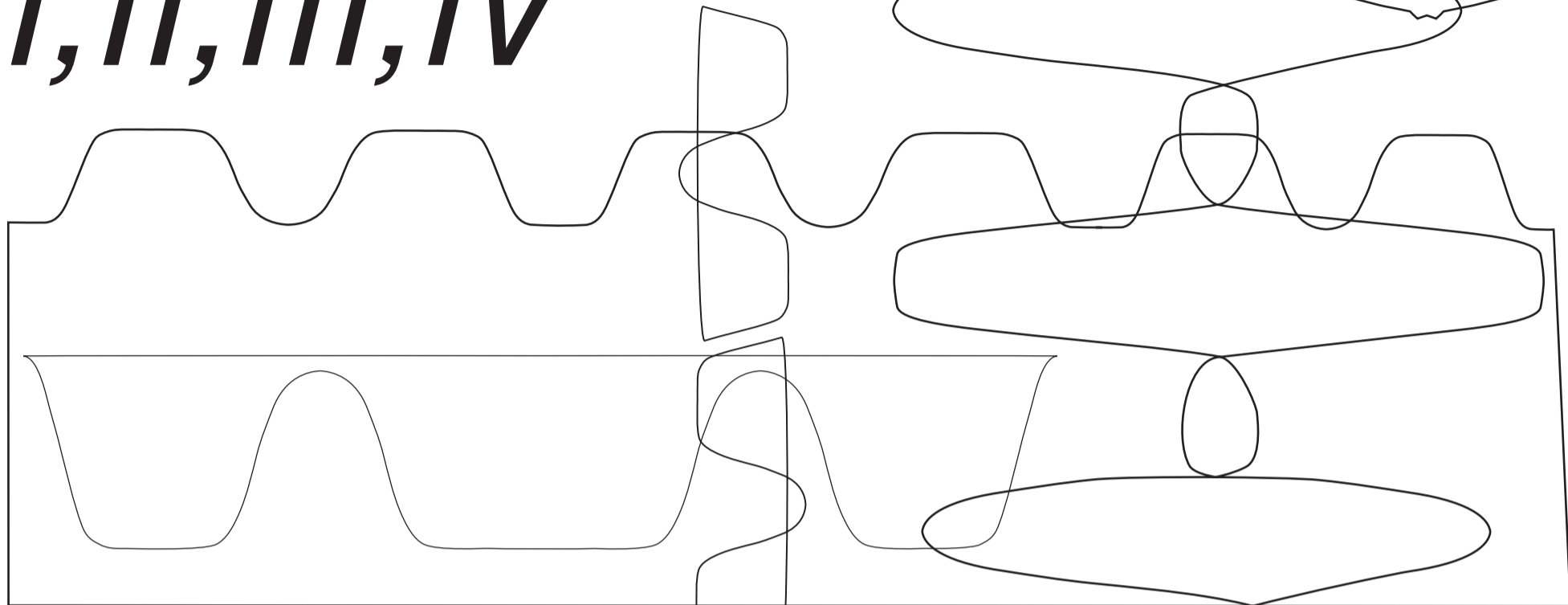
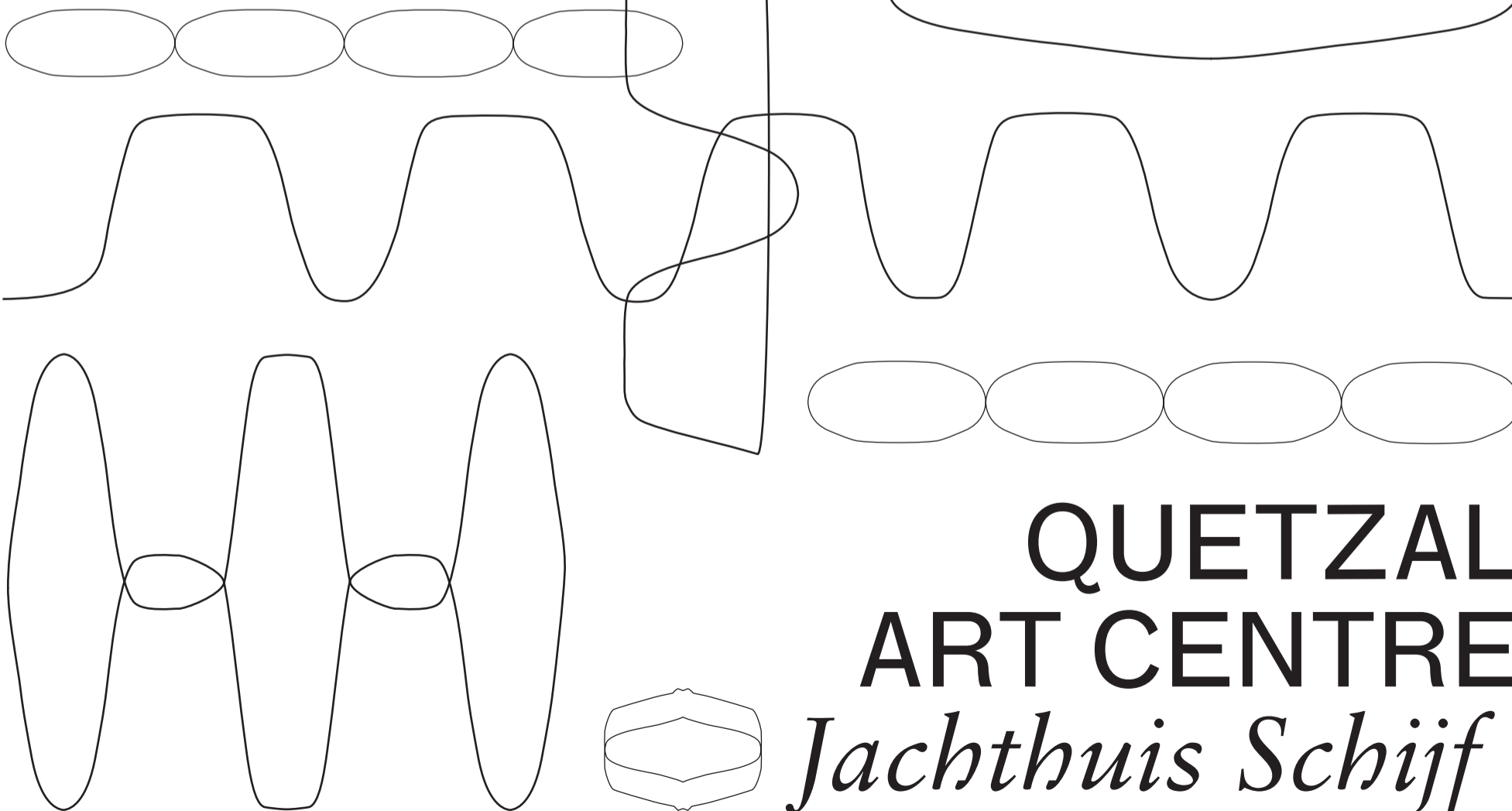


COLLABORATION

I, II, III, IV

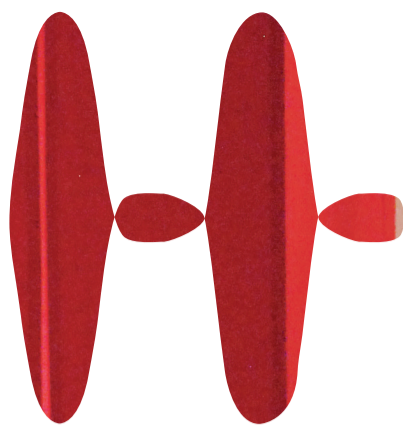


Cees and Inge de Bruin and Aveline de Bruin proudly present the exhibition *Collaboration* at Jachthuis Schijf, an exhibition that restages a one year long collaborative exhibition series from the Quetzal Art Centre in Portugal for only one weekend in The Netherlands. The collaboration-series was initiated to emphasize the Art Centre's objective to create a strong connection with the Portuguese art scene, and included a sequel of four exhibitions curated by Portuguese curators, alongside a one year long display of collaborative art works from Collection de Bruin-Heijn (a.o. joint works by John Baldessari & Matt Mullican / Philippe Parreno & Rirkrit Tiravanija / Lucy McKenzie & Lucile Desamory). The four curated exhibitions at Schijf are an elaborate re-enactment of the exhibitions in Portugal and aim at bringing the art centre's objectives a little closer to the homeland of its founders.



