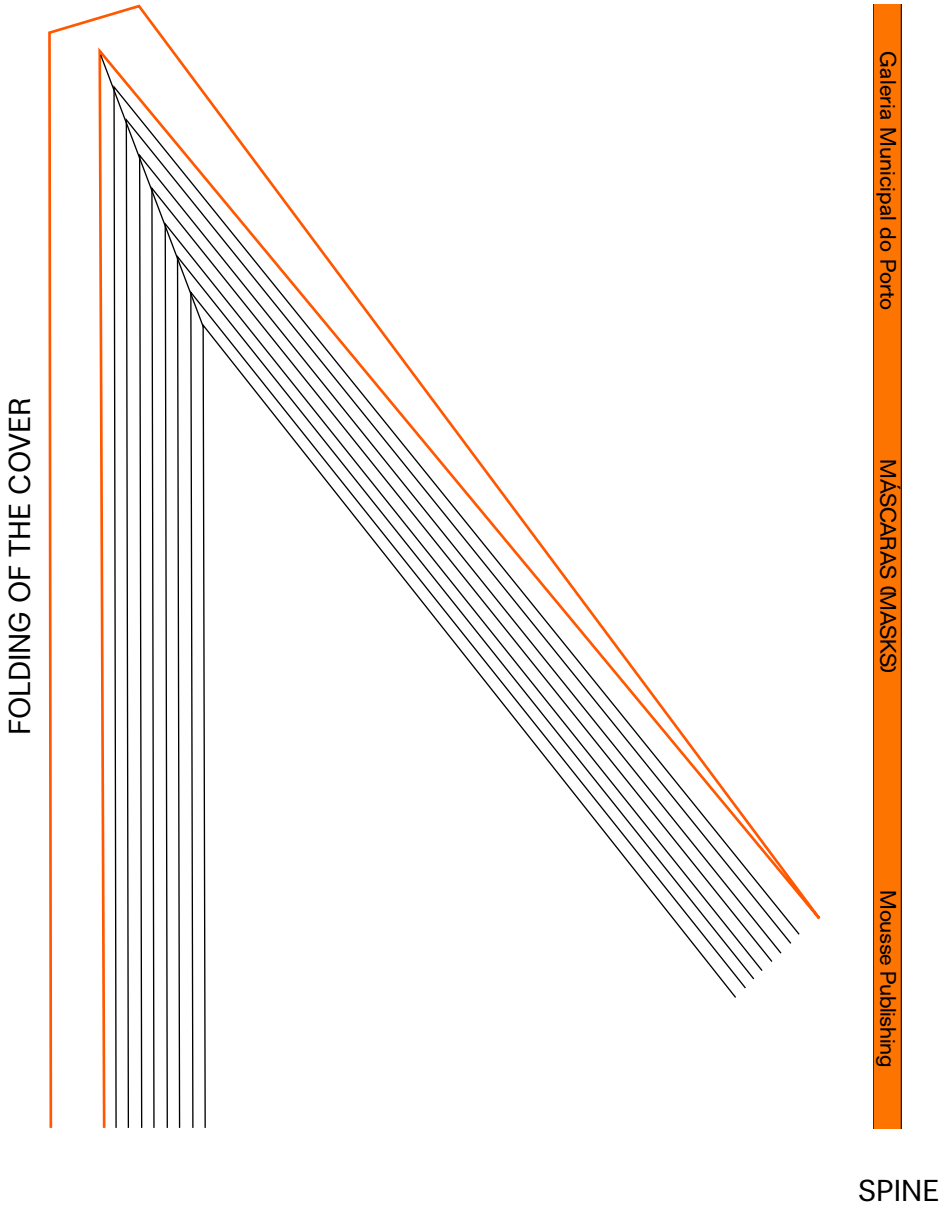
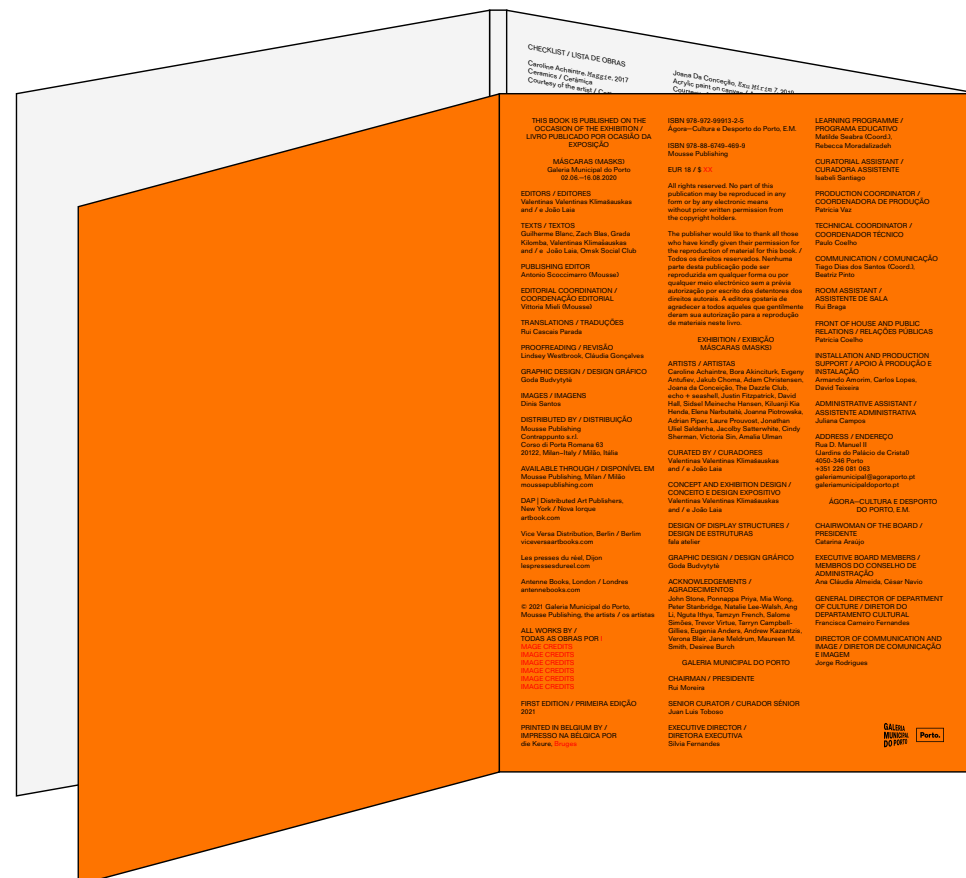
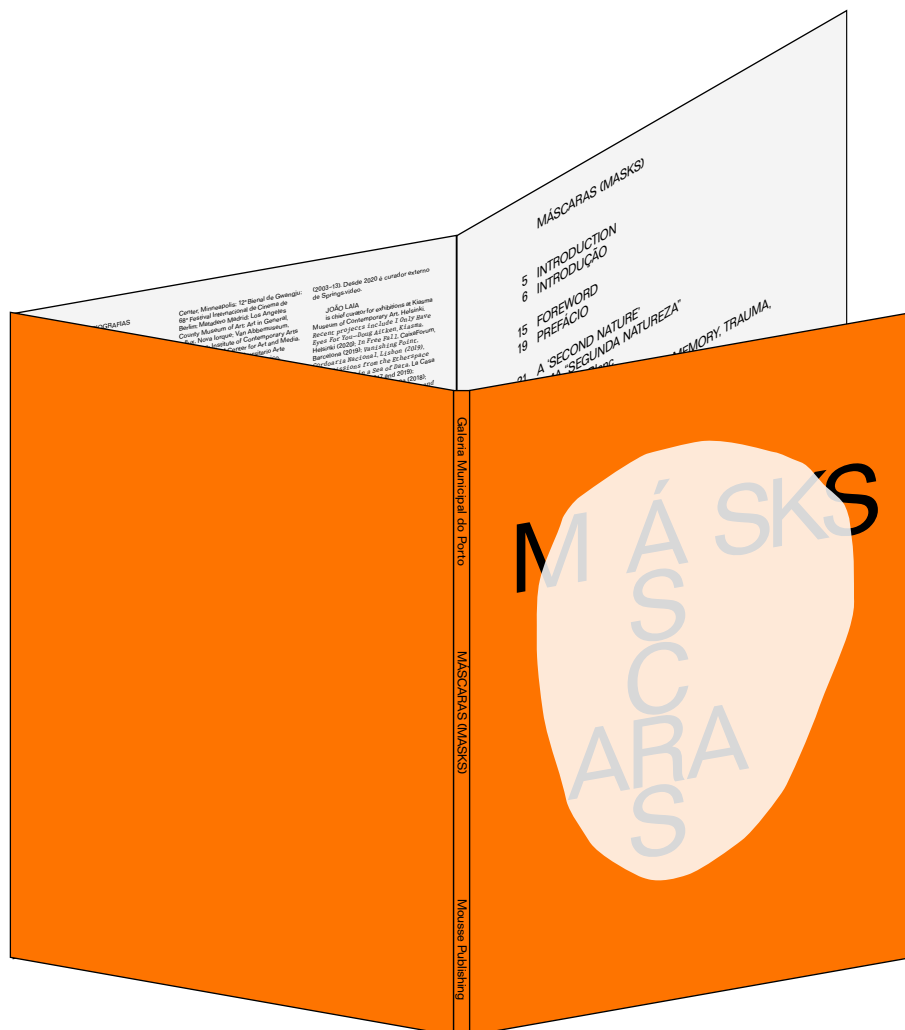




FOLDING OF THE COVER



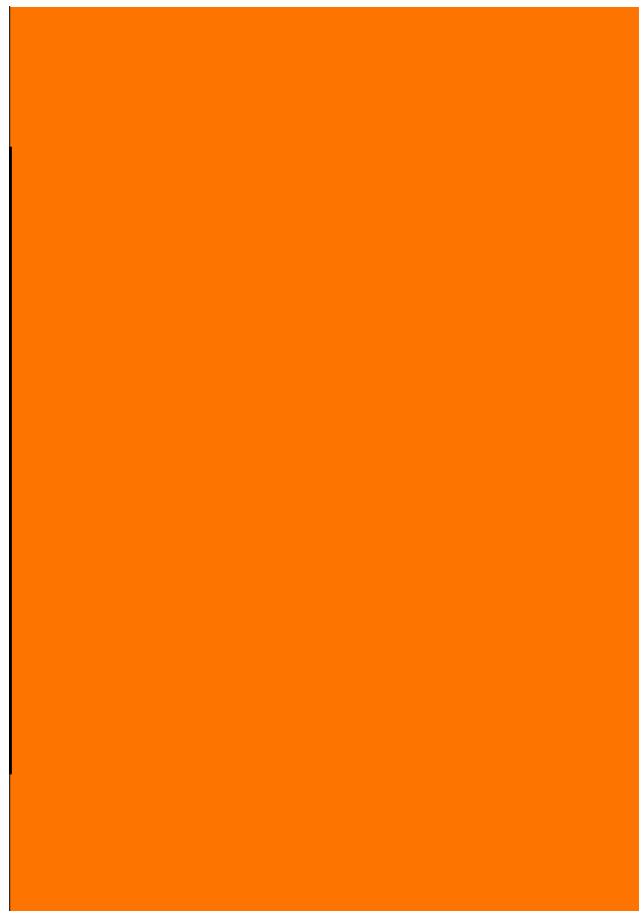
1
Front cover



2
Spine



3
Back cover



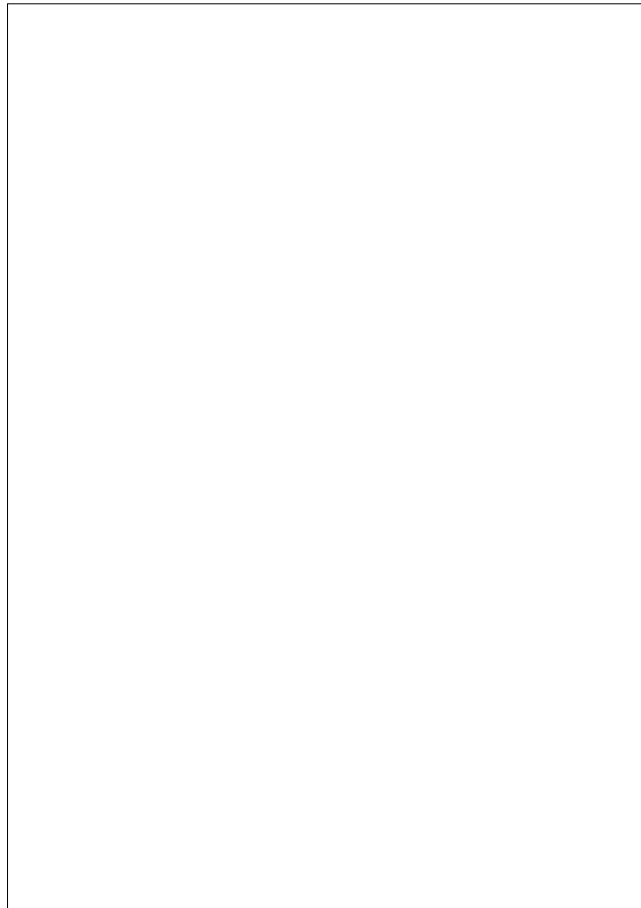
4
Inside front cover



5
Inside back cover



6
Inside fold



7
Inside fold (second cover)

	MÁSCARAS (MASKS)
5	INTRODUCTION
6	INTRODUÇÃO
15	FOREWORD
19	PREFÁCIO
21	A 'SECOND NATURE'
28	UMA "SEGUNDA NATUREZA"
	Guilherme Blanc
43	THE MASK, COLONIALISM, MEMORY, TRAUMA, AND DECOLONIZATION
46	A MÁSCARA, COLONIALISMO, MEMÓRIA, TRAUMA E DESCOLONIZAÇÃO
	Grada Kilomba
51	INVITATION TO PARTY, MASK REQUIRED
56	CONVITE PARA FESTA, MÁSCARA OBRIGATÓRIA
	Zach Blas
51	THE LIVING THEATRE: REAL GAME PLAY AS WORLDCRAFT
56	O TEATRO VIVO: <i>Real Game Play</i> ENQUANTO ENCENAÇÃO DO MUNDO
	Omsk Social Club

8
Inside fold

CHECKLIST / LISTA DE OBRAS		
Caroline Achaintre, <i>Maggié</i> , 2017 Ceramics / Cerâmica Courtesy of the artist / Cortesia da artista	Joana Da Conceição, <i>Exu Mirim</i> 7, 2019 Acrylic paint on canvas / Acrílico s/ tela Courtesy of the artist / Cortesia da artista	Art's Sake' do artista Peter Kennedy Collection of the Adrian Piper Research Foundation, Berlin / Coleção da Adrian Piper Research Foundation, Berlin
Caroline Achaintre, <i>Loi</i> , 2017 Ceramics / Cerâmica Courtesy of the artist / Cortesia da artista	Echo + Seahell, <i>CATFACE</i> , 2013 Video, b/w, sound, 1'42" / Video, p/b, som, 1'42" Courtesy of the artists (Henna Hyvärinen & Susan Koo) / Cortesia das artistas (Henna Hyvärinen & Susan Koo)	Laure Prouvost, <i>Metal Man—Deeper Together, Deep Travel</i> , ink., 2018 HD video and metal sculpture in two parts / Video HD e escultura de metal em duas partes Courtesy of Lison Gallery / Cortesia da Lison Gallery Copyright Laure Prouvost
