



The Museum of Care

**ISLAND IN THE
FUTURE
VISUAL ASSEMBLY:
BETWEEN
PLAYGROUND AND
MUSEUM**

by Andris Brinkmanis



Andris Brinkmanis is an art critic and curator, born in Riga and based in Brunate and Milan. He is a Senior lecturer and the Course Leader of BA in Painting and Visual Arts at NABA in Milan and Visiting Professor for the Art Academy of Latvia Curatorial Course. In 2021 he has curated and edited the book “Asja Lācis. L’agitatrice rossa. Teatro, femminismo, arte e rivoluzione” (Meltemi, 2021). His most recent curatorial projects are “Over Exposed” (Museo Irpino, Avellino, 2023); “Panoptic Garden” a one week intensive public program for the Pavilion of Uzbekistan at the Venice Biennale, with Sara Raza (Venice, 2022), “Infancy and History” (OCAT, Beijing 2019); “Signals from Another World. Asja Lācis and Children’s Theatre” (AVTO, Istanbul 2019), “Asja Lācis. Engineer of the Avant-Garde” (Latvian National Library, 2019), “2nd Yinchuan Biennale. Starting from the desert Ecologies on the Edge” with Marco Scotini (Yinchuan, China, 2018); “Mei Lan Fang and The Soviet Theatre” (Research project for “The Szechwan Tale. Theatre and History” at the First Anren Biennale in Anren, China and Milan in 2018); “Signals from another world. Asja Lācis Archives” (Documenta 14, Kassel 2017); and “Disobedience Archive (The Park)” with Marco Scotini (SALT, Istanbul, 2014). Brinkmanis has collaborated with magazines and publications such as Corriere della Sera, Alfabeta 2, Flash Art International, Monument to Transformation, SOUTH as a State of Mind and Studija. His research is centred on alternative education and the relationship between education and visual culture.

ISLAND IN THE FUTURE

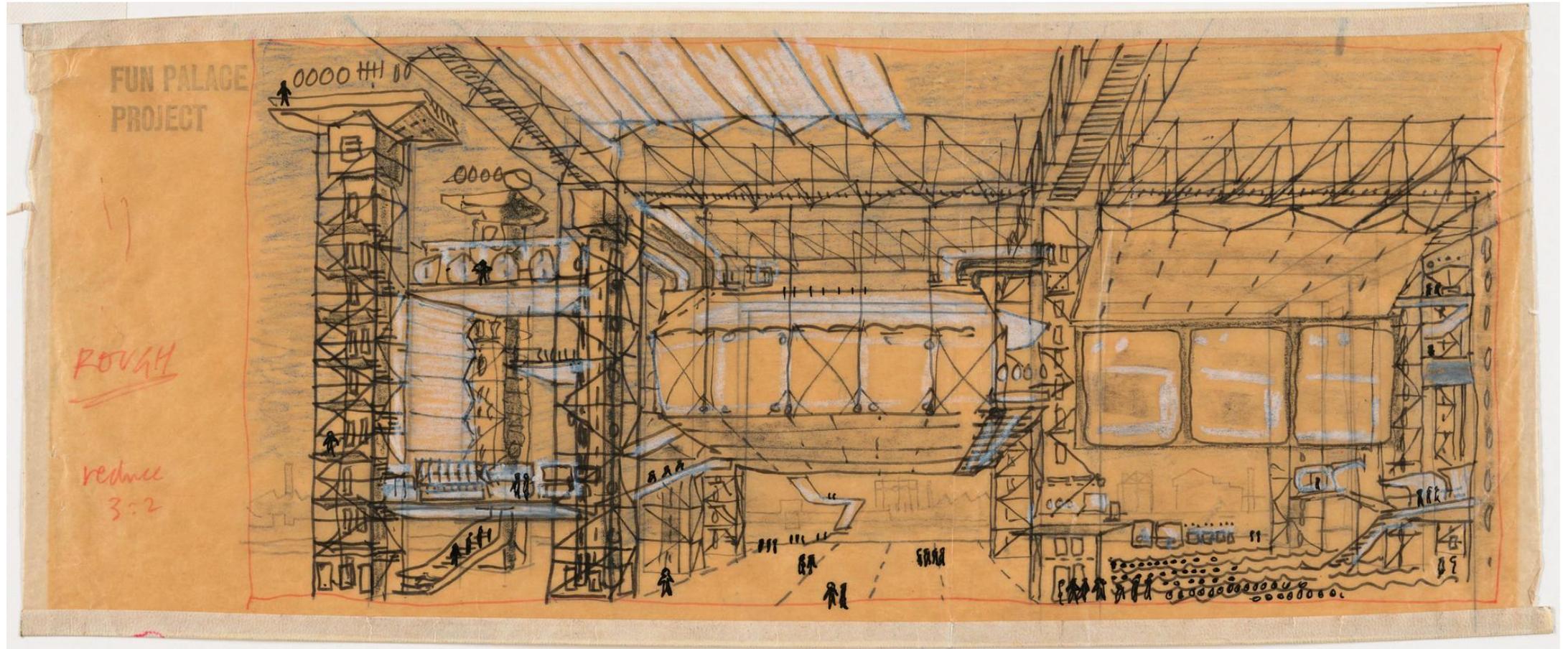
What we'll explore:

- How can cultural practitioners influence the unfolding crisis?
- How can solidarity networks help can us to adapt?
- What role do decentralized technology hubs play in survival?
- Which tools, knowledge, and infrastructures do we need to share?

We are beyond the point of simply debating degrowth or circular economies. Climate disasters are no longer a distant threat—they are happening now, bringing social and political crises with them. At the same time, scientific breakthroughs, new technologies, and community-led solutions already exist. The challenge is how to connect them into something bigger.