QUETZAL
ART CENTRE

Jachthuis Schijf



COLLABORATION I

MUSA PARADISIACA & ANTÓNIO POPPE

curated by **FILIPA OLIVEIRA***1

Musa paradisiaca is an artist duo whose work is based on collaboration. Bringing together different people linked by intellectual affinities or skills, their temporary collaborations undertake a variety of forms which can materialize in one single work or in a long-term partnership. For the *Collaboration Project*, they present a new version of their recent project entitled *Teatro Máximo*. If the theatrical element was already evident in the practice of these artists, in this piece the universe of theatricality assumes a further weight as every element (works, artists, curator and audience) are actors in a a-hierarchical performance. *Máximo* refers to the idea of a space of possibilities, of the great possibility — thought of as a virtual potentiality — of uniting all the practice of this duo: all they have done until today and all they will ever do.

The first episode of this series occurred at the Quetzal Art Centre in Vidigueira and now the second takes place at Schijf. In the two, *Musa paradisiaca* pays homage to the relation of affinity and intimacy between them and António Poppe, a poet and visual artist with whom they started collaborating in 2014. At Schijf will be presented the first work they did together, the film *Ecstasy & Eden*. A film about the sexual desire of a steam machine and of a series of 19th century educational wooden flower models. Poppe sung the film's sound using a Foley process, a sound which unites the flowers and the machine in a common secret language.

Together with the film, *Musa paradisiaca* present the sculpture *Chave e Toros* [Wrench and Trunks], 2017, where a slouchy and languid wrench rests on a set of logs. This is the wrench that tightens the steam machine from the film, which feeds on the logs. The wrench represents the transformation of the inert objects into lining organisms and it is exactly the wrench that dreams the film. For the *Musa paradisiaca* the films are always the sculptures' dreams. Finally this presentation is completed with a suspended building entitled *Baldaqino* [Baldachin], 2015. This is a sculpture but also it creates a temporary space, an arch between east and west, between the objects themselves and the objects and us, spectators who are addressed by all these entities.

During the opening António Poppe will present a performance, a new reading and interaction with *Musa paradisiaca*'s work.

Desde o seu início que a *Musa paradisiaca* assenta o seu trabalho na prática da colaboração. Colaborações temporárias que juntam um conjunto de pessoas unidas por afinidades de pensamento que têm vindo a assumir diferentes formas desde uma obra individual ou uma parceria com uma temporalidade expandida. Para *Colaborações* apresentam uma nova versão do seu mais recente projeto intitulado *Teatro Máximo*. Se a componente teatral era já evidente na prática destes artistas, aqui o universo da teatralidade afirma-se com uma nova relevância uma vez que todos os elementos (obras, artistas, curador, instituição e público) são atores numa performance não hierárquica. *Máximo* refere-se à ideia de espaço de possibilidades, da possibilidade maior, e pensada como potência virtual, de unir toda a prática desta dupla: tudo o que já fizeram e de tudo o que irão fazer.

O primeiro episódio desta série teve lugar no Centro de Arte Quetzal, na Vidigueira, e agora o segundo ocorre em Schijf. Em ambos, a *Musa paradisiaca* faz tributo a uma relação de afinidade e intimidade com António Poppe, poeta e artista visual - com quem a *Musa paradisiaca* começou a colaborar em 2014. Em Schijf, será apresentado o seu primeiro trabalho colaborativo, *O Êxtase e o Éden* - um filme sobre o desejo sexual de uma máquina a vapor e de um conjunto de modelos educacionais de flores do século XIX. Poppe sonorizou filme através de *bruitage*, um som que une as flores e a máquina numa linguagem secreta comum.

Simultaneamente a *Musa paradisiaca* apresenta a escultura *Chave e Toros*, 2017, na qual uma chave de fendas, displicente e languida, descansa sobre um conjunto de toros. Esta é a chave que aperta da máquina a vapor do filme, a qual será alimentada por estes toros. A chave representa a transformação de objetos inertes em organismos vivos, e é precisamente esta chave que sonha o filme. Para a *Musa paradisiaca* os filmes são sempre sonhos das esculturas. Por fim, a exposição completa-se com o edifício suspenso intitulado *Baldaqino*, 2015. É uma escultura que cria um espaço temporário, um arco entre Este e Oeste, um espaço de relação dos objetos entre si e entre estes e nós, espetadores que somos convocados por todas estas entidades.

Durante a inauguração, António Poppe irá realizar uma performance meditativa - uma nova leitura das, e interação com, as obras da *Musa paradisiaca*.

curated by / curadoria de
Filipa Oliveira



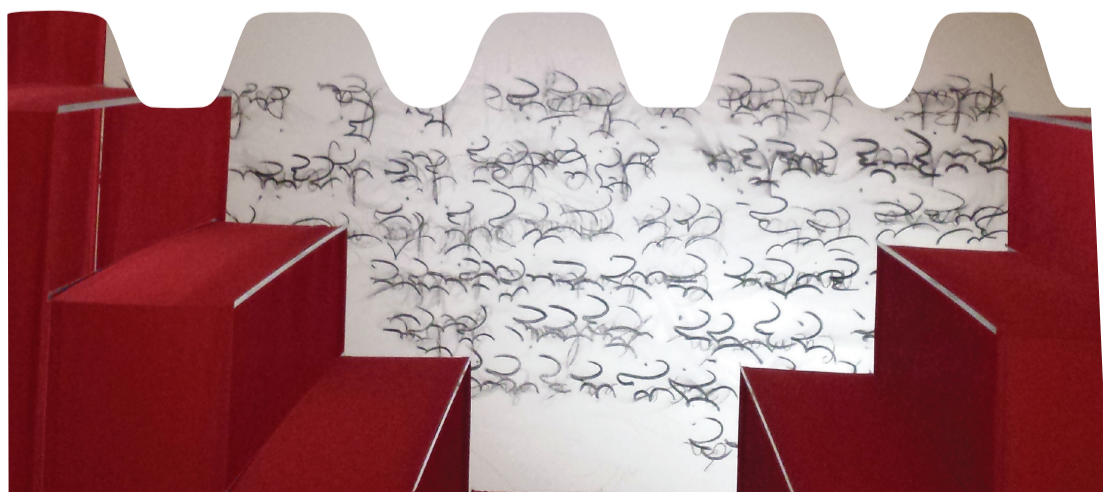
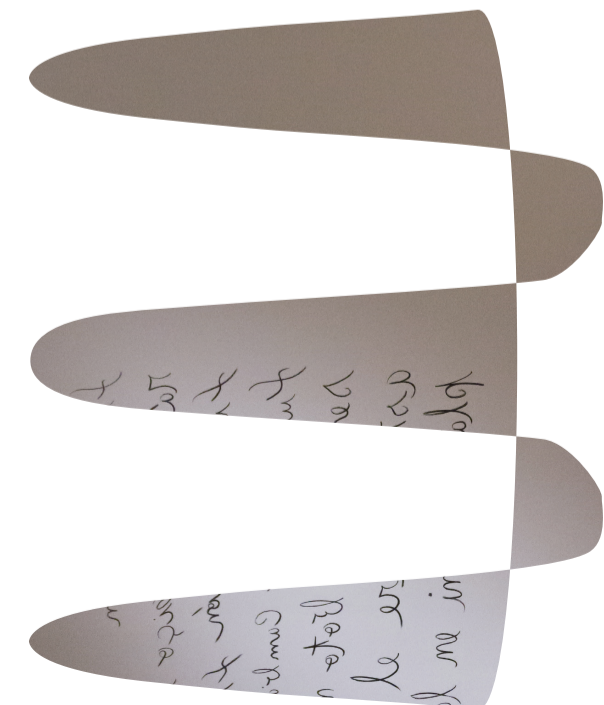
MUSA PARADISIACA

Starting in 2010, *Musa paradisiaca* is a collaboration between Eduardo Guerra (Lisbon, 1986) and Miguel Ferrão (Lisbon, 1986). They have been presenting their work in many shows, sessions, and presentations, both in Portugal and abroad. Among their solo exhibitions, stand out: *Casa-animal*, BoCA – Biennial of Contemporary Arts (Lisbon, Portugal, 2017); *Man with really soft hands*, Galeria Múrias Centeno (Lisbon, Portugal, 2017); *Masters of Velocity*, Dan Gunn Gallery, (Berlin, Germany, 2016); *Alma-Bluco*, CRAC Alsace (Altkirch, France, 2015). Among their group shows, stand out: *Conversas: Arte Portuguesa Recente na Coleção de Serralves*, Serralves Contemporary Art Museum (Porto, Portugal, 2016); *Objectos Estranhos: Ensaio de Proto-escultura*, CIAJG (Guimarães, Portugal, 2016); *The Coming Museum*, Fórum Eugénio de Almeida (Évora, Portugal, 2015); *Le lynx ne connaît pas de frontières*, Fondation d'Entreprise Ricard (Paris, France, 2015). And the following performances: *The intimate knowledge of things*, Haus der kultur der Welt (Berlin, Germany, 2017); *Cantina-Máquina*, Serralves Contemporary Art Museum (Porto, Portugal, 2015); and *Tarefas impossíveis (O Criado do Cenáculo)*, Palais de Tokyo (Paris, France, 2013).



