

Exhibition from 1st to 19th October 2008 - Pavillion 28 / Hospital Júlio de Matos
 Curators: Ivo André Braz and Israel Guarda

THE HOUSE AND THE WORLD

The House

The real estate crisis that has been widely covered by television news programmes has stripped bare one of the myths of modern capitalism, the possibility of basing the idea of one's own house on the ephemeral notion of credit, an idea that absorbs the dreams of all those who, like youths and emigrants, seek to define a place in society.

However, the roots of this phenomenon can be found in a more profound dimension. The binomial own-ownership, which is contained in the idea of one's own house, is at the heart of Western thought, as has been progressively defined by modern rationality¹. To a certain extent, modernity has been based on a political and juridical effort to ensure the rights of individuals over themselves and over space, making it indispensable that this be measurable and classifiable. Thus, the difficulty in dealing with phenomena like madness, which jeopardised the individual's autonomy, or crime, which was an attempt against property, is not surprising. Just as it is no surprise that the first major criticisms of modernity were aimed at the idea of own (Freud) and ownership (Marx).

The World

At one extreme of modernity one finds the idea of the vanguard. One of the decisive questions for vanguardism was precisely that of space. However, the topos that was defined here was preceded by a prefix of negation. The term vanguard implied a criticism and even a rupture with the existing order of things. Its space was the non-place of utopia. Hence the strong ideological weight of vanguardist projects and their dangerous proximity to totalitarian proposals². The belief in the transformation of ethics by aesthetics was also a belief in the possibility of being able to expand the non-place until it occupied all existing space³.

About a hundred years after the appearance of the first artistic vanguardists, one of the ironies of history is that it was a late-capitalist society that absorbed and realised vanguardist aspirations in an overall expansion of the aesthetic dimension. But it did so by inverting its presuppositions. The ideological dimension evaporated before the flashy banality of effigies and the virtuality of the spectacle⁴. Simultaneously, the generalised macroscopy tends to dissolve the question of space, eliminating the boundaries that structured it, albeit its inherent tensions were still to be solved.

¹Sade's preoccupation with subverting both categories, until the implosion of the ownership of one's own body, reflects the importance that this binomial has assumed for modern people.

²Adorno's famous phrase about the impossibility of writing poetry after Auschwitz echoes not just the clash with the unnameable but also the emptying of utopia before the promiscuity between culture and barbarity.

³Wassily Kandinsky. *Do Espiritual na Arte* [1911]. Lisbon: Publicações Dom Quixote, 1999.

⁴Guy Debord, *A sociedade do espectáculo* [1967], Lisbon: Ed. Mobilis in mobile, 1991 cf. Jean Baudrillard, *A Troca Simbólica e a Morte* [1976], Lisbon, Ed. 70, 1996.

The House and the World

In contemporary times the notion of own, an autonomous, closed and hierarchised essence, has dissolved. At the same time, categories that were believed to be easily charted, such as that of space, have lost their limits. Against this backdrop, the idea of a house, as an incision in time that inscribes humans in the continuum of nature, can now be questioned. It was this question mark that induced a set of Portuguese and Scandinavian artists, or artists living in Scandinavia, to come together in this exhibition project⁵.

Politics

Construction has always assumed a political dimension both on account of the resources that it implies as well as due to the mark that it imposes on common spaces. However, the discarding of ideologies, that so characterises our times, allows us a privileged perception of the ways in which architecture and urbanism served propaganda purposes and assumed ideological expressions.

This is the case of the proposal by Patrick Aarnivaara, who assumes the traumas of a post-ideological age, later drawing attention retrospectively to the political conditioning about architectural options while denouncing the symbolic vacuum created by the present transformation of ethical values into market values.

The possibility of creating a world, inherent to Utopia, is present in the installation by Artur Moreira. However, his work contains an element of ambiguity, clearly not utopian, both owing to the absence of gravity in the horizontal/vertical inversion as well as because it sustains an undefined temporality.

The house, and architecture in general, contains a less explicit political dimension in the tensions generated around ownership as a principle of exclusion (the homeless).

