



8th International Sculpture Symposium

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Project Management

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The Santo Tirso International Museum of Contemporary Sculpture (MIEC_ST) encompasses the town's entire urban environment. On this "stage", different public areas contain the pieces resulting from the successive editions of the sculpture symposia held in Santo Tirso since 1991. The eighth edition has unfolded in Parque Urbano da Rabada, connected to the town through a pedestrian and bicycle path running along the south bank of the River Ave, opening there a vast area for new sculptures and giving the Museum a new dimension, in which the dialogue between space, viewer and nature plays a main role.

As described in the following pages, this year's edition marks the final lap of the ten-symposium cycle planned from the beginning. Therefore, the time has come to consider which spaces will be qualified for future interventions, so that their local public image and visibility may be understood as the right setting as well as a cohesion factor for an artistic legacy that must take into account its own dimension within an expanding urban layout.

The Museum is reaching full maturity; the pieces in its collection make up an already remarkable estate due to their quality and number. Thus, the next milestones for this ambitious, long-term project will be achieving greater international recognition, as well as strengthening its ties with the community by means of recreational and educational activities. These will allow for a reflection on the role played by public art in the rehabilitation of urban areas, in connection with other initiatives of more specific socio-economic nature. For that purpose, a main building housing all the Museum information will also serve as a visitor reception office, providing students, art lovers and general public with the means to understand the museum

and its collection by establishing the necessary links not only with the artists' careers and the surrounding areas, but also with other pieces in this or other museums around the world. Taking Santo Tirso as a starting point, other readings and connections will be suggested beyond the local geography, as the MIEC_ST has already transcended its role as mere artistic manifestation with national relevance, to claim its rightful place in the global history of contemporary public sculpture.



Gérard Xuriguera

About the 8th edition

With the same success two decades on, Santo Tirso is still welcoming sculptors of international renown who are organizing a notable open-air sculpture museum, the idea being to give the people access to the third dimension and culture in general. In various phases, so as not to overstress the financial means available, these national and international artists are making their enthusiastic contribution to this stimulating enterprise.

Understandably the Symposium phases do not always run to time, but thanks to the goodwill of the local authority, which of course is often called upon to deal with other social and economic problems, the dedication to Art prevails and all engagements are fulfilled.

I can't help remembering all the times I have had to deal with these delays and situations regarding the location of the sculptures in the town, disconcerting for the population concerned, but who in the end accept them and even assume them as their own. Gertrude Stein once reproached Picasso for his portrait of her; it was not what she had hoped for but Picasso told her "don't worry, in time you will resemble it".

The 8th edition of the Santo Tirso Symposium, intended as were the preceding ones to uphold the Mayor's educational project, simultaneously favours dialogue and reflection. We have A. Ferreira (Portuguese), Wang Keping (Chinese) and two Frenchmen Jean-Paul Albinet from Paris and Michel Rovelas from Guadalupe. Their sculptures are located at the heart of the Rabada park, in the shade of lofty trees, but with grassy surroundings which allow a good view for those approaching the site. A. Ferreira created a horizontal metallic structure, extremely well designed and edged with symbols. Living in Paris since 1984, at first actor and stage designer, one of the first dissidents to choose exile,

Wang Keping first carved odd figures in wood with mammary excrescences, crowned with strange flags, square-shaped torsos and anthropomorphic columns, but here he has conceived a quadrangular piece with esoteric connotations. Michel Rovelas, expressionist painter of figures and monumental sculptor, is above all a builder who has set up a piece of metallic architecture with several branches which when assembled give an astonishing expression of lightness. As for Jean-Paul Albinet, his contrasting and graded erection of recycled food containers is obviously a criticism of the excesses of the consumer society.

Set for the future in their appointed locations, apart from their aesthetic impact and the conclusions drawn by the public, these pieces are witness to the vitality of sculpture in the open air, in its various manifestations. Once again, we must praise the efforts of those who made this great adventure possible.

Curriculum Vitae

Gérard Xuriguera, french art critic and art historian, was born in Barcelona. His first publication dates from 1971. Since then, he has written more than sixty works, some of which monographs of Wilfredo Lam, Oscar Dominguez, Luc Piere, Georges Mathieu, Gérard Schneider, Lindstrom, Cristoforou, Canogar and others, as well as history books, such as "Peintres espagnols de Paris de 1900 à nos Jours", "La sculpture moderne en France de 1959 à 1963", "Regard sur la peinture contemporaine de 1945 à nos jours", "Les Figurations de 1960 à nos jours", "Les années 50", "Le dessin dans l'art contemporain"... He is also the author of over 300 prefaces on, among others, André Masson, Picasso, Millares, Saura, Soto, Imai, Cruz Diez, Etienne Martin, Gilioli, Manessier, Schneider, Pignon, Tabuchi, Warren, Klasen, Goetz, Bertini, Martin Bradley, Subira-Puig, Leppien, Chu Teh Chun, A. Beaudin, Pelayo, Van Hoeydonck, Valdes... He has collaborated in French and international magazines, produced TV art programmes, been a judge in several competitions and lectured at such prestigious institutions as Sorbonne, L'École de Beaux Arts de Paris, Madrid, Dacca in Tokyo, the Maeght Foundation, in Taipé, Seoul, Puerto Rico, St. Domingo, San Francisco, Washington, Andorra, Montreal, the University of Madrid, Bogota, Centre Pompidou... Between 1970 and 1980, he organized the first networks of travelling exhibitions in France, including artists as Max Ernst, Jean Hélion, Adzak, Hosiasson...

He has coordinated numerous collections in museums around the world, including Mexico and Taiwan. He has also coordinated the Visual Arts activities held during the Seoul Olympic Games and, more recently, the Madrid International Symposium as well as the Litograph Exhibitions held during the 1992 Barcelona Olympics. He is also a consultant for several companies that patronize the arts. Xuriguera has coordinated fifteen symposiums throughout the world and organized more than 500 exhibitions.



Sara Antónia Matos

Sara Antónia Matos

Perceived, conceived, lived. Inhabited Space.

The definition of the sculptural genre today may be difficult and perhaps of little relevance, but there is no doubt that intimate relationship with space is one of its basic premises. Space has a measurable component – extent –, which needs to be occupied or demarcated in order to become perceptible. Sculpture introduces material presence in that extent, circumscribing volumes or voids to be realised by the body.

This link between space and body, produced by the structurally necessary materiality of sculpture, summons a corporeal subject which, as such, has an inherent potential for sculpture to become a locus of experience.

The Santo Tirso 8th Symposium and the Museum of Contemporary Sculpture provide the motto to think over the challenges posed to sculpture and to artistic interventions in public spaces.

So obvious is the bond between sculpture and space that their association proves to be not only straightforward but also mandatory. Indeed, it is precisely because of its three-dimensionality that sculpture has been able to be identified with and comprehend every form of expression producing spatiality. Therefore, today's sculptural practice comprises all sorts of configurations: installations, public space interventions, landscape and architecture intersections, and atypical crossovers to social domains, making it difficult for the sculptural genre to find precise institutional frames and boundaries, but also preventing its crystallisation and demise as a discipline.

Sculpture's symptomatic effort of expansion towards adjacent fields has been developing steadily since the 1960s and 70s, through attempts to deconstruct sculptures as autonomous objects by turning them into agents of space management. Since then, space has become an essential constituent of the work of art, in addition to an instrument of mediation between

object and viewer.

Only a few examples will suffice to understand that the rapprochement between art and the social space – a characteristic of Ancient Greece and other millenary civilisations making no distinction between art and everyday life – is a process with particular and costly logistic implications. Gordon Matta-Clark left the atelier and headed towards the urban setting; land-art artists moved to the open, away from the city; Robert Morris devised a “landscape mode” of sculpture, made up of scattered fragments and a phenomenological experience in space — they all paved the way to what we now take as a given: a three-dimensional field way beyond the presence of a sculptural object in isolation. Contemporary sculpture seeks to set in motion an experiential dynamics focused on the potential space created for the body, designed to be penetrated and inhabited in both physical and symbolic terms.

From an artistic viewpoint, this transformation represents the passage from the space of representation to the space of the world, which ultimately belongs in the sphere of the social. That turning point makes it possible to pin down the appearance of a social aspect of spatiality, and several pieces in Santo Tirso may be ascribed to that ambit, as they seek to explore the relationship between the physical dimension and the scale of the public space. Whether located around town or in Parque da Rabada, the sculptures are the link binding all elements together, be they cultural or biological, one's body or mode of representation, public or private life.

