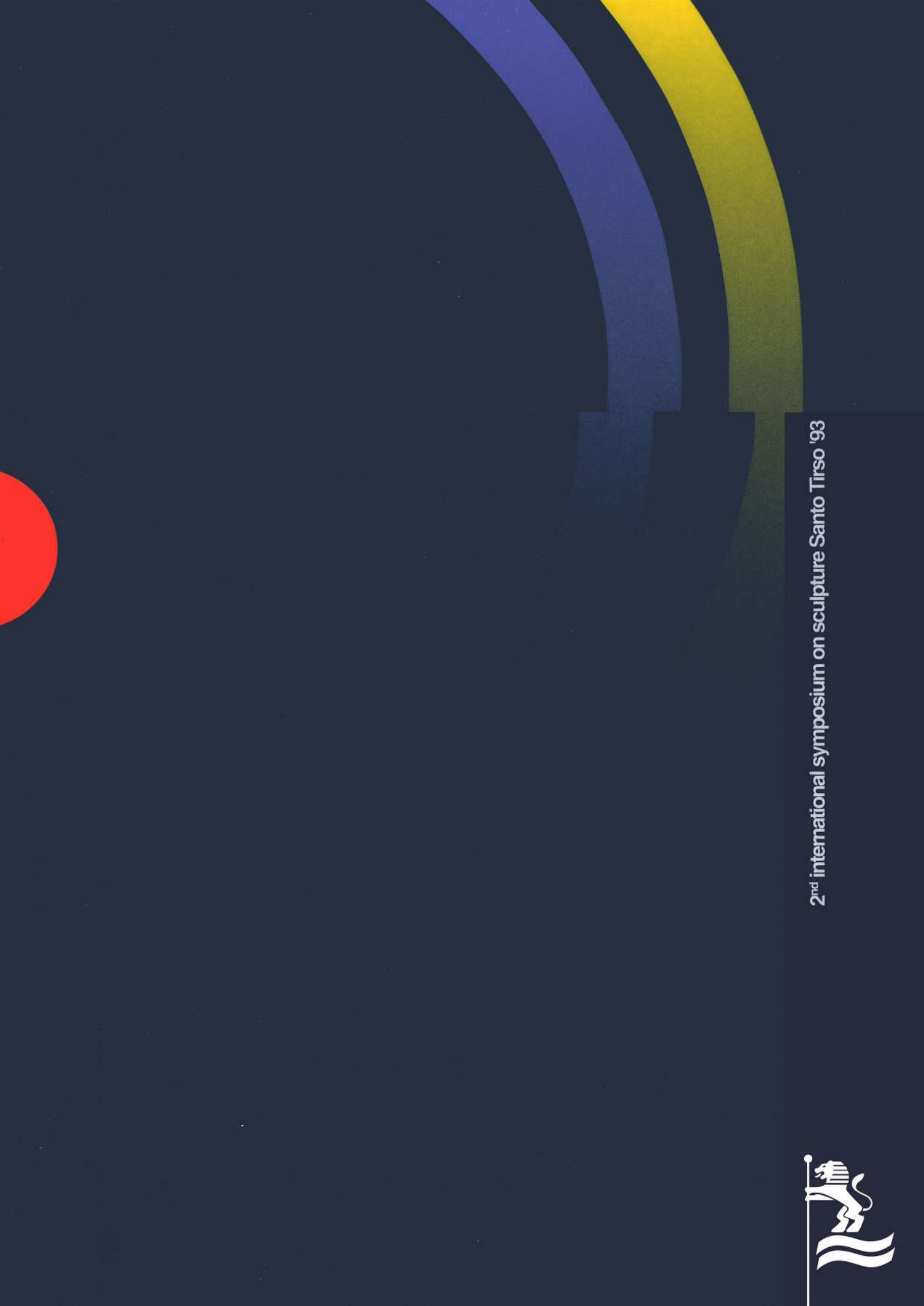




2nd international symposium on sculpture Santo Tirso '93





2nd international symposium on sculpture | Santo Tirso '93



2nd internacional symposium on sculpture - July, 1993

Alberto Carneiro
Project's director



Joaquim Barbosa Ferreira Couto The Mayor of Stº. Tirso

Homage invitation and acknowledgments

These texts are the memory of a creative process, the register of an active presence, the indispensable debate on the conception and appropriation of these contemporary sculptures.

To visit our museum, where doors and windows are replaced by open spaces, is probably more fascinating than reading these pages because here we cannot feel the pulsing of the sculptures, the way they "mingle" with the town's daily life nor the way they "talk" with the community.

But, as in any Museum, the theoretic analysis, the authors' curricula, the works reproduction are indispensable in order to grasp the essence and expand our knowledge on this reality, according to our aesthetic experiences, our collective and personal history .

Hence the absolute need for this edition, both a complementary and essential component of this 2nd International Symposium on Contemporary Sculpture of Santo Tirso and a sort of witness which can be diffused throughout the world as a confirmation of our cultural will in providing the public spaces of our region with the artistic quality of these sculptures in search of our aesthetic contemporaneousness.

We have enriched the gardens and the squares of our town, and, by doing this, we have tried to establish some artistic links with the world. Thus, we invite you to enjoy and recognize that the work of art can and may mingle with our daily life in the public, convivial spaces of our citizenship.

Thus I am deeply grateful to every author, patron, friend, employee and responsible person for this project. With all their commitment and accuracy, they were able to set up in our town's spaces cornerstones which give meaning to our personal and collective artistic fulfillment and extend our community life beyond our own transient life.



Gérard Xuriguera

A stone's eulogy

The word symposium globally suggests the idea of a meeting on a specific theme and implies the notion of a collective participation with a common aim. Although it also implies a gathering of people involved in various issues, the word symposium appears today frequently associated to the practice of a third dimension in situ. Sculpture, most of the time hidden for several decades in benefit of painting and notwithstanding its larger diffusion, is gradually returning to the surface. This is not due to the action of market circuits - usually not attracted by the high cost of its materials and by the quantity they have to deal with which do not fit the scarcity of our contemporary habitat. This is mainly due to a late recovery of institutional resources, to a still timid public order as well as to some personal initiatives.

One of these initiatives was St. Tirso's Open Air Sculpture Symposium which resulted from an agreement between Professor Alberto Carneiro, who is also a sculptor, and the Mayor, Joaquim Couto. This one, an open-minded, entrepreneurial and creative man, was able to understand the interest such a cultural event would have for his community. In order to improve the quality of life and to set a unique heritage, the aim of both men was not to merely organize an exhibition, but rather to establish a sort of testimony of our time through the setting, every two years and for two decades, of sculptures made in situ and perfectly integrated in the community.

In order to meet this goal, Joaquim Couto and Alberto Carneiro decided to invite for a month five artists of different nationalities, for each event, according to their styles, the materials they use and the way they chose to approach that particular open space. Taking into account the scope of the project - covering the whole urban topography and its surrounding area and mainly geared towards a specific landscape - these works should not be mere extensions of pieces according to the required scale. Thus, they decided to invite artists involved in public art, having a sort of architectonic approach which goes beyond the consecrating sculpture, that is to say, beyond a traditional sculpture-object approach.

Aside past utopias and conceptual negotiations between

nature and culture, construction and meditation, these artists were able to join time and space, rejecting ephemeral materials in favour of long-lasting ones and using a wide range of local materials: earth, stone, marble and granite, sometimes ornamented with metal. This way they were able to codify and define space and, at the same time, to take into account the moment the structure starts changing a specific field within the context of its own development. They have worked on apparently simple devices - as they joined both the elemental and the essential - in a post-minimalist architectonic curve diversely based on a precise self-control yet not deprived of hierarchies, tensions and incongruities which generated other emotional connotations. Harmoniously linking the inner and the outer space, these sculptures have granted an added value to the territory they were assigned to, by scrupulously respecting the laws of balance and the surrounding nature.

On the eve of the third symposium, dedicated to metal, this second one chose stone as its main support - a hard and untamable material matured in the silence of ageless nights. This has demanded from the selected participants their tenacity and clairvoyance so as to mingle with this material and to gradually extract from it, its intimate meaning and, at the same time, to preserve its original quality without changing it through any artifices, always paying attention to the "mysterious organic growth of things".

Jorge Du Bon, a French-Mexican artist, in his unique style, made of architectonic purity and austerity, based on the demultiplication of only one shape withdrawn from the matrix, produced a striated star made out of marble from Alentejo, articulated by three triangular blocks crossed by a column, and developed through a narrowing in its final fuselage. This piece, located on a slightly sloping lawn, gains its dimension from the discreet and studied relationship it establishes with its surrounding area. In this same slope, where this white marble cuts the green, the Portuguese Rui Sanches chose to juxtapose several elements. An horizontal rectangular shape, half sunken in the ground, is sustained in each side by two

triangular structures which are also half sunken in the ground and whose strict forms remind us of historical memories which emerge in their founding shapes. This is a true vital and definite constructor's work.

In the same area and standing on a concrete pedestal, the work by the Australian Peter Rosman, made of marble, granite and metal, offers folds and counterfolds, long gaps, light and shaded parts, curved in their irregular verticality. Out of this work emerge analogical resonances, namely in its small linked parts having to do with the book concept, as a large universal library designed for stimulating knowledge and imagination. There is a baroque touch in this piece which bears, at the same time, some humanistic feeling.

On a contiguous area, although distant on a level and void ground, the American Amy Yoes produced in white and pink marble from Alentejo, a sort of flower vase with an elegant and strict visual impact. In this rolled-in-spiral close-to-the-ground framework which reminds us of a reptile, having at the centre a raised trapezoidal shape, the gaps, the malleability of the connections and the association of the opposites, show, without naming it, a certain reference, a happy synthesis which harmoniously fits with the surrounding area.

