

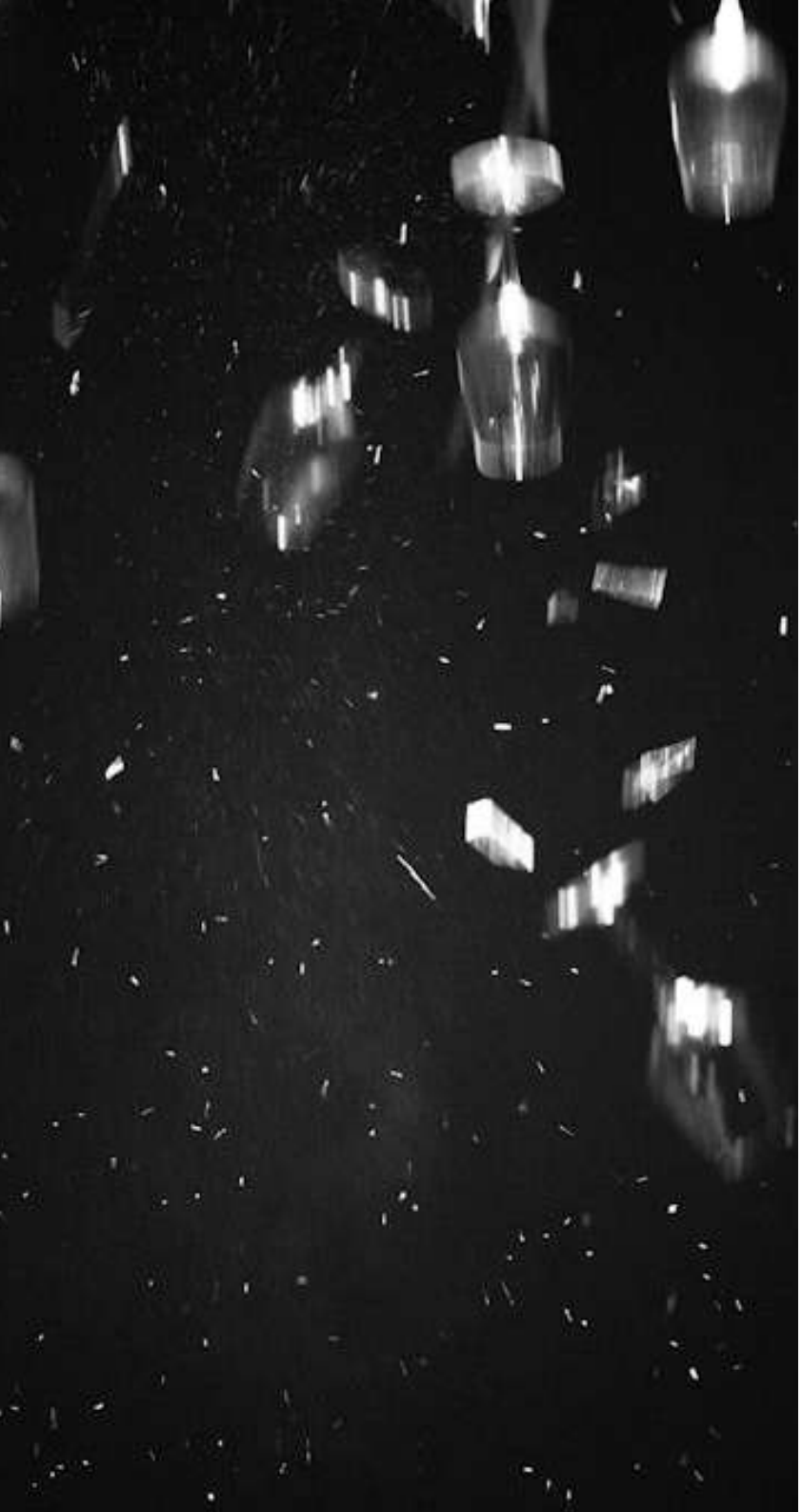
PROST

Instauration by Sabina Simon and Luiz Simoes, 2012

Still flowing through the universe, the electromagnetic microwave of 160.2 GHz called Cosmic Background Radiation is supposed to be the echo from the very beginning.

