



## 1. HUGO CANOILAS

***Standing on the chair, perform the whip gesture***, 2018  
Enamel on wood  
25 x 38 x 30 cm

***It was a very entertaining game which he always lost***, 2018  
Oil and magazine cutout on cut canvas  
50 x 37 x 2,5 cm

***Curl up even more, if possible***, 2018  
Acrylic on cut aluminium  
50 x 30 cm

***Come in carrying an imaginary tray***, 2018  
Acrylic, glue on wood, linen, and shoes with prevulcanized red latex  
25 x 30,5 x 21,5 cm

***He kept shouting, more and more violently***, 2018  
Oil and epoxy resin on shoe and deer bones and teeth  
13 x 32 x 32 cm

***Before crossing, looks to the right and doesn't see me coming from the left***, 2018  
Oil on canvas mounted on a traffic sign on a street in Vienna during a windy night  
50 x 38 x 2 cm

***With a single and huge accusing finger***, 2018  
Oil and epoxy resin on jeans  
20 x 40 x 34 cm

***What is this nonsense?!***, 2018  
Plastic dinosaurs in plastic cups  
15x 22 x 18 cm

## 2. MIGUEL CASTRO CALDAS

***Foliation***, 2018  
Design and text: Miguel Castro Caldas  
Scenic object: Sara Franqueira

## 3. TATIANA MACEDO

***Untitled***, 2018  
8 photographs, Archival Pigment Prints on Fine Art Paper  
140 x 60 cm (each)

## [Exhibition]

**ORGANISATION**  
Vila Franca de Xira  
City Council  
Mayor Alberto Mesquita

**CULTURAL DIVISION**  
Councilwoman Manuela Ralha

**GENERAL COORDINATION**  
Department of Culture and Tourism  
Museum of Neorealism  
SCIENTIFIC DIRECTOR OF THE MUSEUM OF NEOREALISM  
Raquel Henriques da Silva

**CURATORS**  
Sandra Vieira Jürgens  
Paula Loura Batista

**GRAPHIC DESIGN**  
v-a · studio

**EXHIBITION DESIGN AND GRAPHIC ADAPTATION**  
COMMUNICATION AND IMAGE DIVISION  
Patrícia Victorino

**PRODUCTION**  
MUSEUM OF NEOREALISM  
Clara Silva  
Fernando Marques  
Helena Seita  
Lurdes Aleixo  
Vanda Arsénio

Rua Alves Redol, nº 45,  
2600-099 Vila Franca de Xira  
Tel.: 263 285 626  
neorealismo@cm-vfxira.pt  
www.museudoneorealismo.pt

**MUSEUM 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 public holidays

## PLANNING | LOGISTICS

MUSEUM OF NEOREALISM  
Ana Filipa Caldeira  
Clara Silva  
Eugénia Ventura  
Lurdes Aleixo  
Manuela Braga  
Paula Loura Batista  
Paula Pedras  
Rute Oliveira  
Vanda Arsénio  
Zélia Duarte

**INSTALLATION**  
MUSEUM OF NEOREALISM  
Fernando Marques  
Lurdes Aleixo  
Paula Loura Batista

COMMUNICATION AND IMAGE DIVISION  
Miguel Oliveira  
Nuno Correia

DEPARTMENT OF WORKS, VEHICLES AND INFRASTRUCTURES  
António Costa  
Gilberto Martins  
José António Luís  
Manuel Ferreira  
Paulo Rocha  
Simion Barbascompa  
Vitalino Lopes

**COMMUNICATION**  
MUSEUM OF NEOREALISM  
Fernando Marques  
Helena Seita

COMMUNICATION AND IMAGE DIVISION  
Carla Coquenim

**EDUCATIONAL SERVICE**  
Lídia Agostinho  
Nuno Dionísio  
Paulo Silva

## Museum of Neorealism

**Exhibition**  
24.11.2018 - 31.03.2019

# COSMO/POLITICS #3

# THE WORLD

# BEGAN

# AT 5:47

**Contemporary**  
**Art Cycle**  
2017 - 2020

**Hugo Canoilas**  
**Miguel Castro Caldas**  
**Tatiana Macedo**

PARTNERS



**neorealismo**  
museu do neo-realismo



SUPPORT



### COSMO/POLITICS CYCLE #3: *The World Began at 5:47*

The third exhibition of the COSMO/POLITICS cycle makes reference to the play *The World Began at 5:47* by Luiz Francisco Rebello, written in May 1946 and taken to the stage early the following year in the newly-created Salitre Theatre Studio.

In this fable, created in a historical context of enthusiasm, in the post-war period, the author reflects on the exploitation of man, the human and social condition, idealism, the end of a world and the possibility of building a new one, countering a pessimistic view and regarding theatre as an art for resilience and emancipation, in a piece of writing that owed much to the values of the time.