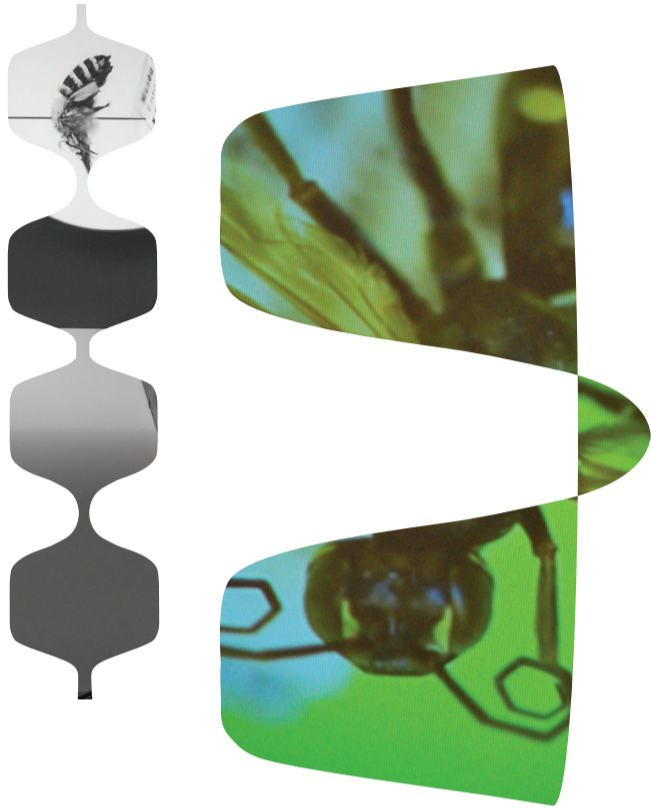
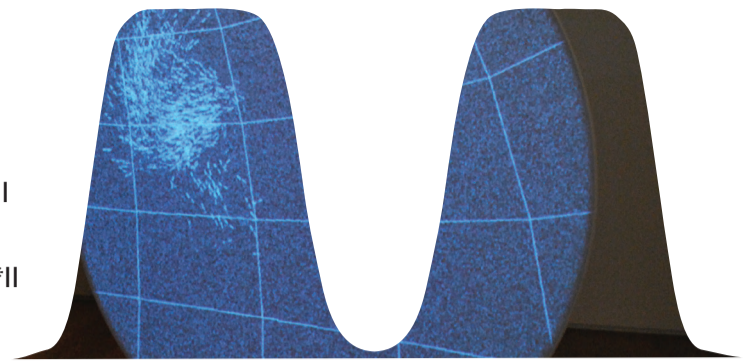
ANTÓNIO POPPE

was born in 1968, in Lisbon, and studied at Ar.Co (Arts and Visual Communication Centre). He participated in several exchanges with the Royal College of Art, in London, and with the School of the Art Institute of Chicago. In this last school, he concluded his Master studies in Performance Art and Cinema. In 2000, Assírio & Alvim published his drawing and poetry book *Torre de Juan Abad*. The book launch was accompanied by an exhibition of works by the author. In 2012, he put forth his book *Livro da Luz*, a poem-meditation-drawing-song, published by Documenta. In 2015, Douda Correria publishes his poem *medicin*. He currently does poetry readings, exhibitions, and teaches drawing and meditation.



COLLABORATION II

MARIANA SILVA & IGOR JEZUS^{*II} curated by ANA CRISTINA CACHOLA^{*II}



Collaboration in and through artistic creation has a long lineage, one that expresses itself in the most diverse ways in the historiography of art and critical thought. Among the different collaborative predispositions of this lineage, the most easily recognizable can be found in the organization of the modernist movements-manifestos, in site-specific work, and in the foundations of relational art. Nowadays the focus is on collaboration as an immanent – but also speculative – practice that transforms the vertical organization imposed on the planet into a non-linear horizontality that, although not innocuous, attempts to subtract discursivity from all world narratives. There is no no-collaboration. This double negative becomes clearer (and increasingly positive) as we look upon the complexity and diversity of the collaborative practices we find in human and non-human experience. From pre-cognitive formats driven by feelings and affections to formats based on premediated collaborative intentions, collaboration assumes different contextual physiognomies that develop in relational modes that are always ethically and aesthetically informed – just like in the work of Igor Jesus (1989) and Mariana Silva (1983)

Both Igor Jesus and Mariana Silva follow up and build upon this collaborative shift, presenting us collaborations between people, non-human animals, texts, images, and disciplines. Regardless of their different origins, the works by these two artists allow us to think about our contemporary visual culture in the light of the impact of technological (inter)mediation, of the phenomenological and cultural complexity of a continually shared gaze, and of an artistic creation based on an ecological sharing of knowledge. Igor Jesus and Mariana Silva will present work that does not imply a collaboration between the two artists, but rather brings about collaboration as a ubiquitous presence in contemporary art.

Igor Jesus presents a piece that convokes collaboration as a corporeal drive: the manual intervention on the leaflets with the exhibition text, drawing by hand in each of the sheets produced

for the exhibition. This is not about replacing machine with hand, or a debate on the triad manual-analogic-digital, but rather about looking at collaboration as a cause and effect of a systemic artistic field that requires an inclusive intentionality, one that is aware of the role of the other in the existence of the work of art. In this perspective, only the contact with the viewer can complete a work of art, as the materials utilized in its creation make visible this relationship and inscription. The research notes for a show by Igor Jesus are also part of this leaflet, revealing the dialogic ontology of contemporary artistic creation.

In *Do ponto de vista do mamífero* (From the mammal's point of view), Mariana Silva questions the relationship between human and non-human individuality and a group behavior that reveals and (also) creates models of social (inter)relations. The different moments of a broad-spectrum scientific chronology – which includes disciplines such as biology, ethology, sociology, psychology, but also computing sciences and robotics – are presented with their utopian-dystopian tensions, forcing us to review our analytical and visual paradigm for existence. Throughout centuries, living beings were identified, observed, and preserved as static, generic or standard-sample entities. Things are different now, and science looks at them considering movement, grouping, relationship-collaboration, and absence. The tendency to antropomorphise nonhuman behavior, the gaze as an attempt to control and set free, the group as a behavioural unit, all collaborate in Mariana Silva's planetary reflection.

The work of art is because it is collaboration.

A colaboração na e pela criação artística tem uma genealogia ampla que se inscreveu de diversas formas na historiografia da arte e da produção crítica. Esta genealogia acolhe predisposições colaborativas distintas que se reconhecem de forma mais óbvia na organização dos movimentos-manifestos modernistas, na vontade site-specific e nas premissas da arte relacional. Hoje cada vez mais se trata de pensar a colaboração enquanto prática imanente – e também especulativa – que transforma a organização vertical imposta ao planeta numa horizontalidade não linear que, apesar de não ser inócua, tenta retirar a discursividade às narrativas do e sobre o mundo. Não há não colaboração. Esta afirmação pela negativa torna-se ainda mais evidente pela complexidade e diversidade de práticas colaborativas que atravessam a existência humana e não-humana. Dos formatos pré-cognitivos, orientados por afectos e afecções, aos que se ancoram numa intenção colaborativa premediada, a colaboração assume fisionomias distintas e contextuais sempre de um modo relacional ética e esteticamente informado, como nas obras de Igor Jesus (1989) e Mariana Silva (1983).