The house, and architecture in general, also serve to reconsider other categories such as a sense of individuality, belonging, absence (temporary or definitive) or exclusion.

Ana Bezelga evokes the meaning of unhomely Homi K. Bhabha (b. 1949) in her work. The house, understood as a place of the self - of establishing an individual in an identity, in a rigid structure, whether it is familiar or national - is questioned by means of the strangeness caused by a permanent dislocation, where contamination by the other becomes inevitable. A liminal zone is thus generated, in which a sense of belonging is lost in the permanent transformation between the inside and the outside, the public and the private, the house and the world.

⁵It was, above all, affective affinities that brought some of these artists together in the city of Malmö, like a crease across the map of Europe, indifferent to bureaucratic aspirations to unify the continent. This meeting resulted in a place of dialogue, which was expressed in exhibitions both in Portugal as well as in Scandinavian countries, with dynamics that are not indifferent to the contemporary modalities of space.

⁶The artist is presently living in Malmö in Sweden, experiencing first-hand the condition of being an emigrant.

Maria Lusitano reflects on the relationship between the phenomenon of emigration and the idea of a home⁶. By definition, emigration implies dislocation, leaving a place, in contrast to the idea of a house that is associated with stability and specificity. Between these two extremes one can find identities being rewritten, a story of growing closer to the new place, expressed in this context via a personal narrative.

The work of Shirin Sabahi, associated with the Swedish project entitled the "City of the Future" in Malmö, describes the (im)possibility of nowadays conceiving architecture and urbanism on the basis of a utopian perspective. In the midst of tensions generated between the seclusion of the private and the voyeurism of the public and the publicised, the notion of ownership appears here not just as a principle of exclusion (distance from the other) but also of auto-exclusion (distancing the self with regard to the other).

Private

The notion of property has political implications (the principle of exclusion) but likewise highlights the role of the house as a space par excellence of a private (familiar) world. This is where the links between individual and public spaces, between architecture and urbanism, are situated. Links that have become increasingly complex in a world where securitisation, caused by the urgency of pushing away the other, combines with a virtual and intrusive voyeurism.

The work of Rui Mourão has a strong contextual component, in which the artist's personal experience combines with a sociological dimension. By presenting images of a restricted community area (where the artist lived), Mourão draws attention towards the difficult management of the public and the private and highlights the tenuous boundaries between security and freedom, exclusion and sharing, seeing and being seen.

The house, as a private, familiar place, is a space for recognition, one that delimits identities. But it is also the first place for the tensions and schisms through which the subject is (de)constructed.

By presenting twenty envelopes with the addresses of all the houses where she has lived, Anne Marte Overaa recalls, in formal terms, minimal and conceptual proposals. However, she subverts this heritage by means of a highly emotional content. The house appears as a place to construct the subject. However, this construction does not correspond to a linear process. On the contrary, it is based on diverse tensions: between presence and absence; between the possibility and impossibility of communication.

Isabel Simões reflects both about the house as well as her own painting. In both cases the subject's relationship with the world, based phenomenologically on a corporised perception, is questioned via schisms between recognition and difference, real and represented, visible and hidden.

Jakob Simonson sets out from the novel "The Castle" to work on questions related to space, visuality, memory and narratives. This is not a direct citation

but instead evokes the way in which the Kafkaesque universe is constructed. The potential narrative invites the beholder to inhabit this world but merely to compare it with the absence of the place itself (understood as an organising origin or principle).

Liminal

The way in which post-media postures - which value a generalised mix in an expanded field - have occupied the place that modernist intransigence reserved for the specific essence of each art, particularly questions architecture, which, over the centuries, has incorporated other art forms such as painting and sculpture in a controlled and stratified manner.

Fredrik Varslev presents two posters with 86 views of architecture that capture the supposed view of a graffiti artist of urban space. The artist cites modernism - manipulating the photographs to make them closer to modernist paintings - while simultaneously eliminating boundaries - between each specific art; between high and low culture - through an approximation between an artistic space and a living space.