Bora Akınocturk, <i>Amber #15, The Mask</i> , 2017 Silicon mask, gallbladder stones, fidget spinner, motherboard, Hula Hoops pack, smiley face pin, empty Xanax package, Tesco receipt, Durex condom, various SIM cards, cigarette butts in custom engraved epoxy resin / Máscara de silicone, cálculos biliares, fidget spinner, placa-mãe, pacote de Hula Hoops, pin Smiley Face, pacote vazio de Xanax, talão de recibo do Tesco, preservativo Durex, vários cartões SIM, beatas de cigarros em resina epóxi com gravação personalizada Courtesy of the artist / Cortesia do artista	Justin Fitzpatrick, <i>Portrait of Henri Bergson</i> , 2018 Oil on canvas / Óleo s/ tela Courtesy of Galerie Sultana, Paris / Cortesia da Galerie Sultana, Paris Copyright Justin Fitzpatrick	Laure Prouvost, <i>Metal Yogs-Na—Upward Facing Dog</i> , 2019 Steel, mirror / Aço, espelho Courtesy of Lison Gallery / Cortesia da Lison Gallery Copyright Laure Prouvost
Bora Akınocturk, <i>Amber #14, The Mask</i> , 2017 Silicone cast, polyurethane mask, house flies, Monster Munch pack, Sony Ericsson K800 mobile phone and charger, sample soup, Old Jamaica Ginger Beer can, cigarette butts, TMNT action figures, printed paper in custom engraved epoxy resin / Máscara de poliuretano com molde de silicone, moscas domésticas, pacote de Monster Munch, telemóvel Sony Ericsson K800 e carregador, amostra de sabonete, lata de Old Jamaica Ginger Beer, beatas de cigarros, figuras de ação das Tartarugas Ninja, papel impresso em resina epóxi com