Tanto Igor Jesus como Mariana Silva acompanham e constituem a viragem colaborativa, mostrando a colaboração entre humanos e não humanos, textos, imagens e disciplinas. Apesar da sua génese distinta, as obras destes artistas permitem pensar a cultura visual contemporânea à luz do impacto

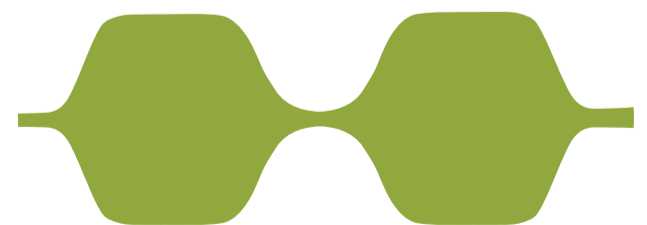
da (inter)mediação tecnológica, da complexidade fenomenológica e cultural de um olhar que é sempre partilha e da criação artística como colaboração ecológica de saberes. Igor Jesus e Mariana Silva apresentam trabalhos que não implicam uma colaboração entre os dois artistas, mas que expõem a colaboração como presença ubíqua na arte contemporânea.

Igor Jesus apresenta uma obra que convoca a colaboração como vontade corpórea: a intervenção manual nas folhas de sala que o artista concebeu para toda a exposição. Deste modo, Igor Jesus desenha manualmente em todas as folhas de sala. Não se trata, contudo, de fazer substituir a mão à máquina ou de uma discussão da tríade manual-analógico-digital, mas de pensar a colaboração como causa e consequência de um campo artístico sistémico que exige uma intencionalidade inclusiva e presciente do envolvimento de outros na existência da obra de arte. Por isso, só no contacto com o espectador estará completa, uma vez que os materiais utilizados na sua concepção tornam essa inscrição-relação visível. Desta folha de sala fazem igualmente parte as notas de investigação para uma exposição de Igor Jesus, revelando a ontologia dialógica da criação artística contemporânea.

Em *Do ponto de vista do mamífero* (2017), Mariana Silva questiona a relação da individualidade humana e não humana com um comportamento em grupo que revela e (também) constrói modelos de (inter)relação sociais. Os diferentes momentos de uma cronologia científica de largo espectro – em que se incluem disciplinas como a biologia, a etologia, a sociologia, a psicologia, mas também a programação e a robótica – são apresentados na sua tensão utópico-distópica que obriga a alterações do paradigma analítico e visual da existência. Se durante séculos, os seres vivos eram identificados, observados, preservados como entidades estáticas, genéricas ou amostras-tipo, o posicionamento da ciência alterou-se, mostrando, nas últimas décadas, um olhar reincidente sobre o movimento, o grupo e a relação-colaboração, assim como a sua ausência. A tendência de antropomorfização do comportamento não humano, o olhar como tentativa de controlo e libertação, o grupo como unidade comportamental, colaboram na reflexão planetariamente orientada de Mariana Silva.

A obra de arte é porque é colaboração.

curated by / curadoria de
Ana Cristina Cachola



Mariana Silva gives her special thanks to: /
gostaria de agradecer a: Professor Luís Filipe Lopes,
(Museu de História Natural e de Ciência, Lisboa),
Duarte Crawford & João Cáceres Costa

I



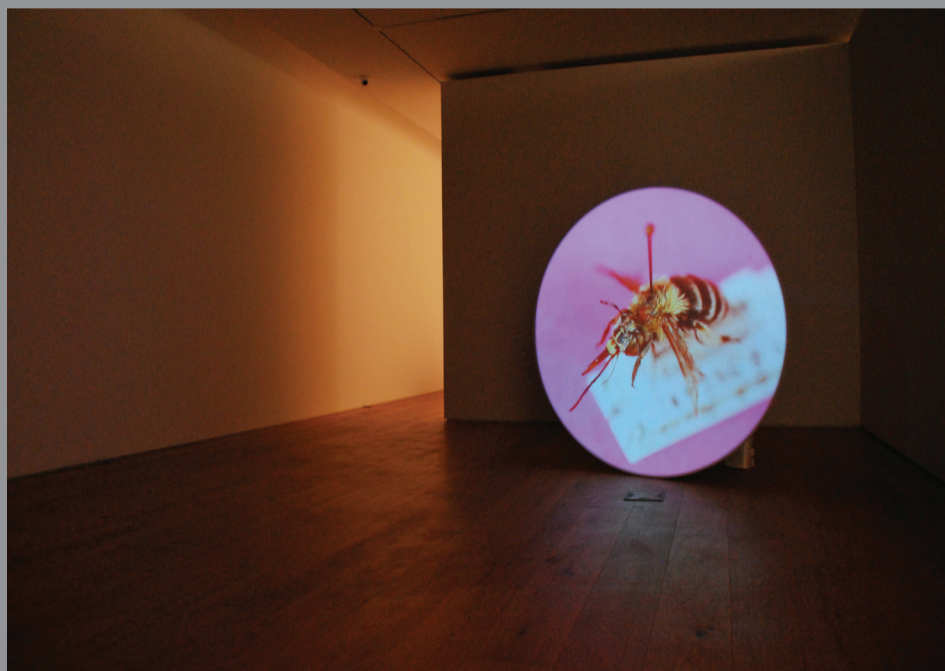
O Êxtase e o Éden
(Ecstasy and Eden), 2014

16mm Im transferred to HD,
4:3, color, sound, 8'10 min.

Teatro Máximo, 2017

Installation view
Performance by António Poppe

II

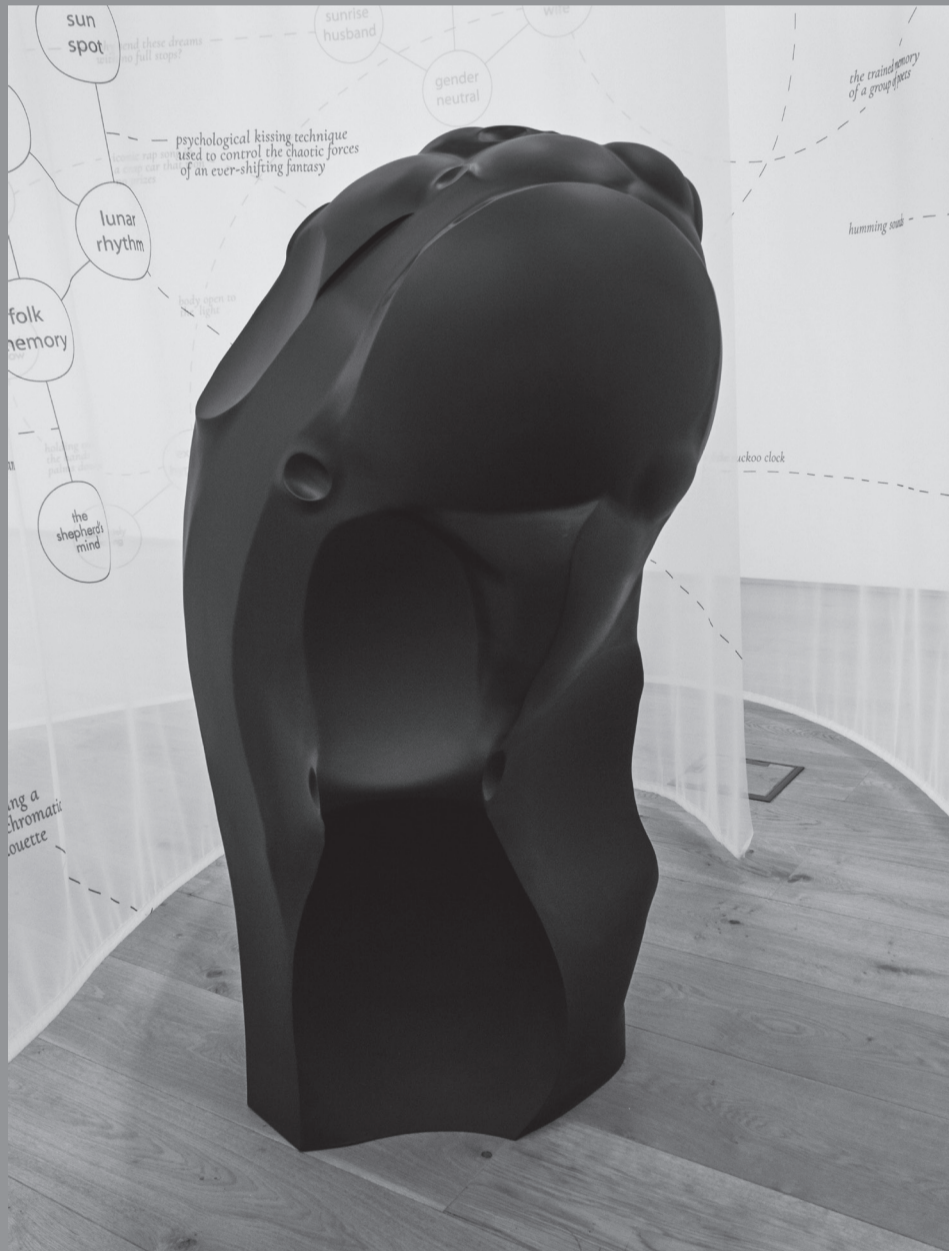


Mariana Silva
Do Ponto de Vista do Mamífero /
From the point of view of Mammals,
2017

HD video, color, sound, projected
on a circular screen, 5'43 min.

