

MOSTRA

Contemporary Art

T 9 9 5

O P O R T O

NOVO AVIZ TRADE CENTER

FICHA TÉCNICA
TECHNICAL DATA

ENTIDADE PROMOTORA
PROMOTIONAL IDENTITY
QUORUM
Gestão e Promoção Imobiliária, SA

COORDENAÇÃO
COORDINATION
ARAS
Grupo Imobiliário

ORGANIZAÇÃO
ORGANIZATION
Ruy de Oliveira
Bernard Fouquet
Augusto Canedo

COMISSARIADO
CURATOR
Fátima Lambert
Por Amor à Arte — Galeria

GABINETE DE COMUNICAÇÃO
P. R. AGENCY
M.S.G. MENSAGEM
Soc. de Profissionais da Comunicação, Lda.

SECRETARIADO
SECRETARIAT
Cristina Neves

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GRUPO

A R A S

IMOBILIÁRIO

QUANDO PROMOÇÃO RIMA COM INOVAÇÃO

O grupo imobiliário ARA'S tem tido um papel importante na comercialização do Novo Aviz Trade Center. Embora seja um dos operadores mais jovens do mercado imobiliário português, tem apostado na inovação e na qualidade de serviço para se impor.

E hoje, com apenas dois anos de actividade, é já uma referência de credibilidade no sector. A experiência dos seus principais responsáveis tem sido (bem) investida no reforço do relacionamento com os seus clientes. Está aí o «segredo» do sucesso deste ambicioso projecto empresarial.

Sediado no Porto, trata-se de um grupo especializado que aposta na prestação de um serviço completo, da consultadoria à rentabilização do investimento do cliente, e na qualidade global.

Debaixo da mesma insígnia, numa lógica de complementaridade, actuam, optimizando recursos e aproveitando economias de escala, a ARA'S — Sociedade de Mediação Imobiliária, Lda. e a ARA'S — Sociedade de Gestão de Investimentos Imobiliários, Lda. Dentro em breve, no entanto, surgirá uma terceira sociedade, vocacionada para a gestão patrimonial, no intuito de valorizar a oferta do grupo com uma valência que requer um *know how* de alto valor acrescentado, para poder dinamizar e rentabilizar o património imobilizado de muitas empresas e particulares.

É a este grupo, que tem procurado fugir às práticas convencionais e apostado na cultura e em formas de actuação estimulantes e criativas como ferramentas de trabalho, que se fica a dever a coordenação geral da Mostra de Arte Contemporânea Novo Aviz Trade Center. Um exemplo concreto de que promoção (imobiliária) rima com inovação. Depois, o profissionalismo e a dedicação de Ruy d'Oliveira e Bernard Fouquet fizeram a diferença.

«8 Galleries and Some Artists»

0. In their most immediate aspect, the visual arts — like all the arts in general — present themselves today to occasional viewers involved in some inscrutability. Artistic manifestations, products or conceptions are received, assumed in an almost hermetic acceptance; the subject seems to be intended for specialists and initiates only. Art — and its realisations — may even attempt to define itself for audiences which are specifically connected or conniving with it, such intrinsic deployment suiting its constitutive justification and in no way impairing it.

To those who are more nostalgic... or discontented... the process and the corresponding dynamics set off by modern and contemporary art can be summed up in dichotomic aesthetic propositions, a polarity which invariably pits the artist and his/her art against a plurality of audiences. The present definitions of painting, sculpture, installation, dance, the theatre, etc., are epistemologically questioned, since the audience is faced with the use of languages which exceed and are foreign to established artistic habits or to the banality of «cultural life» documentaries made available by consumer-friendly editions or productions.

The high emergence rate of new kinds of artistic languages, associated with aesthetic or ideological agendas, is based not upon succession but rather upon juxtaposition and an adverse cohabitation. This leads to a connivance and complicity proportional to the mutual contributions — to be exchanged between the artist and his/her peers. The interaction thus set off involves active determinations — economic ones — and cultural agents/actors responsible for undeniable fluctuations. The timely management of the situation calls upon other participants to enable a network of diverse relationships in the sphere of culture and the arts.