By opening up to the public space, sculpture attempts to capture actual space through the use of the devices and forms of artistic action. The work of art becomes then a relational device through which we may problematise our own stance.

Does this piece allow me to exist in relation to it, or, on the contrary, does it deny me as a subject by refusing

to let me in its structure? Does the space-time factor suggested by the piece realise my conception and understanding of real life? Could I live in it?

This is where we come across relational aesthetics in its wider sense, put forward by French curator Nicolas Bourriaud as a relational component unlocked by all art. In truth, every work of art begs for a relationship with the subject, who must complete it with his/her own body. This relational component of aesthetics, which has always been present in art, may be translated as social viability, that is to say, the way in which the piece is received by spectators, who use it as a starting point to recreate possible connections with their surroundings. The search for a relationship with immediate, everyday reality, whether urban or not, has led sculpture to migrate towards the non-monumental public space. Or, in other words, to a place of ordinary life, where aesthetic experience is not predetermined by the museum institution. In addition to this displacement (posing major legitimacy issues), sculptures have also lost their status as self-sufficient artefacts, to be approached exclusively through the eye, and have incorporated the surrounding space where viewers stand. That space must now be penetrated, deconstructed and problematised. Standing at the centre of the piece, the viewer is stimulated in both sensorial and conceptual terms.

Much like sociologist Henri LeFebvre's three-fold relational dialectic — “perceived-conceived-lived” space —, art may be said to create mechanisms that bind, exchange and structure. This triad results from the apparently simple argument that space is a social product and therefore implicitly occupied. Space is thus related to social practices and activities, hence requiring all forms of human presence.

As long as experience is not broken off, this process necessarily entails experimentation, involvement and

response, which means that space may no longer be understood as a static container for objects and bodies. On the contrary, it is people's role to build it up, this construction being the result of a comprehensive practice in which time and wisdom concur.

Rather than occupy physical space, art makes available a space of critical thinking, increasingly reduced in the media. Art is able to deconstruct the hegemony of the visual, to de-multiply, decentre and refocus knowledge and experience models. This is perhaps the true political responsibility of art: to expand public reflection and discuss the role that states give to art and to its power of democratic symbolisation. Thus, art may be effectively political provided that it unfolds from within its epistemic field, i.e., it must problematise and recreate forms of representation in order to deconstruct hegemonic concepts, fossilised truths and stale criteria. Just as philosophy moves away from ordinary life in order to give meaning to the world and to politics, art too takes a step back from the ordinary world in order to pierce it and reinvest it with meaning. This movement produces a pause, sets off a moment of suspension, which may be reactivated by sculpture when it speaks to the senses and to emotions using the language of the body. It is in this “cloudy” interval, which rejects laws and classifications, that the subversive power of art may be found. Tactile and “thermal” spatiality, inherent to sculpture, demands a corporeal subject and consequently a corporeal aesthetic relationship, that is, centred on a collective or an individual body. When addressed to a collective subject, sculpture reclaims its social space, triggering sharing, coexistence and even fictional mechanisms. It is a space of encounter and tension in a negotiation having the viewer at its core, the outcome of which is bound to make the aesthetic

experience be absorbed into each person's ordinary life, recreating their expectations and transforming the way each moment refers to the next — art to life and therefore to politics, ethics and all the ambits of human experience.

The work of art in the public space involves inhabitants as a sort of circulation allowing for a renewed critical reading of the physical and social spatial frame of the piece. If the discourse potential of the work is not immediately exhausted, it makes viewers reposition themselves in order to assess their own place in the familiar by reaffirming, or not, their own experience. This would suffice to prove the force of the sculptural presence in the common space when it relates to local history (social specificity), its memory and particularly its possible perceptual and symbolic re-examination.

Thus, public art generates a culturally dense field, capable of raising awareness and of being enacted as experience. This is precisely the way in which contemporary art may be redefined today. Regardless of its location as a discipline, of the operational arena where it develops or of the viewpoint from which it is read, what is really at stake is art's power to demarcate a critical territory.

As aesthetic project, the artwork is always a critical project, and as such, it has to fight against loss of meaning, as well as against the immediacy brought about by the media and by accounting and systematizing processes, which sequester the body's actual space, together with its freedom and organicity.

Holding on to that freedom implies the acknowledgement of a slice of life that rejects domestication. We need to relearn the relationship between inner and public space, between representational and political space.

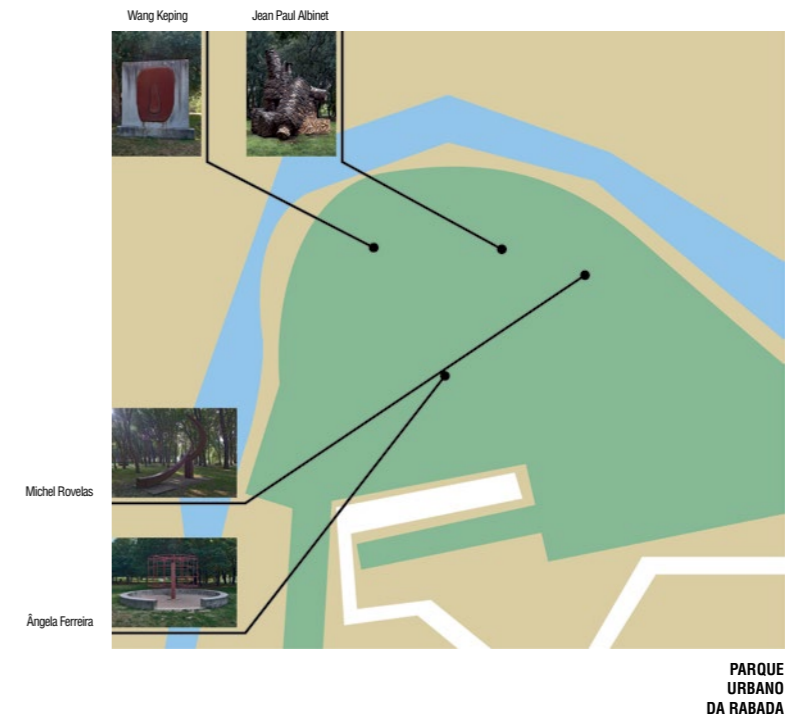
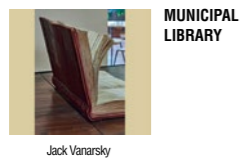
We need to learn from sculpture, from the pieces

populating Santo Tirso and from all the examples which, like this one, favour the human scale over monumentality, which usually turns viewers into subservient interlocutors.

By rethinking uniqueness and singularity, identity beyond one's homeland, the individual in his/her limited states may be revisited — limited beings due to the impossibility of total representation, beings belonging to a society, a gender, beings made from blood and the earth.

Curriculum Vitae

Born in 1978, Sara Antónia Matos is a curator who lives and works in Lisbon. She was appointed artistic and executive Director of the Atelier-Museu Júlio Pomar (Lisbon) in 2012. With a BA degree in Sculpture from the Lisbon University of Fine Arts (2001), and an MSc in Curatorial Sciences (2005), she obtained her PhD (2012) with a doctoral thesis on "From Sculpture to Spatiality". Since 2006 Matos has curated the following exhibits, among others: "Inner Landscapes" (Modern Art Centre of the Calouste Gulbenkian Foundation), "Lethal Zone, Vital Space: works from the Caixa Geral de Depósitos collection", "Archite(x)tures: BES photo collection" and "Khora: drawings, constructions and other accidents..." (Carmona e Costa Foundation). She is a regular contributor to art catalogues and other publications, and editorial coordinator of the collection Cadernos do Atelier-Museu Júlio Pomar, as well as a member of CIEBA (research centre of the University of Lisbon) and of the Board of Directors of AICA Portugal. Sara Antónia Matos has been guest lecturer at the Lisbon University of Fine Arts and, since 2011, head of the Sculpture Department at the Arco Art School, where she also lectures.