The three guest artists – Hugo Canoilas, Miguel Castro Caldas and Tatiana Macedo – answer the questions suggested by a contemporary reading of the play by creating original works specifically for this exhibition.

In a way, the latent question in Rebello's fable about what is in decline and what is to come, raises a reflection on the worlds that are about to die and the ones that are about to be born. We can certainly think of new worlds based on equity, economic equality and social justice, ecological sustainability, solidarity, horizontality, democratic inclusion and, certainly, on the voices that cannot be captured, the central question of the rereading made by the artists represented in this exhibition.

#### CURATORS

Sandra Vieira Jürgens  
Paula Loura Batista

#### HUGO CANOILAS

In this exhibition, the artist presents an installation composed of several pieces and paintings that show the questioning and problematization of current issues, reactivated by the deep projection based on Luiz Francisco Rebello's text. After reading the fable, Hugo Canoilas was led to rethink the role of the figures that hold the power and that of their subordinates, the divide between classes and the abuse of power in different spheres of society, both in politics and in the artistic community.

Another issue raised by the artist is human self-centeredness that has largely determined the destruction of ecosystems, creating an unsustainable ecological crisis, in light of which the selfishness of the present generations, judging by the legacy left to future generations, is both unquestionable and startling.

The installation of Canoilas' works reverberates and territorializes space through the way in which the objects and paintings are arranged, but above all by the fact that their names, filled with meaning, are included in the titles, inspired by phrases from Luiz Francisco Rebello's play. They are negative spaces, as Canoilas calls them, like the one in the leaked picture with stereotyped shapes that appeal to the conservation or protection of the work: *Curl up even more, if possible*; or the lack of intellectual and artistic courage of the cultural community,

reflected in the work *Before crossing, looks to the right and doesn't see me coming from the left* (based on *Silly Symphony* by Walt Disney), suspended by a winter night on a traffic sign in Viena, the city where the artist lives, an initiation process that takes place before the arrival to the exhibition. In short, Hugo Canoilas appeals to the risk we take when we reduce a social critique to the comprehensible, since by relativizing and approaching this plausible understanding, we are succumbing to a somewhat dangerous conformity.

#### MIGUEL CASTRO CALDAS

Writer and playwright, Miguel Castro Caldas has expressed in his works a fundamental interest in issues related to theatre and performing arts, and has been developing a way of thinking about writing, text, actors and characters, which integrates a critique of what is acquired in language. Because this project of the COSMO/POLITICS cycle emerges from the desire to read and re-read the play *The World Began at 5:47* by Luiz Francisco Rebello, we invited Castro Caldas to establish a dialogue and a reflection on the play and to visit a different territory artistic, developing a specific intervention in the exhibition space, which reconciled plastic and performative aspects. This invitation resulted in *Foliation*, an intervention that brings together an

original text based on aspects of Luiz Francisco Rebello's fable, and a device for the installation of sheets on which the narrative is written, which serves as scenery of the ground that the author presents on the opening day. In the text, among many other issues addressed, the idea of voices that cannot be silenced or captured and which are greater than the bodies that emit them stands out. A totalitarian state may imprison people, but the cry for freedom endures, because collective voices resist and are not imprisonable.

On the ground, we can read the text while sheets repeatedly pass by, as if, like the voices, these too might pass from the scene to the public. This action entails as doubt as to what is more important: what is written on the sheets or the gestures that makes them pass by, freeing them from a mere subordination to the support on which the text is written. As a courage which is a principle in itself, and whose meaning precedes revolt.

#### TATIANA MACEDO

Tatiana Macedo focused on the title *The World Began at 5:47* to take a new look at her image archive. Following a method characteristic of her creative process she designed a visual essay composed by eight images. Through a work based on research and editing, the dimension of this look is built through an accumulation of layers,

that give meaning to her worldview. For this exhibition, the artist selects, from her archival *corpus*, a series of images captured in different locations - London, Macao, Beijing, Hong Kong and Lisbon - and at different times, between 2004 and 2013. These black and white and colour images, presented in strips and arranged in compositions, necessarily establish spatio-temporal relationships and show aesthetic, human, power and class relationships. The series includes images of houses, streets, people, instants, and more or less private moments that reveal this look, which is also critical.

The Tuxedo Men portrayed in Rebello's are indirectly evoked in the images of the store with black smokings, empty of meaning and essence. In the fable, the monopolize power and manipulate everything to ensure that the status quo remains unchanged, precluding a new world.

The image of a photograph taken in London where we read *Female Workers of All Lands Be Beautiful* together with the Arabic translation, in addition to being enigmatic, enables a deep reflection on gender issues. In a way, Tatiana Macedo's compositions refer us to the themes underlying the androcentric discourse of Luiz Francisco Rebello's play, be it the objectification of women or their reduction to traditional feminine roles.