Igor Jesus
Floorplan Quetzal Art Centre, 2017

III



Golden Pocket, 2017

Installation
Fabric with printed text and iron sculpture,
dimensions variable

IV



Anúncio, 2018

Video Projection on 4mm copper
screen, 76 × 100 cm, Video XGA,
colour, stereo sound, 3' 16", loop

Ouro Mouro, 2017

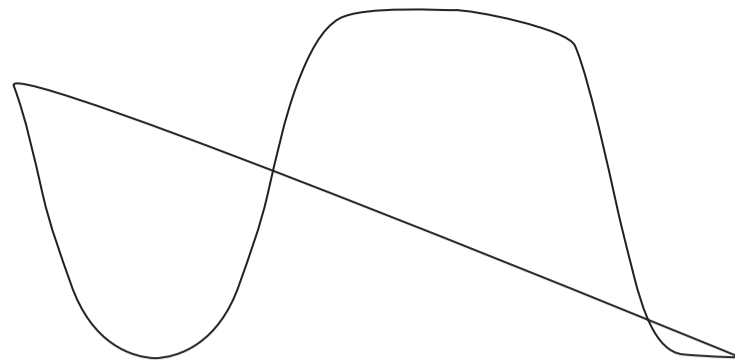
Video projection over a photograph
mounted on a copper structure,
silent

Video: HD MOV (PAL), colour, loop,
silent. Photograph: Colour inkjet
print, 76 × 49.9 cm. Structure:
4 mm copper plate, 76 × 49.9 ×
28.6 cm

COLLABORATION III

ORLA BARRY & RUI CHAFES

curated by ISABEL CARLOS*III



The collaboration between Orla Barry and Rui Chafes goes back to 2002. Especially created for the Quetzal Art Centre, Golden Pocket is the third work produced by the encounter of two languages and materials that exist in seemingly opposite realms: iron and words.

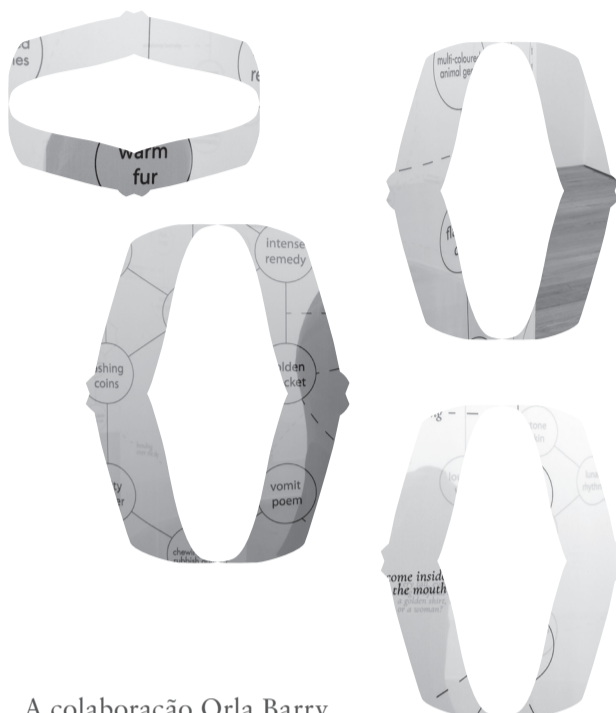
Barry (1969, Wexford, Ireland) works with both the spoken and the written word to create performance, video, sound works; Chafes (1966, Lisbon, Portugal) uses iron to produce his black painted sculptures. In Golden Pocket, the two artists create a singular universe that exists somewhere between the poetic and the organic, between the physical and the metaphysical, between metaphor and metamorphosis.

The fifteen meters of the spiral-curtain into which the words are organized, in closed geometric diagrams or in fluid and fleeting punctuations, lead us to a sculpture: a hybrid creature that can belong to either kingdoms of animal and plantae, or even to the realm of science fiction.

The words on the curtain refer either to a rural world — “agricultural adulteress”, “the shepherd’s mind” — or to a world where isolation and communication are the two sides of the same coin — “your words or mine?”, “lexical pool”, “enigmatic dialogue on the phone” — creating a poetic and lyrical ambiance full of uncertainty, humanity, redemption, catharsis, and with a deep desire for reaching out to the ‘other’.

The ‘other’ is materialized, but not appeased, by the iron sculpture. On the contrary, it is disturbing that we cannot place it, that it does not belong to or fit within anything we may find in the material and visible world.

“On entering this space you fall through the gaps between the colours of the rainbow”, these are the words the artists chose to describe their collaboration.



A colaboração Orla Barry e Rui Chafes recua a 2002. Golden Pocket (Algueira Dourada), criada de raiz para o Quetzal Art Centre é a terceira obra que resulta do encontro entre duas linguagens e materiais que se situam aparentemente em polos opostos: o ferro e a palavra.

Barry (1969, Wexford, Irlanda) trabalha com a linguagem escrita e falada em registos tão diferentes como a performance, o vídeo e peças de som; Chafes (1966, Lisboa) fez do ferro o material de eleição para as suas obras pintadas de negro. Em Golden Pocket estes dois artistas criam um universo muito próprio que se situa entre o poético e o orgânico, entre o físico e o metafísico, entre a metáfora e a metamorfose.

Os quinze metros da cortina-espiral em que as palavras se organizam, ora em diagramas geométricos e fechados, ora em pontuações fluidas e esvoaçantes, conduzem-nos a uma criatura híbrida que tanto pode pertencer ao reino animal, como ao reino vegetal ou simplesmente ao reino da ficção científica.

As palavras remetem ora para o mundo rural — “adultera agrícola”, “a mente do pastor” — ora para um mundo onde isolamento e comunicação são duas faces da mesma moeda — “estas palavras são tuas ou minhas?”, “poça léxica”, “diálogo enigmático ao telefone” — num registo poético e lírico pleno de incerteza, humanidade, redenção, catarse e um profundo desejo de chegar ao Outro.

O Outro que a escultura em ferro concretiza, mas não apazigua. Pelo contrário, inquieta ainda mais na sua não pertença a nada que identifiquemos com o mundo concreto e visível.

“On entering this space you fall through the gaps between the colours of the rainbow” estas foram as palavras dos dois artistas para descreverem esta sua colaboração.

curated by / curadoria de Isabel Carlos

RUI CHAFES

Rui Chafes (1966) works mainly with iron and steel. After graduating in Sculpture at Lisbon’s Faculdade de Belas-Artes, he studied with Gerhard Merz at the Kunstakademie Düsseldorf from 1990 to 1992, where he also translated the *Novalis’ Fragments* from German into Portuguese. He has had solo exhibitions at Museu de Serralves (with Pedro Costa), Porto; CAM - Fundação Calouste Gulbenkian, Lisboa; Palácio Nacional da Pena, Sintra; Museu Coleção Berardo (with Orla Barry), Lisboa; SMAK, Ghent; Folkwang Museum, Essen; Esbjerg Kunstmuseum, Esbjerg; Nikolaj Contemporary Art Center, Copenhagen; Fondazione Volume!, Rome; Fundação Eva Klabin, Rio de Janeiro; Fundação Luis Seoane, A Coruña; A Coruña Museum (with Pedro Costa), Tokyo; Museu de Arte Moderna, Rio de Janeiro; Ilmin Museum of Art (with Pedro Costa), Seoul. He participated at the the São Paulo Biennale on 2004 (with Vera Mantero) and at the Venice Biennale on 1995 and 2013.