The design of a table presented by Eivind Nesterud expounds upon questions brought by design to the world of art, crossing the single with the multiple, the tall with the short. It simultaneously reinterprets and sublimates the notion of object and authorship.

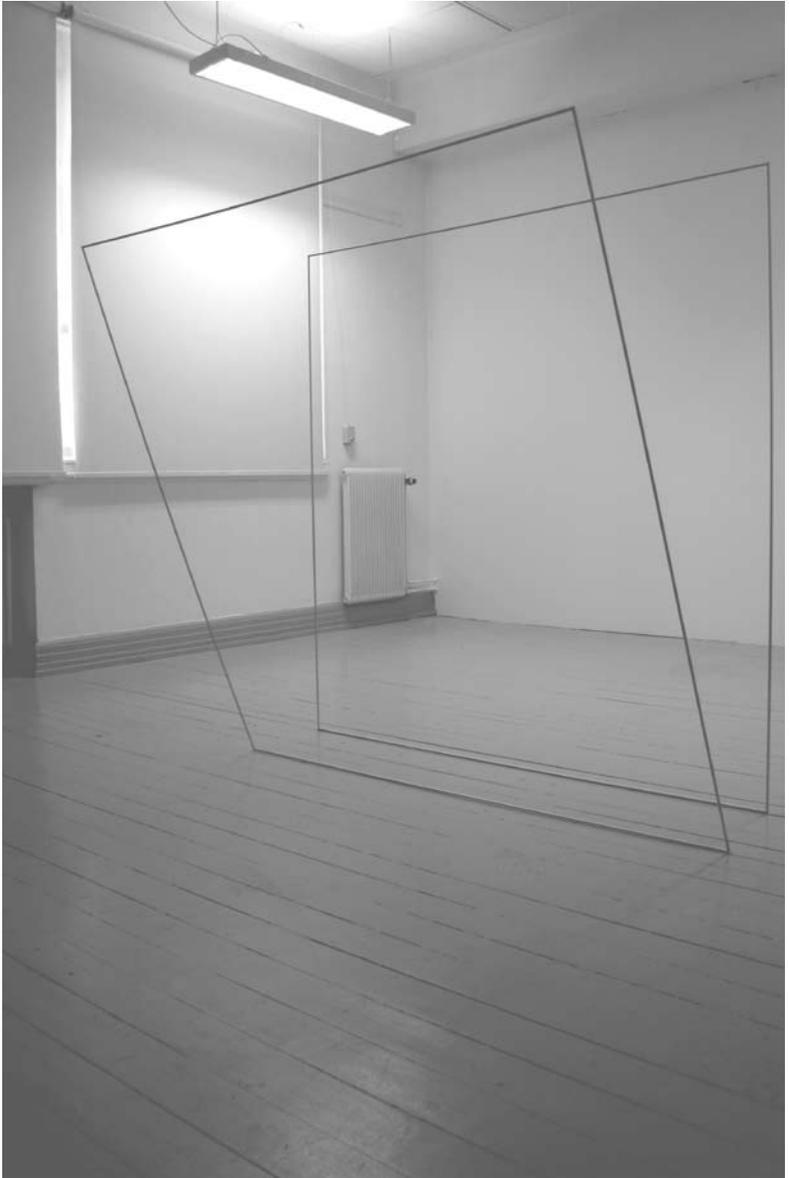
The work of Hans Scherer explores the conceptual frontiers between the notions of space and movement or, more precisely, the way in which space - based on directional vectors and variables of time - implies movement and, consequently, the subject and the subject's body. To a certain extent, it is the ephemeral nature of the contemporary landscape itself, with its (re)configurations, alternations and mutations, which is evident here.

* * *

The conjugation of the diverse proposals that comprise this exhibition demonstrates that the binomial own-ownership is no longer enough when thinking about the idea of a house. We are faced with a polysemic condition - which is reflected in the title of the exhibition - as opposed to the dogmatism of a rationalist heritage and the teleological idealism of utopias. The house, as a place that contains the plural possibility of diverse spaces and meanings, unveils its heterotopia .