gravação personalizada Courtesy of the artist / Cortesia do artista	Justin Fitzpatrick, <i>Border Patrol</i> , 2018 Oil and flashe paint on canvas / Óleo e flashe s/ tela Courtesy of Galerie Sultana, Paris / Cortesia da Galerie Sultana, Paris Copyright Justin Fitzpatrick	Jonathan Utiel Saldanha, <i>Beheaded Totem</i> , 2020 Mixed media / Técnica mista Courtesy of the artist / Cortesia do artista
Evgeny Antufiev, <i>Untitled</i> , 2018 Textile, amber, wolf teeth, thread, mixed media / Tecido, âmbar, dentes de lobo, fio, técnica mista Private Collection of Henriette and Florian Lefort / Coleção privada de Henriette e Florian Lefort	Kiluanji Kia Henda, <i>Objet Trouvé #1</i> , 2016 Inkjet print on cotton paper / Impressão a jato de tinta s/ papel de algodão Courtesy of Galeria Filomena Soares, Lisbon / Cortesia da Galeria Filomena Soares, Lisboa	Jacoby Satterwhite, <i>Avenue B</i> , 2018–2019 2-channel HD video, color, sound, 20'38" (Edition of 5 + 1 A.P.) / Video HD, dois canais, cor, som, 20'38" (Edição de 5 + 1 P.A.) Courtesy of the artist and Lundgren Gallery, Palma de Maiorca / Cortesia do artista e da Lundgren Gallery, Palma de Maiorca
Evgeny Antufiev, <i>Untitled</i> , 2017 Brass and copper / Latão e cobre Courtesy of the artist and Emalin, London / Cortesia do artista e da Emalin, Londres	Kiluanji Kia Henda, <i>Objet Trouvé #6</i> , 2016 Inkjet print on cotton paper / Impressão a jato de tinta s/ papel de algodão Courtesy of Galeria Filomena Soares, Lisbon / Cortesia da Galeria Filomena Soares, Lisboa	Victoria Sin, <i>Fun Bag</i> , 2015 Inflated balloons, carrier bag, coat hanger (Edition of 3 + 2 A.P.) / Balões insuflados, saco de compras e cruzeta (Edição de 3 + 2 P.A.) Courtesy of the artist / Cortesia do artista