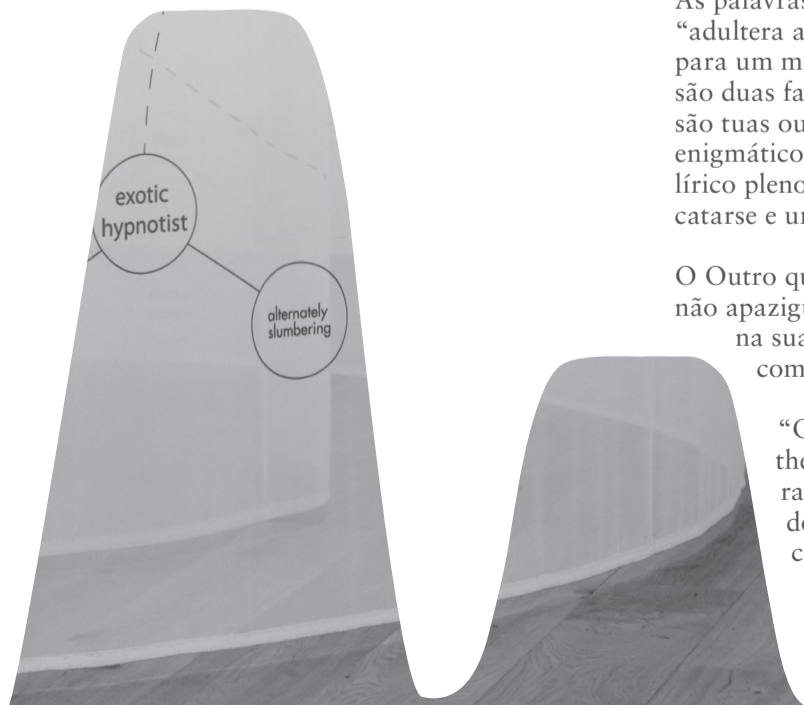
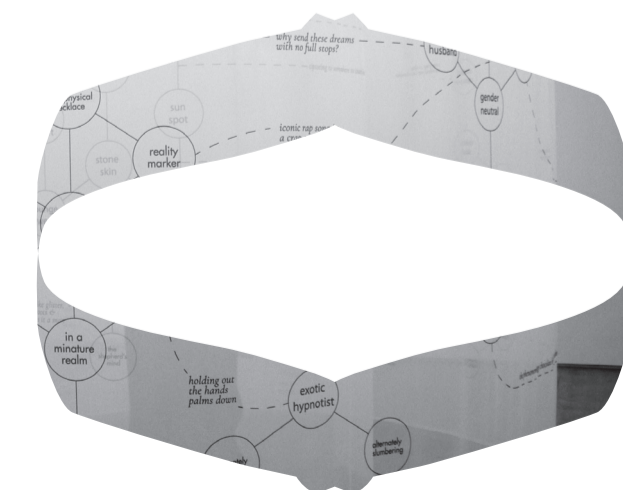
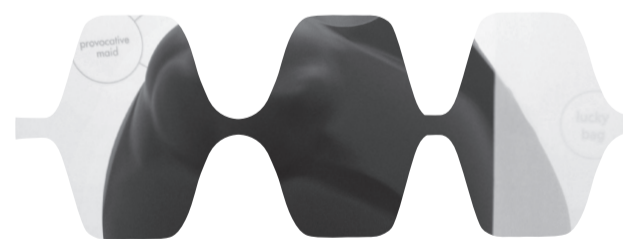


ORLA BARRY

(1969) lived for 16 years in Brussels and now lives and works in a rural part of Wexford, South-East Ireland where she runs a flock of pedigree Lleyn sheep. In her work she deals with the physicality and poetics of oral language. A recent leitmotif is the tension between being an artist and a farmer in rural Ireland.

She has had performances at Performatik 17, Brussels, Dublin Theatre Festival, The Project Arts Centre, Dublin; BOZAR, Centre for Fine Arts, Brussels, Brussels, The South London Gallery and Tate Modern, London; If I Can’t Dance, De Appel, Amsterdam and Playground Festival, Leuven.

She has also had solo shows at Crawford Art Gallery, Cork. ARGOS Centre for Art and Media, Brussels. Templebar Gallery and Mother’s Tankstation, Dublin; Cultural Centre of Belém (CCB), Museu Coleção Berardo, Lisbon (with Rui Chafes); Irish Museum of Modern Art, Dublin; Stedelijk Museum voor Actuele Kunst (S.M.A.K.), Ghent; Camden Arts Centre, London; and BOZAR, Brussels. She has been awarded the prize of the Palais de Beaux Arts in the Prix de la Jeune Peinture Belge in 2003 and was short-listed for the Glen Dimplex Prize in 1999.



COLLABORATION IV

ALEXANDRE ESTRELA

curated by **LUIZA TEIXEIRA DE FREITAS***IV



Ouro Mouro - exhibited for the first time in Quetzal, Vidigueira - is an industrial designation for brass, meaning Moorish Gold. It consists of a video of a light, projected over a photograph of a copper rod and some copper coins. In the installation there is a slow transformation going on in the image, where objects made of copper slowly mutate into gold, only by projecting light onto the image surface, Changing the matter frozen in the photographic moment. Fooling our brain through a preconceived idea of what gold is.

In 2010 Alexandre Estrela made a television advertisement to promote his exhibition *Viagem ao Meio* at the Zé Dos Bois gallery in Lisbon. This apocalyptic 3-minute clip was compiled using images gathered by the artist whilst travelling. To the astonishment of most viewers, the eerie ad was broadcasted on public television. In *Anuncio*, Estrela takes this piece of advert and projects it on loop over a copper screen. One repeatedly views a foreshadowing storm falling on a surreal landscape, which never actually takes place, producing an anxiety of becoming. The projection on copper generates a holographic suspension that electrifies the metal surface. In spite of the seeming repetition, the video is always different, being that the last image varies leaving to its passage a fading constellation of points. In Portuguese the word anuncio means 'advertisement', however, it also means 'announcement' and thus 'Annunciation'. Estrela considers this work as a posthumous advertisement of the exhibition at Zé dos Bois Gallery, which, separated of its original time and context, and exhibited now in the Quetzal Art Centre, earns a new meaning and autonomy.

Ouro Mouro - apresentada pela primeira vez em Quetzal, Vidigueira - é a designação industrial para o cobre. A peça consiste num vídeo de luz, projectada sobre uma fotografia de um tubo e umas moedas de cobre. Na instalação ocorre uma lenta transformação na imagem, o cobre transforma-se em ouro. Apenas pela projecção de luz na superfície da imagem, a matéria congelada no momento fotográfico sofre uma mutação alquímica. Esta ilusão joga com a nossa pre-concepção de como o ouro parece ser.

Em 2010, Alexandre Estrela fez um anúncio televisivo para promover a sua exposição *Viagem ao Meio* na galeria Zé dos Bois, em Lisboa. O clip apocalíptico de três minutos foi compilado a partir de imagens reunidas pelo artista em viagem e foi transmitido na televisão pública, para espanto da maioria dos espectadores. Em *Anuncio*, Estrela apropria-se desta publicidade e projeta-a em loop sobre um ecrã de cobre. No vídeo vê-se o prenúncio de uma tempestade que cai sobre uma paisagem surreal, mas que nunca chega a acontecer, criando uma ansiedade de devir. A projecção sobre o cobre provoca uma suspensão holográfica, que electrifica a superfície do metal. Apesar da aparente repetição, o vídeo é sempre diferente, variando a última imagem, que se desvanece numa constelação eléctrica de pontos. Em português, a palavra "anuncio" significa "publicidade", mas também "mensagem" ou "Anunciação". Estrela considera este trabalho como um anuncio póstomo à exposição da galeria Zé dos Bois, que fora do tempo e contexto original, e exposto agora no Quetzal Art Centre, ganha um novo significado e autonomia.