Santo Tirso '08
8th International Sculpture Symposium

Wang Keping



Jean Paul Albinet



Michel Rovelas



Ângela Ferreira



Wang Keping

by Sara Antónia Matos



Oddly intriguing due to its frontal presentation, Wang Keping's might be the most difficult sculpture to relate with, among those in Parque da Rabada. This piece does away with the notion of monocular perspective, or of all-encompassing sight, which is in fact the ideology behind monocular perspective, traditionally associated with male dominance and, no less importantly, western patterns — sight, unconnected to the body, is no more than a dry, intentionally guided glance in which the view cone passes through the surface of the image. But that is not what is required from us. Before the thick concrete wall, we must perform a movement — our bodies must move in order to find out what lies on the other side, as if the concrete bulk dared us to remove the wall. What is there behind the wall? Can we really go beyond the thickness and opacity of the bodies? Can we know everything about them? Then, our entire bodies, flesh and sight reunited, go around the sculpture in order to discover what is hidden behind its opacity, looking for a place where identities are rediscovered and gain their own meaning. In Peter Schlemihl's *Miraculous Story*, Adelbert Von Chamisso makes us ponder the importance of our own shadows through a character who temporarily loses it. What are we really? Body or shadow, matter or mind, presence or memory? But perhaps the question should not be asked as a dichotomy, but about what is left in the interstices. How can we represent ourselves? What is the role played by the shadow and our other facets in our representation?

How can shadows be read as such?

This deconstruction of the guided glance points to the eastern background of Chinese-born Wang Keping, who has long made his home in Paris. Seen in this light, the artist's work shows its more political side, yet not as a form of direct confrontation with oppressive political regimes that, in their more extreme manifestations, stifle freedom of expression. Though devoted to that cause in an earlier stage of his career, Keping's statement deals with cultural difference and challenges the ways of looking at and perceiving the ordinary image of the world and of the tensions taking place in it. Perhaps, then, this political stance means generating spaces for shapes that have not yet found their place, discovering states of being for double facets, letting them live as other facets or reverse sides, without trying to necessarily turn them into figures of manifest visibility.



Wang Keping



Wang Keping

Wang Keping**Curriculum Vitae**

Born in Beijing in 1949, Wang Keping was a founding member of Xing Xing (The Stars), the first non-conformist artists' group in China, created in 1979 after the Beijing Spring. He has lived in Paris since 1984.

Historical exhibitions

1979 "Wild", exhibition of The Stars, on the gates of the National Museum of Fine Arts in Beijing (immediately censored)
 1980 Second Exhibition of The Stars, National Museum of Fine Arts, Beijing

Selected solo exhibitions

2007 10 Chancery Lane Gallery, Hong-Kong
 2005 Grand Siècle Gallery, Taipei
 2003 Zürcher Gallery, Paris
 2002 10 Chancery Lane Gallery, Hong-Kong
 2001 Zürcher Gallery, Paris
 1999 Jacques Barrère Gallery, Paris
 1997 Alisan Gallery, Hong-Kong
 1996 Etan Cohen Gallery, New York
 1995 Zürcher Gallery, Paris
 1994 At Work Gallery, Chicago
 1994 Museum für Kunsthandwerk, Frankfurt
 1993 Aidekman Arts Center, Boston
 1993 Chinese Modern Art Center, Osaka
 1991 Zürcher Gallery, Paris
 1991 Leuenberger Gallery, Zurich
 1990 Zürcher Gallery, Paris
 1990 Monte Gallery, Tokyo
 1989 Taichung Museum of Modern Art, Taiwan
 1989 "Salon de mars", Zürcher Gallery, Paris
 1988 Thomas Gallery, Munich
 1988 Zürcher Gallery, Paris
 1987 Art Waves Gallery, New York
 1986 De Graaf Gallery, Chicago
 1986 Zürcher Gallery, Paris

Selected group exhibitions

2008 "China Gold, Chinese Contemporary Art", Maillol Museum Paris
 2008 "Go China – Writing on the Wall, Chinese Art from the Eighties and Nineties", Groninger Museum, Groningen, the Netherlands
 2007 Shangai Contemporary Art Fair
 2006 China International Gallery Exposition, Beijing
 2005 "Chinese Contemporary Art from the Sigg Collection", Kunstmuseum, Bern
 2004 Marlborough Gallery, New York
 2004 Contemporary Art Museum, Marseille
 2002 "French May", Alisan Fine Arts, Hong-Kong
 2001 "China Without Borders", Goedhuis Contemporary, Sotheby's, New York
 2001 "Salon de mars", Leda Fletcher Gallery, Geneva
 2000 Guerlain Foundation of Contemporary Art, Paris
 2000 Chengdu Contemporary Art Centre, China
 2000 Tokyo Gallery, Tokyo
 1999 "Les Champs de laSculpture (1970-2000)", Champs-Élysées, Paris
 1999 FIAC, Zürcher Gallery, Paris
 1998 Museum of Contemporary Art, Stuttgart
 1998 Michael Goedhuis Gallery, London
 1998 "Asian Avant-Garde", Christie's, London
 1997 National Museum of Fine Arts, Beijing
 1996 Michael Goedhuis Gallery, London
 1994 FIAC, Zürcher Gallery, Paris
 1993 Tokyo Gallery, Tokyo
 1992 Salle Saint-Jean, Hôtel de Ville de Paris
 1990 Hanart Gallery, Hong Kong, Taipei
 1989 Centre Georges Pompidou, Paris
 1986 Brooklyn Museum, New York

Public Collections

The Olympic Sculpture Park, Seoul, South Korea
 Museum of Modern Art, Taizhong, Taiwan
 Aidekman Arts Center, Boston, U.S.A.
 Museum of Asian Contemporary Art, Fukuoka, Japan
 International Sculpture Park, Pu-Yeo, South Korea
 Guerlain Foundation of Contemporary Art, Paris
 Collection de la Ville de Paris, Paris, France
 Ashmolean Museum, Oxford, United Kingdom

Jean Paul Albinet

by Sara Antónia Matos



Possibly due to the unusually enlarged scale of its elements (containers like bottles, boxes and volumetric structures), this colossus by Jean Paul Albinet embraces the accumulation paradigm, making us wonder about some of the most disturbing issues in society today.

Sedimentação [Sedimentation] elicits our ludic sense of enjoyment — an assembly of objects covered by a vegetal blanket can be climbed up like a hill. Accumulation? Or rather construction of a society, a culture, a civilization? Is (aesthetic and ethical) habitation possible on a planet going through a globalization process in which cultural strategies are determined by economic and political considerations? The question is indeed both aesthetic and ethical. We not only live in a surrogate-worshipping post-modernity, but are constantly threatened by a fixation on fast growth and consumerism; reality is giving way to a democracy of standardized public opinion and emotions. In other words, inter-subjective vitality, visu and in situ experiences, and all their spontaneity and organicity, have been replaced by the unstable balance flaunted by societies allegedly emancipated from the bondage of actual presence and physical contact. Pleasure, however, is not accessory or complementary to our lives, but an essential aspect to which we are entitled, making us learn, interact and respond.

Instead of art societies, we have design and trade societies where objects reified as assets and (false) values are substituted for fundamental human relations and effective harmony with the surrounding environment. Consequently, indispensable portions of learning, risk-taking capacity and pleasure are being lost together with those experiences.

What are the possible configurations of knowledge in our time? Or better, how can knowledge paradigms be created that go beyond hoarding, pointless

consumerism and substitution?, in which politics and “green economy” take on an aesthetic side considering the kernel of human experience? Such may be the mutually condensed question and thesis posed by Albinet’s sculpture. In fact, the sculptural presence, as all art does, demands direct and factual experience, in which there is nothing to be consumed, and the product cannot be reduced to a mathematical remainder. This learning process involves inner and intellectual growth, being reflected on the way we relate with the outside, social world. Although art does not equal life, the aesthetic experience may be taken in it and play a major role in the way the world is lived, perceived and represented. Enlargement and sedimentation of knowledge may allow for the construction of other possible connections with the environment, demanding a reassessment of what each scientific and technological discovery adds to ordinary life. These shifts in the focus of awareness are translated into effective reappraisal of everyday life, personal experience, human relationships, pleasure and leisure, all of which deserve a recognisable place within each of us.



Jean Paul Albinet



Jean Paul Albinet

Jean Paul Albinet

Curriculum Vitae

Born in Albi (France) in 1957, he lives and works in Paris. Jean-Paul Albinet studied at Toulouse Academy of Fine Arts and ENSAD, Higher School of Visual Arts and Design, Paris.

The early stages of Jean-Paul Albinet's career may be described as a combination of audacity and light-hearted provocation. While still a student at ENSAD, he created the UNTEL group along with two other schoolmates.

In its first five years of existence, the group was extremely active in the bubbling contemporary-art scene of the 1980s, as shown by a number of interventions and performances carried out in the streets of several French cities, as well by their participation in some international exhibitions, such as the Sygma 11 Festival staged at CAPC in Bordeaux, the 10th Paris Biennale at the National Museum of Modern Art, and "Une idée en l'air", an exhibit held at White Columns Gallery in New York City.