In its temporal meaning, talking about echo leads directly to the idea of an extended post, a post-drama regarding to what is supposed to be the Big Bang. We normally associate the idea of echo as post-something, but hardly conceive it as pre-something, as cause-of, as cause of a new drama that will evoke a new reverberation, producing, maybe, another drama and so on infinitely.

From social, historical, political, economical, scientific or artistic orders, the echo of the drama rises to fall into the drama of echo. An expanding universe on its way to collapse, is part of an "evolutionary freedom" that perhaps only in the **Downfall** finds a way to reborn.



A performative laboratory as discourse space in the constantly recurring downfall and reconstruction game. Concerning the perhaps greatest danger – that in the end everything remains unchanged.

When we were invited to present a proposal for the Untergangart event, discussing the idea of **ascension/decadence, breaking down /reconstruction and how cyclical everything** is, we immediately start to think about creating something from the results of destruction.

This idea led us to establish a relation with the universe itself, born from an explosion and on its way to another. This was the real genesis of **Prost**, when we associated the idea of big bang with an objectual symbol of climax, joy and happiness that should break down with its own materia pushed beyond its limits. Wine glasses were the object chosen and its own sound entering in a stage of resonance, the destructive element.

The result is an entropic fall of broken glasses over a black wooden surface covered with resin still liquid, that when hardened generates a new piece, eluding the universe in expansion.



During a vernissage people are taking glasses of wine without knowing that they are part of a performance.



In the centre of the room, like a table, a glass plate 150 x 100 cm, iron framed, is hanging from above by four steel cables.

Four high frequency speakers are located at the corners of the table and four wine glasses are placed in front of each speaker.

A full range speaker, placed high above reproduces in low volume the pleasant sound of a fine crystal wineglass resonating.

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This harmonic sound gradually becomes a constant frequency, sounding on the four high frequency speakers and its volume begins to rise and disturb guests.

At this point, a warning announcement is heard through the full range speaker:



Your attention please. We inform you that your glass might explode in your hands at any moment. We suggest you leave it on the table. Keeping holding it is up to you and at your own risk. No one will take any responsibility on that.



The volume rises and the sound explodes one by one the four glasses placed near the speakers. People then, begin to lay their glasses on the table.

The table full of glasses, pulled by the steel cables, begins to slowly rise. The frequency and volume gradually rises to an almost intolerable level. By reaching the top, the glass plate can not withstand and breaks down.