Lisbon, September 2008

Ivo André Braz
Israel Guarda



Unhomely, 2008
Sculpture
Galvanized aluminium; 250 x 250 x 5 cm



Evil House, 2008

Photography
digital print on matte paper, 37,5x50 cm

Home, 2008

Installation
20 envelopes printed with addresses; dimensions variable



Urbe, 2008
Installation
Cardboard, mdf, wood, paper, paint, glue; dimensions variable

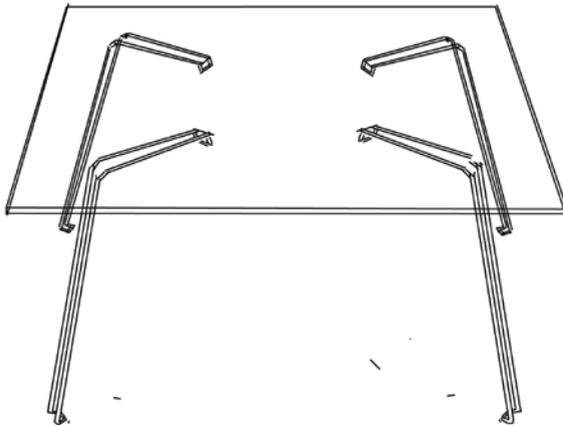
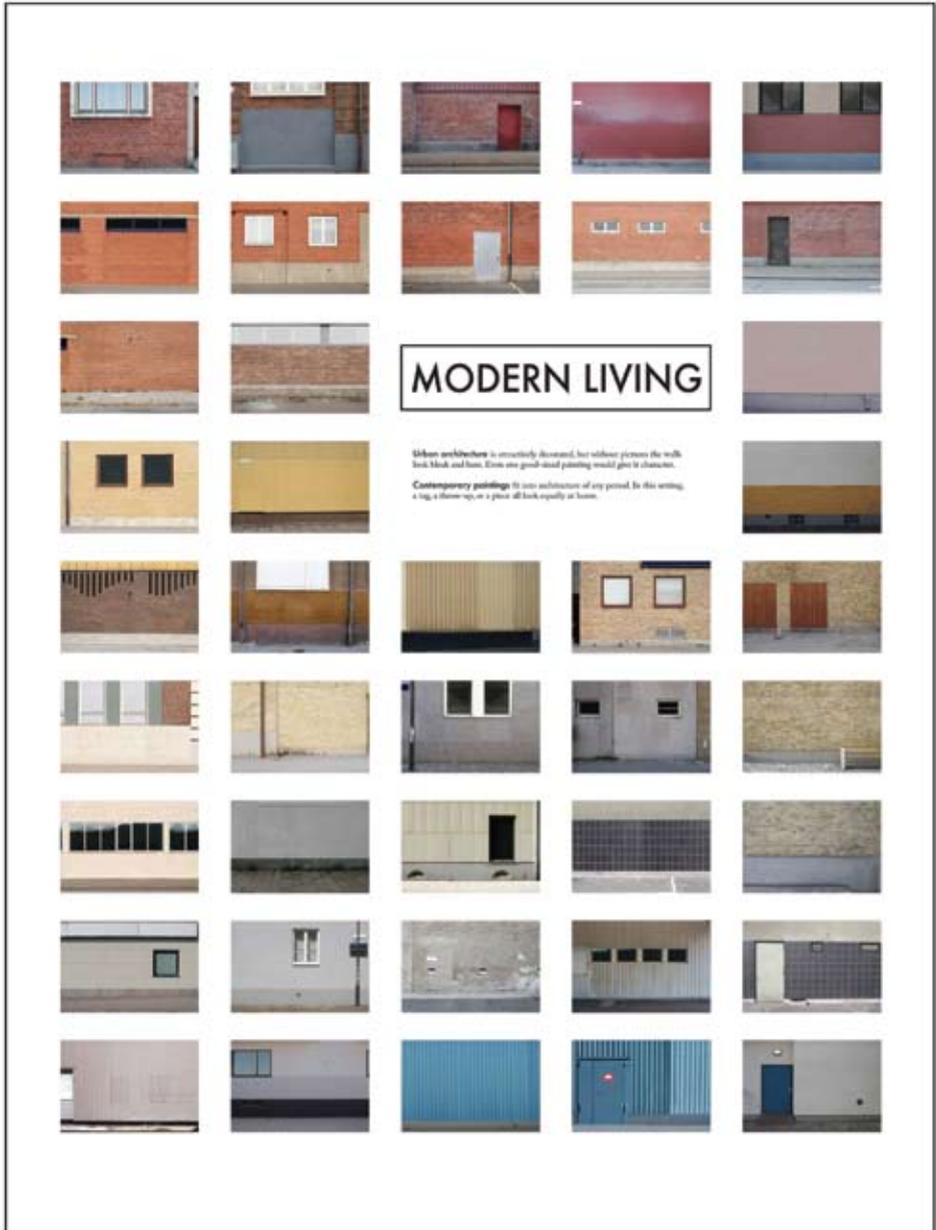


