11 December 2014 –
22 March 2015

Curated by David Santos
MNAC Chiado, Lisbon

All the Memory of the World, Part One
Daniel Blaufuks

Photography: BrunoLopes

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David Santos
Director of MNAC

The exhibition that Daniel Blaufuks is presenting at the MNAC – MC, *All the Memory of the World, Part One*, is closely linked to the PhD project that he is carrying out at the University of Wales in Newport. It draws a connection between two key works by two cult European literary authors, in which fiction and individual memories of the Holocaust are deliberately mixed, through deceptions, crossovers and quotations that mislead the reader as to the direction that the narrative is taking, and in the exploration of memory that is triggered by that very process. The exhibition focuses on works made up of photographic images from sources that cover a broad technical and temporal range, and features parts of *W ou le souvenir d'enfance* (1975), by the French author Georges Perec, and German writer W.G. Sebald's novel *Austerlitz* (2001). The latter work had already inspired Blaufuks during his first major research project on Terezín, a small fortified town in what is now the Czech Republic. Terezín was given the name Theresienstadt during the occupation by Nazi Germany during World War II, and was the only concentration camp to be visited by the International Red Cross, in 1944.

Taking this world as its starting point, the exhibition presents a vast array of works associated with the idea and actual creation of an "atlas of images" about memory – which assumedly draws inspiration from Aby Warburg's "Iconology of the Interval" – creating a sort of visual map through which the artist seeks – in his own words – "to embark on a journey through different ways of looking, through variations on the same theme, collecting and selecting images of identical subjects, or similar key-words arranged in visual patterns."

The images of Daniel Blaufuks seek to unite the spaces or gaps in perception by joining together rather than tearing apart, even though we ultimately come away with a sense of indecision, openness and speculation about them. The artist's faith in the images, in spite of growing doubts about the actual power of photography in this process, holds him captive to an imperative exercise which necessitates an absolute compromise when using his powers of production and reflection, indicating that the memory mirrored in the immanence of photography is a kind of shadow that haunts us constantly, in every movement of bodies and light.

I HAVE NO CHILD HOOD MEMORIES.
AUS CHO WITZ
THERE SIEN STADT BAD
AUS TER LITZ WITZ CH AUS
RAUS! RAUS! SCHNELL! SCHNELL!
TODA A MEMÓRIA DO MUNDO.
ENT WESUNGS ÜBER SIEDLUNG
BIER. GEMÜTLICH KEIT. KONZEN TRATIONS LAGER.
TU PRÉFÈRES ÊTRE LA PIÈCE MANQUANTE DU PUZZLE.

Untitled, 2014
Digital print
100 × 80 cm

Untitled, 2014
Digital print
100 × 80 cm

AS IF
COMO SE
ALS OB
Daniel Blaufuks
video, 4h'35m, 2014

STAGED NAZI FILM
Musical performances are happily
attended by all.

As if, 2014
Video
4' 35''

