



1. SUSANA GAUDÊNCIO

A. *A World Within the World*, 2018
20 posters + black square
Wooden structure
Variable dimensions

B. *A Play Between Black and White Holes*, 2018
Video-animation, (loop), 2 min 22s
Wooden wedge and screen
40 cm x 124 cm x 72 cm

2. MAFALDA SANTOS

A. *Anhangabaú*, 2014
Printed paper
200 x 250 x 40cm

B. *Force and Form*, 2018
Paper and wood
95 x 60cm

3. JOÃO FERRO MARTINS

Conflict and Unity I, 2018
Amplifire, speakers, trolley, mp3 player,
triple extension socket
141 x 43 x 27 cm

Conflict and Unity II, 2018
Enamel on MDF, caster wheels, LED strip
light, triple extension socket
141 x 43 x 27 cm

Conflict and Unity III, 2018
Plywood, caster wheels, glasses
141 x 43 x 27 cm

4. MÁRIO DIONÍSIO

At the Table, by the Oil Lamp, 1948
Oil on canvas
64 X 134cm
[Neo-Realism Museum Collection/Donated
by Maria Barreira].

ACTIVITIES

June 23 (Saturday)
4:00 p.m. to 5:00 p.m.

Talk "Conflict and Unity of Contemporary Art"
Visit by the curators

September 15 (Saturday)

International Conference "The value and usefulness of art"
Visit by the curators

September October

Workshops in Secondary Schools of the Municipality of Vila Franca de Xira

October 27 (Saturday)
4:00 p.m. to 6:00 p.m.

Round table with the artists João Ferro Martins, Mafalda Santos and Susana Gaudêncio

[Exhibition]
Organisation
Municipality of Vila Franca de Xira
Mayor Alberto Mesquita

Councillor for Culture
Municipal councillor
Manuela Ralha

General Coordination
Neo-Realism Museum
Scientific Direction
Raquel Henriques da Silva
Education and Culture Department

Curators
Sandra Vieira Jürgens
Paula Loura Batista

Graphic Design
v-a · studio

Exhibition Design and Graphic Adaptation
Municipal Information and Public Relations Division | Design and Graphic Production Area
Carla Félix

Production
Museu do Neo-Realismo
Fernando Marques
Helena Seita
Lurdes Aleixo

Planning | Logistics
Museu do Neo-Realismo
Ana Filipa Caldeira
Cláudia Serra
Clara Silva
Lurdes Aleixo
Manuela Braga
Paula Loura Batista
Paula Pedras
Rute Oliveira
Vanda Arsénio
Installation

Museu do Neo-Realismo
Fernando Marques
Helena Seita
Jorge Carvalho
Paula Loura Batista

Municipal Information and Public Relations Division
Helder Dias
Miguel Oliveira
Nuno Correia

Construction, Vehicles and Infrastructures Department
José António Luis
Gilberto Martins
João Carvalho
José Travassos
Manuel Moleiro
Ricardo Pereira
Vitalino Lopes

Communication
Museu do Neo-Realismo
Fernando Marques
Helena Seita

Divisão de Informação Municipal e Relações Públicas
Carla Coquenim

Educational Service
Museu do Neo-Realismo
Lidia Agostinho
Maria Virgínia Figueiredo



Câmara Municipal de Vila Franca de Xira
www.cm-vfxira.pt



APOIOS



INSTITUTO DE HISTÓRIA DA ARTE



FACULDADE DE CIÊNCIAS SOCIAIS E HUMANAS UNIVERSIDADE NOVA DE LISBOA



FCT



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OPENING HOURS
Tuesday to Friday from 10:00 a.m. to 6:00 p.m.
Saturday and Sunday from 10:00 a.m. to 7:00 p.m.
Closed on Mondays and bank holidays

Neo-Realism Museum

Exhibition
26.05.2018 - 11.11.2018

COSMO/POLITICS #2

CONFLICT AND UNITY

Contemporary Art Cycle
2017 - 2020

João Ferro Martins
Mafalda Santos
Susana Gaudêncio

COSMO/POLITICS #2 CONFLICT AND UNITY

Continuing the COSMO/POLITICS contemporary art exhibition cycle and following the matrix that guides the project (establishing a dialogue with the neorealist legacy), the starting point for this second exhibition is the conference entitled Conflict and Unity of Contemporary Art, given by Mário Dionísio at the National Society of Fine Arts in December 1957, and published in 1958. At this conference, which was part of the 1st Gulbenkian Foundation Fine Arts Exhibition, Mário Dionísio questions participants about crucial and pressing issues concerning art and modern aesthetic creation, regarding what he considered a false antagonism between abstractionism and realism, or form and content, and about the conflict between art and the public.

Surprising as it may seem, 60 years later, some of the questions raised by Mario Dionísio remain fully relevant. In this context, we brought together a number of issues related to contemporary artistic creation in a dialogue we hardly consider anachronistic when we realise the timelessness and importance of reviving the critical thinking about artistic practices and their impact on society at the Neo-Realism Museum.