Table for ideal setting, 2008
2 drawings
Pen and pencil on paper; A3



MODERN LIVING

Urban architecture is essentially discarded, but urban pictures the walls look black and blue. Even the good-sized painting would give it character.

Contemporary paintings fit into architecture of any period. In this setting, a log, a doorway, or a piece all look equally at home.

Modern living, 2007

Photography

2 posters, digital print on paper; 70 x 100 cm



One Over Another, 2008
3 sculptures
Wood, paint; dimensions variable



O outro quarto #1, 2008

Painting

Acrylic paint and Indian ink on canvas; 150 x 190 cm



Untitled (Arrival), 2007 / 2008

Installation

Vinyl paint, mdf, wood, glass mirrors, table; dimensions variable



Moving away from home, 2008

Video, 22m

Colour, sound, mini-DV transferred into DVD



This and that, now and then but not in between, 2008

Sculpture / installation

Black & white laser print on paper (29,7 x 120 cm), cutouts from magazines and Lambda prints (20 x 26,7 cm) in nylon pockets, black & white laser transparency film, chipboard and wood beams; 120 x 140 x 90 x 80 cm



Community courtyard, 2007 / 2008

Photography and text
Series of photos in double slide projection; dimensions variable
Lightbox (with 1 photo and a text), digital print on acrylic, aluminium
and fluorescent lamps; 180 x 61 x 10 cm



BO01ers (Collaboration with Citizens of “City of Tomorrow”), 2008
Photography and text
Series of posters, digital print on paper; 100 x 75 cm and 75 x 50 cm

○ — Ana Bezelga

Ana Bezelga (b. 1979 in Lisbon, Portugal) lives and works in Malmö and Lisbon. She studied cinema at ESTC - Escola Superior de Teatro e Cinema and visual arts at Escola de Artes Visuais Maumaus, Lisbon, Portugal. She is currently doing a Master in Malmö Art Academy, Sweden.

Selected exhibitions: Projektraum - The Art of Critical Thinking and Transmuting Experience: Film and Video, Kunstraum Innsbruck, Austria (2004); Video Evento - Program to Portuguese Video Artists, Torino (2005); Options and Futures, New Acquisitions of PLMJ, Arte Contempo, Lisbon (2005); Program to Portuguese Video Artists, Centro Videographe, Montreal (2006) and Saw Video, Ontario (2006); Limited Access, Azad Art Gallery, Teheran (2007); International Roaming Biennial of Tehran, Hafriyat Karakoy, Istanbul (2008).

○ — Anne Marte Overaa

Anne Marte Overaa (b. 1980 in Ålesund, Norway) lives and works in Malmö, Sweden. She has studied drama at Fagerlia HH-HE-SH Dramaschool. She has studied visual arts at Ålesund Kunstscole, Norway; at Oslo Kunstfagskole 3 Avdeling, Norway; and at Listaháskóli - Icelandic Academy of the Arts, Reykjavík, Iceland. She is currently studying in Malmö Art Academy, Sweden.