Art today can only be approached in the awareness and analysis of its societal manoeuvres — in an outward direction, which, on the part of those authors more directly involved in sociology or committed criticism, entails or originates an obvious and endogenous weariness. An intentional regressive attempt susceptible to equivocal readings — thus becomes manifest, directed towards reflections which, bearing on the analysis and constitutive approach of artistic phenomena, try and force both a clarification and a recognition of complexity by facing myths and narratives deposited throughout this century on behalf of authenticity or emancipation.

1. The number of authors active in the arts nowadays exceeds all estimates. From amongst the diverse areas of artistic production and aesthetic conception stand out the names of those who have been canonised by time and/or criticism and other such designations. The criteria employed in the institutionalisation of works, but especially of authors, are shrouded in countless ambiguities and myth-makings. The access to and the legitimisation of criteria for the assumption of the artistic remains still today an insoluble issue for some. On the part of some dilettants, doubts recurrently arise as to the genesis and operativeness of such criteria, which cannot be made to converge towards an aesthetic unification of taste. To speak of a universality of taste is at the least ludicrous, a poetic musing inappropriate to the average mental paradigm of both recent and outdated intellectuals.

Nowadays we cannot endeavour to circumscribe with accuracy excessively closed, inward-looking territories. The territoriality of art must be effective so that it may materialize and go beyond its own boundaries. It will thus correspond to an enduring tendency, observable in society in general, which responds to the fluency, positioning and mobility of its aesthetic referents and artistic and sociocultural contents. It is possible to position in space and in time the circumstantial aspects of an author and his/her projects or productions by the presence of references, often masked in various ways, but which are noticeable when reading his/her works. It is, however, inadequate and obsolete to try to circumscribe or situate them rigidly. The artist's performance today — be it conceptual or in his/her praxis assumes expansive characteristics which spread its repercussions into farther territories than ever imagined.

2. The use by the media of performance and research groups in the field of the arts, as an answer to a collective need for innovation vis-a-vis the avantgarde or more influential movements, has been trivialized. The pervasive crisis of the aesthetic consciousness demands an internal regulation on the part of the artists, who should organize the designations adequate and essential to their sociocultural assertion. This has to be accomplished by the acting of explicit social roles and by the refusal of former academic status even if these were introduced by the paradoxical modern tradition. (The academicisms I mean are not the ones of some decades ago, but rather — ambiguous though it may sound — presentday academicisms).

Traditionally, those who determined the prevailing standards of taste, i.e. the criteria by which works were defined as art, were the authorities, the experts in that area: curators, museum directors and in some cases the artists and their critics. David Hume once stressed the relevance of direct experience of the arts from the standpoint of the creator — for those who might wish to define their standards with propriety. Any reflections and ensuing regulations should be devised with reference to experiential data, thus adjusting to their time and society without attempting to cater to a universality of «taste». At present, the values which integrate artistic practice emerge from the person of the creator and are not exclusive or unique. With such values legitimised by the fin-de-siècle historic situation and by the prevailing sociocultural conditions, aesthetic orientations are made to serve those who need them: those who question, refuse or accept them. There is no restrictive definition of options, but rather a play of pluralities, which in a fairly obvious way can be placed with reference to aesthetically and critically conventionalised tendencies. Neither should one tolerate the imposition of excessively situated tastes, egotistical regionalisms — namely on the part of the critics — which exclude other solutions and positions merely on account of their difference.

We are not the practitioners of a fundamentalist conceptuality today, neither of an aesthetic hedonism in its most radical sense: forces are exerted which proceed from more or less recent historic internalisations, after a systematic denegation which has subverted their own intentions. Critical and aesthetic positionings allow for a better knowledge not so much of creation in itself, but of the symbolic demythologising of creation; they acknowledge the strictness and rigour of self-assured directions and «authorise» an ever-shifting strategy or apparently precarious stabilizations.