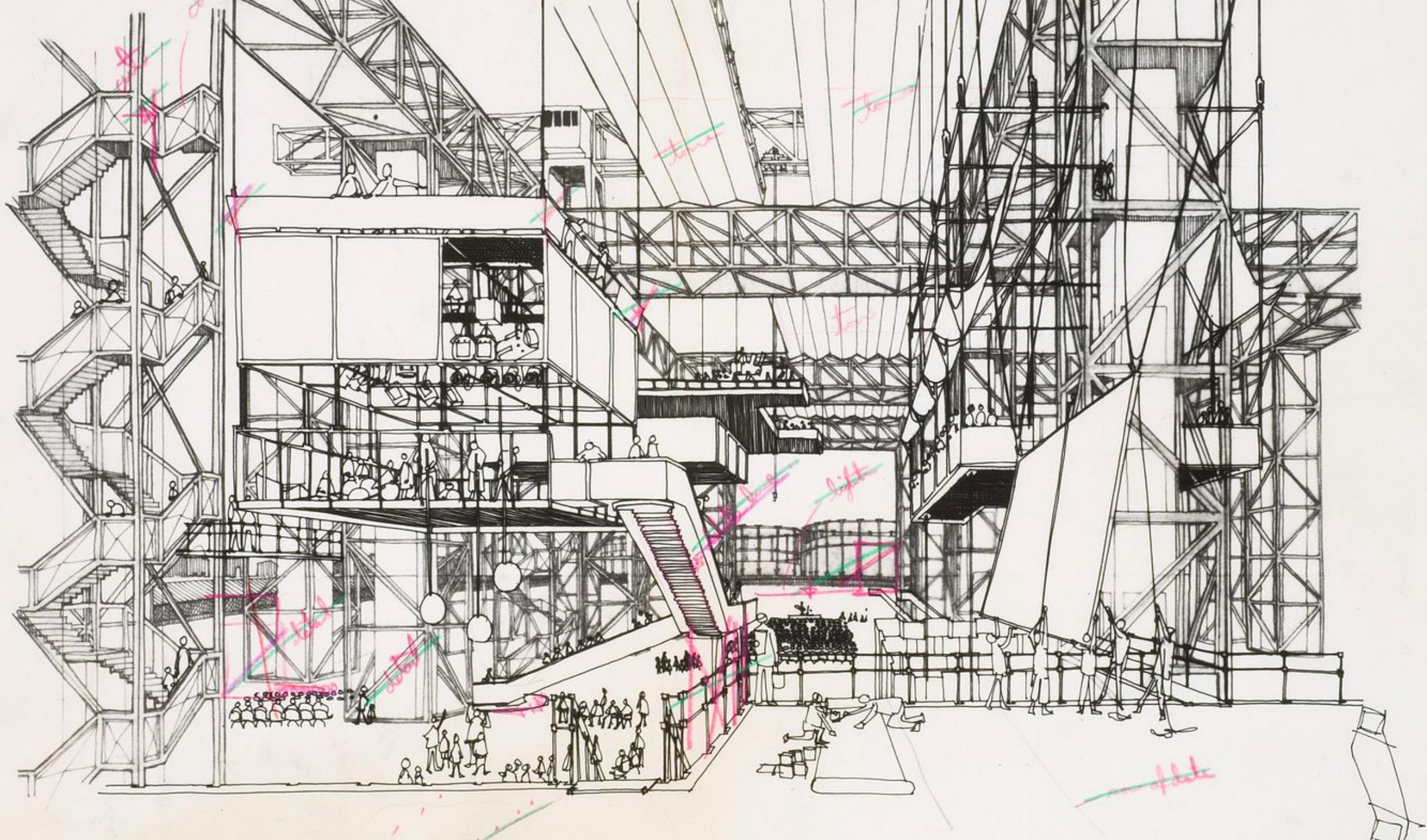
**INFORMAL
BUILDING
AS A WORK
OF ART**

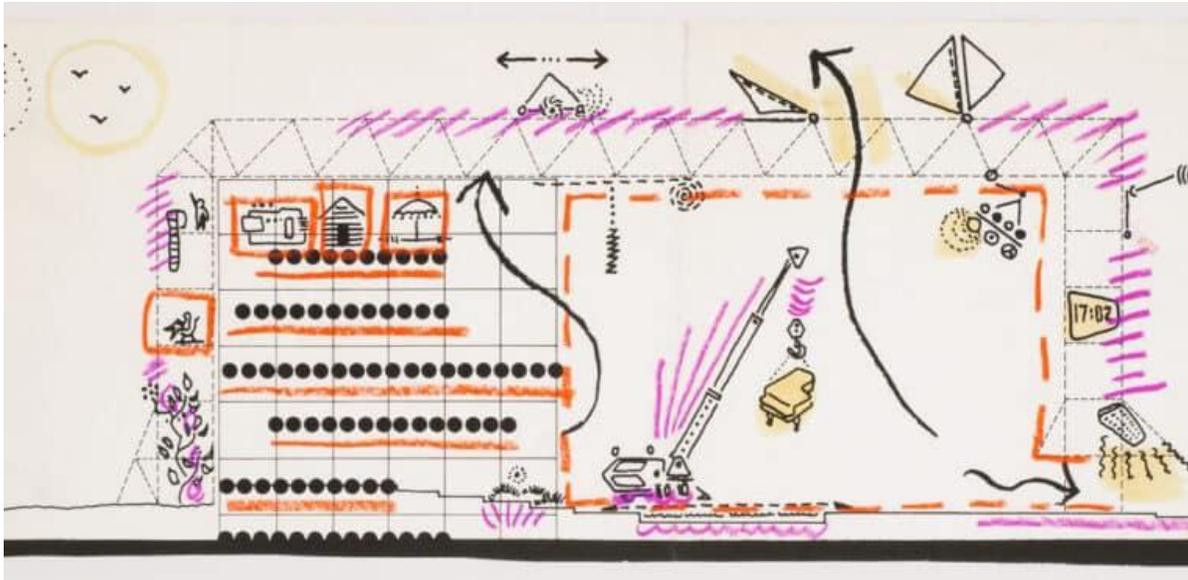
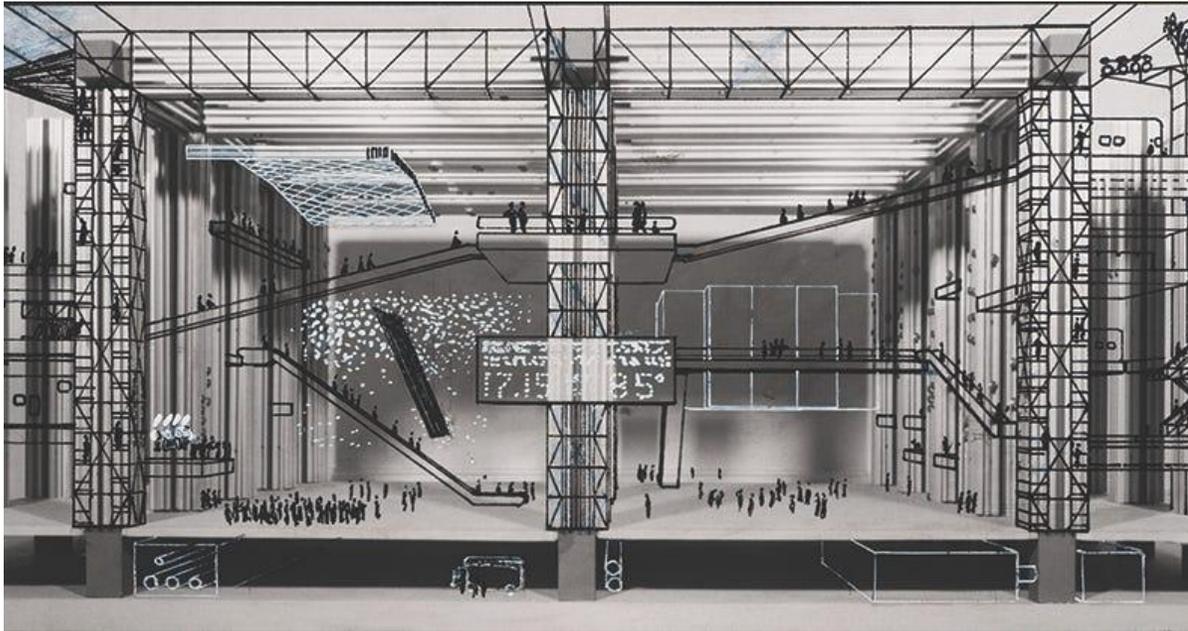
FUN PALACE