Jakub Choma, <i>SCATTERED MEMORIES (THE GATHERER)</i> , 2018–2020 Mixed media / Técnica mista Courtesy of the artist / Cortesia do artista	Sidsef Meincke Hansen, <i>Serouze</i> 18, 2014 HD video and CGI animation on flatscreen, 8' / Video HD e animação gerada por computador em ecrã plano, 8' Courtesy the artist and Rodeo Gallery, London/Piraeus / Cortesia da artista e da Rodeo Gallery, Londres/Pireu	Cindy Sherman, <i>Untitled</i> #178, 1987 Ektacolour on paper / Ektacolour s/papel Coli, Portuguese State Secretariat of Culture, long-term loan to Fundação de Serralves—Museu de Arte Contemporânea, Porto, Portugal. Donation 1991 / Col. Fundação de Serralves—Museu de Arte Contemporânea, Porto, Portugal. Doação em 1991
Adam Christensen, <i>You are in my veins</i> , 2018 Mixed fabrics / Tecidos diversos Courtesy of the artist / Cortesia do artista	Elena Nartubaitė, <i>Robertx</i> , 2012 Paper / Papel Courtesy of the artist and Galeria PM8, Vigo / Cortesia da artista e da Galeria PM8, Vigo	Cindy Sherman, <i>Untitled</i> , 1987 Ektacolour on paper / Ektacolour s/papel Coli, Portuguese State Secretariat of Culture, long-term loan to Fundação de Serralves—Museu de Arte Contemporânea, Porto, Portugal. Doação em 1990
Adam Christensen, <i>Smoke in my eyes</i> , 2017 Mixed fabrics / Tecidos diversos Courtesy of the artist / Cortesia do artista	Elena Nartubaitė, <i>Joseph</i> , 2013 Paper / Papel Courtesy of the artist and Galeria PM8, Vigo / Cortesia da artista e da Galeria PM8, Vigo	Cindy Sherman, <i>Untitled</i> , 1987 Ektacolour on paper / Ektacolour s/papel Coli, Portuguese State Secretariat of Culture, long-term loan to Fundação de Serralves—Museu de Arte Contemporânea, Porto, Portugal. Doação em 1990