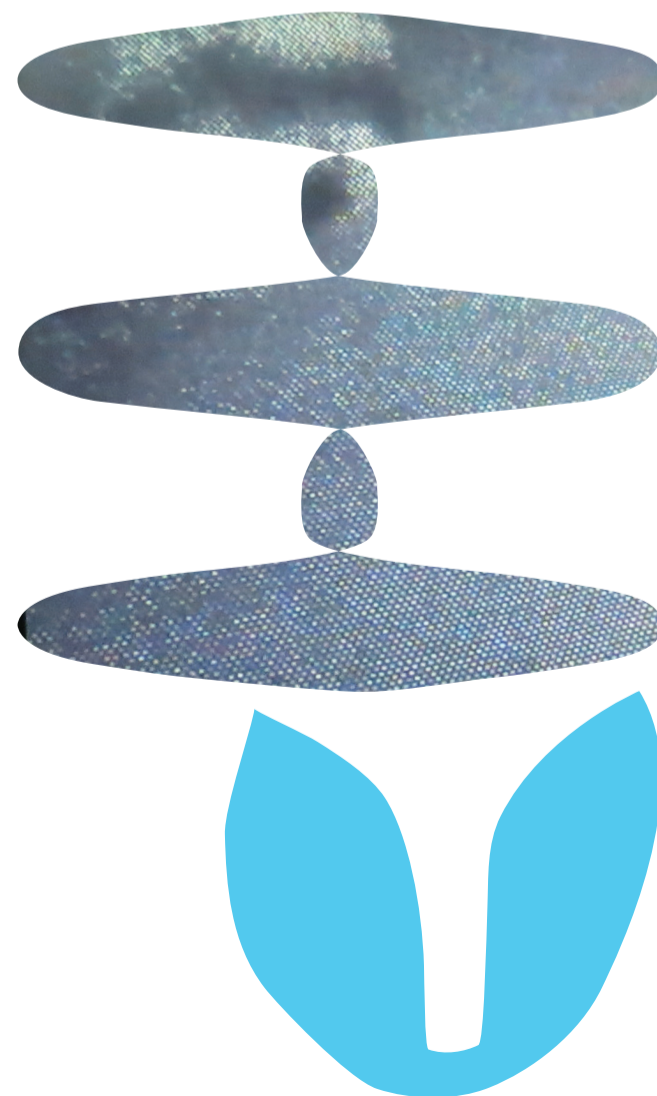
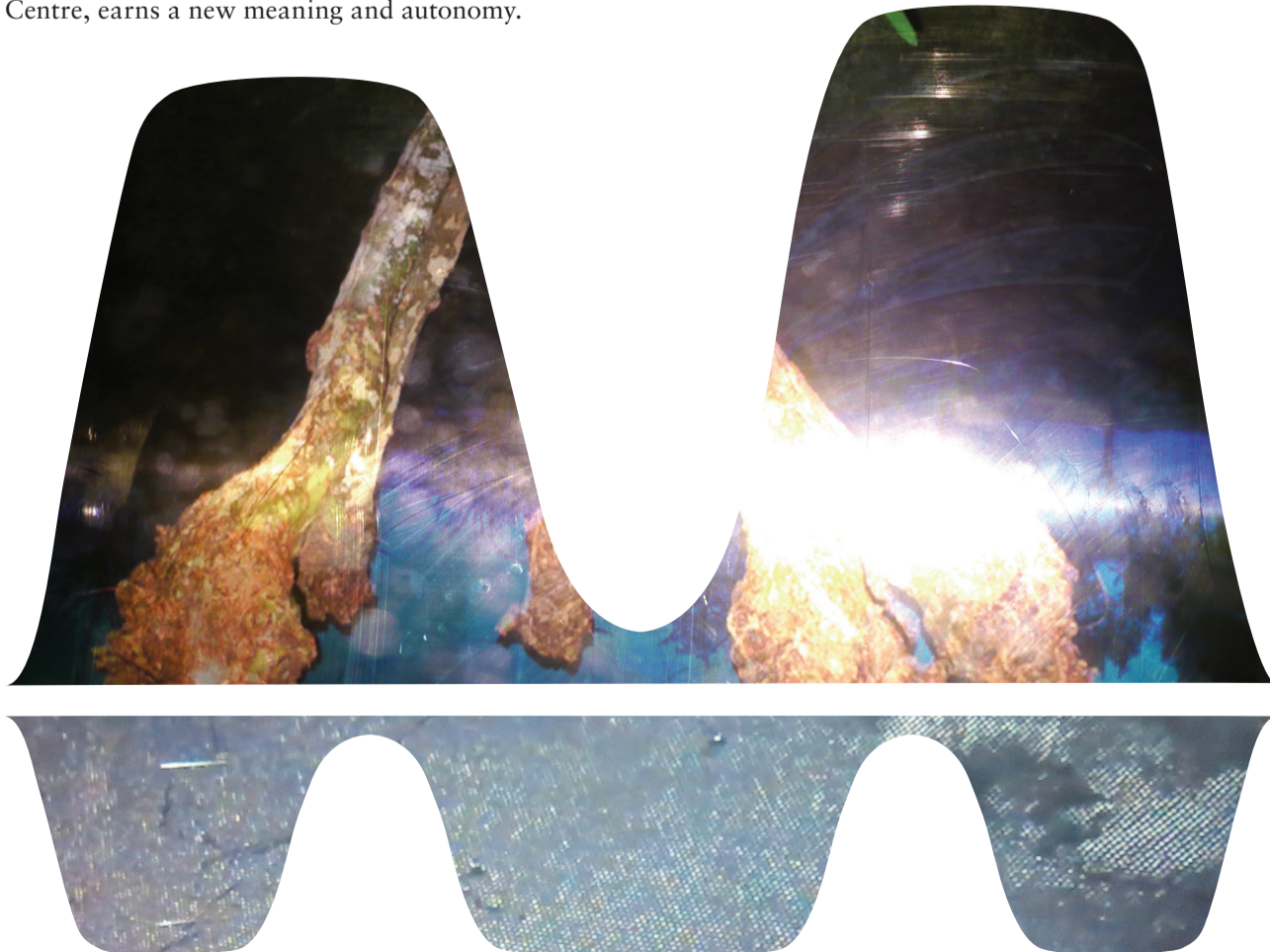
curated by / curadoria de
Luiza Teixeira de Freitas

ALEXANDRE ESTRELA

Alexandre Estrela's work is an investigation on the essence of images that expands spatially and temporally through different supports. In his videos and installations Estrela examines the subject's psychological reactions to images in its interaction with matter. Each piece has several layers to which we are initiated step by step. The works are not just there to be watched, but rather to be unfolded. Each piece convokes synesthetic experiences, visual and sound illusions, aural and chromatic sensations that function as perceptive traps, leading the subject towards conceptual levels. With this strategy Estrela is constantly problematizing the elements that constitute the act of perceiving, splitting vision into further sensible dimensions towards the unseen and the unheard.

Recent solo exhibitions include *Lua Cão* (with Gusmao + Paiva), a project initiated by Galeria Zé Dos Bois in Lisbon in 2017 that traveled Kunstverein München ending at La Casa Encendida in Madrid in 2018; *Knife in the Water*, Travesia Cuatro Madrid (2018); *Ouro Mouro*, Quetzal Art Centre, Vidigueira, Portugal; *Baklite* (2017) at CAV Centro de Artes Visuais, Coimbra; *Cápsulas de silencio* (2016), Fisuras Program, Reina Sofia Museum, Madrid, Spain; *Roda Lume* (2016), Museum of Contemporary Art of Antwerp M HKA, Belgium; *Meio Concreto* (2013), at Museu Serralves in Porto; *Um homem entre quatro paredes* (2013), Pinacoteca do Estado de São Paulo, Brazil; *The Sunspot Circle* (2013) at The Flat Time House, London, UK, among others.

The artist has also participated in numerous group shows in institutions and biennales such as: Anozero - Bienal de Arte Contemporânea de Coimbra (2017); *L'exposition d'un Rêve* (2017), at Gulbenkian Foundation Paris, ACMI Melbourne and TATE Modern, a project by Mathieu Copeland; *Hallucinations*, Documenta 14 (2017), Athens, festival curated by Ben Russel, etc.



Current exhibition at Quetzal Art Centre:

DRAWING AFRICA ON THE MAP

Marlene Dumas
William Kentridge
Moshekwa Langa
Gareth Nyandoro
Bahia Shehab

on view until spring 2019

*I

FILIPA OLIVEIRA worked as an independent curator and critic between 2002 and 2014. From January 2015, Filipa Oliveira took over the artist direction of the Fórum Eugénio de Almeida in Évora, where she has outlined a new mission for the arts center. She has curated many solo and group shows, collaborating with institutions such as Kettle's Yard (UK), John Hansard Gallery (UK), Tate Modern (UK), Fondation Calouste Gulbenkian (France), Crac Alsace (France), Kunstverein Springhornhof (Germany), Mead Gallery (UK), Frieze Projects (UK), among others.