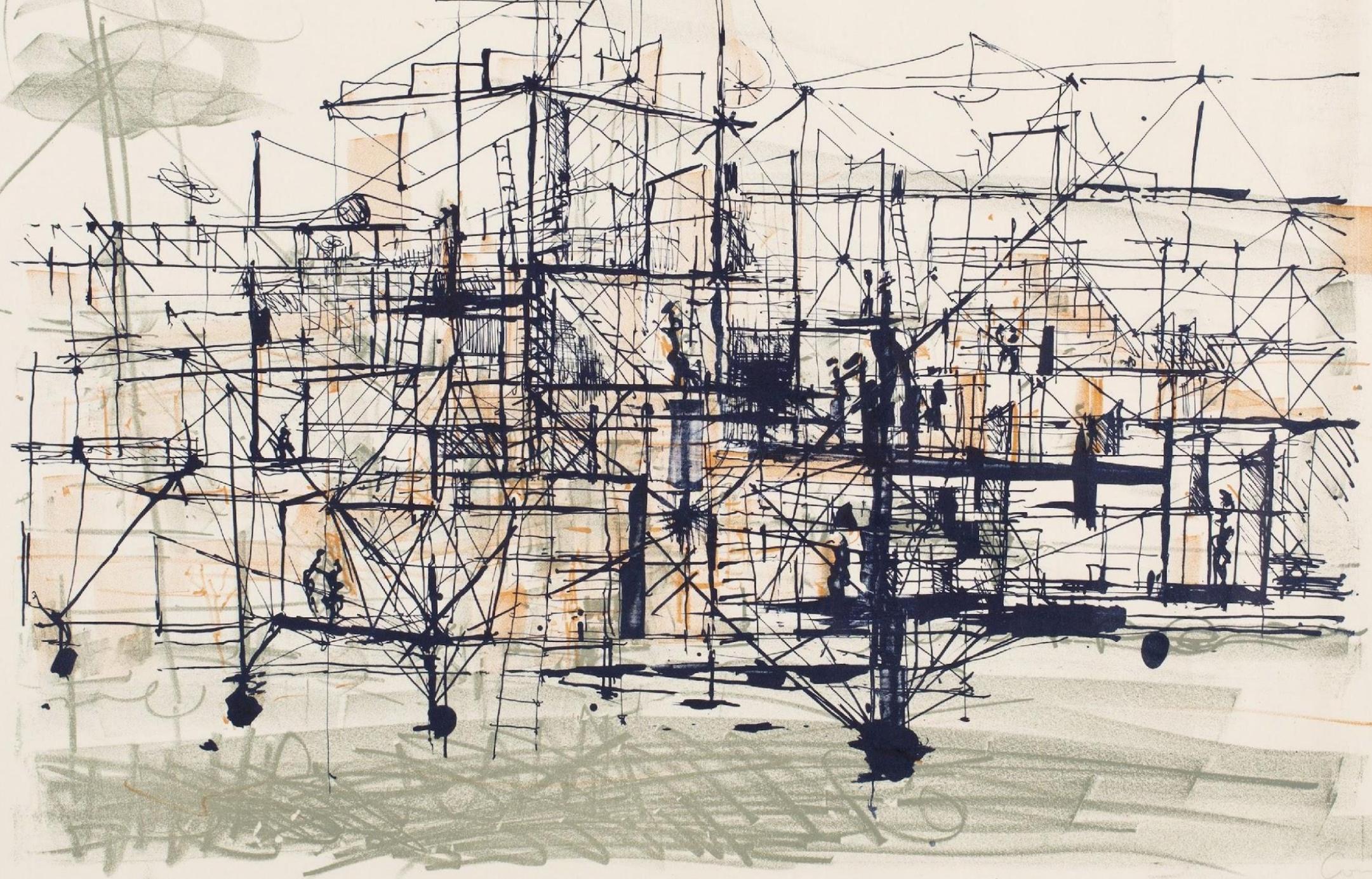
**Cedric Price Fun Palace for Joan Littlewood
Project, Stratford East, London, England
(Perspective) 1959–1961**

Fun Palace for Joan Littlewood was conceived for the East End of London as a "laboratory of fun" and "a university of the streets." Although it was never realized, unlike other visionary projects of the 1960s it was fully intended to be built. Designed as a flexible framework into which programmable spaces can be plugged, the structure has as its ultimate goal the possibility of change at the behest of its users. Price belonged to a generation of British architects and educators who used architecture both to address the future and as the ultimate social art. Price's personal vision of the city was inventive and playful and expressed his sense of architecture's moral obligations toward its users. Price was fascinated by new technology and believed that it should both serve the public and further human freedom. He was determined that his work would not impose physical or psychological constraints upon its occupants nor reduce them to a standard form—unlike typical modern architecture.