Finally, contrasting with this, by the curve, appears the powerful and complex work of the Portuguese Carlos Barreira, standing on a peculiar stone platform. Looking as a mobile stone, in marble, granite and metal, carefully studied and evidencing a balanced proportion of its materials, it stands, concrete and secret, as a recycling machine or as a dream-making machine, with its large wheel ornamented with metal sections and supporting walls which create a uniform rhythm. There is however in these fallaciously opposing assemblages a regulating order and a clear solidification of those elements which reflect the virtues of their actual maker.

How can we forget the imposing works by Alberto Carneiro - which stand in a square in the centre of the town and were made outside the context of this symposium -, accurate and effective pieces in their mineral exchanges full of sound? A high column, three

carefully displayed asymmetric blocks, were the basis for the artist to give life to matter, by enhancing its spiritual values in a close osmosis with natural phenomena. Now is the time for us to approach these works without any preconceived ideas, without assigning them any symbols, for art is no longer an imitation. These works, let us accept this postulate, merely refer to themselves, to the statute the viewer shall grant them in his/her subjective freedom. Furthermore, they gain sense due to the fact of being there, where they were placed, facing the infinite. They can confuse, trouble, seduce, cause rejection, spread paradox or contradiction but they shall never be indifferent to us.

All the artists present here were able to adjust themselves to the territory and to mark their own identity therein. Thus, it is in the plurality of the different interventions and materials that the consistence and uniqueness of this long lasting set of works shall reveal itself. But now that we are concluding one of the phasis of this exemplary adventure, we should pay our homage to all - organizers, patrons and artists - who have made possible this event.

Curriculum

Gérard Xuriguera, a French art critic and art historian, was born in Barcelona. His first publications date from 1971. Over sixty works until now among which some monographies on Wilfredo Lam, Oscar Domínguez, Luc Peire, Georges Mathieu, Gérard Schneider, Lindström, Christoforou, Canogar... and historic books such as "Peintres espagnols de Paris de 1900 à nos jours", "La sculpture moderne en France de 1959 à 1983", "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 more than three hundred prefaces, among which, 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 over thirty French and international magazines, produced TV programmes on art, taken part in several juries and made several conferences, among which, at the Sorbonne, l'École de Beaux Arts de Paris, Madrid, Dacca or Tokyo, the Maeght Foundation, in Taipei, Seoul, Porto-Rico, St. Domingo, San Francisco, Washington, Andorra, Montreal, at the University of Madrid, Bogota, Centre Pompidou... For ten years, from 1970 to 1980, he has set up the first circuits of itinerant exhibitions in France with artists such as Max Ernst, Jean Hélion, Adzak, Hosliasson, etc....

He has set up many collections in different museums all around the world, among which, in Mexico and in Taiwan. He was the general commissar for Visual Arts activities during the Seoul Olympic Games and, more recently, the commissar for the Madrid International Symposium, Lithos commissar for the Barcelona Olympic Games, 1992. He is also art consultant in several companies which develop patronage activities.

He was the commissar in fifteen Symposia all over the world. Until now, he has organised more than 500 exhibitions.



Rosa Olivares

The shapes we imagine

In contemporary towns - including those which managed to resist the aggressive proportions of modern architecture - the presence of art in the open spaces, in those places belonging to everybody, is not only scarce but also anachronistic. Whereas a house is the place a man creates in order to live his intimacy in, secluded from foreign eyes, a town is the place that shapes the relationship with the outside world: it is the real world. Since the birth of towns, decoration has been ever-present in the minds of politicians, urban planners and architects but mainly as far as green areas and building codes and rules were concerned. It was only from the end of 1800 on, that a concept of decoration emerged linked to the "bourgeois" decoration of houses.

The presence of art, that is of those strange objects some men create in order to communicate with others and, as an attempt to formally explain the relationships of the individual with the outside world, with the other men and with their inner self, is normally scarce and not highly praised. In this international context the existence of museums of sculpture, of activities of sculpture in the streets, of artistic interventions in public spaces has become not only a need but also something which is becoming more and more frequent. Once the debate overcome - a debate on the need, consistency or wisdom of invading the streets with new shapes and of replacing the notion of monument by the notion of sculpture - artists were able to work in tranquillity.

Tranquillity is essentially what exists in Santo Tirso. A little town in the vicinity of Oporto which, for sure, is not yet mentioned in the existing art books. Nevertheless it is in this serene place, in-between tradition and modernity, that an initiative is organized and may be considered as an example. One could, one should speak of Alberto Carneiro's work creating and organizing in detail the meeting of sculptors, of the intelligent support given by the town's political entities but, mainly, one should speak of the acceptance that the whole town - its inhabitants, buildings, gardens, history and environment - has granted to these new neighbours brought to town by foreigners and Portuguese: the sculptures which ended up being a visual and cultural reference of Santo Tirso.

Each International Symposium gathers five sculptors from different countries who leave their mark on the streets and gardens of the town, each time around a different material. This time the chosen material was stone, a concept in itself rather than a material. Because stone is marble or granite or so many other possibilities of colour and shape which open up the sculptor's imagination as well as colours may open up the painter's. This year five names, five artists brought to Santo Tirso the shapes living in their imagination, those bodies emerging from their personal experiences which shape an unreal and abstract world based upon the appropriation of external shapes - not only the shapes of tangible things, rather the opposite, the shapes of never seen objects. This magic has enabled five sculptures to be build, five bodies that had never existed before, different from anything ever imagined or seen and now existing within a body in stone as if its origin is eternal and its life infinite.

Jorge Du Bon, Rui Sanches, Peter Rosman, Amy Yoes and Carlos Barreira are the sculptors chosen this year to participate in the Symposium. Their sculptures together with the ones by António de Campos Rosado, Manolo Paz, Manuel Rosa, Richard Klessinger and Zulmiro de Carvalho from the previous edition and with the sculpture by Alberto Carneiro himself standing at the gates of the town are changing the limits of this one. Granting it with a sort of formal dream, filling it with poetry and with the elements of a deep humanity. All these sculptors have had to face the same problems: how their projects relate with the town's architecture, the place the works were to occupy and their relation with the surrounding landscape, their dialogue with the history of the place and, finally, something which is always present in the artist's mind: his/her own essence, the true reason why something which does not exist before, will come into being with the undeniable idea of perennality.

The difference the artist of today brings into sculpture when compared with the tradition of sculpture in public spaces is, on one hand, a humility and the dimension which separates them from the monumentality we, Western people, are used to. On the other hand, it is to work on different subjects and concerns, always far from grandiosity, history and collectivity, in order to come closer to the individual and the symbolic. These sculptures are never narrative, they rather explore different semantic areas. Some of these artists work on their personal memories, others on the architectonic relationships and, using almost a drawing language, they define a direct intervention upon the landscape; others, finally, try to introduce new and different iconical elements in the history of the town, sometimes isolated and sometimes in a dialogue with other already existing elements.

The final aim of the presence of these sculptures (and of those of any future edition) is not only, despite its actual importance, to improve the heritage of the town and to artistically and culturally develop its inhabitants. The most important goal - not only for the inhabitants of the town and for anyone happening to passing by - is the possibility of actually seeing these images - tangible and perennial - which beforehand belonged solely to the world of imagination. They will be able to understand how the desires and dreams may be turned into reality through stone and by the forces of creation.

Curriculum

Was born in Madrid, 1955
She studied Art History, Spanish Literature and Information Sciences at the Universidad Complutense, Madrid.
In 1975 she started publishing in magazines such as "Cuadernos para el Diálogo", "Cambio 16" and "Comunicación XXI" where she was editor in chief.
In 1976 becomes a member of the editorship of Anuario de Arte Español.
She collaborated and was a regular columnist - always on cultural and social issues - in "La Vanguardia", "Diario 16", "El Independiente", "El Sol", "La Calle", "Arts Magazine", "Epoca".
In 1982 she is one of the founding members of LAPIZ, an international art magazine. She becomes its editor in chief and then its director. At present she is its subdirector.
Parallel to this, she makes conferences, courses and seminars in different centres, such as Arteleku, San Sebastian, the Universidad de Bellas Artes, Valencia, Universidad de Zaragoza, Universidad de Santiago de Compostela, Universidad del País Vasco, a Seminar on the Centro de Arte Contemporáneo de Galiza, Santiago de Compostela, the Fundación La Caixa de Barcelona, Universidad Menéndez Pelayo, Santander and several round tables on art and contemporary themes (art critic, museology, diffusion and learning, etc.).

She has been organizing, since 1992, several contemporary art exhibitions. Among these, one should enhance:

1992/93 "Einsamkeit. Un sentimiento alemán", at the Fundación La Caixa de Madrid y de Barcelona, Palau Soler i de Palma de Mallorca and Monasterio de Veruela, Zaragoza.

1994 "Mujeres. 10 fotografías/50 retratos" at the TarazonaFoto festival, Zaragoza, as well as at the Fundación Arte y Tecnología, Madrid.

1994 She organizes the I Encuentro Internacional de Comisarios de Arte, held at the Centro de Arte Reina Sofía.

1994/95 Member of the Consultative Committee in the Museo de Extremadura e Iberoamerica de Arte Contemporaneo (MEIAC)

1994/95 "Entre la pasión y el silencio. Otra vision de la fotografía española" at the 25th International Arts Meeting, France; at the Palacio de Revillagigedo, Asturias; and at the Festival de España in Cuba, Fototeca de la Habana.

1994/95. "Géneros da la Pintura, una vision actual" at the Centro Atlántico de Arte Moderno de Las Palmas de Gran Canaria, Museo de Arte Contemporáneo, Seville and at the Antiguo Museo Español de Arte Contemporáneo, Madrid.

1995 "Angela Grauerholz/Astrid Klein" at the Sala Parpalló, Valencia.

