



OPENING HOURS
 Mon–Fri 09:00–17:30
 Closed on weekends and holidays
 Free Admission

ACCESS TO THE ALBERTO CARNEIRO PRIVATE LIBRARY
 Books and documents must be consulted exclusively on site;
 Previous request by email or phone (24 hours in advance).

EDUCATIONAL SERVICES
 Guided tours and workshops must be booked in advance by e-mail.

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 4780-257 Santo Tirso

Permanent collection of the
 Alberto Carneiro Art Center

WORKS

1. Drawing/project for landscape intervention, 1974
2. About the water, 2007-2015
3. Drawings/project for landscape intervention, 1974
4. Drawings from London, 1968
5. Drawings Untitled, 2015
6. Drawings Roots, stems, flowers and fruits, 1965 / 1966
7. Man's flight, 1966
8. Drawings Autumn in my garden, 2015
9. Between the smile and the wind, 1966-1967
10. Metaphors of the water or the carracks sailing thro' seas where sail was never spread before, 1993-1994
11. About a haiku written by Bashô in Ise, 1995-2003
12. About the flowers in my garden, 2000-2002
13. Drawings Untitled, 2015
14. Still the memory of the body on earth, 1987-1988
15. Drawings Untitled, 2015
16. Drawing About my garden, 2014
17. About time, 1993-1998
18. Drawings Landscape with clouds / Landscape with trees, 2014
19. Drawings Landscape with trees and clouds, 2014
20. My earth body, 2002-2004
21. Earth with an image of your imagining being, 2011-2013
22. Drawing About my garden, 2014

23. Drawings Untitled, 2015
24. Drawing Wisteria and other flowers in the splendor of my garden, 2014
25. Drawing Roses and other flowers in the splendor of my garden, 2014
26. Drawings About my garden, 2014
27. Eastbound in the forest of Ise Shima, 2015
28. Drawing Untitled, 2015
29. Drawings Untitled, 2015
30. Drawing About my garden, 2014
31. Drawing Landscape with trees, bushes and clouds according to a Bashô haiku, 2014
32. Drawings About my garden, 2013
33. The flight of the child that is born, 1965

AREAS

- A. Exhibition Area
- B. Technical Area
- C. Bathrooms
- D. Reception / Store
- E. Library / Educational Services / Auditorium
- F. Offices
- G. Reserve

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The Municipality of Santo Tirso, in the public exercise of its functions and in the course of a long professional relationship with the artist Alberto Carneiro, born in São Mamede do Coronado, in 1937, inaugurates the activity of the Alberto Carneiro Art Center with the first exhibition of the permanent collection, donated by the sculptor in 2015. In addition to the collection, CAAC will regularly present temporary exhibitions, as well as research and educational projects that radiate from the theoretical-practical legacy of the artist and from his personal library to the entire surrounding community and others specialized in the study of the main themes of our time.

We encourage the broad reception and aesthetic fruition of the works, the theoretical-practical research and the experimental actions based on the artist's ideas, concepts and artistic propositions. It is about perceiving and making aesthetical action reverberate through the perception of simple things in nature, in a proximity to the earth, through the relationships between body and matter. There resides an essential aspect for the understanding of the cosmic and ritualistic sense of the ecological art by Alberto Carneiro, who presented it for a half century through the practice of drawing, actions and situations on the field and in several writings such as *Notes for a manifesto for an ecological art* from 1973, beginning in 1966/68, a time that influenced his whole subsequent path. That is where Alberto Carneiro speaks to us and we envision beginning to see and think about the vast series of his work, now internationally disseminated.

Cover
About a haiku written by Bashô in Ise, 1995-2003



Still the memory of the body on earth, 1987-1988

We are before sixty sculptures and drawings by Alberto Carneiro. It is a constellation of matter, produced over half a century, between 1965 and 2015, including the author's last drawings.

Through this constellation we can access to the moving, artistic and philosophical universe, in a close relationship between the perception of nature and the body, which the works of art embody.

Thus, this exhibition is now a privileged place because it promotes this connection, which starts from a concept of nature – whose vegetal and mineral fusion gives rise to a conception of art that operates rites of passage between a first and a second nature. These rites are supported by actions that are transformed into art and aesthetic fruition, expanding an involvement and a cosmic perception that Alberto Carneiro gave voice to. It is from this relationship that the notion of the *subtle* body will emerge, in harmony with simple things and in tune with nature understood in its elementary existence. Hence the crucial importance of the four elements of nature for Carneiro's work.

By referring to this harmonious simplicity, it is possible to access the flow that emanates through art, the one that, after a tree withers, allows the finding of other bodies through which it flows into new lives.

We will ask, what body and what nature is it? From the body of the artist, from the exhibition visitor? Certainly, they are interconnected by a third body, which is the body of the artworks, whether carved in wood or bronze, drawn with graphite or a pen. And what connects them? What Alberto Carneiro called “aesthetic symbiosis”, a concept explored by the emancipation of difference. It is the difference that unites them in the symbiotic process and that even occurs between different species. Symbiosis is always a third element, the one not yet thought out, not yet objectified, born but not created. It is a poetics of the body and matter in space – to mention here the romantic inspiration and Gaston Bachelard, a theoretical landmark for Alberto Carneiro.

Therefore, it is an experimental project that gives rise to the uncalculated, to the not yet thought. Thus, we can observe Alberto Carneiro's drawings as project drawings, especially those that do not precede sculpture, but perceive it as a more ephemeral set in an open field. Those drawings outline a more incorporeal sculpture with reference to the ethereal future of all bodies and all matter, and are given over to the pure expression of its flows. This is especially visible in the author's latest drawings. These are the sensitive elements of the most disinterested relationship with nature: the surrender to a free existence conformed to the transience of nature.

And, if for Marcel Duchamp the “aesthetical osmosis” (1965) linked the expression of the work not intended by the artist to its aesthetic reception, for Alberto Carneiro the aesthetical expression merges precisely in the difference of all the unthought, in the difference as a natural element, incorporated by another nature, artistic, which expands along with the first one. This is how we understand Alberto Carneiro's ecological art, in its ethical sense transposed into a sensibility imbued by nature.

Art as second nature considers phenomena in a conscious and sensitive perception that is consonant with the winds, the tides, the water cycles, the forests, the life and death of nature and, above all, its permanent transformation. Alberto Carneiro never cut a tree to make an artwork, but, on the contrary, his artistic motivation came from dry trees, in an attempt to make life last through the sculptural work that perceives and pursues the reaction of the interrupted sap in search of a new course.

If symbiosis is a phenomenon that occurs through the conjunction of at least two organisms of different species, aesthetic symbiosis expresses itself by a difference through operated experiences as sensible and perceptible agents. What does that mean? That the aesthetic experience will be a mark of a transforming difference in the sense of a fusion with nature.

The sculptural works displayed here are made of wood, glass, iron and bronze, but are directly connected with those others composed of corn canes, hay, wicker and raffia, elements from the rural experience at the origin of which we will find the roots of the whole work by Alberto Carneiro.

It was through his proximity to the cultivation of the land that the artist understood the place he never left, although he had to leave it to find out: the garden of the maternal house. This garden was the atelier of his childhood and his last creative energy.

The land that gave birth and raised him is also the one that made him a being similar to a tree that embodies the environment in which it lives, to contribute in a symbiotic reciprocity that absorbs and clarifies every living being as a collective being.

Let us allow an echo of Carneiro's thought to reverberate here: “words weave other meanings, but when I say body I mean cosmos” (1982). The work can witness to it, just as we can.