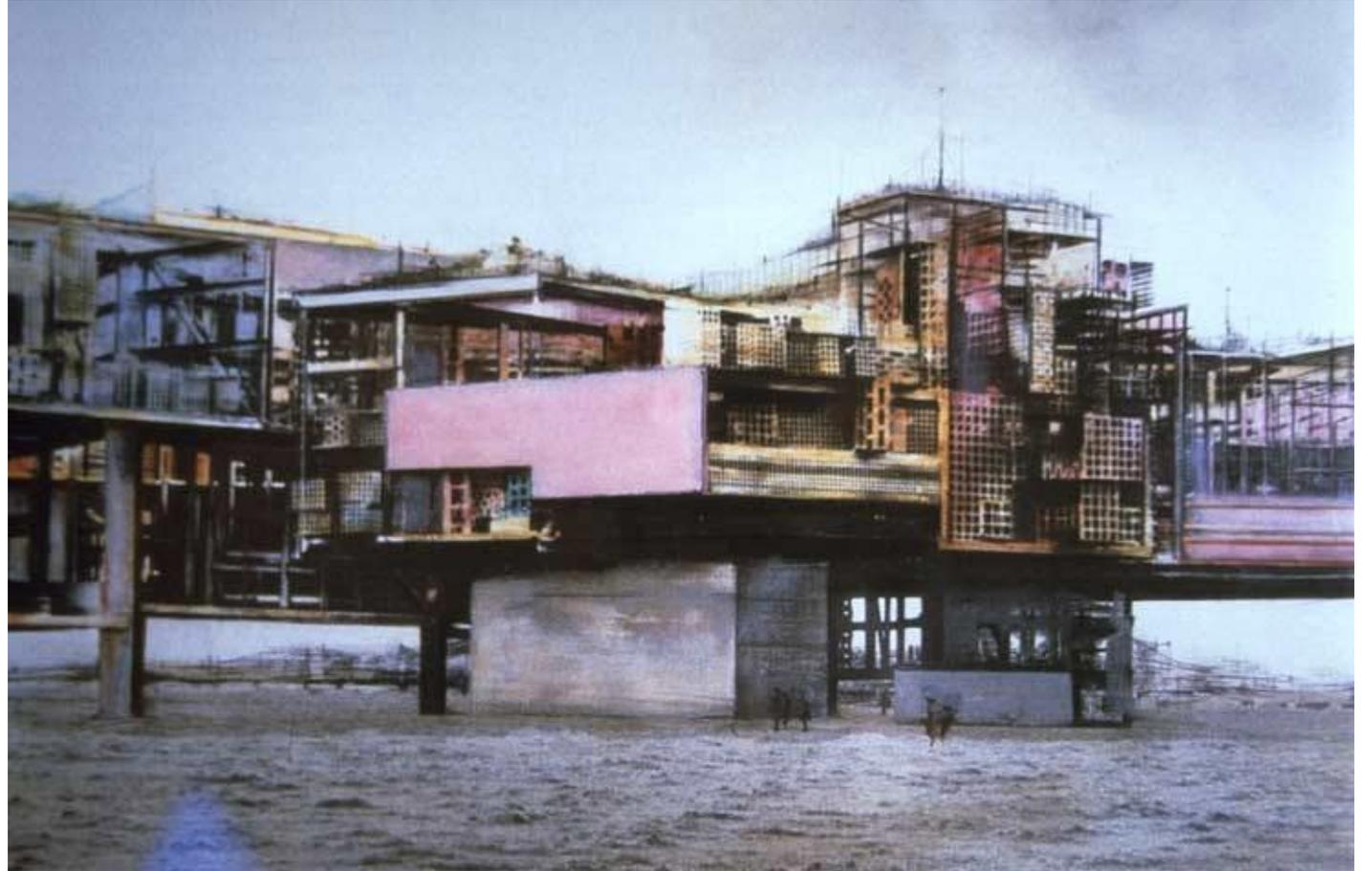
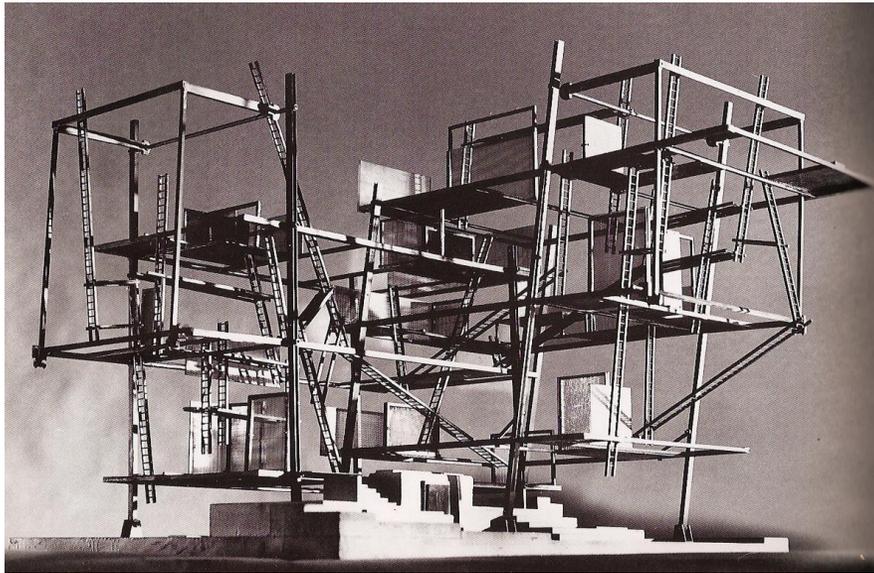