1996 "Cristal Oscuro. Fotografías de Valentin Vallhonrat" at the Centro Nacional de Exposiciones, Madrid.

Santo Tirso '93

2nd international symposium on sculpture

Amy Yoes



Carlos Barreira



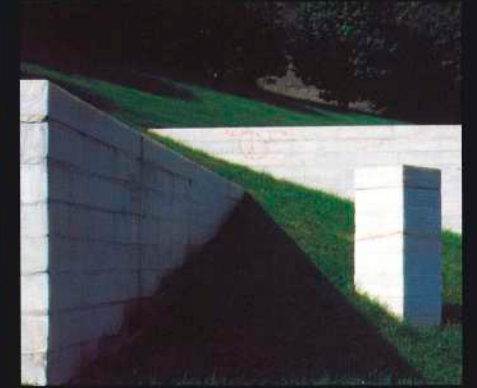
Jorge Du Bon



Peter Rosman



Rui Sanches



participants



Amy Yoes

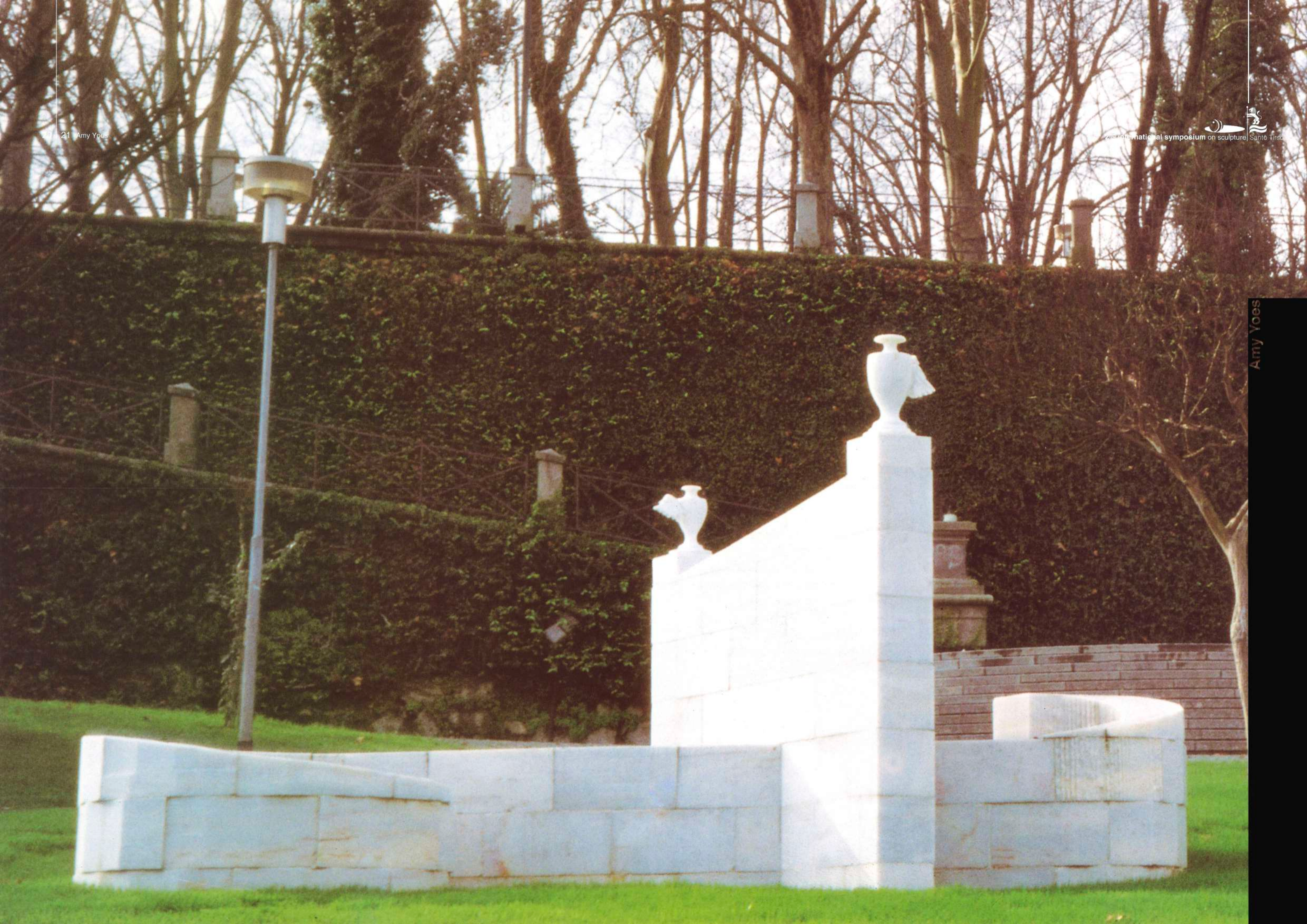
by Rosa Olivares



This north-american artist, linked to the new forms of expression, maintains a close connection with the european iconological tradition. Her sculpture is, undoubtedly, the most figurative of all exposed in Santo Tirso. It is a small wall that delineates an elliptical form, which, in turn, revolves in it's volutes engendering a considerable degradation of its height and it is decorated in the highest and lowest point with a classical vase. The color, almost white, of the whole piece, its round and mild shapes and the clear reference the vases have towards the classical world, the home, the decoration, helps to configurate a work that could be classified within a pseudo postmodern movement, as it gives a modern lecture of the past, remodeling the presence through the paradigmatic symbols of its visual history.

The architectural presence gives an unconditional help to fit this interpretation in the postmodern mouvement, an impossible architecture but defined in itself, useless but having no other end than of existing and of being at the same time a symbol of what it mentions. As architecture it is useless as it contains and shelters nothing, delineates and excludes nothing, but as a sculpture, it defines again the dictonomy inside/outside, exterior/interior. With the subtile feminine shapes, the sculpture gives us gradually the idea of the primordial home, that close and intimate place, adorned by vases that immediately bring to memory (that groundless well from which one is sometimes afraid to emerge) the idea that they are only containers of what life gives: sacred and ritual food and liquids; and this idea is sthrengthened by their placement in the highest part of the wall (close to the sky), and also in the lowest, the more earthly place. The vases also contain the mortal remains. But one can also see this piece as a joyfull reference to a mediterranean garden, the archeotype of a pleasant place, the remains of some roman villas that only existed in the artificial decorative magazine. Here again the neatness and whitness of the finishing enforces that idea of ironical reconstruction of the symbolic essence of the past.





Amy Yoes

Curriculum

1979/84 BFA, School of the Art Institute of Chicago

Amy Yoes lives in Chicago, Illinois.

One Person Shows (Selected Exhibitions)

1984 Bookspace Gallery, Chicago (sculpture, drawings)

1987 Dart Gallery, Chicago (sculpture, installation)

1988 Galeria monumental, Lisbon
(sculpture, photography)
Palácio Fronteira, Lisbon (installation)

1989 Fundação Luso-Americana,
Lisbon, Portugal (intallation)

1992 Vivace Cantabile,
Chicago Cultural Center (painting)

1993 The Shadow of the Clouds on the Sea with
Fernanda Fragateiro: Museu de Arte Contemporanea
Madeira, Portugal (drawings)

1995 Paintings, Space Gallery,
Chicago McKinley Park Public Library, Chicago (mural)

Group shows

1984 Night Lights, Dart Gallery, Chicago
New Light: Holograms, The Chicago Cultural
Center Travelling Fellowship Exhibition, SAIC, Chicago

1985 Artists to Watch, Dart Gallery, Chicago

1986 Gallery Artists, Dart Gallery, Chicago

1987 Masks, Klein Gallery, Chicago
Circuits and Sediments, Randolph Street Gallery

1988 Foto Porto, Casa de Serralves, Porto, Portugal
The Flower Show, Betsy Rosenfield, Chicago
Artist's Liaison, Evanston Art Center, Sheboygan

1991 National Exposure, ARC Gallery, Chicago

1992 Grand Stand, N:A:M:E: Gallery, Chicago
Target Choice, World Tattoo Galery, Chicago

1993 Up and Comming, Roger Ramsay Gallery, Chicago
Artlantic, Randolph Street Gallery, Chicago

1994 Critic's Choice, Zolla/Lieberman Gallery, Chicago

1995 Scribble, The Hyde Park Center, Chicago
Heaven's in the Back Seat of My Cadillac,
N:A:M:E: Gallery, Chicago
Public / Private, NIUGallery, Chicago

1996 Plane Speak: Abstract Artist from Illinois,
Chicago Cultural Center

Honors and awards

1987 Luso-American Foundation Grant

1988 Chicago Artists Abroad Exhibition Grant
Artist's Liaison Award

1989 Finalist, Illinois Arts Council Grant

1990 Finalist, Illinois Arts Council Grant
Community Arts Assistance Grant, Chicago

1991 Community Arts Assistance Grant, Chicago

1995 Abbey Award in Paiting,
The British School at Rome Community Arts Assistance
Grant, Chicago

Carlos Barreira by Rosa Olivares



The most discreet of the invited artists to this Symposium, is one of the promises of the portuguese sculpture. His training leads him clearly to the intervention of the public places, taking in consideration the instalation, the place where his work is going to be situated, with the same intensity given to the creation of the work. The piece presented in Santo Tirso is a complex sculpture, not only due to the diversity of materials and the work they has been submitted to, as by the quantity of narrative and symbolic elements he introduces in his work. From the compass, to the reference to other places which configurate in his personal experience the landscape of his memory, those other stones oriented in between and formed a kind of a ritual circle. Barreira has, also here, wanted to configurate a magical intensive space, where the presence of cultural elements, therefore changeable, would join those natural modifiables materials, but which never loose their own meaning as they only alter their exterior appearance and exclusively as far as certain parameters are concerned.