From the series *ITS*, 2014
Digital print
35 × 45 cm

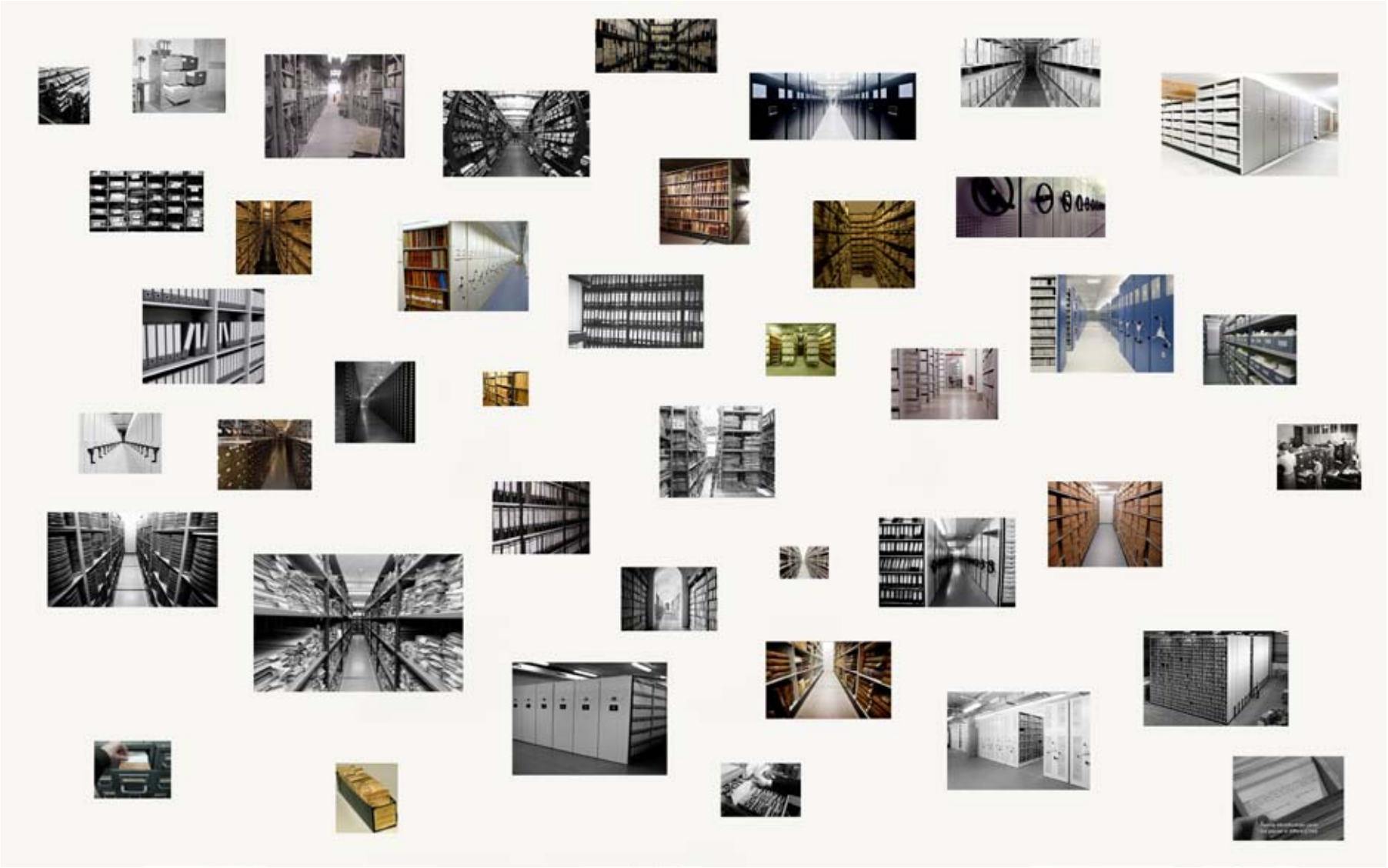
DIDI-HUBERMAN
IMAGENS APESAR DE TUDO

CHARLIE