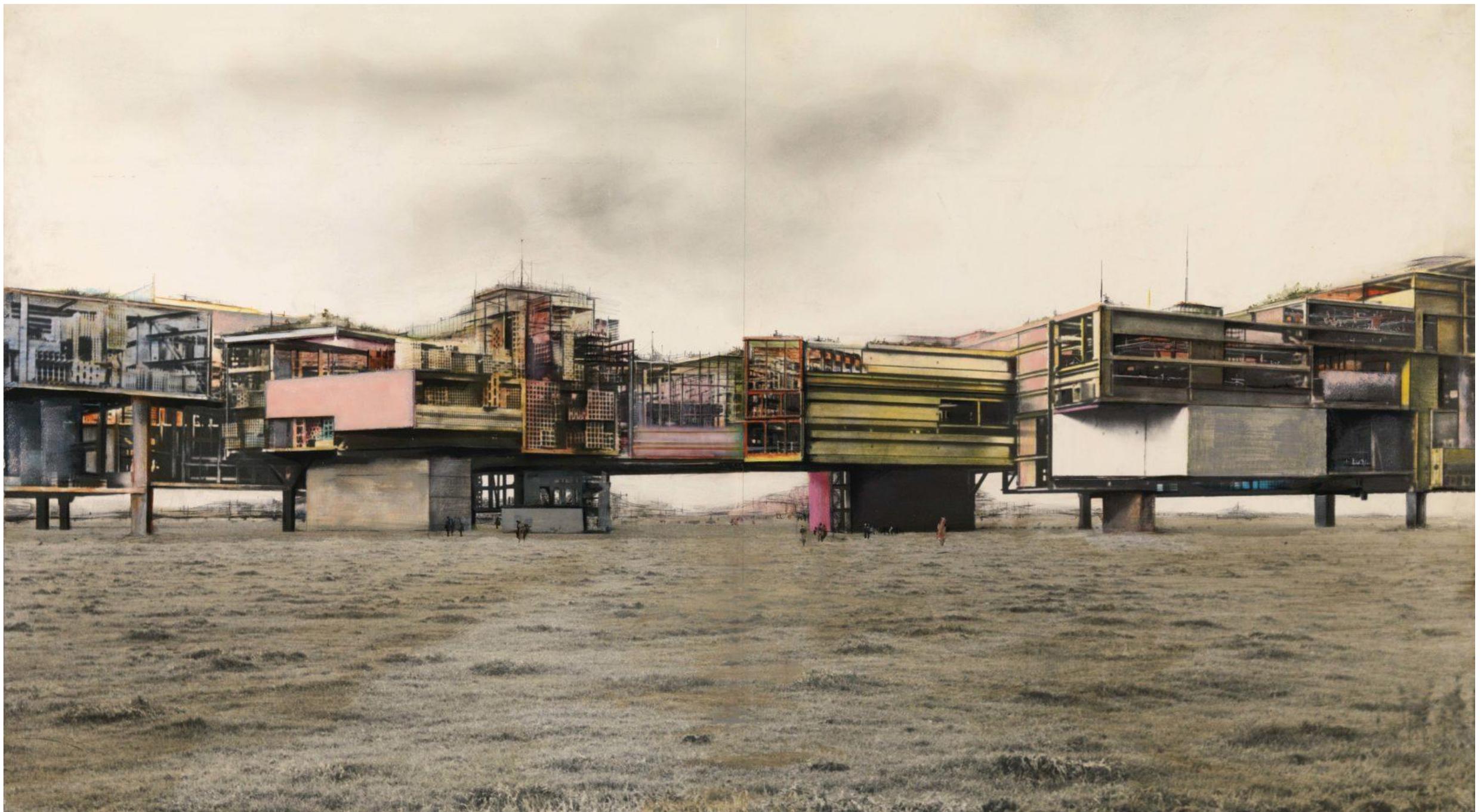


NEW BABYLON



Combs

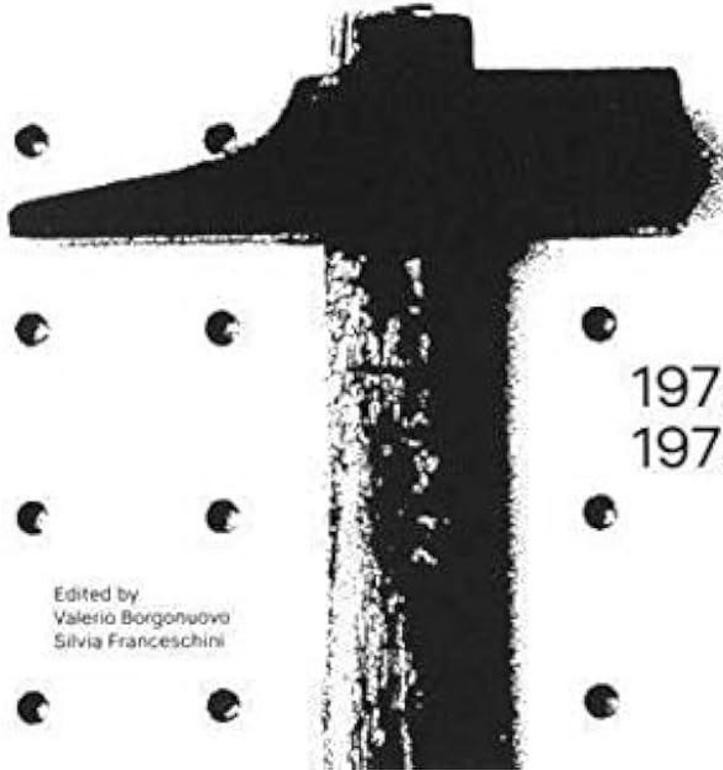




GLOBAL TOOLS 1973–1975

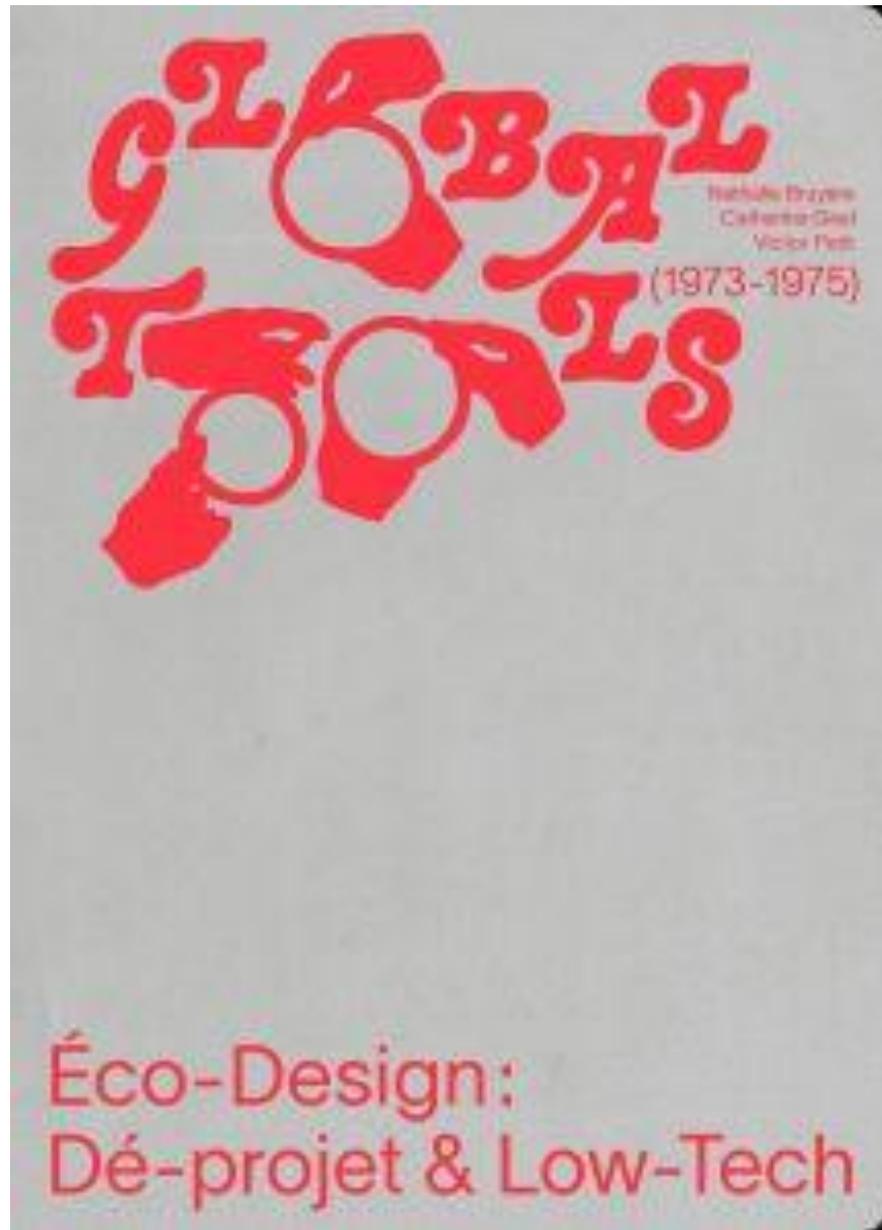
GLOBAL TOOLS

When Education
Coincides with Life



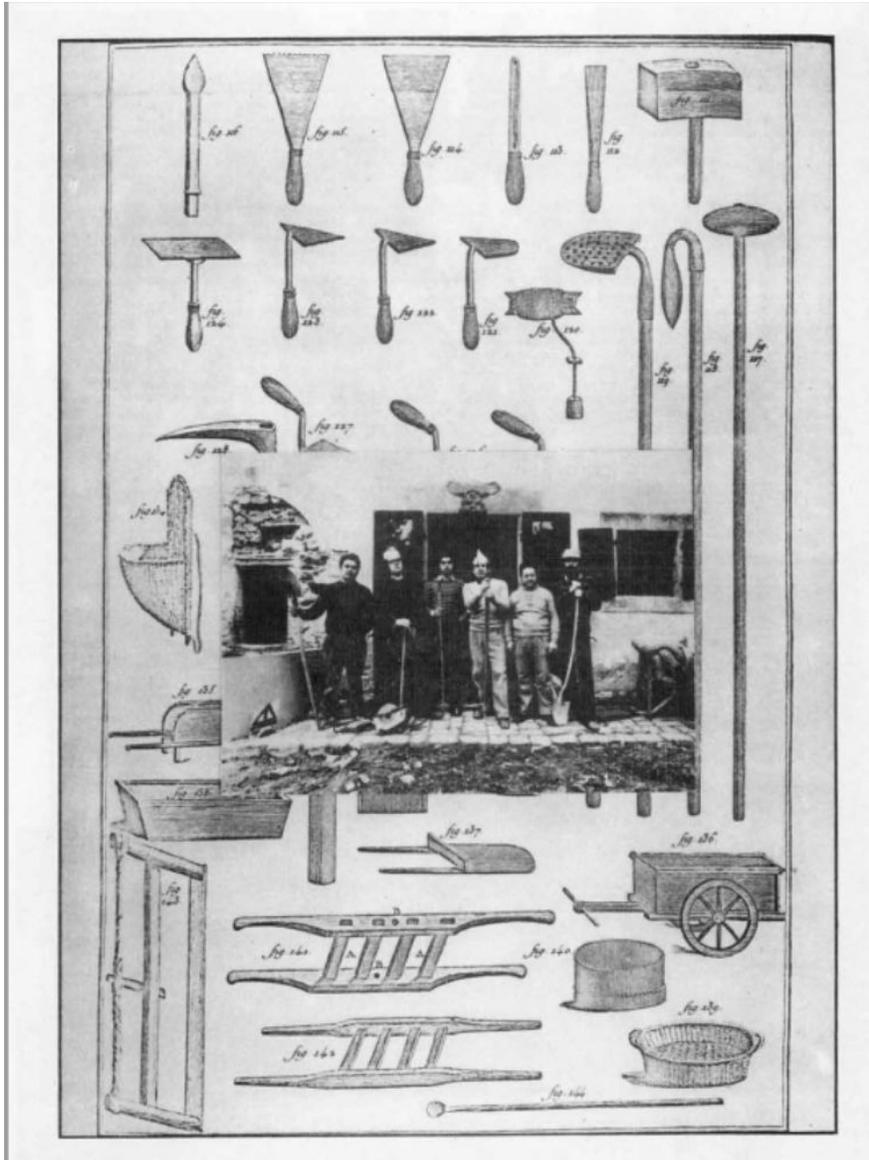
1973
1975

Edited by
Valerio Borghonovo
Silvia Franceschini









MARJETICA POTRČ







WE WHO ARE CARETAKERS KNOW
THAT THE BASIN'S LIFE DEPENDS ON EMPATHY.
PEOPLE WHO HAVE LOST
THEIR CONNECTION WITH NATURE
THINK OF HER AND THE LAND SHE INHABITS
MERELY AS PROPERTY WITH COMMERCIAL VALUE.

WE REMOVE THE BASIN FROM THIS PARADIGM.
WE PROCLAIM:
THE BASIN IS LAND UNDER GUARDIANSHIP.

SHE IS NOT PROPERTY, NEITHER PRIVATE NOR PUBLIC.
HUMANS SHARE HER WITH NATURE.
WE STAND FOR A NEW CONCEPTION OF OWNERSHIP,
FOR AN EQUALITARIAN RELATIONSHIP WITH NATURE,
FOR AGREEMENTS THAT JOIN,
NOT LAWS THAT DIVIDE.

LAND UNDER GUARDIANSHIP LIVES BY AGREEMENT.



Site specific installation "Marjetica Potrč and Ooze (Eva Pfannes and Sylvain Hartenberg) – Between the Waters: The Emscher Community Garden", building materials, energy and water-supply infrastructure, vegetable garden, Emscherkunst, Essen 2010