The compass, the vital instrument of a traveller, that always points to another place, the mobility of the most rotund piece configurating the sculpture, the oscillation moving as a gigantic pendulum, making us follow its to and fro movement... all that makes us see that Barreiro's intentions are beyond those delined in the shapes. Working in an architect's studio has undoubtedly facilitated the work with spaces and volumes, but it is doubtless his approach to drawing and scenography that gives him that plural capacity of narrative and impact in a paralell way.

This sculpture closes, surely not by casuality, this brief circuit of the II Sculpture Symposium of Santo Tirso.



Carlos Barreira



Carlos Barreira

Curriculum

1945 Born in Chaves	Assistant Professor of Sculpture at the Fine Arts School of Oporto's University.	Exhibitions since 1969.
1973 Graduated in Sculpture by the Fine Arts School of Oporto's University.	Also works as a graphic designer, stage designer and costume designer.	Represented in private collections and public spaces in Portugal: Azores, Caldas da Rainha, Figueira da Foz, Alto Minho, Santo Tirso and abroad: Cape Verde, Germany and France.
Lives in Oporto		Takes part in several Sculpture Symposia and Art Biennials.

Jorge Du Bon
by Rosa Olivares



The work of this Mexican-born artist who has studied in the United States and in Europe is based upon the basic elements of modernity and brings along far away memories, totemic traditions, images of power and religion. A grey column with straight and simple lines stands erect as an example of what is always said from sculpture - a vocation to establish an open dialogue with the gods. This sculpture is the most close to a monolith, to the archaic shape of celebration, of the need to have history remembering us.

The shape of this sculpture gives us an exact notion of its author's intentions. A compact block, having the maximum sizes of the sculpture, is emptied, and everything which is deemed as unnecessary to build a new identity is discarded. Thus a new identifiable shape appears validating what Miguel Angelo used to say when speaking of his relationship with the stone blocks: each block hides a unique and single shape as well as each body shelters a single soul. Each sculpture exists in a time prior to its creation, there is a place where the shapes stand waiting to become reality, waiting for the proper material and volume to possess them and, by identifying themselves with them, to integrate the visual memory of the universe.

Jorge Du Bon presents a single piece, indifferent to the surrounding world, insolent somehow in its own statement, in the certainty of its existence and in the pride of standing as a meeting-point between the memory of a non-written tradition and the essence of a deconstructed present.



Jorge Du Bon



Curriculum

1943 Born in Mexico

1961 Studies architecture
at the National University of Mexico
Institut d'Urbanisme, Paris

1964-65 Masters at the Harvard University, U.S.A.

1967 Slade School of Design, London

Invited artist at the Visual Arts School, New York.

Awarded a grant by the Guggenheim Foundation in
1965, 1969 and 1979.

One-Person exhibitions

1967 Visual Arts School, New York

1970 Modern Art Museum, Mexico

1971 Modern Art Museum, Toluca, Mexico

State Orders

Concrete sculpture for the 1968 Olympic Games, at the
Ruta de la Amistad (Friendship's Road), Mexico.

Steel sculpture for the Plateros Tower, Mexico.

Sculpture on Sequoia, at Griffith Park, Los Angeles.

Architectonic design of the Belgian Radio and
Television Tower in Brussels in collaboration with
Roger Bastin.

Steel sculpture for the doors of the Moretus Plantin
Library of the Namur University, Belgium.

Awards

1960 1st Award at the Architecture
International Contest organized by the Sinaloa's
Mexican Cultural Centre, Mexico.

1962 Paris Biennial

1964 Second Award of the Mexico Biennial.
Invited artist at the "Documenta Kassel",
German Federal Republic.

1971 1st Award at the Middelheim Openlucht
Museum Biennial.

Symposia

1968 Mexico

1977 / 78 Took part with stone and wood works
at the Nagyatad Colloquies, Hungary.

1985 / 86 Took part with stone and wood works
at the Nagyatad Colloquies, Hungary.

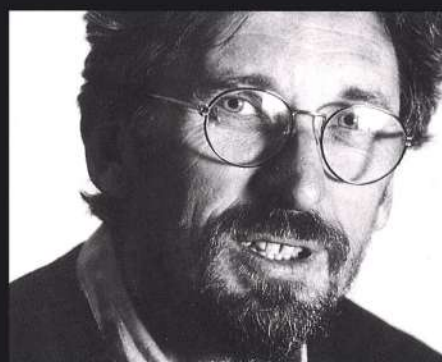
1986 "Forma viva" - Kostanjevica, Yugoslavia.

1992 Hohenems, Austria

Resident collections

New York Modern Art Museum
Mexico Modern Art Museum
Rijks Kroller-Müller Museum, in the Netherlands
Middelheim Openlucht Museum, Belgium
Guggenheim Foundation, New York
Columbia University, New York
Visual Arts School, New York
Weyerheuser Company, Seattle, Washington
Jilibois Cultural Centre, Brussels
Toluca's Modern Art Museum, Mexico
Sculpture Park, Seoul, Korea
Sculpture Park, Madrid
Sculpture Park, Oloron St. Marie
Sculpture Park, Andorra
Sculpture Park, Thassos, Greece
Sculpture Park, Hohenems, Austria

Peter Rosman
by Rosa Olivares



Culture is not only the total amount of experiences and knowledge, of existence and perceptions, it is also the way all this knowledge and feelings stir up in us. Its representation is not only based in abstract contents more or less defined by each of us, but in the containers themselves who try to avoid that essence, almost liquid, which life is, to drain from its edges. Thus, a work of art is a referent, but in the end converts itself in a reference, as a book is converted in the symbol of its contents, just like reading is the representation of all that is read. And, the library is the paradigm of knowledge.

Peter Rosman has buildt a library in which there are no books, he has worked the idea of an universal library with distinct kinds of stones and some steel rods enclosing large elements of granite which emerge out of the ground in a verticality alien to our sensation of reality. With several intertwined pieces, Rosman's work is, no doubt, the most abstract of all, in this Symposium. The reason for this can be found in the greter part of the sculptures that are a reference to a set of ideas, they represent a constructive posture not only in relation to space, but also, in relation to our perception of concepts that cross the lives of a multitude of people. However, Rosman's piece refers only to one theme, an isolated theme, which reference is the piece itself. It is about a concrete space, alien to this or any other place, a space

represented by this unrecognizable sculpture wich englobes the knowledge of all generations, but is impossible to define. One could make a paralelism with an image of a book, representing a picture of a library, but the formal abstractions made by the sculptor raises difficulties to this simple reference. Cold and solitary this sculpture will, perhaps, never be understood, with a format behoynd the volume it is more like a simbolic architectonical ensemble than an isolated shape. Despite its verticality is presented overlaying the earth, one would never imagine this piece emerging, raising from the surface as a stone and marble tree, but, resulting evident to everybody that it has been "placed" there, as a human product, definitively cultural, which it is.



Peter Rosman



Curriculum

1974 State College Of Victoria...Diploma of Education.
 1973 Preston Instituite of Thecnology...Diploma of Art.
 1968/69 St Martins School of Art...(London) Post Graduate.Sculpture.
 1963/65 Melbourne University...Bachos Architecture Course (uncompleted).

Selected one-person exhibitions

1976 Coventry Gallery, Sydney.
 1977 Warehouse Gallery, Melbourne.
 1979 Coventry Gallery, Sydney.
 Warehouse Gallery, Melbourne.
 1980 Ray Hughes Gallery, Brisbane.
 Warehouse Gallery, Melbourne.
 1981 Standfield Gallery, Melbourne.
 Coventry Gallery, Sydney.
 Ray Hughes Gallery, Brisbane.
 Warehouse Gallery, Melbourne.
 1981 Standfield Gallery, Melbourne.
 1983 Clarmont Art School Western Australia.
 1984 / 85 /88 Standfield Gallery, Melbourne.

Selected group exhibitions

1978 Mildura Triennial Exhibition.
 1978 Ten Young "Printmakers" Melbourne University Gallery.
 National Gallery of S.A.
 "Franklin Furnace" Collection USA,
 Ewing Gallery Melbourne University.
 1980 "Buch Objekt". Munich Germany.
 National Trust "Sculpture At Como".
 B.B.K. Werkstat. Freiburg Germany.
 1981 Wollogong City Art Gallery.
 1984 Second Australian Triennial, National Gallery Vic.
 1986 "Koron - Sha" Gallery Tokyo.
 1987 Third Australian Triennial, Heide Art Park Gallery.
 1989 "Recent Australian Art 'Museum of Contemporary Art Brisbane.
 1990 Fourth Australian Triennial, National Gallery Vic.
 1992 Contemporary Arts Fair, "Australian Contemporary Sculpture" exhibition.
 Gallery 101, Collins St Melbourne.

Awards

1976 / 78 Grant Australian Council Visual Arts Board.
 1981 Artist in Residence, Griffith University QLD.
 1983 Artist in Residence, Claremont Art School.WA.
 1987 Visual Arts Board Grant Heide Art Park Sculture.

Collections

Australian National Gallery A.C.T.
 National Gallery Of Victoria.
 Woollongong City Art Gallery.
 Heide Art Park Gallery, Melbourne.
 North Brisbane College of Advanced Education.
 Griffith University Queensland.
 Phillip Morris Collection.
 Museum of Contemporary Art, MOCA.Queensland
 Parliament House Canberra, Collection
 City of Geelong Regional Gallery
 Coventry Collection, New South Wales
 Private Collections, Australia, USA, West Germany,
 England, Portugal.