Partial retrospectives of Albinet's oeuvre were held in Albi (Le Lait Art Centre, 2001) and in the Paris suburb of Noisy-le-Sec (2002). His innovative 1977 installation *Vie quotidienne - Environnement de type "Grand magasin"* [Daily life - "Department-store" environment], bought by the French National Contemporary Art Collection (FNAC), currently occupies an entire hall of the Strasbourg Museum of Modern and Contemporary Art.

Imbued with the UNTEL spirit, Jean-Paul Albinet developed a personal plastic style inspired by the body's media images and advertising slogans, which he has collected. In 1987 he began to paint barcodes, often facing a synthesised figure within the picture,

and became aware of its importance as sign/signifier, standing as a true "icon of the globalisation of trade".

The expressive potential of this technological language attested to the vast room for experimentation lying ahead. In 1990 Albinet was the first artist ever to use GS1 standards and a numeric signature in order to identify, as in supply chains, all his artworks. The barcode has thus become a personal alphabet, which Albinet uses at will, whether in hand-made supports or through machine-readable messages (decodable by means of a smartphone, for instance), generating "interactive talking artworks".

Another aspect of Albinet's endeavour is to question the role played by the relationship between art, nature and technology, through pieces featuring tree logs and tree-bark carpets.

Solo Exhibitions

2014 *Regarder des prix*, Eurasia University of Art and Design, Xi'an (China)
 2014 *Slogans collection*, Bibliothèque d'étude et d'information, Cergy- Pontoise
 2013 *La boîte UNTEL*, mfc-Michèle Didier Gallery, Paris
 2011 *Travaux codés*, Mémoires Gallery, Albi
 2010 *Sentences*, Kandler Gallery, Toulouse
 2009 *DADAFLUXUSCODE*, Hôtel Rochegude, Albi Cultural Centre
 2009 *Magic Stick, Nuit Blanche* – Paris
 2007 *Flash Mob*, interactive installation in Garden of Luxemburg (Paris), "Taille humaine" exhibition organised by Art Sénat
 2006 *Amusez-vous de la vie*, Kahn Gallery, Paris
 2004 *Sédiments de crise*, Cour Carrée Gallery, Paris
 2003 *Non-Logo*, Leonardo da Vinci Cultural Centre, ENAC Campus, Toulouse
 2002 *UNTEL - Archives/Oeuvres*, Contemporary Art Centre La Galerie - Noisy-le-Sec

Selected Group Exhibitions

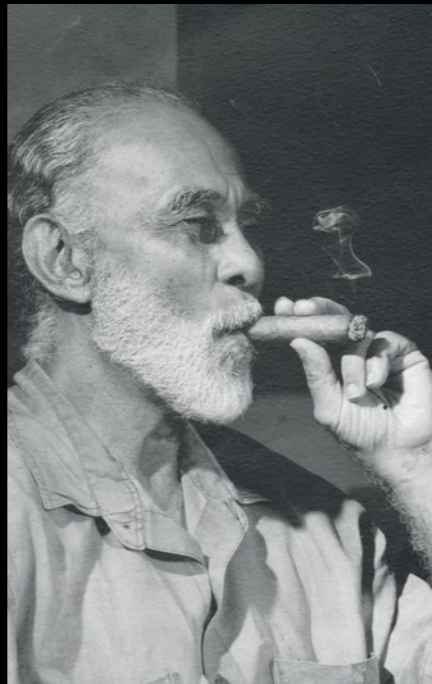
2013 *Le sac UNTEL*, FIAC, Grand Palais, mfc-Michèle Didier Gallery, Paris
 2013 *SIGMA-Archives*, (UNTEL) CAPC Bordeaux
 2013 *QIPT*, Centre of Contemporary Art and Comic Strip, Perpignan
 2013 *QIPT*, Le Rouge Cloître Art Centre, Brussels
 2012 *Nouveaux horizons*, Collection of the Strasbourg Museum of Modern and Contemporary Art
 2012 *QIPT*, Contemporary Art and Comic Strips, Cordeliers Convent, Paris
 2012 *QIPT*, Comic Strip Museum, Angoulême
 2011 *Performing the city*, (UNTEL) Esadhar Gallery, Le Havre
 2010 *Sound Stick Magic*, MICS Palais Grimaldi, Monaco
 2009 *Gravures codées*, Atelier Bucciali - Colmar, Art Paris Grand Palais, Paris
 2008 *Sédimentation*, International Symposium of Contemporary Sculpture, Santo Tirso (Portugal)
 2008 *ST'ART* Strasbourg, Kahn Gallery
 2008 *Mail-Art*, Le Sélect Montparnasse, Paris
 2008 *Just a glance*, Cour Carrée Gallery, Paris
 2007 *Sédiments de crise*, Espace Peiresc, Toulon
 2007 *Livres d'artiste - une rétrospective*, National Museum of History, Taipei (Taiwan)
 2006 *Rugby blue*, Cow parade, Avenue Matignon & Esplanade de la Défense, Paris
 2006 *Le tas d'esprit*, (curated by Ben Vautier) Seine 51 Gallery, Paris
 2005 *In the mood of art*, Vanessa Suchar Gallery, London
 2004 *Art Event*, Suty Gallery, Lille
 2003 *Hybride-Art-Codes-Barres*, French Museum of Playing Cards, Issy-les-Moulineaux

Public Collections

Museum of Modern and Contemporary Art, Strasbourg
 Museum of Contemporary Art, Tourcoing
 IAC (Contemporary Art Institute), Villeurbanne
 FRAC Auvergne
 FNAC - Fonds National d'Art Contemporain, Paris
 Fonds d'art contemporain, Paris

Michel Rovelas

by Sara Antónia Matos



If the work of art is made from the surrounding space, then it is not a long stretch to say that Michel Rovelas's sculpture is made from the movement around it. Bodies do not stay motionless in space — although an artwork is realised as a physically static entity, all forms of art may be said to include movement.

We are well aware that no sculpture can compete with a tree, as the latter is part of the natural world whereas the former is a cultural construct. And the closest artists or their materials are to nature, the more acute is the awareness of that difference.

Part of the landscape, though not of its biological structure, Adam and Eve rises as an agent of space management, consecrating the movement of nature itself. Through contrast and confrontation, this piece stands out yet is perfectly integrated in its setting, as its haptic quality and the temperature of its materials open up the space for the bodies' free organicity to continue destabilizing established truths and play their role in the realm of experience. In fact, bodies are the only entity with living originality. It is these bodies, our irregular bodies of unique contours and textures, that sculpture sets in motion. This piece demands a direct relationship with both the intellect and, indispensably, the senses. There, rather than in its phallic shapes, is where its erotic appeal may be found.

This sensuous relationship brought about by the thermal and material nature of the sculpture may also help deconstruct the monumentality usually associated with the aesthetic experience. This monumental tendency was favoured by art in order to exalt official power, as well as to get excited from ordinary life and be secluded in aseptic environments. From this point of view, monumentality must not be understood as the result of size, usually larger than the human scale, but rather as a relationship imposed on the viewer, who is kept afar and prevented from touching, feeling or experiencing.

Instead of resorting to colossal opulence or material abundance, contemporary art, on the contrary, seems ready to challenge monumentality by absorbing the inherent power of the environment, whether natural or architectural. Art's congregating capacity confirms and strengthens the bond between its products and their geographical settings, which are charted and integrated into the life of the city.



Michel Rovelas



Michel Rovelas

Curriculum Vitae

The artist Michel Rovelas lives and works in Guadalupe (French Antilles).

His first exhibition was at Soulanges Gallery, Paris. Nowadays, he exhibits regularly in the West Indies (Guadeloupe, Martinique, ...).

Michel Rovelas has also created monumental public sculpture in several countries, such as Guadeloupe, Taiwan and Portugal (Santo Tirso).

Exposições individuais

2014 The French Antilles Bank, featuring Stonko Lewest as guest artist

2011 Orangerie of the French Senate, Paris.

2011 Guest artist at Clément Foundation

2006 French Embassy in Japan (Tokyo, Ginza and Sendai)

2005 "L'Almodi" Municipal Gallery, Valencia, Spain

2005 Jorge Ontiveros Gallery, Madrid

2002 Modus Gallery, Paris.

Solo exhibitions in museums in Puerto Rico, Santo Domingo, Trinidad.