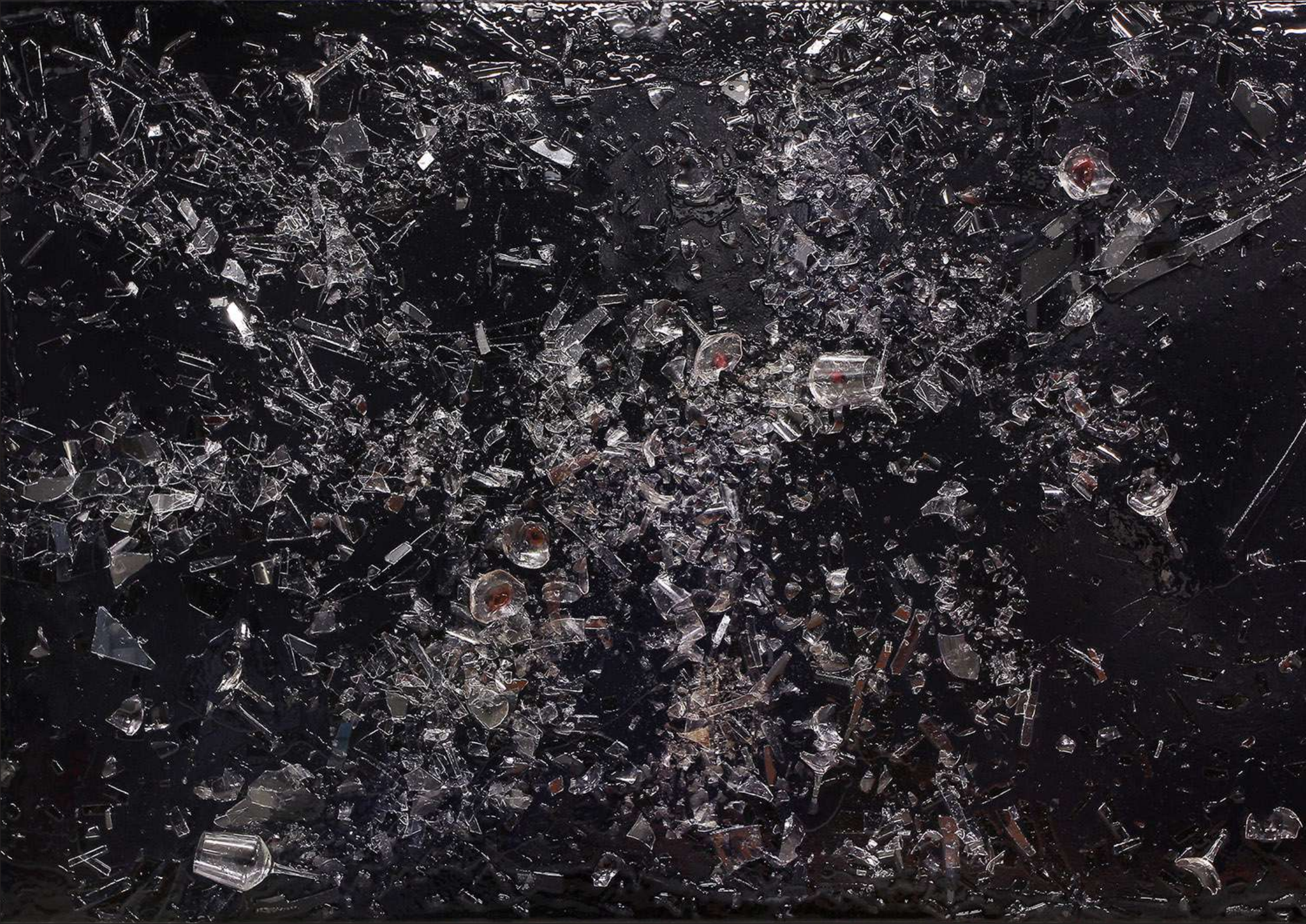
The huge cascade of broken glasses falls down on a black wooden board 2.3 x 1.2 meters, previously covered with a thin transparent layer of polyester resin and placed in the area of impact.