Selected bibliography

1980 "Buch Objekt" Dr T Wessell
 University of Freiburg Publication.
 "Australian Sculptors", Ken Scarlett,
 Thomas Nelson, Australia.
 1984 G. Sturgeon
 Exhibition Catalogue, National Gallery of Victoria.
 1986 "Australian Art Review", editor Leon Paroessien,
 Warner Associates, Australia.
 "Corporate Art and Design"
 November 1986, Magazine.
 1987 Encyclopedia of Australian Art", Alan Mc Cullough
 Hutchinson, London.
 "Third Australian Sculpture Triennial"
 Exhibition Catalogue, National Gallery of Victoria.
 "Australian Sculture Now" Australian Sculpture Triennial,
 1990 "Fourth Australian Sculpture Triennial"
 Exhibition Catalogue, National Gallery of Victoria.

Rui Sanches

by Rosa Olivares



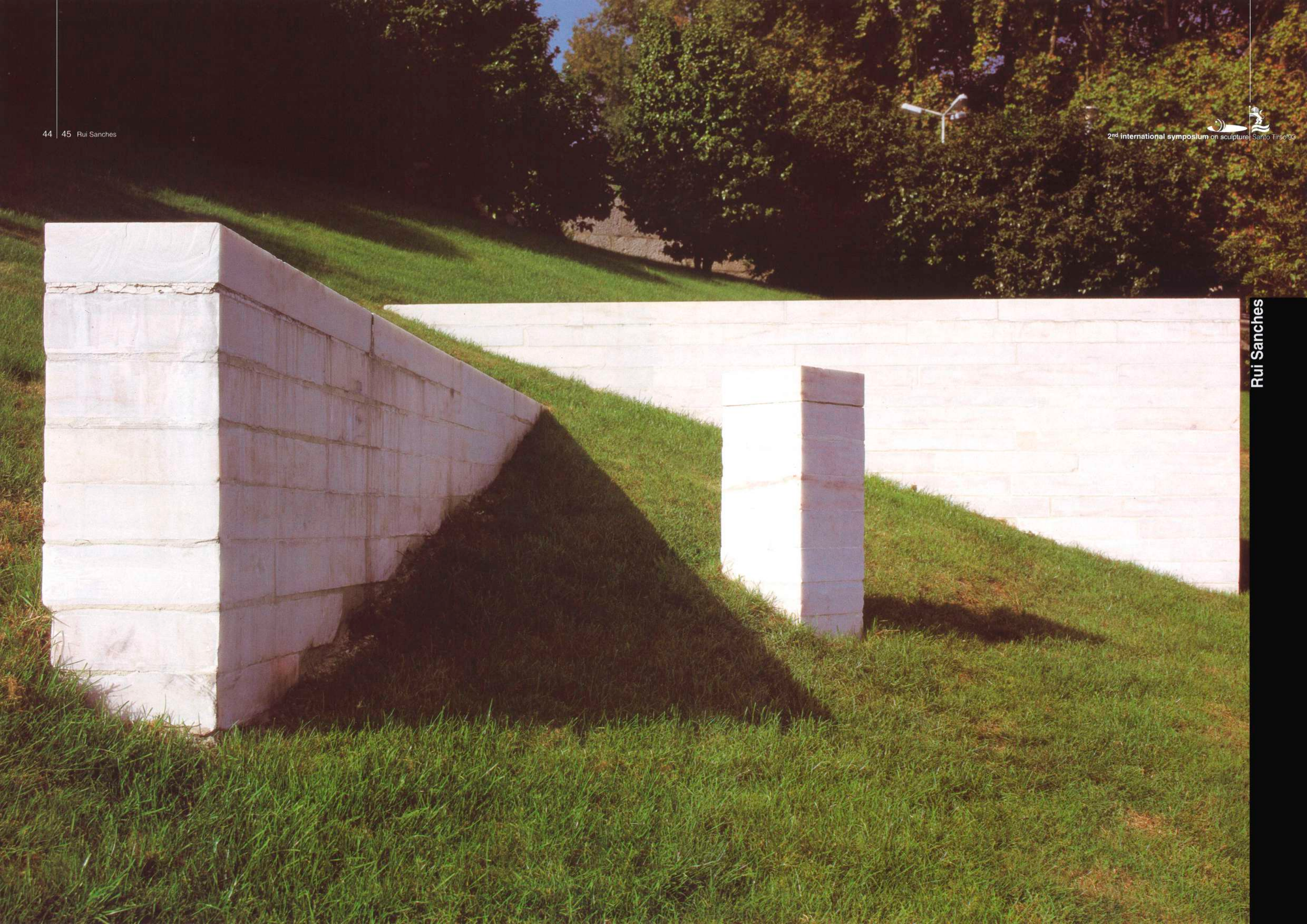
The memory of the current man comprises also what the future will be. An idea that pretends to establish the historical parameters of a present without utopias, based upon the reconstruction of yesterday's marks and, in the projection of the future's ruins. The piece made by Rui Sanches to this II Symposium seems to have been found in the small green slopes of the city. More than a new construction, it seems to be recovered from the past of the city.

It arises emerging from the ground, as the remainings of an old, never existing wall, outlining an impossible contour of the town, based upon an exclusively mental strength. It is a perfect structure with the appearance of white stone blocks, breaking out of the ground, tearing the garden's surface, without changing its vegetation and projecting two straight planes which do not surpass the hypothetical line of a horizon that remains above the level of the sight. The presumed grandiosity of a structure of such characteristics is eliminated due to its inferior size of any previous idea one can have of a wall, although, like an iceberg, what is seen on the surface immediately suggests that under it lays the greater part of its body.

This piece, however, holds other contradictions, as for instance the first suggestion that appeals to our mind, that it refers to some archaeological findings, just as they will be found in the future, the evidence that arises immediately of its perfect condition, clean, white, without cracks, as neither time nor the elements could, nevertheless, nail in its claws in this perfect superficies that questions about the constancy of the existence, about the appearance and its conceptual relation with history.



Rui Sanches



Rui Sanches

Curriculum

1954 Born in Lisbon.

1980 B.A. (Honours), Goldsmiths' College, London.

1992 M.F.A. Sculpture, Yale University, New Haven.

One-person exhibitions

1984 "Desenhos", S.N.B.A., Lisbon
"Et in Arcadia Ego, etc.", Diferença Gal., Lisbon

1986 "Frágil", Frágil Pub, Lisbon

1987 "Preto e Branco", Diferença Gal., Lisbon

1989 "A Marat", Loja de Desenho, Lisbon

1990 "Alguns santos mártires e uma figura pouco católica", Atlântica Gal., Oporto.
"Santos e fragmentos", Loja de Desenho, Lisbon.
"Capela dos Túmulos", S. Francisco Convent, Beja.

1991 "Desenhos", C.A.M.,
C. Gulbenkian Foundation, Lisbon.
Stefania Miscetti Gal., Rome.
Cómicos/Luís Serpa Gal., Lisbon.

1992 "Body Building", Loja da Atalaia, Lisbon
Arco Gal., Faro.

1993 Chapelle de la Salpêtrière, Paris, France.
J.M. Gomes Alves Gal., Guimarães.
Camargo Vilaça Gal., S. Paulo, Brazil.

1994 "Corpos(e)móveis",
Cómicos/Luís Serpa Gal., Lisbon.

1995 Gomes Alves Gal., Guimarães

Selected group exhibitions

1985 "Arquipélago", S.N.A., Lisbon

1986 "Le XXème au Portugal", Brussels, Belgium.
VII Bienal de Pontevedra, Pontevedra, Spain.
International Sculpture Exhibition, Zamora, Spain.
"Cumplicidades", EMI-Valentim de Carvalho Gal., Lisbon.

1987 "Arte Contemporaneo Portugués", M.E.A.C.,
Madrid, Spain.
19ª Bienal de S. Paulo, S. Paulo, Brazil.

1988 "Lisbonne Aujourd'hui",
Musée de Toulon, Toulon, France.

1989 "Encontros Luso-Americanos de Arte
Contemporânea", C.G. F., Lisbon.

1990 "Lanhas, Biberstein, Sanches",
Alda Cortez Gal., Lisbon.
"Ultima Frontera",
Centro de Arte Santa Monica, Barcelona, Spain.
"Cabrita Reis, Rui Sanches",
Cernuda Foundation, Sevilha, Spain.
"De Verzameling II",
Museum Van Hedendaagse Kunst, Antwerp, Belgium.
"Pastfuturetense",
Winnipeg Art Gal. and Vancouver Art Gal., Canada.

1991 "De Europa", Erice, Italy
"Sarmiento, Chafes, Sanches", Diferença Gal., Lisbon
"Tríptico", Europalia 91, Museum Van Hedendaagse Kunst,
Gent, Belgium.

1992 "Arte contemporânea portuguesa na colecção da
FLSD", C.G.F., Lisbon.
"10 Contemporâneos", Serralves Foundation, Oporto.
"From silence to light", Watari-um, Tokyo, Japan.

1993 "Cerro", BIO 93, Óbidos.
"Western Lines", Hara Museum, Japan.

1994 "Perspectives", La Ferme du Bouisson, France.
"Depois de amanhã", C.C.B., Lisbon.
"Arte moderna em Portugal, obras na colecção da
C.G.D.", C.G.D. Main Building, Lisbon.

1995 "Formas únicas de continuidade no espaço", Luís
Serpa Gal., Lisbon.
"6. Triennale der Kleinplastik",
Stuttgart, Vienna and Hong-Kong.

Gérard Xuriguera

Un éloge de la pierre

Le terme Symposium induit globalement l'idée de rencontre autour d'un thème spécifique, en impliquant la notion de participation collective à un objectif commun. Et même s'il désigne aussi des rassemblements de personnes mobilisées par les sujets les plus variés, le vocable symposium est aujourd'hui davantage attaché à la pratique de la troisième dimension *in situ*.