ISOLA PEPE VERDE





RECETAS URBANAS by Santiago Cirugeda







FARMING AS A WORK OF ART

AGRICOLA CORNELIA







FERNANDO GARCIA DORY





BONNIE ORA SHERK THE FARM

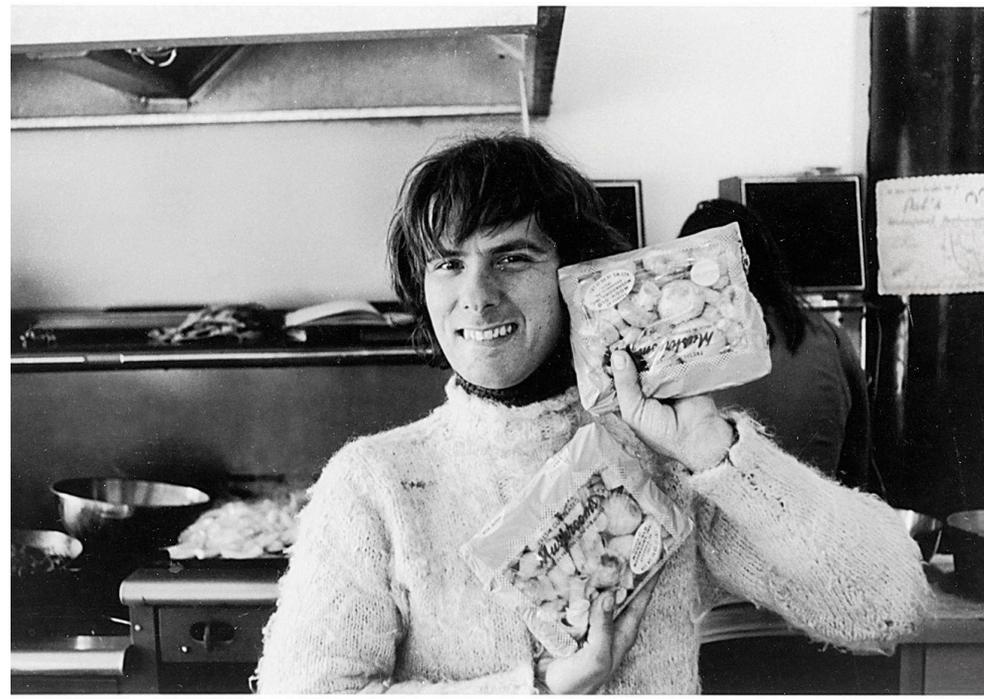


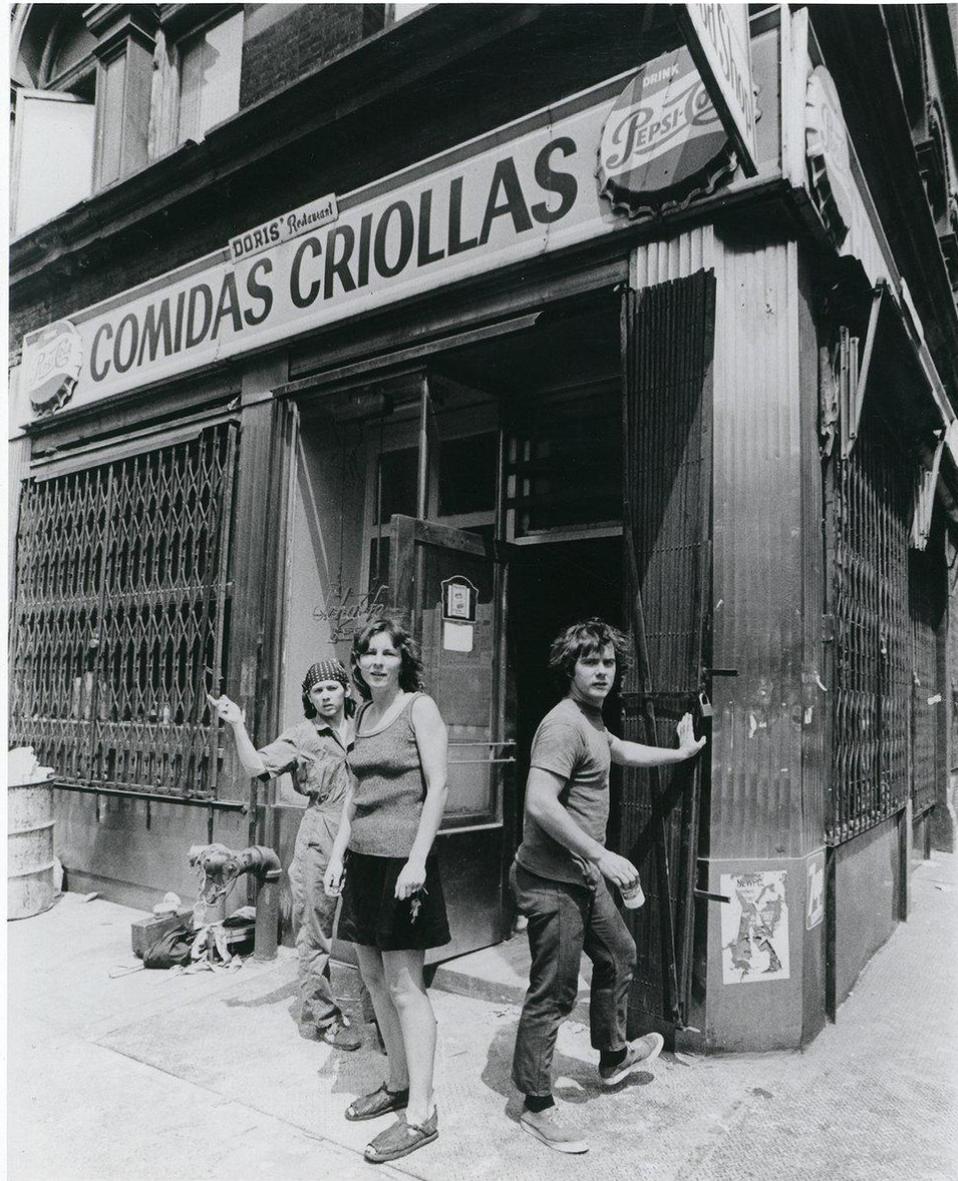


COOKING AS A WORK OF ART

FOOD by Gordon Matta-Clark







FOOD

127 Prince Street

OPENING SAT., OCT. 16 . . . WE HOPE

TUESDAY - FRIDAY 11:30 A.M. until MIDNIGHT
 SATURDAY 11:30 A.M. until 3 A.M.
 SUNDAY SPECIAL GUEST CHEF NIGHT 7 P.M. until 11 P.M.

servicing hours

IMPORTANT NOTICE: WE DO NOT YET HAVE A LIQUOR LICENSE OR A WINE AND BEER LICENSE SO PLEASE BRING YOUR OWN LIQUOR.

OUR MENU CHANGES EVERY DAY. HERE ARE SOME SAMPLES.

LUNCHES are 2 soups and 1 stew with homemade bread, and sandwiches.
 stock soup UTD lamb and squash stew
 mushroom and barley soup beef and vegetable stew
 carrot soup rabbit stew with prunes
 black bean soup cuban used car stew
 navy bean, beer and cheese soup liver dumpling stew and alka seltzer
 fish chowder chilli
 borscht with sour cream bouillabaise
 gazpacho shrimp and chicken gumbo
 suimono

DINNERS are one thing each night--a main course with vegetables, salad and dessert.

velvet chicken in satin sauce
 acorn squash with mint
 raw mackerel with wasabi sauce of wasabi, saki & soy
 Japanese New Year's dish
 mock chicken drumsticks or city chicken
 creamed sorrel
 yams baked in honeybutter
 stuffed tongue creole
 anchovy onion pie
 baked marrow bones
 roasts, pot roasts, curries
 macaroni maruzze with blueberries
 seiche
 perusia - perlog for our vegetarian night which is Tuesdays
 fig, garlic and anchovy salad
 corn and flour tortillas

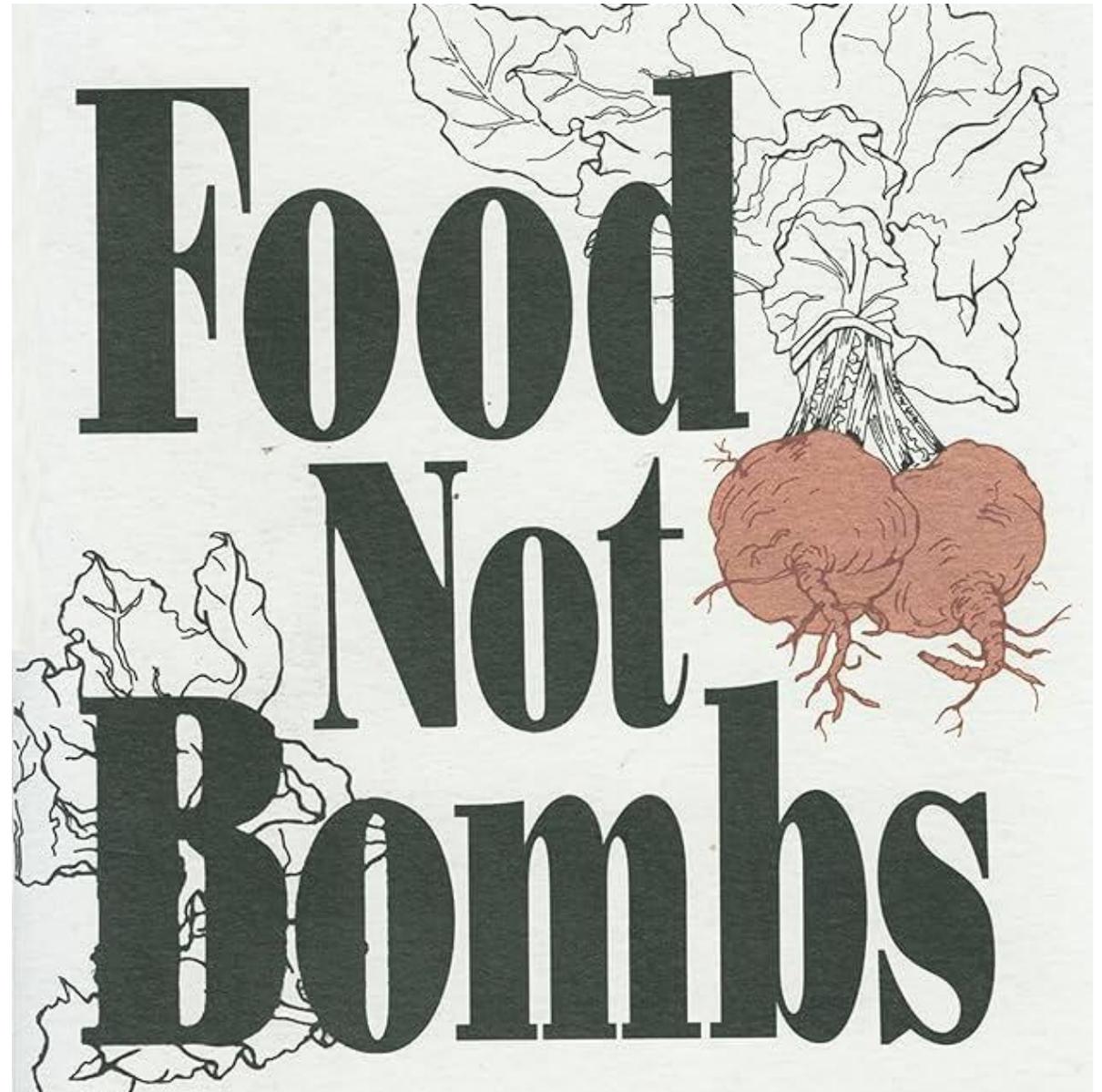
canary pudding
 winter fruit salad
 bananas flambé
 Muster Day gingerbread
 lumberjacks
 hotnails
 quakers
 apple apricot sauce with almonds