Adam Christensen, <i>Red Light Special (Dirty Version)</i> , 2019 Mixed fabrics / Tecidos diversos Courtesy of the artist / Cortesia do artista	Joanna Piotrowska, <i>Stainless steel, double sided mirror IV</i> , 2019 Silver, gelatin hand print (Edition of 5 + 2 A.P.) / Prova de gelatina e saiz de prata (Edição de 5 + 2 P.A.) Courtesy of the artist and Galeria Madragoa, Lisbon / Cortesia da artista e da Galeria Madragoa, Lisboa	The Dazzle Club, <i>Dazzle Citizens</i> , 2020 Ongoing performance via Instagram / Performance contínua via Instagram
Joana Da Conceição, <i>Exu Mirim</i> 2, 2018 Acrylic paint on canvas / Acrílico s/ tela Courtesy of the artist / Cortesia da artista	Adrian Piper, <i>The Mythic Being</i> , 1973 Video, b/w, sound, 8' / Video, p/b, som, 8' Excerpted segment from the film "Other Than Art's Sake" by the artist Peter Kennedy / Excerto do filme "Other Than	Amalia Ulman, <i>Post de Instagram 17/06/2016</i> @amaliulman from "Privilege" series, 28' / @amaliulman da série "Privilege", 28' Courtesy of the artist, Deborah Schamoni and Arcadia Misesa / Cortesia do artista, Deborah Schamoni e Arcadia Misesa

9
Inside fold

BIOGRAPHIES/BIOGRAFIAS		
GUILHERME BLANC is the Artistic Director of the Batalha-Film Centre. Between 2019 and 2020 he was the Director for Contemporary Art and Film for the City of Porto, where he directed projects such as the Galeria Municipal do Porto, the Forum do Futuro and discursive programmes in contemporary art. Over the years he has worked as an independent film curator in collaboration