Le plus souvent occultée, depuis de nombreuses décennies, au profit des avancées picturales, malgré l'élargissement de son registre, la sculpture refait progressivement surface. Non pas grâce au soutien des circuits marchands, réticents face au coût élevé des matériaux et à des volumes peu compatibles avec l'exiguïté de l'habitat contemporain, mais à la faveur d'une récupération tardive des relais institutionnels, d'une commande publique encore frileuse et de certaines initiatives personnelles.

C'est d'une de ces rares initiatives, qu'est né le symposium de sculpture à l'air libre de Santo Tirso, à la suite d'un accord entre le Professeur Alberto Carneiro, lui-même sculpteur, et le Maire de la Ville Joaquim Couto. Celui-ci, doté d'un esprit éveillé, assorti d'une vision entreprenante et inventive, a aussitôt compris l'intérêt d'un semblable apport culturel pour sa communauté. Pour enrichir la qualité de la vie et se créer un patrimoine original, les deux hommes ne souhaitaient pas mettre sur pied une exposition de plus, sans autre horizon que les limites de sa prestation, mais laisser un témoignage de l'esprit du temps, à travers l'implantation de sculptures élaborées sur place, au contact de la population, pendant deux décennies, à raison d'une manifestation tous les deux ans.

Afin d'atteindre leurs objectifs, Joaquim Couto et Alberto Carneiro ont alors décidé d'inviter cinq artistes, de diverses nationalités, à chaque édition et durant un mois, en fonction de leur écriture, de leur matériau d'élection et de leur aptitude à affronter l'espace ouvert. Etant donné l'envergure du projet, déployé sur l'ensemble de la topographie urbaine et son immédiate périphérie, mais

d'avantage orienté sur des sites paysagés, ces œuvres ne pouvaient se résumer à de simples objets agrandis à l'échelle requise par le lieu. Aussi a-t-il été fait appel à des artistes interpellés par l'art - public, dans une perception mitoyenne de l'architecture qui va bien au-delà de la sculpture d'agrément, c'est-à-dire de l'objet sculpture traditionnel.

En marge des utopies de naguère et des surenchères conceptuelles, entre nature et culture, construction et méditation, les artistes ici distingués ont jumelé l'espace et le temps en repudiant les matériaux éphémères pour ceux qui cultivent la durée, utilisant la gamme plurielle de l'alphabet domestique: la terre, la pierre, le marbre et le granit, occasionnellement agrémentés de parties métalliques. Ce faisant, ils ont codifié et défini l'espace, tout en guettant l'instant où la levée des armatures commence à modifier le champ investi, au sein du contexte de leur développement respectif. Ils ont travaillé sur des dispositifs apparemment simples, parce-qu'alliés de l'élémentaire et de l'essentiel, dans une courbe architectonique post-minimaliste, autrement formulé, dans un autocontrôle rigoureux, mais non dénué de hiérarchies, de tension et de décalages, fédérateurs d'autant de connotations émotionnelles. Espace interne et externe associés dans le même élan ils ont accroché une valeur ajoutée au territoire qui leur a été imparti, en respectant scrupuleusement les lois de l'équilibre et de la nature alentour.

Au seuil du troisième symposium, lui consacré au métal le second, qui nous convoque, avait donc pour support la pierre, cette matière dure et insoumise mûrie dans le silence des nuits sans âge. Il a bien entendu fallu aux praticiens choisis, de la tenacité et de la clairvoyance, pour entrer en communion avec leurs matériaux et lui arracher peu à peu sa signification intime, en préservant sa qualité première, sans jamais l'altérer par quelque artifice, à l'écoute de la "mystérieuse croissance organique des choses".

Dans son style très singulier, tissé de purisme et d'austérité architecturale, basé sur la démultiplication d'une même forme soustraite à la matrice, le franco-mexicain Jorge Du Bon a érigé une stèle striée en marbre de l'Alentejo, articulée par trois blocs triangulaires traversés par une colonne médiane, allant en s'amincissant dans son fuselage terminal. Située sur un terrain gazonné en légère déclivité, la pièce prend toute sa dimension plénière dans sa relation sobre et étudiée avec l'environnement. Dans la même aire pentue, où le marbre blanc tranche sur l'étendue verdâtre, le portugais Rui Sanches procède par juxtaposition de plusieurs éléments. Une forme rectangulaire horizontale, à demi immergée dans la terre, est soutenue sur chaque face par deux structures triangulaires elles-mêmes à moitié enfouies au sol, dont les sévères configurations enlacent des réminiscences historiques, coulées dans la juste mesure de ses unités fondatrices. C'est là une œuvre de constructeur, vitale et définitive. Toujours dans l'identique périmètre appuyée sur un socle en béton, l'œuvre de l'australien Peter Rosman, composée de marbre, de granit et de métal offre des plis, des replis et des longue failles, des zones lumineuses et ombrées, lovés dans sa verticalité accidentée. Il en émane des résonances analogiques, notamment dans ses menus agrégats surajutés qui font allusion au concept livre que, comme s'il s'agissait d'une grande bibliothèque universelle, destinée à stimuler le goût de la connaissance et à impulser l'imaginaire. Quelque chose de baroque imprègne cette pièce, à la fois soudée à un sentiment humaniste. Encore dans une aire coutigue, mais à l'écart sur un terrain plat et dégagé, l'américaine Amy Yoes, a réalisé en marbre blanc et rose de l'Alentejo, une sorte de pot de fleur à l'impact visuel élégant et rigoureux. Dans cette charpente enroulée en spirale et posée à même le sol, à la manière d'un reptile, surmontée en son centre d'une haute forme trapézoïdale, les ruptures feutrées, la souplesse des enchaînements et l'association des contraires, manifestent, sans jamais nommer un référent déterminé, une heureuse synthèse qui s'accorde harmonieusement au site. Enfin, en contre-bas, près d'un virage, trône l'œuvre puissante et complexe du portugais

Carlos Barreira, posée sur un curieux damier en pierre. Agencée en pierre molideira, en marbre, en granit et en métal, extrêmement pensée et travaillée dans le souci du juste mixage de ses matériaux, elle apparaît, compacte et secrète, telle une étrange machine à recycler, sinon à porter au rêve, avec sa grosse roue ornée de sections métalliques et ses parois attenantes, qui engendrent une rythmique unitaire. Il y a pourtant, dans ces assemblages fallacieusement antinomiques un ordre régulatrice et une solide coagulation des éléments, qui réfléchissent les vertus du véritable constructeur. Par ailleurs, comment ne pas signaler, se faisant face sur une place du centre ville, les imposants environnements d'Alberto Carneiro, réalisés hors symposium, exacts et efficaces dans leurs échanges minéraux aux sonorités drues. Une colonne altière, trois blocs asymétriques judicieusement disposés, suffisent à l'artiste pour donner vie à la matière, en détacher les valeurs spirituelles, dans une étroite osmose avec les phénomènes naturels.

Maintenant, il conviendra d'aborder ces œuvres sans idée préconçue, sans y projeter obligatoirement de symbolologie, car il y a longtemps que l'art n'imité plus. Ces œuvres acceptons en le postulat, ne renvoient qu'à elles-mêmes au statut que le spectateur leur assignera dans la liberté subjective de son regard. Ces œuvres, de surcroît, prennent sens par le seul fait d'être là, à l'endroit où elles ont été placées, devant l'infini. Elles pourront déconcerter, déranger, séduire, susciter le rejet, semer le paradoxe ou la contradiction, mais jamais laisser indifférent.

Chacun des artistes ici présent a su s'adapter à son territoire et y fixer la trace de son identité propre. Par conséquent, c'est dans la pluralité des interventions et des matériaux, que se révélera la cohérence et la particularité de ce regroupement d'œuvres bâties à l'écart du périssable. Mais au moment de conclure une des phases de cette aventure exemplaire, il faut rendre un hommage fervent à tous ceux organisateurs, mécènes et artistes, qui en ont rendu possible l'accomplissement.

curriculum vitae

Gérard Xuriguera, critique et historien d'art de nationalité française, né à Barcelone. Premières publications dès 1971. Environ soixante ouvrages à ce jour, parmi lesquels, des monographies sur Wifredo Lam, Oscar Domínguez, Luc Peire, Georges Mathieu, Gérard Shneider, Lindström, Christoforou, Canogar... et des livres historiques comme "Peintres espagnols de Paris de 1900 à nos jours", "La sculpture moderne en France de 1950 à 1983", "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", ... Il est également l'auteur de pluis de trois cents préfaces, parmi lesquelles, André Masson, Picasso, Millares, Saura, Soto, Imai, Cruz Diez, Etienne Martin, Gilioli, Manessier, Shneider, Pignon, Tabuchi, Warren, Klasen, Goetz, Bertini, Martin Bradley, Subira-Puig, Leppien, Chu Teh Chun, A. Beaudin, Pelayo, Van Hoeydonck, Valdes... Il a collaboré à une Trentaine de revues françaises et internationales, produit des émissions de télévision sur l'art, participé à d'innombrables Jurys et prononcé autant de conférences, entre autres, à la Sorbonne, à l'Ecole des Beaux Arts de Paris, Madrid, Dacca ou Tokyo, à la Fondation Maeght, à Taipei, à Seul, à Porto-Rico, à St Domingue, à San Francisco, à Washington, à Andorre, à Montreal, à l'Université de Madrid... Bogota, au Centre Pompidou... Il a créé les premiers circuits d'exposition itinérantes en France pendant dix ans, de 1970 à 1980, avec des artistes tels Max Ernest, Jean Hélon, Adzak, Hosiasson etc... Il a monté plusieurs collections muséales dans le monde, entre autre, au Mexique et à Taiwan, a été le commissaire général des activités d'Arts Visuels commémorant les Jeux Olympiques de Séoul, et plus récemment, le commissaire du Symposium International de Madrid. Commissaire des Lithos des J. O. de Barcelone -1992. Il est aussi le conseiller artistique de nombreuses sociétés oeuvrant pour le mécénat. Commissaires de quinze symposiums à travers le monde. Plus de 500 expositions organisées à ce jour.