We invited the three artists (**João Ferro Martins**, **Mafalda Santos** and **Susana Gaudêncio**) to follow up this debate shared in time and to reflect on and discuss different ways of representing reality, the social function of art, the topicality of the notion of "useful art" and the acceptance of art in society, or the continuous agreements and disagreements between the public and contemporary art.

Curators

Sandra Vieira Jürgens

Paula Loura Batista

JOÃO FERRO MARTINS

In the series *Conflict and Unity*, comprising three sculptural works, João Ferro Martins addresses the theme of the exhibition based on the notion of replication and the conflict between aesthetic discourses arising from similar objects. The issue of the tensions experienced by modern artists, namely the antinomic relations between abstract and figurative art, between the value of utility versus the value of autonomy of the artistic object, or between authored and anonymous work, are explored in the creation of this sculptural triptych based on a matrix: a utilitarian museum object used to transport works of art in the Neorealism Museum itself. Using the structure of the lower platform of this vehicle, designed, built and used by the technical team of the Neorealism Museum, João Ferro Martins built his artistic project in collaboration with the employees of the municipal woodwork workshops. This reference to the way the project is built is relevant because it evokes a critique to the concept of artistic authorship inherent to the series, by means of the partial copy of a functional object, and emphasizes the recognition of ordinary workshop work, often accomplished thanks to the support of anonymous people. More than promoting an aesthetic experience, *Conflict and Unity* is primarily focused on addressing the way a work of art is produced and the creative processes intrinsic to the author.

Conflict and Unity I, which comprises a small wheeled platform on which there is an amplifier and two speakers, acquires

the status of an ordinary stereo system and sound installation, reflecting the richness of the appropriation of objects from everyday life and the collaborative potential of the different artistic disciplines. Next to it we find *Conflict and Unity II*, which brings us closer to the value of the autonomy of minimalist aesthetics, thanks to its monolithic appearance, which is nevertheless subverted by the deliberate presence of a light element. On the other hand, *Conflict and Unity III*, whose appearance is similar to that of the other two works, is made of plywood and has an apparently utilitarian function, due to the presence of a set of two types of glasses, in an unstable equilibrium and with different values in terms of aesthetics and usefulness: a common glass (popular, mainly used for wine) and a refined glass (a flute, used for champagne).

MAFALDA SANTOS

The materiality and visibility of objects and the way their form and content are perceived are some of the starting points of the *Anhangabaú* (2014) installation, by Mafalda Santos. The installation shows us a "wall" built of overlapping piles of printed paper. The information contained in these pages, if any, remains inaccessible and encrypted, as we can only see their multiple and varied margins.

Playing with the concept of abstraction in order to question the content's infinite possibilities, and also with the object's physical or three-dimensional nature and the image's two-dimensional and

abstract nature, Mafalda Santos raises other reflections and questions of interest to the reading of her work, such as the accumulation and obsolescence inherent to the excess of information that, paradoxically, make it impossible to access knowledge. In the vortex of our time, when both reliable and fake information travels fast, this work leads us to reflect on the real conflict between the exponential amount of information we receive and the actual knowledge generated by this transmission, which is as immediate as it is ephemeral or superficial.

By re-appropriating it and re-reading it through Mario Dionísio's critical production, the formal character of the work that intervenes "architecturally" in the exhibition space, creating a visual barrier that conceals the works on display, does not deny its strongly abstract nature, whose reading and access will be that much deeper as we get closer to its inexhaustible world of possibilities.

The artist is also presenting the work *Force and Form* (2018), which reflects the theme of the conference *Conflict and Unity of Contemporary Art*, by Mario Dionísio, establishing a dialogue between the three-dimensional work and the author's painting, *At the Table, by the Oil Lamp* (1948), selected for this exhibition.

SUSANA GAUDÊNCIO

The artist presents two works in this exhibition. The work *A World Within the World* (2018) consists of a composition of posters on wooden structures and the video-animation *A Play Between Black and White Holes* (2018). Both evoke the text of the conference *Conflict and Unity of Contemporary Art*, by Mario Dionísio, and the work *Black Square*, by Kazimir Malevitch, presented in 1915 in *The Last Futurist Exhibition 0.10*. For these projects, Susana Gaudêncio drew inspiration from this work and, playing satirically with this reference, she develops a critical narrative that is intertwined with the fascination she experienced with Sartre's description (in his novel *Nausea*) of an abstract work, an excerpt referred to by Dionísio at the 1957 conference, to exemplify a plausible, or hypothetical, description of an abstract painting. Unlike the Supremacist works, in *A World Within the World* the artist uses images of fragmented objects, figures, or situations, natural and mineral forms, reproducing images of objects at different zoom levels and imposing them as a reality. This reflection is also transposed into the exhibition space and enriched and complemented by the video-animation *A Play Between Black and White Holes*, which elaborates on the underlying concepts.