



"Absolute, true, and mathematical time, on its own and from its own nature, flows equally unrelated to anything external, and it also receives the name of duration. Relative, apparent, and common time is somehow sensitive and external to duration (whether accurate or unequal) through motion, which is commonly used instead of true time: an hour, a day, a month and a year are similar measures."

—Isaac Newton, Mathematical Principles of Natural Philosophy (1687)

As described by Ángel Rama in his book *La ciudad letrada* [The Lettered City], Latin American cities in the first centuries of the Spanish and Portuguese colonies were characterized by an elite that was notable for its ability to read and write: from hendecasyllable poetry to property documents, without any differentiation between them: in the end, both were representations of the world.

The text paragraph of the Mathematical Principles of Natural Philosophy by Isaac Newton has emerged from photocopies whose heading reads: "*Universidad Nacional de Colombia, Cátedra Manuel Ancizar, Bogotá, 1994* [National University of Colombia]". I have carried them with me during all my trips, just as a relic or an image are carried along.

"Remember that time is money."
—Benjamin Franklin

"Exchange value = Socially necessary labour time to produce a commodity."
—Karl Marx

On 18 Brumaire, Year VIII under the French Republican Calendar, corresponding to November, 9th 1799 in the Gregorian Calendar, General Napoleon led a coup which overthrew the *Directoire*, the last government of the Revolution, in order to seize power as the absolute leader of the territory.

Each day in the Republican Calendar was divided into ten hours, each hour into 100 decimal minutes, and each decimal minute into 100 decimal seconds. Mandatory use of decimal time was officially suspended 7 April 1795, although some cities continued to use decimal time as late as 1801.

Implemented by Napoleon on November, 24th 1793, the Republican Calendar established September, 22nd of the previous year, 1792, as the starting point of year I, the beginning of time, the origin of the Republic. There were two main reasons for choosing September, 22nd as the first day of human history. Firstly, the autumnal equinox; secondly, the fact that it was the date when the Revolutionary Assembly proclaimed the Republic after the insurrection that had taken place on September, 21st, only the day before. If we think this through, the first day should be that of the Revolution. This must have arisen several discussions amongst those who proposed the new calendar, but the tendency to align the planetary movements to social affairs prevailed over every other impulse —a certainly illustrated tendency to consider human history as a natural history.

—"Piratininga 374th year of the swallowing of Bishop Sardinha" Signing of the *Anthropophagic Manifesto* (*Manifesto Antropofágico*) by Oswald de Andrade, year 1928 of the Gregorian Calendar.

"Hegel remarks somewhere that all great, world-historical facts and personages occur, as it were, twice. He has forgotten to add: the first time as tragedy, the second as farce."
—Karl Marx, The Eighteenth Brumaire of Louis Bonaparte (1852)

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4197169399375105820974944592307816406
298209996280348252421170679821480865
13282306647093846095505822172535940
8128481117450284102701938521105559644
62234895403038196442881975669334461
2847564823378678316327120790914564856
6923460348610454326648213393607260249
1412737245870060603155881748815209209
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0548820466521384146951941511609430357
2703657595919530921861173819326117931
0511854807446237996274956735188576272
409122793018301194912983673362440656
6430860213949463952247371907021798609
4370277053921717629317675238467481846
7669405132000568127145263560827785771
3427577896091735637787214684409012249
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We count in multiples of ten because that is the number of fingers we have. In fact, Roman numerals are a succession of fingers. Our number of fingers is not useful to understand the circle.

The French (Descartes) kept the Decimal Metric System —space. The English (Newton), the Greenwich system —time.

" π , 3.1415..., is obtained from the ratio of diameter to circumference. Thus, the diameter first fits approximately three times, there is a bit left over; then you divide the diameter by ten, and that fraction fits once; then you divide the tenth of the diameter into another ten fractions and it fits four times; then you take that tenth of a tenth and divide it by ten, and it fits one more time. It never closes. At this moment, a computer is working to find more digits and has already determined 22,459,157,718,361 digits. If it were closed, the circle would not be a circle, but a rectangle.

The circle is a multiple of 12.

Time is a multiple of 12, 24 hours, 360 degrees.

Only anthropophagy unites us. Socially. Economically. Philosophically. Returning the old zero meridian, the chewed and digested photocopies in an anthropophagic act: Tupi or not tupi, that is the question.

How can the Earth turn slower than time, if its rotation is time itself?

According to Newton's intensive biblical studies, always quite hidden by the English, in order for the father of modern physics not to acquire a superstitious image, doomsday was to occur in the year 2060. Will time continue then or will it come to an end with the world?

The last minute of June 2015 will have 61 seconds in order to align the atomic clock to the Earth's rotation.

"Professor Aronmax, we're in longitude 137° 15' west..."
"West of which meridian?" I asked quickly, hoping the captain's reply might give me a clue to his nationality.
"Sir," he answered me, "I have several chronometers set to the meridians of Paris, Greenwich, and Washington, D.C. But in your honour, I'll use the one for Paris."
—Julies Verne, *Twenty Thousand Leagues Under the Sea* (1869)

Lobster Thermidor
(In honour of the second month of the Republican Calendar Summer)
6 lobster tails
1 small onion thinly sliced
½ lemon cut into slices
3 tablespoon of salt
1 teaspoon of pepper
2 bay leaves
1 glass of white wine
For the sauce:
1 cup of butter
½ cup of flour
½ teaspoon of salt
¼ teaspoon of paprika
½ finely chopped onion
1 ½ cup of milk
½ cup of brandy
½ cup of parmesan cheese

The original-matrix of the photocopy is another photocopy.