Excerpts from an essay written by Gérard Xuriguera on Michel Rovélas's painting

«[...] Nor do we find any allegiance to the picturesque, to exoticism or to theoretically-loaded narratives, but only powerful pulses, heartfelt hammered chords, an empowered audacity in fracturing and framing, a controlled dosage of the canvas's smaller unit, and that enigmatic silence pervading every atmosphere. To all that we need to add complete mastery of his art, which allows, however, for the seemingly random, leading to an unexpected stroke bursting out in the final act, and making any final touch superfluous.

Due to that permanent fermentation in which, as Emmanuel Berl has once described, memories are simultaneously transformed and preserved, Michel Rovélas's triumphant syntax overcomes the irrefutable evidence of his voluntarily contained humanity, in order to hopefully lead us to a new relative order.

Whatever the thematic series (connections, crucifixes, shields), Rovelas has produced a dense, vigorous body of work, contemporary in the variety of its postulates, whose undeniable presence proves that art, anywhere and more than ever, is the ultimate embodiment of spiritual freedom.»

Ângela Ferreira

by Sara Antónia Matos



It is hardly necessary to look back on Ângela Ferreira's early career or Mozambican background to notice that her work is physically and conceptually permeated by the idea of migration. Two particular examples attest to the role that inner migration plays in her artistic endeavour.

Ferreira herself has suggested that *Poço das Seis Correias* ou *Sesriem* is a piece replicating a Namibian camping site — a structure made up of a few plots of land enclosed by a wall and containing a handful of trees and a well. In this sense, as it reproduces an existing model in a different location, *Poço das Seis Correias* [The Six-strap Well] may be taken as reformulated transfer. This is not, however, the only “conceptual journey” implied here. Showing references to modernist architecture, works like *Zip Zap Circus School* are literally and physically moved from one continent to another, as the artist has transported and installed them, adapting them to the historic, geographic and cultural target context.

It may therefore be pointed out that these pieces, and particularly their migration modes, are subject to translation processes allowing for the transformation of certain formal and linguistic sets of signs into a different code, which may be understood out of their own local context. This migration-translation pair is in fact implicitly present in Ângela Ferreira's oeuvre.

Actually, the idea of migration towards the public, real, space also brings to the fore some transformations taking place in contemporary sculpture itself. When looking at the permeability of her disciplinary field and at her varied experimentation in three-dimensionality, Ângela Ferreira's work finds its critical specificity within the interstices of her own migration. This move to the open, public space paved the way for the relational practices starting in the 1990s, which sought a more profound transformation of the aesthetic-contemplative model into an aesthetic engagement paradigm. The latter demands an exercise in actual

space, growing from artistic artefacts and ways of action. Thus, the work is presented as a device, yet without neglecting formal and aesthetic fruition. Ferreira's work is indeed formally rooted both in minimalistic artistic vocabulary, paying tribute to, though not imitating, prominent authors, and, equally important, in the architectural grammar and methodologies directly associated with civil engineering building processes. It should not be surprising then that *Sesriem*, like many other pieces along her career, rests on a syntax punctuated by her materials of choice: concrete, wood, pipes, aluminium, iron and other construction materials. Such a syntax is developed around a logic of occupancy producing structures where utilitarian devices may be recognised, like platforms, faucets, columns, windows, fences, stairs and grids. By introducing construction materials and shapes into the universe of art, where by definition they do not belong, Ângela Ferreira repositions the notion of habitation within the space of art. This non illusionistic area of permeability establishes a solid bond between artistic expression and everyday experience, by means of a symbiotic exchange. Bearing witness to this process, the sculpture in *Parque da Rabada* brings about the real and becomes a place to be inhabited.

Possibly, *Poço das Seis Correias* requires the spectator's engagement more than any other sculpture found in that park, constantly put to the test, exposed to wear and tear, as vulnerable to decay as any other piece of urban equipment.



Ângela Ferreira



Ângela Ferreira

Curriculum Vitae

Ângela Ferreira was born in Maputo, Mozambique, in 1958. She lives and works in Lisbon.

Solo Exhibitions

2008 Hard Rain Show, Berardo Museum, Centro Cultural de Belem, Lisbon.

2007 Maison Tropicale, Portuguese representation, Venice Biennale.

2006 Angela Remix, La Chocolataria, Santiago de Compostela.

2005 Random Walk, Galeria Filomena Soares, Lisbon.

2003 Ângela Ferreira, Em Sítio Algum [No Place at All], Museu do Chiado – MNAC, Lisbon.

2003 Visitas Privadas [Private Views], Galeria Luis Serpa Projectos, Lisbon.

2002 Visitas Privadas [Private Views], Museu Nacional Soares dos Reis, Porto.

2002 Zip Zap Circus School, Public art installation, Institute of Contemporary Art, Cape Town.

2001 Pega 2000, Galeria Catete, Museu da República, Rio de Janeiro.

2001 Duas Casas [Two Houses], Galeria Luis Serpa Projectos, Lisbon.

2000 Pega 2000, Módulo – Centro Difusor de Arte, Lisbon.

2000 Sem título 1998 [Untitled 1998], ARCO Ifema (Galeria Luis Serpa's stand), Madrid.

1999 Casa. Um retrato íntimo da casa em que nasci [House. An intimate portrait of the house where I was born], Fundação de Serralves, Porto.

1999 Sem título 1998 [Untitled 1998], Galeria Luis Serpa Projectos, Lisbon / La Lavandería Fundació, Barcelona.

1998 Kanimambo, Public sculpture, Expo 98, Lisbon.

1997 Double Sided Part II, Ibis Art Center, Nieu Bethesda, South Africa.

1997 Amnésia [Amnesia], Caldas da Rainha International Biennale, Portugal.

1996 Double Sided Part I, Chinati Foundation, Marfa, U.S.A.

1996 Reordering Reality, Módulo – Centro Difusor de Arte, Porto.

1996 Marquises, Coincidências [Glass Verandas, Coincidences], Contemporary Art Festival, Porto.

1995 Uma Escala, uma Sequência, o Engenho da Deriva e um Filme Retardado [A Scale, a Sequence, a Drifting Machine and a Slow-Motion Film], Museu do Chiado – MNAC, Lisbon.

1993 Sites and Services, Módulo – Centro Difusor de Arte, Lisbon.

1992 Sites and Services, The Annex (Guest Artists' Programme), South African National Gallery, Cape Town.

1990 A Propósito de... [Apropos of...], Fundação Calouste Gulbenkian / Centro de Arte Moderna José de Azeredo Perdigão, Lisbon.

Selected Group Exhibitions

2008 Front of House, Parasol Unit – Foundation For Contemporary Art, London.

2008 Mundos Globais [Global Worlds], Centro Cultural de Lagos, Portugal.

2008 Peripheral Vision - Collective Memory, Museion, Bolzano, Italy.

2008 7 Maravilhas [Seven Wonders], Castelo de Guimarães, Portugal.

2007 After Life, Michael Stevenson Gallery, Cape Town.

2007 Troca de Olhares [Exchanging Glances],

Instituto Camões, Maputo, Mozambique.

2007 Ana V, Armada D, Ângela F, Fernanda F, Maria L, Susanne T, Centro Cultural de Lagos, Portugal.

2007 An Atlas of Events, Fundação Gulbenkian, Lisbon.

2006 Territórios de Oeste [Western Territories], MACUF, Union Fenosa, La Coruña.

2006 Às Portas do Mundo [At the Gates of the World], Casa do Brasil, Maputo, Mozambique.

2006 Moving Still, Espace Videographe, Montreal / Saw Video, Ottawa.

2006 Re(volver), Plataforma Revólver, Lisbon.

2006 L'Universal? Dialogues avec Senghor [The Universal? Dialogues with Senghor], Unesco, Paris.

2005 L'Universal? Dialogues avec Senghor [The Universal? Dialogues with Senghor], Culturgest, Lisbon / Spacex, Exeter, UK.

2005 Lágrimas [Tears], Mosteiro de Alcobaça, Portugal.

2005 O Contrato Social [The Social Pact], Museu Bordalo Pinheiro, Lisbon.

2005 Às Portas do Mundo [At the Gates of the World], Palácio D. Manuel, Évora, Portugal.

2004 L'Universal? [The Universal? Dialogues with Senghor], Joal Fadiouth, Dakar University, Le Franchouk, Dunkerque, Senegal.

2004 Re-Location / Shake the Limits, ICCA-MNAC, Bucharest.

2004 "1944-2004 – Cinquenta Anos de Arte Portuguesa" [1944-2004 – Fifty Years of Portuguese Art], Museu do Chiado – MNAC, Lisbon.

2004 "1980-2004", Museu de Francisco Tavares Proença Júnior, Castelo Branco, Portugal.