Selected exhibitions: Vestlandsutstillingen, Stavanger (2006).

○ — Artur Moreira

Artur Moreira (b. 1967 in Lisbon, Portugal) lives and works in Lisbon, Portugal.

He has studied visual arts at Escola António Arroio, Lisbon, Portugal.

Selected exhibitions: Objecto: Simulacro, Pavillion 24, Hospital Júlio de Matos, Lisbon (1997); Stigmata, Sala do Vead, National Museum of Natural History, Lisbon (1997); 0 Zero Vídeo, Sala polivalente, Hospital Júlio de Matos (2004); PAV 26#, Pavillion 26, Hospital Júlio de Matos, Lisbon (2004).

○ — **Eivind Nesterud**

Eivind Nesterud (b. 1979 in Oslo, Norway) lives and works in Oslo, Norway. He has studied at Rogaland School of Art, Norway; at Academy of Fine Arts, Oslo, Norway; and at Malmö Art Academy, Sweden.

Selected exhibitions: Somewhere over the rainbow, Signal, Malmö (2003); Surely we will be confused, Fondazione Antonio Ratti, Como (2004); The ecstasy of destruction, Kunsthalles m3, Berlin (2005); Tracce de un seminario, Visiva 2004 show, Via Farini, Milano (2005); Scandinavian Spastic, Chocolate Factory, Oslo (2006); Landings – Project Space, Vestfossen, Norway (2008).

○ — **Fredrik Værsløv**

Fredrik Værsløv (b. 1979 in Moss, Norway) lives and works in Frankfurt, Germany and Malmö, Sweden.

He has studied at Oslo Drawing and Painting School, Norway and at Malmö Art Academy, Sweden. Currently he is studying at Staatliche Hochschule für Bildende Künste, Städelschule, Frankfurt am Main, Germany.

Selected exhibitions: Scandinavian Spastic, Chocolate Factory, Oslo (2006); Oslo-Malmö, Gallery 21:24 & 21:25, Oslo (2007); Crosskick, Hannover Kunstverein, Hannover (2007); Botnik Space Off – 08, Botnik Studios, Gerleborg (2008); FIAC, T293, Paris (2008); At / by / for / into / around the House, Kooh-I-Noor, Copenhagen (2008).

○ — **Hans Scherer**

Hans Scherer (b.1975 in Helsingborg, Sweden) lives and works in Malmö, Sweden.

He has studied visual arts at nordvästra skånes folkhögskola fri konst, Sweden. He is currently doing a Master in Malmö Art Academy, Sweden.

Selected exhibitions: Malm 2, Malmö Konsthall, Malmö (2006); Contrast, Dunkers Kulturhus, Helsingborg (2007); Solo Show, Varberg konsthallen/Hammnagasinet, Varberg (2008).

○ — Isabel Simões

Isabel Simões (b. 1981 in Lisbon, Portugal) lives and works in Lisbon, Portugal. She has studied painting at Faculdade de Belas Artes, University of Lisbon, Portugal. Selected exhibitions: Antecip'arte, Lisbon (2004); 7 Artistas ao 10º Mês, Fundação Calouste Gulbenkian, Lisbon (2005); Expanded Painting, Prague Biennale 2, Prague (2005); Paisagens, Módulo – Centro Difusor de Arte, Oporto (2006); Prémio Fidelidade Mundial, Culturgest, Lisbon (2007); Em Diferentes Escalas, Espaço Avenida, Lisbon (2008). She was selected to Rothschild (2003) painting prize and to Anteciparte (2004). She won Fidelidade Mundial painting prize (2007). She created with Yann Gibert the performance "The Body Artist" (2007).