From the series *ITS*, 2014
Digital print
35 × 45 cm

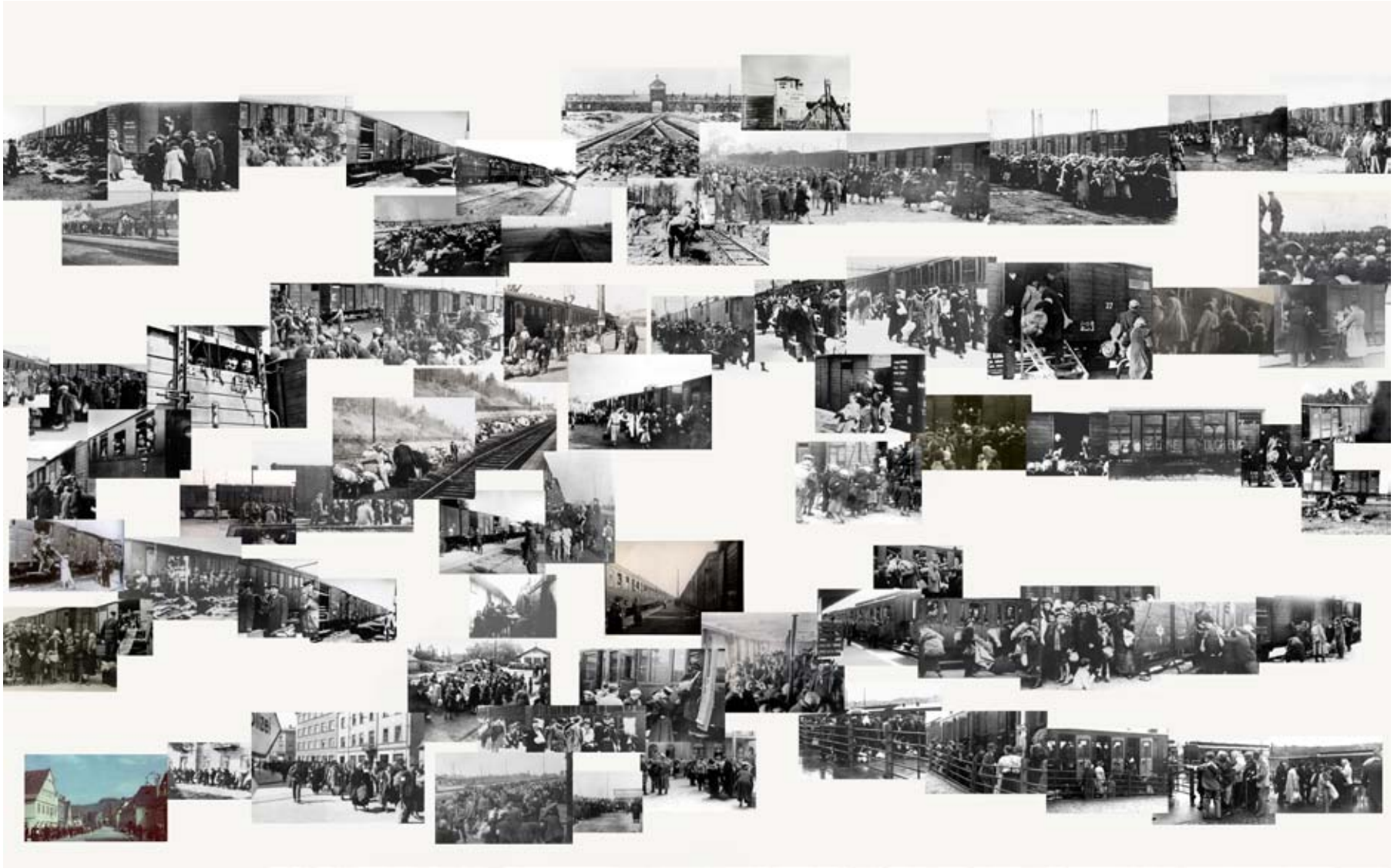
The Departure (The Parachute Jump), 2014
Digital print
110 × 160 cm