2004 Horizontes – 20 anos 20 instalações [Horizons – 20 years 20 installations], Galeria Luis Serpa Projectos, Cordoaria Nacional, Lisbon.

2003 Video Brasil 2003, São Paulo.

2003 Lisbon Photo 2003, Galeria Luis Serpa Projectos, Lisbon.

2003 Continuare, Maia Biennale, Maia

2002 Diferença e Conflito, O Século XX nas Coleções do Museu do Chiado – MNAC [Difference and Conflict, The 20th Century in Museu do Chiado – NMCA Collections], Museu do Chiado – MNAC, Lisbon.

2002 Contemporary Art from Portugal, European Bank, Frankfurt.

2001 Phoebus Gallery, Rotterdam.

2001 La Fabrica, Madrid.

2001 In the Meantime..., De Appel Foundation, Amsterdam.

2001 Sul [South], Instituto Camões, Maputo.

2001 Squatters, Museu de Arte Contemporânea de Serralves, Porto.

2001 Squatters #1, Witte de With, Rotterdam.

2001 Total Object Complete with Missing Parts, Tramway, Glasgow.

2001 Crossing the Line, Home Project, Lisbon.

2001 Novas Aquisições e Doações 2000-2001 [New Acquisitions and Donations 2000-2001], Museu do Chiado – MNAC, Lisbon.

2000 Soft Serve 2: a Multimedia Art Event, South African National Gallery, Cape Town.

2000 Um Oceano Inteiro para Nadar MNAC [An Entire Ocean to Swim On], Culturgest, Lisbon.

2000 More Works about Buildings and Food, Fundação de Oeiras, Portugal.

2000 A. R. E. A. 2000, Kjarvalsstadir, Reykjavik.

2000 Iniziare, Centro Cultural de Belém, Lisbon.

2000 Coleção Banco Privado, Museu Arte Contemporânea de Serralves, Porto.

1999 A Geração de 1911 / [The 1911 Generation], Fundação Calouste Gulbenkian, Lisbon.

1999 Tage der Dunkelheit und des Lichts, Zeitgenössische Kunstaus Portugal [Days of Darkness and Light, Contemporary Art from Portugal], Kunstmuseum Bonn, Bonn.

1999 Signs of Life, Melbourne International Biennale, Melbourne.

1999 The Passion and the Wave, Istanbul Biennale, Istanbul.

1999 Entremundos [In between Worlds], La Rábida, Sevilla.

1999 Chambres, Rooms, Zimmer, Faculdade de Belas Artes da Universidade de Lisboa, Lisbon.

1999 Coleção António Cachola [Antonio Cachola Collection], Museo Extremeño e Iberoamericano de Arte Contemporáneo, Badajoz.

1998 Navegar é Preciso [Sailing is Necessary], Centro Cultural de São Paulo, São Paulo.

1998 Bienal de Arte de Pontevedra, Pontevedra Art Biennale.

1998 Coleção MEIAC, ARCO Ifema [MEIAC, ARCO Ifema Collection], stand at Museo Extremeño e Iberoamericano de Arte Contemporáneo, Madrid.

1998 Bienal AIP, AIP Biennale, Europarque, St. Maria da Feira, Portugal.

1998 Graft, Africus – 2nd Johannesburg Biennale, Cape Town.

1997 Prémio União Latina [União Latina Competition], Fundação Calouste Gulbenkian, Lisbon.

1997 Pode a Arte ser Afirmativa? [Can Art be Affirmative?], Culturgest, Lisbon.

1997 Sombras na Água [Shadows on the Water], Galeria André Viana, Porto.

1997 A Arte, os Artistas e o Outro [Art, Artists and the Other], Fundação Cupertino de Miranda, Vila Nova de Famalicão, Portugal.

1997 Zonas de Interferência [Zones of Interference], Karmeliter Kloster, Portugal-Frankfurt'97 (Frankfurt Buch Messe), Frankfurt.

1996 Artistas/Arquitectos [Artists/Architects], Centro Cultural de Belém, Lisbon.

1996 Jetlag, Faculdade de Belas Artes da Universidade de Lisboa, Lisbon.

1996 Ecos de la Materia [Echoes from Matter] Museo Extremeño e Iberoamericano de Arte Contemporáneo, Badajoz.

1995 Arrivals / Departures, Africus – 1st Johannesburg Biennale, Museum Africa, Johannesburg.

1995 Peninsulares, Galeria Antoni Estrani, Barcelona.

1994 Depois de Amanhã [After Tomorrow], Centro Cultural de Belém, Lisbon.

1994 Acabamentos de Luxo [Luxury Finishes], Associação Portuguesa de Arquitectos, Lisbon.

1993 New Wood Sculptures, South African National Gallery, Cape Town.

1991 Recent Acquisitions, South African National Gallery, Cape Town.

1991 National Sculpture – New Directions, Centre for African Studies – University of Cape Town, Cape Town.

1989 African Studies Festival, Centre for African Studies – University of Cape Town, Cape Town.

Images of Wood, The Johannesburg Art Gallery, Johannesburg.

Individual catalogues

Ângela Ferreira, Em Sítio Algum / No Place at All, Lisbon: Museu do Chiado – MNAC / IPM, 2003.

Casa. Um retrato íntimo da casa em que nasci, Porto: Fundação de Serralves, 1999.

Uma Escala, uma Sequência, o Engenho da Deriva e um Filme Retardado, Lisbon: Museu do Chiado – MNAC / IPM, 1995.

Ângela Ferreira, A Propósito de..., Lisbon: Fundação Calouste Gulbenkian / Centro de Arte Moderna José de Azeredo Perdigão, 1990.

MaisonTropicale, Portuguese representation at the 52nd Venice Biennale.

Features in catalogues

BOCK, Jürgen. “Ângela Ferreira’s Modernity at Large”, in *Maison Tropicale*, Venice Biennale, 2007.

SANDQVIST, Gertrud. “Sculpture Revisited”, in *Maison Tropicale*, Venice Biennale, 2007.

RENTON, Andrew. “Another Memory of The Old Home”, in *Maison Tropicale*, Venice Biennale, 2007.

DIAWARA, Manthia. “Architecture as Colonial Discourse; Angela Ferreira: On Jean Prouvé’s Maisons Tropicales”, in *Maison Tropicale*, Venice Biennale 2007.

PERRIER, Sophie. *Afterlife*, Cape Town: Hansa Print, 2007.

CARLOS, Isabel. *Troca de Olhares / Exchanging Visions*, Lisbon: Instituto Camões, 2007.

OLIVEIRA, Filipa – (Re)volver, Lisbon, 2006.

CHAMPESME, Marie. “Interview”, in *L’Universel? Dialogues avec Senghor*, France: Face à Face, 2004.

LAPA, Pedro. “A Viagem como Metáfora”, in *Ângela Ferreira*, Lisbon: Museu do Chiado – MNAC / IPM, 2003.

RENTON, Andrew. *Ângela Ferreira, Em Sítio Algum / No Place at All*, Lisbon: Museu do Chiado – MNAC / IPM, 2003.

MARÍ, Bartomeu. “Around the Corner. A few reflections on Squatters”. *Squatters #1*, Rotterdam: Witte de With, 2001.

SACRAMENTO, Nuno & DE BRUIJN, Hilde. In the Meantime, Amsterdam: De Appel Foundation, 2001.

CARLOS, Isabel. *Initiare*, Lisbon: Instituto de Arte Contemporânea / Centro Cultural de Belém, 2000.

LAPA, Pedro. “Arte e Espaço Social”, in *More Works about Buildings and Food*, Oeiras: Câmara Municipal de Oeiras, 2000.

YOUNGE, Gavin. A.R.E.A. 2000, Kjarvalsstadir: A.R.E.A. 2000, 2000.

FERNANDES, João. “Ângela Ferreira: O Retrato da

Casa ou as Referências de uma Intimidade”, in *Casa. Um retrato íntimo da casa em que nasci*, Porto: Fundação de Serralves, 1999.

CARLOS, Isabel. “DoubleMemory”, in *Tage der Dunkelheit und des Lichts, Zeitgenössische Kunstaus Portugal*, Bonn: KunstMuseum Bonn, 1999.

ENGBERG, Juliana. *Signs of Life*, Melbourne: Melbourne International Biennale, 1999.

PÉREZ, Miguel von Hafe. “Identity – Architecture – Politics”, in *The Passion and the Wave*, Istanbul: 6th Istanbul Bienal, 1999.