With the Internet yet to come and books impossible to get or too expensive to buy, a generation of arts students in the National University of Rosario depended as their main study tool on booklets made out of copies (known as *cuadernillos*) based on xerographic technique (photocopying) usually taken not from the original source—i.e., books—but from other copies, ever losing more information from one to the next series of copies. The "photocopier" was managed by the Student Union as a method to guarantee a low cost for study materials. It consisted of booklets made from books, often photocopies of books, so the textbooks bought by the students were photocopies (the ones bought by the students) of photocopies (the ones left by the professorship inside the "folder" of the subject at the copy centre) of photocopies (the ones the professor had) of the original book (many times absent). Thus, the illustrations of the works of art were totally faded, to the point of becoming unrecognizable spots. You looked at them and you had to let your imagination fly in order to perceive a Pollock or, even worse, a Rothko.

When we arrived on Earth, the circle already existed. In fact, it is arguable that our only contribution to the world has been the square and its friend, the rectangle. And we are so proud of it that our life is a tribute to the rectangle: the window through which I look, the table on which I write, the ceiling above my head, the floor under my feet and the paper on your hands.

In the books we were taught to read at art school, with titles as grandiose as the universal history of art, that is, the art of the universe, we—Latin Americans—were barely mentioned. Looking at the world from the periphery has always been an interesting task. As former colonies, we sneak through the cracks of History.

My mobile phone's camera has a round lens, even though its screen is a rectangle.

The first television was round, just like the eye, the lens and the sun. However, the inventor was told that he had to turn it into a square for the sake of commercialization, so he took the circle and framed it in a square that has evolved into a rectangle.

One metre is one ten millionth of Earth's quadrant. If you take half a meridian and divide it into ten equal parts and then you take one of those portions and divide it into a million, then you get the metre. However, you must subtract two millimetres because the French scientists who made the calculation were wrong by two kilometres.

The face of the compass is generated by dividing Earth by its meridians: north to south, east to west. Just like cutting an orange into quarters.

The measure of the Equator is 24 hours.

Bach's Crab Canon is a type of canon where the accompaniment is the main voice played backward. Its structure, as a Möbius strip, can be played endlessly. Hearing it produces the feeling of infinity.

The *transferencia* method is used for this exhibition, enlarging and replicating Adrián Villar Rojas's own set of photocopies (*cuadernillos*) kept from School of Fine Arts in Rosario during the late 1990s and early 2000s. The Pollock, Rothko, Pollakoff, Motherwell, Turner, Mondrian and Van Eyck are transferred to a surface consisting of envelopes, invitations and posters promoting exhibitions and openings that the Marian Goodman Gallery has sent its guests during its twenty five year history in Paris. A specific file is transferred to another file.

Gregorio Vázquez Arce y Ceballos (1638-1711), Neogranadian painter, is credited with an amount of paintings that outnumbers his days of life. Undoubtedly, the master and his assistants produced a huge number of pieces of art. However, everything has a limit, because that number of attributions are consequence of what happened during the 21st century and the beginning of the 20th century: each piece of Colonial Art discovered in the country was attributed to his name. The publication *Historia del arte colonial en Colombia* by Gil Tovar and Arbeláez Camacho gives an account of the *modus operandi* that governed his work:

"...he just traced them [the prints], perhaps piercing the lines of the sheet with a pin and then passing over it a cloth impregnated with charcoal or another dyes, in such a way that the dust, passing through the holes, reproduced the lines of the drawing on the canvas or paper underneath [which he would then dampen with a thin brush]... on other occasions, he would copy fragments of different engravings —a face, hands, angels— in order to integrate them into a new composition; no other intention lies behind his collection of drawings, that included that whole series of loose heads, hands and feet in different positions with the possibility of easy adaptation to different figures. [...] Vázquez used the technique of stitching two papers together, that match drawings of scenes that incorporate several characters... When analysing the work as a whole, we see that the artist worked on pieces of paper and reused them."

"*De invocatione, veneratione, et reliquiis Sane forum et sacris imaginibus*", extract of the decree of the 25th and last session of the Council of Trent, summoned in 1563, legislated on sacred images, relics and miracles. Essentially, the text decides that no new miracles are to be acknowledged, or new images recognized, unless the said bishop and his council of bureaucrats have taken cognizance and approved thereof. In that way, painters from the American colonies had to specialise in copying the images sent to Europe through a rigorous engravings and prints market. There was a monopoly lead by the Plantin house, settled in Antwerp, which had offices in Paris and Leyden. They provided American peninsulas and the Philippines with sacred images such as works of Rubens, Pontius, Jordanes, Van Dyck, Martin Vos Spranger, Stradan, Durerio and Rafael, among others.

Instructions for Lygia Clark's work *Caminhando* (Walking): Take a piece of paper and make a Möbius strip. Now take a pair of scissors and start cutting the strip on the side. You will undoubtedly experience the feeling of infinity.