.
4 - stanley brouwn, art & project bulletin 38, 1971.
5 - luís da camara cascudo, geography of dutch
brazil, 1956



salon - floor 1
1 - consciously walk through the cosmic rays in
the museum rooms
2 - i buy 1m2 of land in each contry, n.d



**salon - wall c
panel 1**
1 - stanley brouwn, 100 this-way-brouwn-
problems for computer ibm 360 model 95
1970
2 - stanley brouwn, steps of pedestrians on paper.
1960



salon - floor 2
anton de kom, we slaves of suriname, john wiley
& sons, 2022.



salon - floor 3
buying of one square meter of land, 1970