She was guest curator in 2009/10 of the Portuguese Wave exhibition series at Threshold Artspace, Scotland, and in 2012 of the Satellite Project at Jeu de Paume, Paris, where she curated solo shows of Jimmy Robert, Tamar Guimarães, Rosa Barba and Filipa César. She was curatorial assistant of the 28th São Paulo Biennial. Filipa Oliveira has an extensive list of published essays in catalogues and publications and currently writes for Artforum.

*II

MARIANA SILVA (b. Lisbon, Portugal) has exhibited or screened her work at Anthology Film Archives (New York, 2018), Gwangju Biennale (South Korea, 2016), Moscow Biennale (Russia, 2016), EDP Foundation (Lisbon, 2015), Astrup Fearnley Museum (Oslo, 2015), Parkour (Lisbon, 2014), e-flux, New York (2013), Indie Film Festival (Lisbon, 2012), Whitechapel Gallery (London, 2011), Kunsthalle Lissabon, (Lisbon, 2011), and Serralves Museum for Contemporary Art (Oporto, 2010 and 2008). Solo shows include *For more Information*, fluent, Santander (2018), *Camera Traps*, Gulbenkian Museum, Lisbon (2018), *Audience Response System*, Parkour, Lisbon (2014); *P/p*, Mews Project Space, London, (2013), *Environments*,

e-flux exhibition space, New York (2013), and *The Organization of Forms*, Kunsthalle Lissabon, Lisbon (2011). She was a resident at Gasworks 2016, Zentrum Paul Klee Sommerakademie, Bern, Switzerland (2010), and at ISCP, New York (2009–10).

IGOR JESUS lives and works between Lisbon and Berlin. He was nominated for the 2017 edition of the New Artists Award of the EDP Foundation. He holds a Degree in Sculpture from the Faculty of Fine Arts, University of Lisbon. In 2013, he won First Prize in the ICA (Institute for Cinema and Audiovisual) competition to direct a short film.

Solo shows include *Love you to the Bone*, Künstlerhaus Bethanien, Berlin (2017); *Amar-te os Ossos*, Galeria Filomena Soares, Lisbon (2017); *Chessari*, Galeria Solar, Vila do Conde (2016); *A última carta ao Pai Natal*, Galeria Filomena Soares (2015) and *Debaixo do Sol*, Appleton Square, Lisbon (2015). In 2014 he exhibited *Old School #32*, Lisbon, and in 2013 *Peso Morto*, Espaço Zero, Tomar.

Group shows include *TAWAPAYERA*, Atelier-Museu Júlio Pomar (2017); *Prémio EDP Novos Artistas*, Fundação EDP (2017); *HangarOut - EntreLinhas*, Palácio Marquês de Abrantes (2017); in 2016 *Artists' Film International* (screenings at MAAT, Lisbon, Whitechapel Gallery, London, Istanbul Modern, Turkey, GAMEC - Galleria d'Arte Moderna e Contemporanea di Bergamo, Italy, and Project 88, Mumbai, India); *Topologia del Aura*, Galeria Bancelos, Madrid (2016); *Abaixo as fronteiras! Vivam o design e as artes, Diálogo entre o design e obras da coleção António Cachola*, Museu de Arte Contemporânea de Elvas and Pátio da Galé in Lisbon (2016); *Ponto de Partida - uma seleção de obras da coleção de arte contemporânea Figueiredo Ribeiro*, Quartel, Abrantes; in 2015 *Um Horizonte de Proximidades*, Arquipelago - Centro de

Artes Contemporâneas, Ribeira Grande, São Miguel, Açores; *Princípio Tautológico*, Hangar - Centro de Investigação Artística, Lisbon; *Obras da Coleção António Cachola*, Centro de Arte Contemporânea Graça Morais, Bragança; *The lynx knows no boundaries*, Fondation d'Entreprise Ricard, Paris.

ANA CRISTINA CACHOLA

holds a PhD in Culture Studies and a Master degree in Communication and Cultural Management from the Catholic University of Portugal, where she has been a Visiting Lecturer on different art subjects. She was awarded a PhD stipend from the Portuguese Science Foundation (FCT) to conduct her PhD research on representations of Portuguese cultural identity in contemporary art. She is co-editor of *Diffractions - Graduate Journal for the Study of Culture* and member of the Research Centre for Communication and Culture (CECC).

She works as an independent curator since 2008 and writes about contemporary art for several outlets.

*III

ISABEL CARLOS studied philosophy at the Faculdade de Letras da Universidade de Coimbra (1987). She holds a post-graduation and master's degree in Social Communication granted by the Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa.

Working as an art critic since 1991, she was head adviser for the Exhibitions Department in Lisboa 94, Cultural Capital of Europe. From 1996 to 2001, she was the founder and the deputy director of the Instituto de Arte Contemporânea (IAC) of the Portuguese Ministry of Culture. In this position, among other activities, she was responsible for the Portuguese representation at the Venice Biennale (2001)

and at the São Paulo Biennial (1996 & 1998). She was a jury member of the Venice Biennale (2003), the Turner Prize (2010), The Vincent Award (2013), among others. She was a selector for the Ars Mundi 2008, Cardiff (UK).

Among the many shows she produced stand out: *On Reason and Emotion*, Biennale of Sydney (2004); *Intus*, by Helena Almeida, Portuguese Pavilion, Venice Biennale (2005); *Provisions for the Future*, Sharjah Biennial (2009). She was the director of CAM - Fundação Calouste Gulbenkian, in Lisbon, between 2009 and 2015.

*IV

LUIZA TEIXEIRA DE FREITAS

is an independent curator based in Lisbon. Alongside working on a variety of independent projects, Luiza advises private collections. She is responsible for the independent publisher Taffimai, working with artist books, multiples and other initiatives. Recent curatorial projects include: *Uma fresta de Uma Fresta de Possibilidade: Duas Coleções em Diálogo*, Fundação Eugénio de Almeida, Évora (2017); *Paloma Bosquê: O Oco e a Emenda*, Pavilhão Branco, Museu da Cidade, Lisbon (2017); *Amália Pica: A un brazo de distância*, NC-arte, Bogotá (2017); *O que eu sou*, MAAT, Lisboa (2017); *An Infinite Conversation*, Museu Berardo, Lisboa (2014); *Apestraction* Damián Ortega, Freud Museum, London (2013); Luiza was development coordinator for Chisenhale Gallery, London (2011-13); worked on special projects for Alexander and Bonin, NY (2006-12) and kurimanzutto (2008-12); was assistant curator for the Marrakech Biennial 'Works and Places' (2009) and collaborated at Tate Modern in the exhibitions of Cildo Meireles and Cy Twombly (2008). She is a strategic advisor for Delfina Foundation.

ABOUT

The Quetzal Art Centre is part of Quinta do Quetzal and is set in the heart of the Alentejo region on the rich slopes of Vidigueira. It is close to the oldest known Roman winery in Portugal and Spain, and was founded by the Dutch art patrons' and collectors' family De Bruin. The microclimate and the hills make it the perfect location for a unique terroir. Here the grapes grow on soil rich in Schist, a local mineral stone. The family's initial focus was primarily on the limited production of concentrated and top quality grapes in order to create a wine that expresses the character of the surroundings by working with and researching more in debt both Roman and ancient Alentejo winemaking traditions and techniques. The establishment of the art centre, and the exquisite local cuisine of the restaurant, alongside the winery was more or less an organic convergence of the family's love for wine, food and art stimulated by the local community's urge to attract new audiences to the inlands of the Alentejo region. The serene context of the art space - being located in between the vineyards, far away from the busy art world - determines the pace and concentration in which artists are invited to make an exhibition, something that is simultaneously reflected upon the architecture and therewith the

visitor's manner of perceiving the works. The art centre is directed by curator Aveline de Bruin, and primarily focusses on programming temporary exhibitions and collaborations with both Portuguese artists and professionals from abroad. Combined with a constant changing display of works from the family's collection.

General curator: Aveline de Bruin
Editor: Jeanine Hofland
Graphic Design: Lotte Lara Schröder

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