LAPA, Pedro. “Um Lugar de Trânsito”, in *Arte Urbana Expo’98*, Lisbon: Parque Expo’98 S.A., 1998.

FERNANDES, João. *Arrival / Departures*, Johannesburg: Africus – 1st Johannesburg Biennale, 1995.

LAPA, Pedro. “As Máquinas do Tempo de Ângela Ferreira”, in *Uma Escala, uma Sequência, o Engenho da Deriva e um Filme Retardado*, Lisbon: Museu do Chiado – MNAC / IPM, 1995.

RENTON, Andrew. “A Sala de Espera e Outros Pontos de Partida”, in *Depois de Amanhã*, org. Isabel Carlos, Lisbon: Electa / Lisbon’94, 1994.

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BOCK, Jürgen & LOW, Iain. *Ângela Ferreira’s Zip Zap Circus School*, Cape Town: ICA Cape Town, 2003.

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Nacional Soares dos Reis / IPM, 2002.

MELO, Alexandre. *Artes Plásticas em Portugal dos Anos 70 aos Nossos Dias*, Lisbon: Difel, 1998.

PINHARANDA, João. *Alguns Corpos, Imagens da Arte Portuguesa entre 1950 e 1990*, Lisbon: EDP, 1998.

RANKIN, Elizabeth. *Images of Wood, Aspects of the History of Sculpture in 20th Century South Africa*, Johannesburg: Johannesburg Art Gallery, 1989.

WILLIAMSON, Sue. *Resistance Art in South Africa*, (Ed. David Phillip), Cape Town & London: Catholic Institute for International Relations, 1989.

OGILVIE, Grania (ed.). *Dictionary for South African Painters and Sculptors*, Johannesburg: Everard Read Publishers, 1988.

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ÁVILA, María Jesús. “Ângela Ferreira”, *Espaços*, no.4, Lisbon, January 2005.

BOCK, Jürgen. “Ângela Ferreira Museu do Chiado”, *Art South Africa*, vol. 2-3, Cape Town, Autumn 2004.

MATTEER, John. “Sonnets from the Portuguese”, *Art Monthly Australia*, no. 176, Canberra, Summer 2004.

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VIEIRA JÜRGENS, Sandra. “Ângela Ferreira”, *ARQ./A Revista de Arquitectura e Arte*, Year IV, Lisbon, January-February 2004.

MARMELEIRA, José. “Ângela Ferreira”, *Número Magazine*, Lisbon, 20 January 2004.

VAZ FERNANDES, Francisco. “Ângela Ferreira”, *DIF*, Lisbon, 12 October 2003.

MAKEKA, Mokena. “Ângela Ferreira Institute for Contemporary Art”, *Art South Africa*, Vol. 3-5, Cape Town, Autumn 2003.

BOUTOUX, Thomas. “Aperto South Africa”, *Flash Art*, Vol. XXXIV, 225, Milano, July-September 2002.

LOW, Iain. “Cool School”, *Art South Africa*, Cape Town, 1 August 2002.

CARLOS, Isabel; FERNANDES, João & MARÍ, Bartomeu. “Mesa-redonda”, *Visitas Privadas / PrivateViews*, *Jornal da Exposição*, Porto: Museu Nacional Soares dos Reis / IPM, 2002.

MATOS, Lúcia. “Construção de Um Projecto”, *Visitas Privadas / PrivateViews*, *Jornal da Exposição*, Porto: Museu Nacional Soares dos Reis / IPM, 2002.

CARLOS, Isabel. “Aperto Portugal”, *Flash Art*, Vol. XXX, 194, Milano, May-June 1997.

PÉREZ, Miguel von Hafe. “Galeria”, *Heil*, Porto, April 1997.

CARLOS, Isabel. *Flash Art*, Vol. XXIX, 186, Milano, January-February 1996.

CORRIS, Michael. “The Day After Tomorrow”, *Art Forum*, New York, May 1995.

ROSENGARTEN, Ruth. “Inside Out”, *Frieze*, no. 23,

London, Summer 1995.

CARLOS, Isabel. *Flash Art*, Vol. XXVI, 172, Milano, October 1993.

Gerárd Xuriguera

a propos de la 8ème édition

Avec le succès que l'on sait, Santo Tirso continue d'accueillir par fractions, depuis bientôt deux décennies, des sculpteurs de renom international, qui sont en train de constituer un enviable Musée de Sculpture en plein air, dans le but de démocratiser l'accès à la troisième dimension et à la culture en général. Par étapes successives, afin de ne pas surcharger le financement, ces artistes nationaux et internationaux apportent avec ferveur leur contribution à cette stimulante entreprise.

Certes, les phases du Symposium ne sont pas toujours régulières, malgré la bonne volonté de la Mairie, souvent interpellée par l'urgence d'autres problèmes d'ordre socio-économique, mais le désir d'art prévaut et les engagements finalement tenus. Écrivant ces lignes, me revient à l'esprit le nombre de fois où j'ai eu à traiter de ces retards et des phénomènes relatifs à l'implantation de sculptures dans la cité. Phénomènes parfois déconcertants pour les populations concernées, qui finissent par adopter les oeuvres et même les revendiquer. A Gertrude Stein, qui reprochait à Picasso d'avoir réalisé d'elle un portrait peu conforme à ses espérances, celui-ci répondit : "Ne vous inquiétez pas, un jour vous lui ressemblerez".

Maintenant, la huitième édition du Symposium de Santo Tirso, pensée comme les précédentes en vue de conforter le projet éducatif et muséographique souhaité par le Maire, entend favoriser conjointement le dialogue et la réflexion. Elle comprend une portugaise, A. Ferreira, un chinois, Wang Keping, et deux français, un parisien, Jean-Paul Albinet, et un guadeloupéen, Michel Rovelas, dont les oeuvres sont ancrées au sein du Parc de la Rabada, à l'ombre de ses grands arbres, mais sur des espaces herbacés suffisamment dégagés pour permettre une bonne approche visuelle de la pièce. Proche des thèmes architecturaux, A. Ferreira a imaginé une structure

métallique horizontale rigoureusement agencée, ourlée de symboles. Fixé à Paris dès 1984, acteur et scénariste au départ, un des premiers dissidents à prendre le chemin de l'exil, Wang Keping taille d'abord des faciès étranges dans le bois, des personnages aux excroissances mammaires, surmontés de sortes de drapeaux étranges, des torsos mal équarris et des fûts anthropomorphes, mais ici, il conçoit une oeuvre quadrangulaire à la signalétique plutôt ésotérique. Peintre expressionniste de la figure et sculpteur à la veine monumentale, Michel Rovelas est avant tout un constructeur, qui a érigé une architecture métallique dotée de plusieurs embranchements, dont l'assemblage présente une étonnante légèreté. Quant à Jean-Paul Albinet, ses empilements contrastés et échelonnés d'emballages alimentaires recyclés, qui fustigent les excès de la société de consommation, sont très singuliers.

Dorénavant enracinées sur le sol pour lequel elles ont été prévues, au-delà de leur impact esthétique et de l'interprétation que le public s'en donnera, ces oeuvres témoignent de la vitalité de la sculpture à ciel ouvert de notre aujourd'hui, dans la variété de ses manifestations. Une fois de plus, il faut louer les efforts de ceux qui ont rendu possible cette belle aventure.

Sara Antónia Matos

Percebido, concebido, vivido. Espaço Habitado.

Embora hoje seja difícil, e talvez de pouca relevância, definir o género escultórico, considerar que entre as suas premissas se encontra uma aliança basilar com o espaço não oferece dúvidas. O espaço envolve uma componente medível – a extensão – que requer uma ocupação ou uma delimitação que o torne perceptível. A escultura impõe uma presença material naquela extensão, circunscrevendo volumes ou vazios para o corpo perfazer.

Este vínculo entre espaço e corpo, introduzido pela via material estruturalmente necessária à escultura, supõe a convocação de um sujeito corporalizado e, portanto, potencialidade inata para que a escultura se produza como locus da experiência.

O VIII Simpósio e o Museu de Escultura Contemporânea de S.Tirso fornecem o mote para pensar sobre alguns desafios que hoje se colocam às formas escultóricas e às intervenções artísticas no espaço público.

Aquela aliança é de tal modo evidente que não é complicado, mais que isso, é incontornável conotar a disciplina escultórica com o espaço. De facto, foi justamente por trabalhar o campo da tridimensionalidade que a escultura teve o potencial para abarcar em si todas as outras expressões, fazendo-se coincidir com todas as formas que produzam espacialidade. Assim, a prática escultórica conhece hoje as mais diversas formulações: instalação, intervenções no espaço público, incursões entre o paisagístico e o arquitetural e infiltrações atípicas nos domínios do social que viriam a dificultar o enquadramento institucional do género

escultórico mas também a evitar o seu esgotamento e cristalização disciplinares.