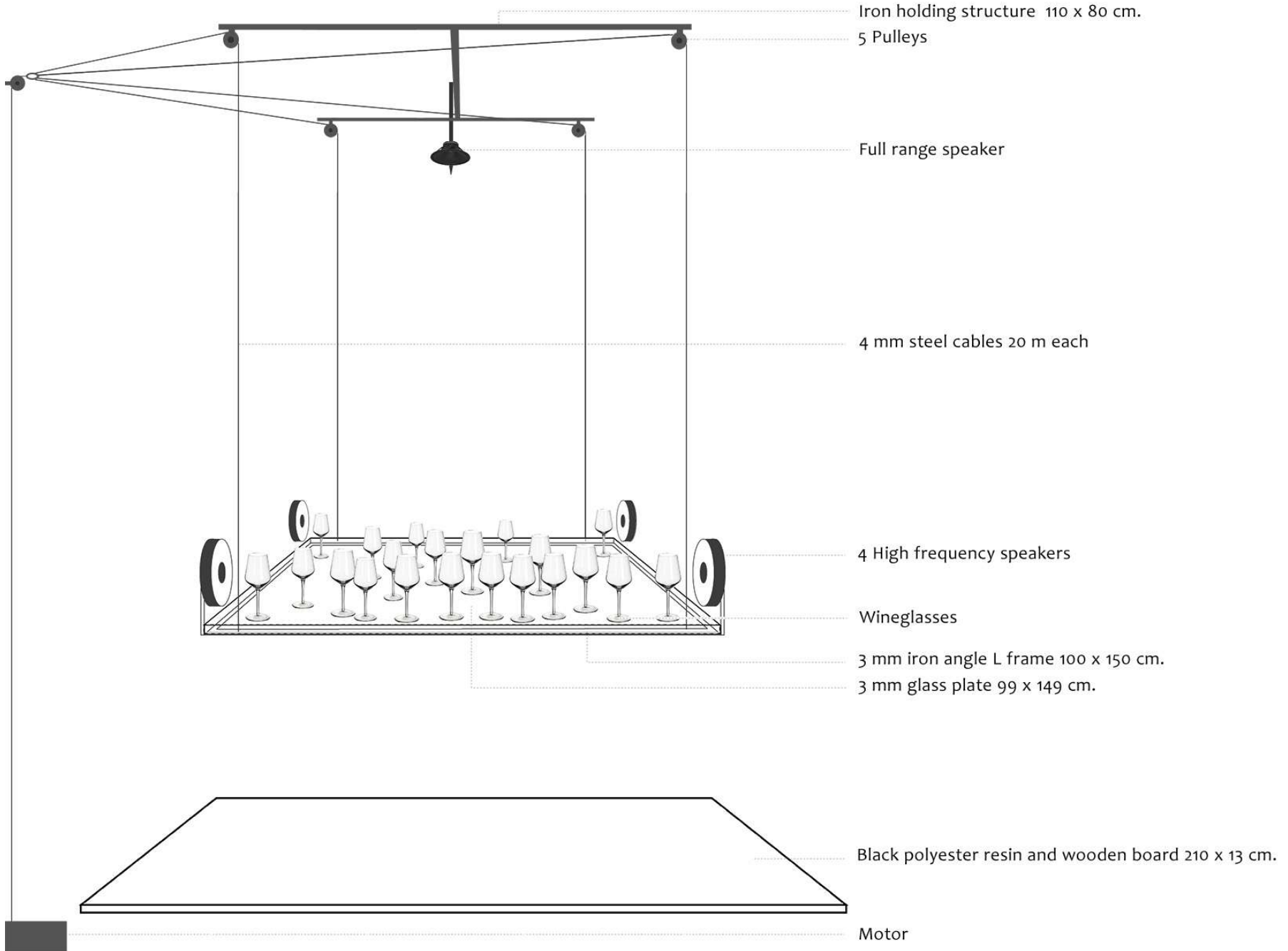
The resin, still liquid, expands through and when hardened, the glass pieces become attached to the black surface.



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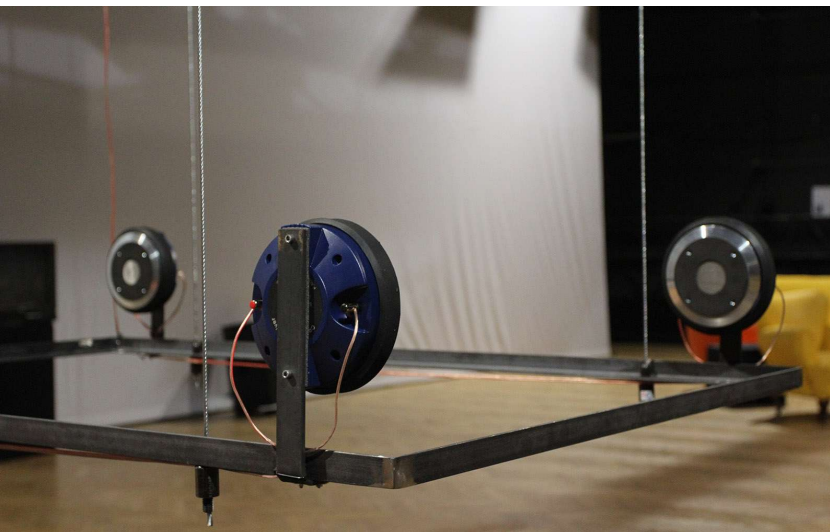
[Click here](#) if you can't see the video