with institutions such as the Institute of Contemporary Arts London and the Barbican Centre. Between 2014 and 2018 he was deputy to the Councillor for Culture and to the Mayor of Porto. Since 2017, he lectures Film in the Bachelor's and Master's degree courses at the Universidade Católica Portuguesa—Escola das Artes.	Center, Minneapolis; 12° Bienal de Gwangju; 68° Festival Internacional de Cinema de Berlim; Matadero Madrid; Los Angeles County Museum of Art; Art in General, e-flux, Nova Iorque; Van Abbemuseum, Eindhoven; Institute of Contemporary Arts, Singapura; ZKM Center for Art and Media, Karlsruhe; e Museu Universitario Arte Contemporânea, Cidade do México.	2003–13). Desde 2020 é curador externo de Springsideo.
GRADA KILOMBA is an interdisciplinary artist whose work draws on memory, trauma, gender and post-colonialism, interrogating concepts of knowledge, power and violence. "What stories are told? How are they told? And told by whom?" are constant questions in Kilomba's body of work, to revise post-colonial narratives. Kilomba subversively translates text into image, movement and installation, by giving body, voice and form to her own critical writing. Performance, staged reading, video, photography, publications and installation are a platform for Kilomba's unique practice of storytelling, which intentionally disrupts the proverbial "white cube" through a new and urgent decolonial language and imagery. Her work has been presented in major international events such as the 8° Lubumbashi Biennale; 10° Berlin Biennale; Documenta 14, Kassel; and 32° Bienal de São Paulo.	