

**SARA & ANDRÉ'S FOUNDATION:  
LATEST ACQUISITION - RAMIRO GUERREIRO**

I

Sara & André are a couple working together since 2000. The refusal of the idea of centred-authorship is the first art designation to be listed out. Their practice has touched issues related to the legitimization status' of an art work. By placing themselves in staged situations and requesting the presence of several persons equipped with photo and video cameras to register the occurrence, they displace the art work. Its placement fluctuates over in their presence within the space; in the devices that sustains it; in the resulting index geared up by others. And again the authorship paradigm takes in. Conceptual Art has produced a coherent discourse on the art acted out by instructions. Sara & André inflate this legacy by remaining within the immediacies of the enactment and its results.

II

The Foundation Sara & André upholds an art collection in which Sara & André are the exclusive *mecenas*. The mission of the collection resides on the commissioning of artwork that has as subject the representation of the collectors. The collection is wide open to all kind of conceptual approaches, is untied to any specific media and each alliance collector/artist is distinctive. If the theme is stated, the course of the action is open-ended. At this point they have decided to assume the several pleats that the collection is assembling. If the pretext of this collection could take the form of a question, the artists assortment answers on Sara & André's practice. By joining up the points of who they have or plan to invite (ranging from friends to well established artists) and the different models that they propose (scoping from the total unknown process to the close collaboration) Sara & André are delineating their own oeuvre.

III

The imposition of a theme with homage contours imprints an institutional surface to the collection. Simultaneously, this fabricated structure has its gain on the distance that keeps from the established, allowing it to be in a critical platform for discourse's production. The (self) subject is envisaged not from a nostalgic panorama but rather from an altruist slope. The representation of themselves (by others) results in their own disappearance. The grounding to this sort of evaporation might reside on a work where the artists through the cut and paste of conceptual references, created a text on their practice. They made themselves be photographed

holding the paper sheet, where one could read the text. Their representation is at first quite imposing, but the recognition of theories, models and premises overexposes the (all) image.

IIII

For the show in Berlin, Sara & André have commissioned one more work. Ramiro Guerreiro was the requested artist and another approach was unfolded in their collection. The proposition was to re-enact a project taken on by the artist. Ramiro Guerreiro showed resistance to it. The artist decides not to give away his authority over the work but to allocate it. Possibly the involvedness derives from the fact that on the (original) work there was an evident self-representation. Sara & André's proposition was to be *transferred* on to someone's attainment. Accordingly, they swap roles. Ramiro Guerreiro becomes the observer of its own actions. As the viewer, he becomes an accomplice of a forgery.

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