Making of *Prost* in the Kuntshalle, Halle G, Museumsquartier, Vienna, March 2012



Sabina Simon

Barcelona, 1980. Lives and works in Barcelona and Rio de Janeiro.

2012

- Research and Creation Grand for Arts, O Coração sob a terra, Culture Department, Government of Catalonia
- Prost. Untergangart Event. Halle G / Museumsquartier, Wien

2010

- Tutorial support for the seminar Desvío para Blanco, Centro de Arte y Cultura mARTadero, Cochabamba, Bolivia (CACM)
- Part of the Talks about Art and Culture in the CACM
- Artist-in-Residence for the Claridade project, 2010 in the CACM
- Research and creation Grand for Arts, Consell Nacional de la Cultura i les Arts, Government of Catalonia
- Claridade, collective performance, Museu de Arte Moderna de Brasilia in collaboration with the Image Department, Universidade de Brasilia
- Dynamic Encounters Workshop, Escola de Artes Visuais do Parque Lage, Rio de Janeiro

2009

- Solo Exhibition, Claridade, Culturalarte Gallery, New York
- Don't look at them, Photographs, May 2009, Culturarte Gallery, NY
- Collaboration with the Seeing With Photography Collective, NY
- Contemporary Photography Seminars, A critic view, B/W, Colour Manual Lab Printing, International Center of Photography, NY
- B/W Photography Lab, MV Photo Gallery Lab, NY
- Drawing, Illustrators Society, NY

2004 - 2007

- Art photography studies, Escola d'Art Serra i Abella, Barcelona

Luiz Simoes

Born in Brazil, lives and works in Barcelona and Rio de Janeiro.

2012 Prost. Untergangart Event. Halle G / Museumsquartier, Vienna

2011 Selected Works. Gassmann, Zürich

2011 Music for 18 things & Requiem for 2 Basuróphonos. International Museums Day. ARTIUM, Vitoria

2010 Guest Artist, Viola-Me and Música para 18 cosas. Il Corpo Violato, Torino

2009 Guest Artist, Hot Art Basel 09, Basel

2009 Guest Artist, Las Cosas. 10th Bienal de La Habana

2009 VERTIDOS. Centro Cultural Puertas de Castilla, Murcia

2008 VERTIDOS. Galería Blanca Berlín, Madrid

2008 Arco 08, Mi propuesta. Colectiva Galería Joan Gaspar, Madrid

2007 Silent Escape. Galería H2O, Barcelona

2006 VERTIDOS. Brasilea Foundation, Basel

2006 SymmetroS. Brasilea Foundation, Basel

1998 Around the Himalayas. Museu da República, Rio de Janeiro

1998 Around the Himalayas. Museu da Imagem e do Som, São Paulo

1996 Voices. Audiovisual installation in metro stations of Barcelona for the European Year Against Racism

1992 SymmetroS. Galeria Fotoptica, São Paulo

1992 SymmetroS. Fundação CSN, Volta Redonda, Rio de Janeiro

1991 13 Fotógrafos 13 fotos. Colectiva, Galeria 110, Rio de Janeiro

1990 Landscape for a future earth. Galeria Collectors, São Paulo

1989 Abstract Landscape. Galería Railowsky, Valencia

1988 Glaciares Alucinógenos. Galería Tartessos, Barcelona

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