is chief curator for exhibitions at Kiasma Museum of Contemporary Art, Helsinki. Recent projects include <i>I Only Have Eyes For You—Doug Aitken</i> , Kiasma, Helsinki (2020); <i>In Free Fall</i> , CaixaForum, Barcelona (2019); <i>Vanishing Point</i> , Cordaria Nacional, Lisboa (2019); <i>Transmissions From the Etherspace and Drowning in a Sea of Data</i> , La Casa Encendida, Madrid (2017 and 2019); <i>foreign bodies</i> , P420, Bologna (2018); <i>10,000 Years Later Between Venus and Mars</i> , Galeria Municipal do Porto (2017–18); <i>20th and 19th Videobrasil</i> , SESSC Pompeia, São Paulo; <i>HYPERCONNECTED</i> , MMOMA—Moscow Museum of Modern Art (2018); and <i>Hybridize or Disappear</i> , MNAC—National Museum of Contemporary Art, Lisbon (2015). With Valentinas Kimalauskas, Laia co-curated the 14th Baltic Triennial at CAC—Contemporary Art Centre, Vilnius.	João LAIA is chief curator for exhibitions at Kiasma Museum of Contemporary Art, Helsinki. Recent projects include <i>I Only Have Eyes For You—Doug Aitken</i> , Kiasma, Helsinki (2020); <i>In Free Fall</i> , CaixaForum, Barcelona (2019); <i>Vanishing Point</i> , Cordaria Nacional, Lisboa (2019); <i>Transmissions from the Etherspace and Drowning in a Sea of Data</i> , La Casa Encendida, Madrid (2017 e 2019); <i>foreign bodies</i> , P420, Bolonha (2018); <i>10,000 Years Later Between Venus and Mars</i> , Galeria Municipal do Porto (2017–18); <i>20ª e 19ª Videobrasil</i> , SESSC Pompeia, São Paulo; <i>HYPERCONNECTED</i> , MMOMA—Museu de Arte Moderna de Moscovo (2018); e <i>Hybridize or Disappear</i> , MNAC—Museu Nacional de Arte Contemporânea, Lisboa (2015). Foi co-curador com Valentinas Kimalauskas, da 14a Trienal do Báltico, no CAC—Centro de Arte Contemporânea, Vilnius.