3. It may prove worthwhile to evoke the referential framework to which theorists resort, so as to enable a coherent or incoherent context (as the case may be) for the works and the authors, while not necessarily for the authors of the works. But this procedure ought not to be constructive or repressive. On the contrary, the fundamental concept to highlight is expansiveness. And expansiveness is detectable at various levels:

- of the internal dynamics of the work, which permit, at the level of perception, a multiple external direction of its existence, promoted on behalf of an ample and flexible aesthetic approach (which does not rule out a definition of its own);
- of the author's performance before (himself/herself and) others, insofar as it allows for excessive journeys and questionings, be they radical or conformist, depending on how demanding the work may be;
- of the circumstances which allow works to exist as commodities to be placed and moved — and so transacted: transfers to other locations, or a regulation of their identity in accordance with the need to make them travel, to make them recognisable in other cultural coordinates;
- of the logistic presence of those institutions and/or organisations which promote and make possible the publicising of authors and works; defining an internal policy of action, autonomous in character, devoid of limitations imposed by excessively connotated and restrictive circuits.

This Mostra 1995 is undoubtedly one such exception!

- of the multiple reactions of audiences, who witness the convergence to a space in town of such elements of intercultural confrontation as make for a dialogue amongst authors, works and galleries which proceed from clearly diverse and specific places, fundamental within the present artistic scene.

The art which artists make does not always interest audiences and critics. The art which audiences want to consume may not primarily interest the artists. The struggle is a historic one, excessive for whoever may wish to reduce art to such propositions: not everything has to be validated, not everything can be acknowledged and celebrated. Facing the eclecticism which seems to prevail, there are many energies yet confined, many possibilities to make paths and possibilities explicit. The aesthetic clarification which underlies the more recent artistic achievements should not be regulating or determinant. The aim should not be an aesthetic liberality made for consumption, but rather the experiential and reflexive implementation which will inform personal conduct (both individual and collective) and cultural conduct — namely in its gregarious dimension.

Fátima Lambert
(English version by Eduardo Cardoso)

AD HOC 18.19 A. MURADO 22.23 ISABEL PEREZ VICENTE 24.26 JUAN CARLOS RAMON 26.27

ANNIKA SUNDVICK 28.29 JONH LAVELLE 32.33 ROXY WALSH 34.35 LOUISE BELCOURT 36.37

14
ESPACIO MINIMO 38.39 CHELO MATESANZ 42.43 LIDÓ RICO 44.45 XOAN ANCED 46.47

JACOB KARPPIO 48.49 VILLA LOBO 52.53 JOAQUIM R. DEL PASO 54.55 PERCILIA MONGE 56.57

NOVO SÉCULO 56.57 CARLOS BARROCO 62.63 CASEIRÃO 64.65 JORGE CAMÕES 66.67

PINOMÓLICA 68.69 MAURO IORI 72.73 MÁRIO SASSO 74.75 TIMORMIR BIRIS 76.77 GIANFRANCO

LANJATTA 78.79 GUISEPPE BERNARD 80.81 LUIGI MILAZZO 82.83

PEDRO OLIVEIRA 84.85 GERARDO BURMESTER 88.89 JULIA VENTURA 90.91 PEDRO PROENÇA 92.93

POR AMOR À ARTE 94.95 ISABEL CABRAL RODRIGO CABRAL 98.99 ANA CRISTINA LEITE 100.101

MARCIA LUÇA 102.103 ISABEL PADRÃO 104.105 NAZARÉ ALVES 106.107 AUGUSTO CANEDO 108.109

J A C O B K A R P I O A T M A

JOAQUIN R. DEL PASO



«América: una historia
en blanco y negro»
Óleo sobre tela
Oil on canvas
185x185 cm

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