The ivory-coloured porcelain group..., 2014
Digital print
110 × 160 cm



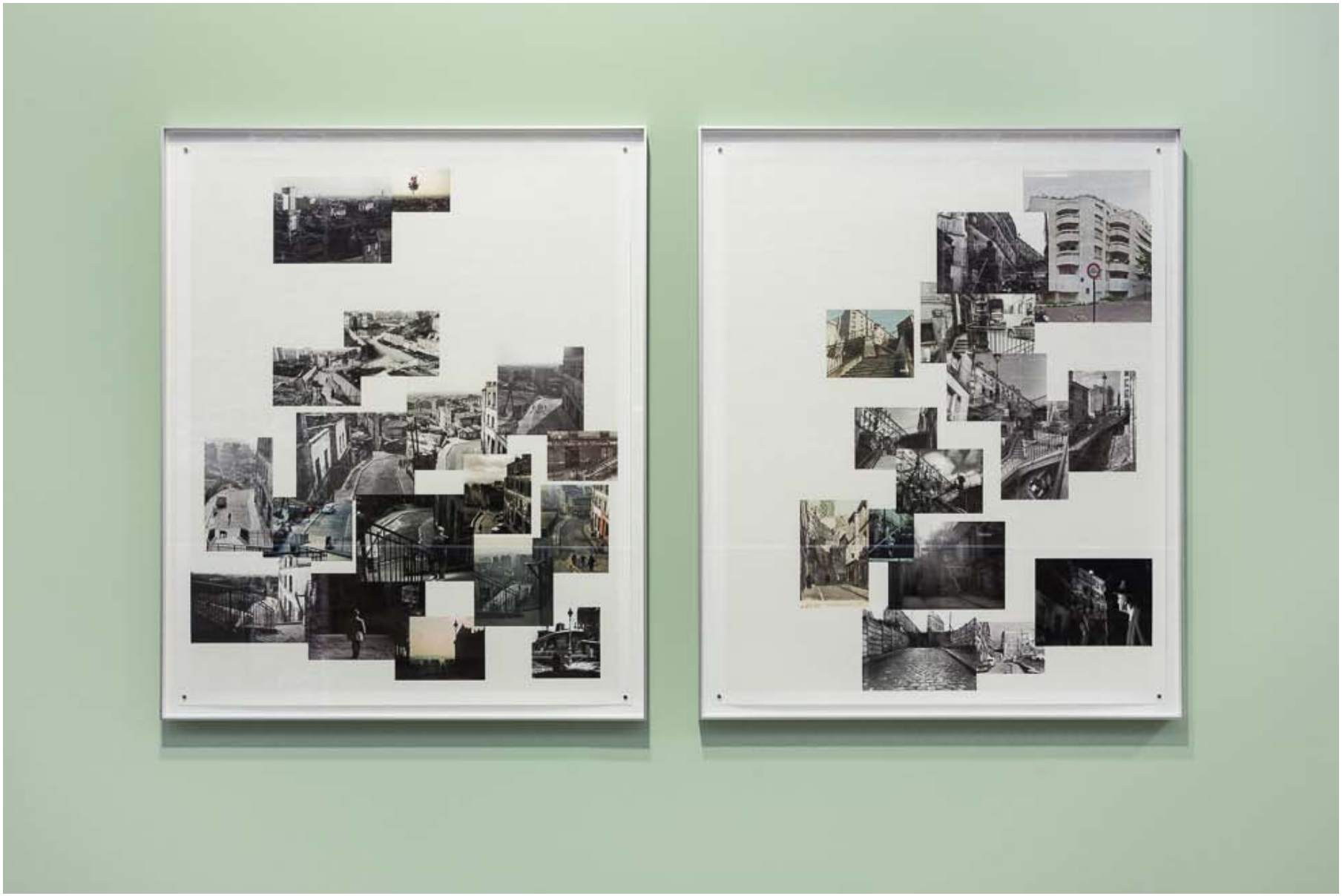
Archiv, 2014
Impressão digital
100 × 160 cm

Banhof, 2014
Digital print
100 × 160 cm



The Way to Auschwitz, 2014
Digital print
100 × 160 cm

Austerlitz III (pages 151 to 200), 2014
Digital print
100 × 160 cm



Rue Vilin I, 2014
Digital print
100 × 80 cm

Rue Vilin II, 2014
Digital print
100 × 80 cm

The Departures (of G. Perec and J. Austerlitz), 2014
Digital print
100 × 80 cm

Daniel Blaufuks
1963 (Lisbon, Portugal)

Daniel Blaufuks has been working on the relation between photography and literature, through works like *My Tangier* with the writer Paul Bowles. More recently, *Collected Short Stories* displays several photographic diptychs in a kind of "snapshot prose", a speech based on visual fragments that give indication of private stories on their way to become public. The relation between public and private and individual and collective memory, has been one of the constant interrogations in his work.

He has been showing widely and works mainly in photography and video, presenting his work through books, installations and films. The documentary *Under Strange Skies* was shown at the Lincoln Center in New York. His exhibitions include: Calouste Gulbenkian Foundation, Lisbon; Palazzo delle Papesse, Siena; LisboaPhoto, Centro Cultural de Belém, Lisbon; Elga Wimmer Gallery, New York and Photoespaña, Madrid, where his book *Under Strange Skies* received the award for Best Photography Book of the Year in the International Category in 2007, the year he received the BES Photo Award as well. He published *Terezín* with Steidl, Götingen.

In 2011 he had a solo show at the Museum of Modern Art in Rio de Janeiro and in 2014 at the National Museum of Contemporary Art in Lisbon.