Este esforço sintomático da expansão da escultura para o seu «campo expandido» desenvolve-se de forma acentuada desde as décadas de 60 e de 70 através de tentativas que visavam desconstruir a escultura como objecto independente e fazer da sua condição o próprio agenciamento do espaço. Doravante, o espaço passa a ser uma matéria constituinte da obra mas também um instrumento de mediação entre objecto e espectador.

Não é preciso recordar muitas ocorrências para perceber que o empreendimento de reaproximação da arte ao espaço social – característica da sociedade grega e de outras civilizações milenares para as quais a arte não se afastou da vida – tem implicações logísticas tão custosas quando singulares. Basta lembrar a partida do atelier em direcção à realidade urbana de Matta Clark, ao mundo exterior não-urbano dos artistas da land art, ou ainda os esforços de Robert Morris para delinear um «modo paisagístico» para a escultura que compreendia a dispersão de fragmentos e uma experiência fenomenológica no espaço, para que o caminho fique delineado até ao que hoje conhecemos dele: um campo da tridimensionalidade que não se resume à presença independente do objecto escultórico. A escultura contemporânea procura accionar uma dinâmica de experimentação centrada num espaço potencial criado para o corpo, configurado para ser penetrado e habitado, física e simbolicamente.

Em termos artísticos este percurso traça uma passagem do espaço de representação para o espaço do mundo, que em última instância pertence à esfera do social. Desta viragem, pode diagnosticar-se o estabelecimento de uma vertente social da espacialidade, onde se podem enquadrar diversas obras de Santo Tirso que procuraram explorar a

relação entre a dimensão da corporalidade e a escala do espaço público.

Localizada na cidade ou instalada no Parque da Rabada, a escultura funciona como elo ligante entre os elementos, entre o cultural e o biológico, entre o meu corpo e a minha forma de representação, entre a vida pública e privada.

Nestas saídas do exercício escultórico para o espaço público procura-se o exercício do espaço real, a partir dos dispositivos ou formas de accionamento artístico. A obra funciona então como um dispositivo de relação, através da qual podemos problematizar a nossa própria posição.

Esta obra dá-me possibilidade de existir em frente a ela, ou pelo contrário, nega-me enquanto sujeito, recusando considerar-me na sua estrutura? O factor espaço-tempo sugerido pela obra preenche a minha concepção e entendimento de vida real? Poderia eu viver nela?

É aqui que devemos encontrar-nos com a estética relacional, na sua vertente mais alargada, proposta pelo curador francês Nicolas Bourriaud, como componente relacional que toda a arte desencadeia. De facto, qualquer obra implora por uma relação com o sujeito, que deve fazer corpo com a mesma. Trata-se de uma componente relacional da estética que sempre esteve contida na arte e que poderia traduzir-se por viabilidade social, isto é, a forma como a obra é recebida pelo espectador que, a partir dela, reinventa relações possíveis com o meio envolvente. Esta procura para estabelecer uma relação com a realidade mais próxima, quotidiana, seja ela urbana ou menos urbana, que tem levado a escultura a migrar para o espaço público anti-monumental. Dito de outra forma, espaço da vivência comum, onde a experiência estética não está previamente determinada pela instituição museológica. A par desta deslocação (que implica, sobretudo, problemas de

legitimação) a escultura deixou também de ocupar o estatuto de objecto auto-suficiente, para o qual o modelo de aproximação era estritamente ocular, e passou a fazer-se do espaço à sua volta, espaço este a preencher pelo espectador. Este espaço requer agora penetração, desconstrução, problematização. O espectador passa a ser o centro da obra e a ser estimulado quer perceptiva quer conceptualmente. Deste modo, pode considerar-se que a arte inventa mecanismos que desencadeiam ligações, troca e estruturação, evocando assim o célebre antropólogo do espaço, Henri LeFebvre, na sua tríade relacional: espaço “percebido-concebido-vivido”. Este corolário, parte do princípio aparentemente singelo que o espaço é um produto social e portanto implicitamente ocupado. Decorre daí que está relacionado com uma prática e actividade sociais e que, portanto, presume a presença humana, nas suas múltiplas vertentes. Desde de que se crê que a vivência não pode ser interrompida este processo envolve necessariamente a experimentação, o envolver e o devolver. Passa então a ser inaceitável conceber o espaço como um contentor inerte para objectos e corpos. Ao contrário, os cidadãos desempenham a função de o produzir, construção que decorre de uma prática de âmbito alargada, onde tempo e saberes concorrem. Então, talvez mais do que ocupar o espaço físico, o que as artes façam seja abrir o espaço de reflexão crítica, cada vez mais reduzido entre os meus de comunicação. A arte pode desconstruir a hegemonia do visual, desmultiplicar, descentrar e recentrar as modelos do conhecimento e da experiência. Talvez este seja o papel efectivamente político da arte: estender o horizonte da reflexão pública, problematizar o papel que os estados concedem à arte e ao seu poder de simbolização democrática. Neste âmbito, a arte poderá ser efectivamente política na medida em que actue a partir do seu campo

epistémico, ou seja, problematize e reinvente as formas de representação para desconstruir conceitos hegemónicos, verdades cristalizadas, critérios estanques. Assim, pode dizer-se que, tal como a filosofia se afasta da vida comum para fornecer sentido ao mundo e à política, também a arte perde o mundo ordinário para o perfurar e devolver reinvestido de sentidos. Esse movimento desencadeia um momento de interrupção, intervalo ou suspensão que pode ser reactivado pela escultura na medida em que esta fale aos sentidos e à emoção com a mesma linguagem do corpo. Neste intervalo “turvo”, que recusa a estipulação e as leis, reside o poder subversivo da arte.

A espacialidade táctil e “térmica” inerente à escultura, suplica um sujeito corporalizado e consequentemente uma relação estética corporalizada, isto é, centrada num corpo colectivo ou singular. Quando se trata de activar um sujeito colectivo a escultura atinge um espaço de carácter social, que pode desencadear mecanismos de partilha, coexistência ou até ficção. Espaço de encontro e tensão numa negociação cujo centro se coloca no espectador e cujo desfecho promete fazer com que a experiência estética seja absorvida na vida ordinária de cada pessoa recriando as suas expectativas e transformando o modo como todos os momentos se referem uns aos outros. A arte à vida e, desta forma, à política, à ética e a todas as esferas da vivência humana. A obra no espaço público envolve o habitante numa forma de circulação que proporciona uma releitura crítica relativa ao enquadramento espacial – físico e social – da escultura. Em princípio, se a obra tem a capacidade para não se esvaziar do seu potencial discursivo, coage a um reposicionamento do espectador que pode avaliar a sua posição no quotidiano, enfim, creditando, ou não, a sua

experiência própria. Tal facto bastaria para comprovar a força da presença escultórica no espaço comum quando esta se dirige à história de um lugar (especificidade social), à sua memória e, sobretudo, à sua possibilidade de reinvenção perceptiva e simbólica. Deste modo, arte pública instaura um campo com densidade cultural, que tem operatividade própria para despoletar consciência e se produzir como experiência. É esta, justamente, a redefinição que hoje nos é possível sobre arte contemporânea. Independentemente do campo em que se situa, da arena operatória onde se afirma ou do ângulo com que é lida, está em causa a capacidade da arte para determinar um território crítico. Sendo projecto estético, a obra é sempre projecto crítico e sendo projecto crítico combate contra um processo de des-significação. Combate a imediatividade gerada pelos media, a contabilidade e as sistematizações que confiscam o espaço demasiado real dos corpos, da sua liberdade e organicidade. Preservar esta liberdade implica ainda reconhecer que existe uma parcela da vida que recusa domesticação. Precisamos de reaprender a relação entre o espaço interior e o espaço público, entre espaço representacional e o espaço político. Precisamos de aprender com a escultura, com as obras que habitam S. Tirso e com todos os exemplos que, como este, privilegiem a escala humana em desfavor monumentalidade que, regra geral, converte o espectador num interlocutor subordinado. Repensar o único, o singular, a identidade para além do sítio onde se nasce, significa reconsiderar o individual nos seus estados limitados. Seres limitados pela impossibilidade de representação total, seres pertencentes a uma sociedade, um género, seres do solo e do sangue.

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