Rosa Olivares

Curriculum biográfico

En las ciudades contemporáneas, incluso en aquellas que no se han dejado arrastrar por la agresiva proporción de la arquitectura moderna, la presencia del arte en los espacios abiertos, en esos lugares que pertenecen a todos, es no solamente escasa sino anacrónica. Si la casa es el lugar que el hombre crea para vivir su intimidad, cerrada a la mirada ajena, la ciudad es el espacio que conforma su relación con el exterior, con el otro: es el mundo real. Desde el nacimiento de las ciudades la ornamentación ha estado presente en la mente de los políticos y de los urbanistas y arquitectos, pero se ha centrado por lo general en espacios verdes, en códigos y normas de construcción, y sólo a partir de finales del siglo XVIII en un concepto de lo ornamental paralelo a la decoración burguesa de las casas.

La presencia del arte, es decir, de esos objetos extraños que algunos hombres crean para comunicarse con los demás y para intentar explicar formalmente las relaciones del individuo con el exterior, con los otros hombres y consigo mismo, es por lo general escasa y comunmente poco estimada. En este contexto internacional la existencia de museos de escultura, de acciones escultóricas en la calle, de intervenciones artísticas en espacios públicos se ha convertido no solamente en una necesidad sino en algo cada vez más frecuente. Una vez superado el debate sobre la necesidad, coherencia o sensatez de invadir la calle con las formas de lo nuevo y de sustituir la idea de monumento por el de escultura, los artistas simplemente han podido empezar a trabajar con tranquilidad.

Tranquilidad es lo que, fundamentalmente, se respira en Santo Tirso. Una pequeña ciudad cercana a la ciudad de Porto que seguramente no figura todavía en los libros de historia del arte actual. Sin embargo, es en este lugar sereno, entre la tradición y la modernidad, donde se lleva a cabo una iniciativa que puede considerarse ejemplar. Se podría, se debería hablar de la labor de Alberto Carneiro creando y organizando cada vez más detalladamente el encuentro entre escultores, o del apoyo inteligente de los responsables políticos de la ciudad, pero especialmente

habría que hablar de la aceptación como algo propio que toda la ciudad, tanto sus habitantes como los edificios, los jardines, la historia y el entorno del lugar han demostrado a esos nuevos vecinos que han llegado de la mano de extranjeros y también de portugueses: las esculturas que ya definitivamente se han convertido en una referencia visual y cultural de la ciudad de Santo Tirso.

Cada Simposio Internacional reúne a cinco escultores de diferentes nacionalidades para dejar su huella en las calles y jardines de la ciudad, cada vez entorno a un material distinto. En esta ocasión el material escogido ha sido la piedra, un concepto más que un material en sí mismo. Porque piedra es el mármol, y el granito, y tantas otras posibilidades cromáticas y formales que abren la imaginación del escultor como los colores pueden abrir la del pintor. Este año cinco hombres, cinco artistas, han traído a Santo Tirso las formas que viven en su imaginación, esos cuerpos que surgen de sus experiencias personal y que conforman un mundo irreal y abstracto, basado en la apropiación de las formas exteriores, pero no sólo de las formas de lo tangible sino, muy especialmente, de los contornos de lo que nadie ha visto antes. Y en esa magia se han construido cinco esculturas, cinco cuerpos, que no existieron nunca antes, diferentes a todo lo imaginado y a todo lo visto, y que ahora ya existen dentro de un cuerpo de piedra, como si su origen fuese eterno y su vida infinita.

Jorge Du Bon, Rui Sanches, Peter Rosman, Amy Yoes y Carlos Barreira han sido los escultores que han aportado este año sus creaciones al Simposium, esculturas que junto con las que António de Campos Rosado, Manolo Paz, Manuel Rosa, Reinhard Klessinger y Zulmiro de Carvalho aportaron en la edición anterior, y unidas a las que el propio Alberto Carneiro realizó a la entrada de la ciudad, van transformando los límites de la ciudad. Dotándola de una especie de ensoñación formal, llenándola de poesía y de elementos de una humanidad profunda. Todos ellos se han encontrado con los mismos problemas: la relación de sus proyectos con la

arquitectura de la ciudad, su ubicación y relación con el entorno paisajístico, su diálogo con la historia del lugar, y finalmente algo que desde el principio está presente en la mente del artista: su propia esencia, la razón profunda por la cual algo que no existe antes va a surgir con la idea innegable de perdurabilidad.

La diferencia que el artista actual aporta frente a la tradición escultórica en espacios públicos es, por una parte, una humildad y los tamaños que la aleja de la monumentalidad a la que estamos todos los occidentales acostumbrados. Por otra parte, el trabajar sobre temas y preocupaciones de diversa índole, pero siempre alejados de lo grandioso, de lo histórico y colectivo para acercarse a lo individual y simbólico. No se trata, en ningún caso, de esculturas narrativas, sino exploradores de campos semánticos diferentes. Algunos trabajan sobre la memoria personal, otros sobre la relación arquitectónica y en términos casi dibujísticos plantean una intervención directa en el paisaje, otros, en fin, tratan de aportar elementos iconológicos nuevos y diferentes a la historia de la ciudad, a veces de forma aislada, otras en diálogo con elementos ya preexistentes.

La aportación final que se desprende de la presencia de estas esculturas, y de las que en próximas ediciones las vengan a acompañar, no es solamente, aún siendo muy importante, el enriquecimiento patrimonial de la ciudad y el desarrollo artístico y cultural de todos los habitantes del lugar. Lo más importante, no solo para las personas que viven en Santo Tirso sino para todo el que tenga la suerte de pasar por aquí, es la posibilidad de ver realmente, con formas tangibles y duraderas, esas imágenes que antes solo pertenecían al mundo de la imaginación. Comprender cómo los deseos y los sueños pueden transformarse en realidad a través de la piedra y a partir de la fuerza de la creación.

Jorge Du Bon

La aportación de este artista de origen mexicano y formado entre los Estados Unidos y Europa está basada en los elementos básicos de la modernidad y a la vez nos

trae recuerdos lejanos, de tradiciones totémicas, de imágenes de poder y de religión. Una columna gris, de formas rectas y sencillas, se levanta erguida como un ejemplo de lo que siempre se ha dicho de la escultura, de su vocación de dirigirse en diálogo abierto hacia los dioses. Esta escultura es la más cercana al monolito, a la fórmula arcaica de la conmemoración, de la necesidad de hacer que la historia nos recuerde.

La forma en la que esta escultura se ha realizado ya nos da una exacta idea de las intenciones de su autor. Un bloque compacto, de las dimensiones máximas de la escultura, es vaciado, eliminando todo lo que se considera innecesario para construir una nueva identidad. Va surgiendo así una forma identificable, como ya Miguel Ángel decía al hablar de su relación con los bloques de piedra, cada uno solamente alberga una forma, igual que cada cuerpo solamente cobija un alma. Cada escultura existe en el tiempo anterior a su creación, existe en ese lugar en el que las formas esperan el momento para hacerse realidad, esperando el material y el volumen apropiado para poseerlo e, identificándose con él incorporarse a la memoria visual del universo. Jorge Du Bon plantea una pieza solitaria e indiferente al mundo que le rodea, un tanto insolente en su propia afirmación, en la seguridad de su pervivencia, y en el orgullo de situarse en un punto de encuentro entre la memoria de la tradición no escrita y la esencia de un presente deconstruido.

Rui Sanches

La memoria del hombre actual abarca también lo que será el futuro. Una idea que pretende establecer los parámetros históricos de un presente sin utopías, basado en la reconstrucción de las huellas del ayer y en la proyección de las ruinas del futuro. La pieza que Rui Sanches ha realizado para este II Simposium parece haberla encontrado en las pequeñas laderas verdes de la ciudad. Más que una nueva construcción parece haber sido rescatada del pasado de la ciudad. Aparece, emergiendo de la tierra, como los restos de una

muralla que nunca existió, perfilando un contorno imposible para la ciudad, basándose en una fortaleza exclusivamente mental. Se trata de una estructura perfecta, con la apariencia de bloques de piedra blanca que, saliendo directamente de la tierra, rompe la superficie del jardín, sin alterar su vegetación y proyecta dos superficies rectas que no superan la línea hipotética de un horizonte que queda por encima del nivel de la mirada. La supuesta grandiosidad de una estructura de estas características queda eliminada al ser su tamaño inferior a cualquier idea previa de lo que es una muralla, aunque su aparición superficial nos hace inmediatamente pensar que, como en los icebergs, queda por debajo del nivel de la tierra la mayor parte de su cuerpo. Pero esta pieza encierra otras contradicciones, por ejemplo, en contra de la primera sugerencia que acude a nuestra mente de que se trata de unos restos arqueológicos, tal y como serán encontrados en el futuro, se levanta rápidamente la evidencia de su perfecto estado, limpia, blanca, sin fisuras, pues el tiempo ni los elementos han podido todavía hincar su garra en esta superficie perfecta que nos interroga sobre la permanencia de la existencia, sobre la apariencia y su relación conceptual con la historia.