○ — Jakob Simonson

Jakob Simonson (b.1974 in Härlunda, Sweden) lives and works in Malmö, Sweden. He has studied visual arts at The Nordic Art School, Kokkola, Finland; at Valand Art Academy, Gothenburg, Sweden; and at Malmö Art Academy, Sweden. Selected exhibitions: Situation, Röda Sten, Gothenburg (2001); Regntyngd, Rotor Gallery, Gothenburg (2002); Landscape; painting, Pictura Gallery, Lund (2006); Det började regna, Vi tänkte gå in, Konsthall C(entrifug), Stockholm (2006); Malmö-Oslo, 21:25, Oslo (2007); Abstrakt 1a, Co-Lab, Copenhagen (2007).

○ — Maria Lusitano

Maria Lusitano (b. 1971 in Lisbon, Portugal) lives and works in Malmö, Sweden. She has studied at Ar.co and at Escola de Artes Visuais Maumaus, Lisbon, Portugal. She is currently doing a Master in Malmö Art Academy, Sweden. Selected exhibitions: Prémios EDP, Fundação de Serralves, Oporto, (2003); Manifesta 5, San Sebastian, (2005); E-Flux Vídeo Rental, New York (2004) and Frankfurt am Main (2005); Momentos de video-arte portuguesa, Photo-España 06, Centro Cultural Conde Duque, Madrid, (2006); Europart, Vienna (2006); Habitar a História, Pavilhão Branco – Museu da Cidade, Lisbon (2006); No Borders, just N.E.W.S., European Centre for Contemporary Art, Brussels and CACT - Contemporary Art Center of Thessaloniki, Thessaloniki (2008); at/by/for/into/around the house, Koh-i-noor, Copenhagen (2008). She had an honour mention in EDP prizes (2003).

○ — Patrik Aarnivaara

Patrik Aarnivaara (b.1977 in Uppsala, Sweden) lives and works in Malmö, Sweden. He has studied visual arts at Malmö Art Academy, Sweden; at Valand School of Fine Arts, Gothenburg, Sweden; and at Goldsmiths College, London, United Kingdom.

Selected exhibitions: Uninhabited, Art at Kingly Court, London (2004); Sthlm Art Fair *05, Stockholm (2005); Twentyfourseven, Signal, Malmö (2007); Konstmässan 07, Stockholm (2007); Form Format Formation, Kleine Humboldt-Galerie/erstererster, Berlin and PEEP Gallery, Malmö (2007); Tipsa en vän, Bonniers Konsthall, Stockholm (2008); at/by/for/into/around the house, Koh-i-noor, Copenhagen (2008).

○ — Rui Mourão

Rui Mourão (b. 1977 in Lisbon, Portugal) lives and works in Lisbon, Portugal.

He has studied at Universitat Autònoma de Barcelona and at Centre d'Estudis Cinematogràfics de Catalunya, Barcelona, Spain. He studied visual arts at Escola de Artes Visuais Maumaus, Lisbon, Portugal and at Malmö Art Academy, Sweden.

Selected exhibitions: Tudo menos a palavra?..., Maumaus show, Instituto Camões, Lisbon (2007); Loop Festival, distritoQuinto, Barcelona (2007), Private Office, Espaço Avenida, Lisbon (2007); After Urban, Monkey Town, New York (2007); Liquid room, NCCA – National Center for Contemporary Arts, Moscow (2008); A vida segue a um, Sala do Veado, National Museum of Natural History, Lisbon (2008); at/by/for/into/around the house, Koh-i-noor, Copenhagen (2008).

He was selected to “Jovens Criadores” (2006 and 2007). He made artistic collaborations with Coco Fusco (2002) and Erwin Wurm (2008).

○ — Shirin Sabahi

Shirin Sabahi (b.1984 in Tehran, Iran) lives and works in Malmö, Sweden.

She has studied design and visual arts at Shahrivar Art School and at Tehran University of Art, Iran. She is currently doing a Master in Malmö Art Academy, Sweden.

Selected exhibitions: Indoor of a museum, Maane – Honare - No, Tehran (2006); Deeper depression Project, Tehran Art Gallery, Tehran (2006); Annual Fanoos Slideshow, Silk Road Gallery, Tehran (2007); Urban Jealousy, Hafriyat Karakoy, Istanbul (2008); One-shot2k8, DVD edition, Paris (2008); The Messenger / Chaapar, different locations in the city, Bruges (2008).