ZACH BLAS is an artist, filmmaker, and writer whose practice spans moving image, computation, theory, performance, and science fiction. Blas engages the materiality of digital technologies while also drawing out the philosophes and imaginaries lurking in artificial intelligence, biometric recognition, predictive policing, airport security, the internet, and biological warfare. Blas has exhibited, lectured, and held screenings at venues internationally, including the de Young Museum, San Francisco; British Art Show 9, Gasworks, Tate Modern, Whitechapel Gallery, London; Walker Art Center, Minneapolis; 12° Gwangju Biennale; 68° Berlin International Film Festival; Matadero Madrid; Los Angeles County Museum of Art; Art in General, e-flux, New York; Van Abbemuseum, Eindhoven; Institute of Contemporary Arts, Singapura; ZKM Center for Art and Media, Karlsruhe; e Museu Universitario Arte Contemporâneo, Mexico City.	is a curator and writer. Together with João Laia he co-curated the 14th Baltic Triennial at CAC Vilnius. With Inga Låce he curated <i>Sau Les Suns</i> , a solo exhibition by Daiga Grantiņa for the Latvian Pavilion at the 58th International Art Exhibition—La Biennale di Venezia, worked as a Program Director at Kin7 Contemporary Art Centre, Riga (2017–18), and was a curator at CAC, Vilnius 2003–13). Since 2020 he is a curator-at-large at Springsideo.	OMSK SOCIAL CLUB forks traditional methods of Live Action Role Play (Larp) through immersive installations and into Real Game Play (RGP) to induce states that could potentially be a fiction or a yet, unlined reality. They have exhibited across Europe in various institutions, galleries, theatres and off-sites such as Martin Gropius Bau, HKW, Volkshöhne, Light Art Space, Berlin; House of Electronic Kunst Basel; and Stroom den Haag. In 2021 they co-curated the 7° Athens Biennale with Larry Osei-Mensah.
is a curator and writer. Together with João Laia he co-curated the 14th Baltic Triennial at CAC Vilnius. With Inga Låce he curated <i>Sau Les Suns</i> , a solo exhibition by Daiga Grantiņa for the Latvian Pavilion at the 58th International Art Exhibition—La Biennale di Venezia, worked as a Program Director at Kin7 Contemporary Art Centre, Riga (2017–18), and was a curator at CAC, Vilnius 2003–13). Since 2020 he is a curator-at-large at Springsideo.	is a curator and writer. Together with João Laia he co-curated the 14th Baltic Triennial at CAC Vilnius. With Inga Låce he curated <i>Sau Les Suns</i> , a solo exhibition by Daiga Grantiņa for the Latvian Pavilion at the 58th International Art Exhibition—La Biennale di Venezia, worked as a Program Director at Kin7 Contemporary Art Centre, Riga (2017–18), and was a curator at CAC, Vilnius 2003–13). Since 2020 he is a curator-at-large at Springsideo.	I conceive métodos tradicionais de representação de papéis ao vivo—Live Action Role Play (Larp)—através de instalações imersivas e de Real Game Play (RGP) para induzir estados que poderiam ser uma ficção potencial ou uma realidade ainda não vivida. Tem exposto por toda a Europa, em várias instituições, galerias, teatros e locais alternativos, como o Martin Gropius Bau, a Haus der Kulturen der Welt, a Volkshöhne e o Light Art Space, todos em Berlim; House of Electronic Kunst Basel; Basileia; e Stroom den Haag. Em 2021 foram co-curadores com Larry Osei-Mensah da 7a Bienal de Atenas.