Peter Rosman

La cultura no solamente es el monto total de experiencias y de conocimientos, de vivencias y percepciones, es también la forma de todos estos conocimientos y de los sentimientos que despiertan en nosotros. Y su representación no se basa solamente en los contenidos abstractos más o menos definidos por cada uno de nosotros mismos, sino en los propios contenedores que intentan evitar que esa esencia casi líquida que es la vida se salga por sus extremos así, una obra de arte es un referente pero se acaba convirtiendo en referencia, de igual modo, el libro se ha convertido en el símbolo de lo que contiene, igual que la lectura es la representación de todo lo leído. Y la biblioteca es paradigma del saber. Peter Rosman ha construido una biblioteca en la que no

hay libros, ha trabajado la idea de una biblioteca universal, con distintos tipos de piedra y unas varillas de acero que encierran alargados elementos de granito que surgen del suelo en una verticalidad ajena a nuestra sensación de la realidad. Con diversas piezas que se enlazan entre sí, la obra de Rosman es, sin duda, la más abstracta de todas las que se han realizado en este Simposio. La razón puede encontrarse en que las demás esculturas son la referencia de un cúmulo de ideas, son una postura constructiva no sólo frente al espacio, sino frente a nuestra percepción de conceptos que cruzan la vida de multitud de individuos. Sin embargo la pieza de Rosman plantea un solo tema, un tema aislado, cuya referencia es simplemente ella misma. Nos habla de un espacio concreto, ajeno a este lugar y a cualquier otro, un espacio cuya representación ejerce esta escultura irreconocible que encierra el conocimiento de todas las generaciones pero que es imposible de definir. Su paralelismo se podría trazar con la imagen de un libro que aparece en una pintura que representa una biblioteca, pero sin duda la abstracción formal que hace el escultor dificulta esta simple referencia. Fría y solitaria, talvez esta escultura nunca sea comprendida, con un formato ajeno al volumen se plantea más como un conjunto arquitectónico simbólico que como una figura aislada. Y a pesar de su verticalidad se presenta superpuesta a la tierra, nunca nos imaginaríamos que esta pieza surge, se levanta del suelo como un árbol de piedra y mármol, sino que a todos nos resulta evidente que ha sido "colocada" allí, como un producto humano, cultural en definitiva, que es.

Amy Yoes

Ligada con nuevas formas de expresión, esta artista norteamericana se mantiene estrechamente en contacto con la tradición iconológica europea. Su escultura es sin duda la más figurativa de todas las que están instaladas en Santo Tirso. Se trata de un pequeño muro que esboza una forma elíptica que a la vez que gira en sus volutas plantea una degradación considerable de su altura y es rematada en el punto más alto y en el más bajo por dos vasijas de formas clásicas. El color prácticamente blanco de toda la pieza, sus

formas redondeadas y suaves y la clara referencia que las vasijas hacen al mundo clásico, a la casa, a la decoración, ayuda a configurar un trabajo que se podría enmarcar dentro de una corriente pseudo postmodernista pues ofrece una lectura moderna del pasado, reformando su presencia a través de los símbolos paradigmáticos de su historia visual.

A esta interpretación que la encuadraría en el postmodernismo ayuda de una forma incondicional su presencia arquitectónica, de una arquitectura imposible pero definida en sí misma, inútil pero que no acompaña a otra finalidad que la de existir y a la vez ser símbolo. Como arquitectura es inútil pues no contiene ni cubre, ni demarca ni excluye, pero como escultura plantea nuevamente la dicotomía dentro/fuera, exterior/interior. Con sus sutiles formas femeninas la escultura nos va acercando paulatinamente a la idea de la casa originaria, de ese lugar cuidado y íntimo, adornado por dos vasijas que inmediatamente nos traen a la memoria (ese poso sin fondo al que a veces da miedo asomarse) la sencilla idea de que son simplemente contentores de todo lo que da vida: de los alimentos y de los líquidos sagrados y rituales, y a esto ayuda, sin duda, esa colocación en lo más alto de la muralla (hacia el cielo) y en su parte también más baja, en la más terrenal. También las vasijas contenían los restos de los muertos. Pero también se puede ver esta pieza como una alegre referencia al jardín mediterráneo, al arquetipo de lugar de paseo, a los restos de unas villas romanas que solo han existido en las producciones artificiales de decorados. Nuevamente aquí la limpieza y blancura del acabado nos refuerza esa idea de reconstrucción irónica de la esencia simbólica del pasado.

Carlos Barreira

El más discreto de los artistas invitados a este Simposio es una de las promesas de la escultura portuguesa. Su formación le orienta de una forma clara a la intervención en espacios públicos, a considerar la instalación, el lugar donde se va a situar su obra, con la misma intensidad que

la propia creación de la obra. La pieza que presenta en Santo Tirso es una escultura compleja, no solamente por la variedad de materiales y el trabajo a que los ha sometido, sino por la cantidad de elementos narrativos y simbólicos que introduce en su trabajo. Desde la brújula, hasta la referencia a otros lugares que conforman en su experiencia personal el paisaje de su memoria, aquellas otras piedras que se orientaban entre ellas formando una especie de círculo ritual. Aquí también Barreira ha querido conformar un espacio de intensidad mágica, donde la presencia de elementos culturales y, por tanto, transformables se aunan con esos materiales naturales, alterables pero que nunca pierden su propio significado pues sólo transforman su apariencia exterior y exclusivamente en determinados parámetros. La brújula, elemento imprescindible en el viajero, que nos señala siempre hacia otro lugar, la movilidad de la pieza más rotunda de las que conforman la escultura, la oscilación que en su movimiento como si se tratase de un gigantesco péndulo, nos obliga a seguir su vaivén...todo ello nos hace ver que las intenciones de Barreira van más allá de las esbozadas a través de las formas. El período de trabajo en un taller de arquitectura sin duda le ha facilitado el trabajo con espacios y volúmenes, pero es sin duda su aproximación al diseño y a la escenografía la que le dota de esa capacidad plural de narrativa y efectismo de una forma paralela.

Esta escultura cierra, seguramente no por casualidad, el breve circuito que este II Simposium de Escultura de Santo Tirso.

Rosa Olivares

Curriculum

1955 Nace en Madrid

Estudios de Historia del Arte, Literatura Española y Ciencias de la Información en la Universidad Complutense de Madrid.

1975 Comienza a publicar colaboraciones en revistas como "Cuadernos para el Diálogo", "Cambio 16" y "Comunicación XXI", de la que es nombrada redactora jefe.

1976 Entra a formar parte del equipo de redacción del Anuario de Arte Español.

Colaboraciones y secciones fijas - siempre entorno a temas de cultura e sociedad en "La Vanguardia", "Diario 16", "El Independiente", "El Sol", "La Calle", "Arts Magazine", "Epoca".

1982 Forma parte del equipo fundacional de "Lápiz", revista internacional de arte, de la que es primero redactora jefe posteriormente directora y en la actualidad subdirectora. Compagina su actividad editorial en "Lápiz" con conferencias, cursos y seminarios en diversos centros, como Arteleku en San Sebastián, la Universidad de Bellas Artes en Valencia, la Universidad de Zaragoza, Universidad de Santiago de Compostela, Universidad del País Vasco, seminario sobre el Centro de Arte Contemporáneo de Galiza, en Santiago de Compostela, la fundación la Caixa de Barcelona, la Universidad Menéndez Pelayo de Santander y diversas mesas redondas sobre temas centrados en el arte y su entorno contemporáneo (la crítica museológica, divulgación y enseñanza, etc).

Desde 1992 organiza y comisaría exposiciones de arte contemporáneo. Entre ellas destacan:

1992 / 93 "Einsamkeit. Un sentimiento alemán", en la fundación la Caixa de Madrid y de Barcelona, Palau Soler i de Palma de Mallorca y Monasterio de Veruela, en Zaragoza.

1994 "Mujeres. 10 fotografías/50 retratos" en el festival TarazonaFoto, Zaragoza y en la Fundación Arte y Tecnología de Madrid.

Organiza el I Encuentro Internacional de Comisarios de Arte, que tiene lugar en el Centro de Arte Reina Sofía.

1994 / 95 Miembro del Comité Asesor del Museo de Extremadura e Iberoamérica de Arte Contemporáneo (MEIAC).

"Entre la pasión y el silencio. Otra visión de la fotografía española" en el XXV Encuentro Internacional de Artes, Francia; en el Palacio de Revillagigedo, Asturias; y en el Festival de España en Cuba, Fototeca de La Habana.

"Géneros de la Pintura, una visión actual" en el Centro Atlántico de Arte Moderno de Las Palmas de Gran Canaria, Museo de Arte Contemporáneo de Sevilla y Salas del Antiguo Museo Español de Arte Contemporáneo de Madrid.

1995 "Angela Grauerholz / Astrid Klein" en la Sala Parpalló, Valencia.

1996 "Cristal Oscuro. Fotografías de Valentín Vallhonrat" en las salas del Centro Nacional de Exposiciones, Madrid.

Alberto Carneiro

Assertions and acknowledgments

This publication closes the 2nd International Symposium on Contemporary Sculpture of Santo Tirso and announces the holding of the 3rd Symposium which shall take place in July 1996 with the participation of sculptors Ângelo de Sousa, David Lamelas, Michael Warren, Mauro Staccioli and Rui Chafes. This Symposium shall close with the inauguration of the Contemporary Sculpture Museum in Santo Tirso Public Spaces.

Our wish is to gather 52 sculptures throughout the ten symposia we plan to organize until the year 2010.

The managing of this project has been a hard task to achieve. The organization of such a vast cultural project within a heavy bureaucratic structure demands some patience and subtlety. The handling of misunderstandings, carelessnesses and unwillingnesses is gradually achieved by the presence of the works, by the prestige of the artists and by the witnesses which reveal, from the outside, what is yet to be seen and understood from the inside.

Many people, however, have supported our effort. Among these we should enhance The Mayor, Joaquim Couto, who understood from the very start the relevance of this initiative and committed himself in its accomplishment.

We are also grateful to all who have collaborated with us - the Cooperativa dos Pedreiros (Masons' Cooperative), namely Joaquim Oliveira Guedes, which has given an important contribution to the 1st and 2nd Symposia, the Calouste Gulbenkian and Luso Americana para o Desenvolvimento Foundations which have offered, each of them, an award to the sculptors as well as the company Black and Decker which supplied the tools.

We are deeply grateful to all.

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