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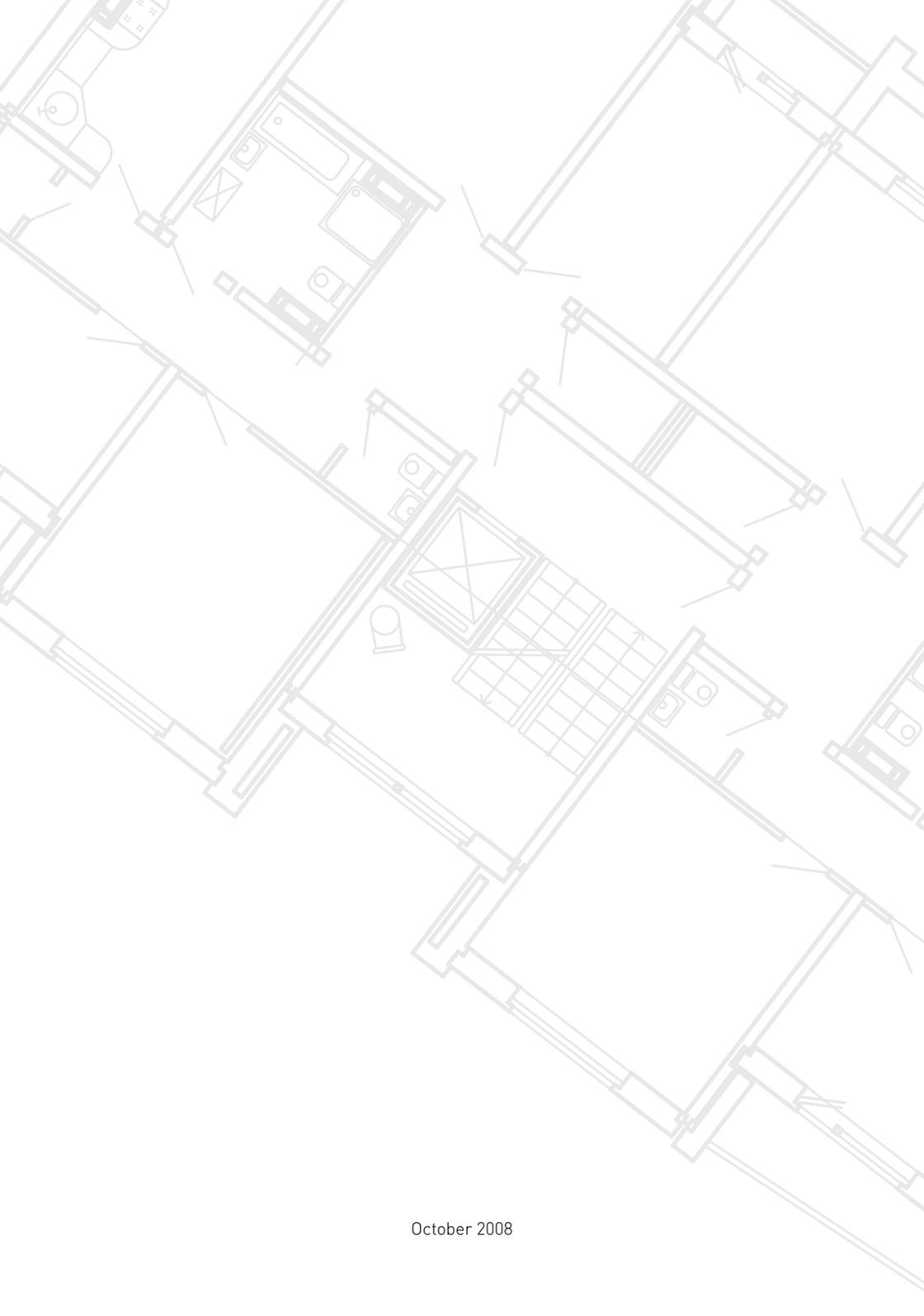


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