SUNDAY SPECIAL GUEST CHEF DINNERS are.

DRINKS
 fresh squeezed orange juice
 apple juices
 fresh vegetable juices
 coffee - we are trying several kinds and styles
 teas
 milk

PRICES - 50¢ - 75¢ for soup with bread \$1.25 - \$1.50 stew with bread
 - \$3.00 for dinner \$5.00 Sunday special guest chef night dinner
 We have \$10 books of meal tickets on sale at FOOD for only \$9.50

FOOD NOT BOMBS









RIRKRIT TIRAVANIJA



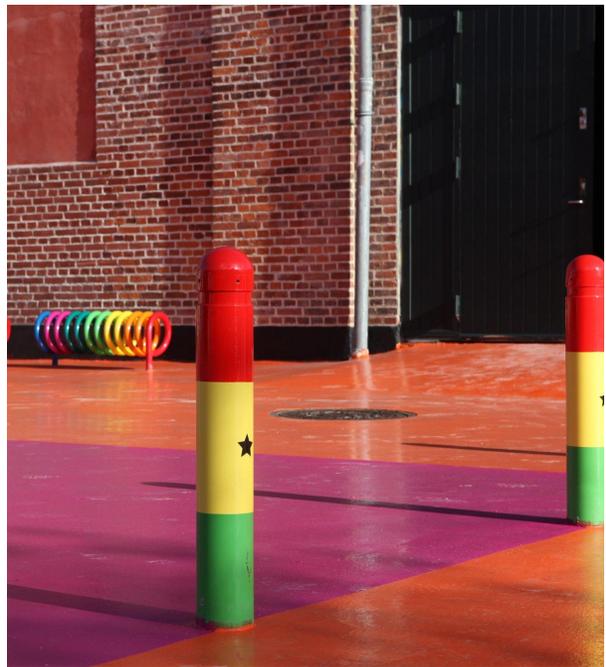




**BETWEEN
PLAYGROUND
AND MUSEUM**

SUPERFLEX











GUARANÁ POWER

“A factory worker is being told his house is on fire. He immediately starts running home but when he gets there he’s tired and the flames are all over the house. He hears his family crying for help, grabs a bottle of GUARANÁ POWER, drinks it, feels energized, breaks the walls and saves his family.”

Enivaldo, Guaraná farmer, Maués, Brazil, 2004



ARTE UTIL



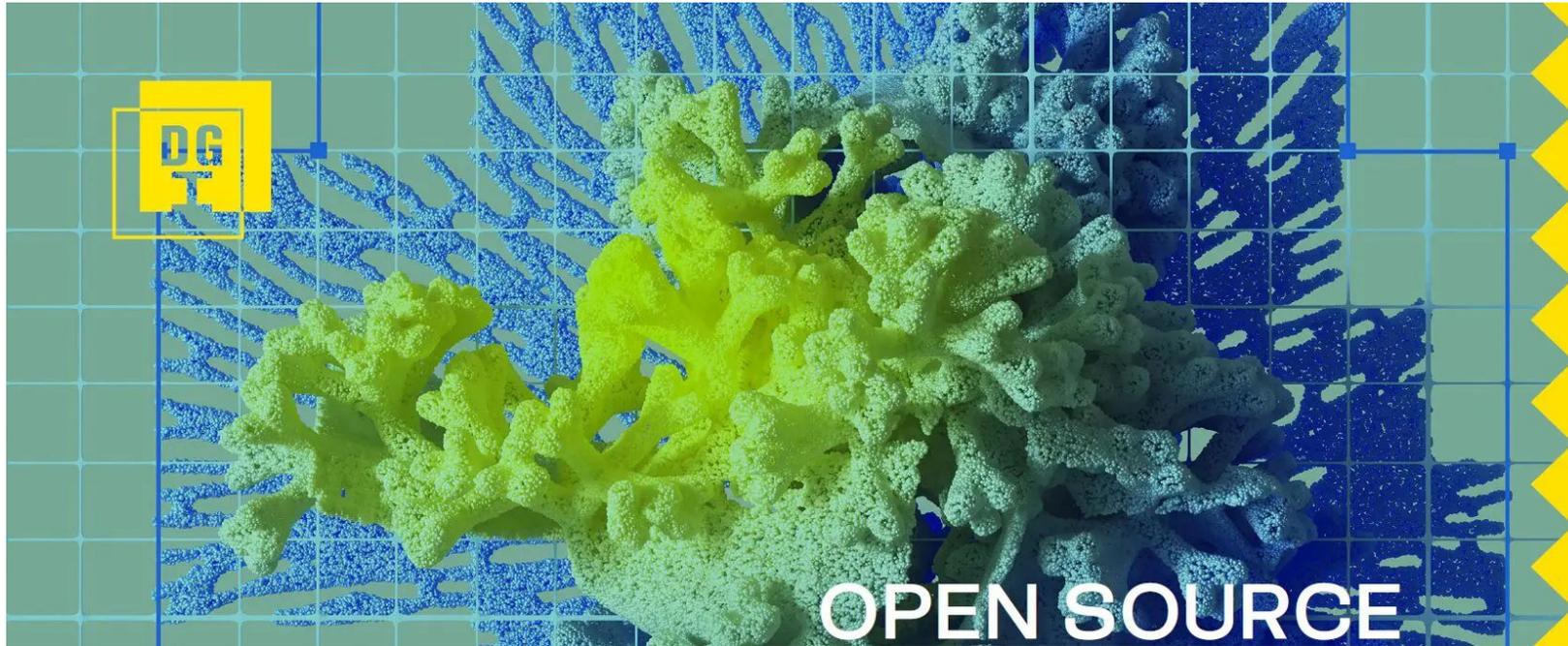
Arte Útil draws on artistic thinking to imagine, create and implement tactics that change how we act in society.



TANDEL FUND OF ARCHIVES



DAVID GRAEBER INSTITUTE ST. VINCENT



THE DAVID GRAEBER INSTITUTE IN SAINT VINCENT AND THE
GRENADINES

**Read more about anti-colonial Museum
of Care in St. Vincent**



VISUAL ASSEMBLY ST. VINCENT

