



1. FILIPE PINTO

Regardless, 2020

Double-sided tape, 140 coins with the effigy of Botticelli's Venus, nylon, office spring clips
Pinhole photograph
Clock engine, hourglass, office spring clip, acrylic
Embroidery
Variable dimensions

2. FRANCISCO PINHEIRO

A. Tentativas de explicação do fenómeno da migração, (Attempts to explain the migration phenomenon), 2020

Parquet flooring, household, industrial, vegetable, mineral objects
Variable dimensions

B. É no meio do temporal que as árvores dançam I, (It's in the middle of the storm that trees dance I), 2020

Graffiti on dried palm leaf, plastic box for fruit
Variable dimensions

C. É no meio do temporal que as árvores dançam II, (It's in the middle of the storm that trees dance II), 2020

Graffiti on dry palm leaf, concrete pipe
Variable dimensions

3. ELISA PÔNE

A. Finir Brûler, 2020

Wood, plaster and coloured burns
2 x 20 x 130 cm
1 x 60 x 120 cm

B. **Sentas-te Direita**, (Sit up Straight), 2020

Low table painted with two unaligned parts
(2 x 100 x 60 cm; height 35 and 40 cm);
plaster wood with black burns; led tape;
double-sided bifacial black/white printing wool
(120 x 230 cm); mattresses (thickness +/- 4 cm
rolled 2 x 300 x 70 cm)

4. JOÃO FONTE SANTA

A. From the **Fütter Mein Ego, series, 2019/2020**

Oil on canvas
144,5 x 190 cm

B. From the **Fütter Mein Ego, series, 2019/2020**

Oil on canvas
144,5 x 190 cm

C. From the **Fütter Mein Ego, series, 2019/2020**

Oil on canvas
144,5 x 188 cm

5. MARTA LEITE

A arte, o pão e a água, (Art, bread and water), 2020

Graphite on paper and laser prints on painted wood panels
250 x 501 cm

6. NUNO BARROSO

People_Civilisations

Installation consisting of 14 frames
11 images + 3 texts (30,7 x 22 cm each)

7. SOFIA GONÇALVES

Monument to the unknown heroes of the COSMOS Library, 2020

A. Facsimile of subscriber/reader form

(11 x 16 cm)*

B. Flag (70 x 45 cm)

C. Newspaper container (50 x 32 x 41 cm)

D. Hotfoil prints from the COSMOS Library, 2020*

E. Types of lead from COSMOS Edições*

F. **Como reclamar a incompreensível dificuldade de comunicar com os mortos (How to reclaim the incomprehensible difficulty of communicating with the dead), 2020**

Newspaper, 16 pp., 37 x 28 cm, 2000 copies

* Cultural goods that are part of the collection of COSMOS Editions/Private Collection (Protocol between COSMOS Editions/CMVFX/APMNR)

[Exhibition]

ORGANISATION

Vila Franca de Xira
City Council
Mayor Alberto Mesquita

CULTURAL DIVISION

Councilwoman Manuela Ralha

GENERAL COORDINATION

Department of Culture
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

GRAPHIC ADAPTATION

COMMUNICATION AND IMAGE DIVISION

Carla Félix

PRODUCTION

Museu do Neo-Realismo
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Cátia Alves
Clara Silva
Cristina Porfírio
Fernando Marques
Helena Seita
Lurdes Aleixo
Miguel Salgado
Odete Belo
Paula Loura Batista
Vanda Arsénio

PLANNING | LOGISTICS

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Lurdes Aleixo

Miguel Salgado

Paula Loura Batista

Sara Lemos

COMMUNICATION AND IMAGE DIVISION

Miguel Oliveira

Nuno Correia

DEPARTMENT OF WORKS, VEHICLES

AND INFRASTRUCTURE

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José António Luís

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Fernando Marques

Helena Seita

COMMUNICATION AND IMAGE DIVISION

Carla Coquenim

EDUCATIONAL SERVICES

Lídia Agostinho

Nuno Dionísio

Paulo Silva

MUSEUM OPENING HOURS

Tuesday to Friday from 10:00 a.m.

to 6:00 p.m.

Saturday from 10:00 a.m. to 7:00 p.m.

Sunday from 10:00 a.m. to 6:00 p.m.

Closed on Mondays and public holidays

Museum of Neorealism

Exhibition

27.06.2020 - 31.01.2021

COSMO/POLITICS CYCLE #6

LIBRARY COSMOS

Elisa Pône

Filipe Pinto

Francisco Pinheiro

João Fonte Santa

Marta Leite

Nuno Barroso

Sofia Gonçalves

Contemporary

Art Cycle

2017 - 2020

COSMO/POLITICS #6: Cosmos Library

The sixth and last exhibition of the COSMO/POLITICS cycle focuses on the COSMOS Library book collection, an initiative by Bento de Jesus Caraça that inspired this curatorial project. In collaboration with Manuel Rodrigues de Oliveira, founding partner of Edições Cosmos, Bento de Jesus Caraça created this book collection with an emancipatory cultural purpose that played a decisive role in the generalised dissemination of information concerning various areas of knowledge in Portugal, in the first half of the 20th century.

Created in 1941, right in the midst of World War II, the COSMOS Library aimed at building a free mindset and society during the period known as 'Estado Novo' (literally, New State), fostering interest in a set of themes that were neglected or rejected by the regime, investing in the expansion of intellectual and scientific culture among citizens, and promoting a set of initiatives for the democratisation of knowledge, following the path opened by free and popular universities.

Taking as starting point the editorial legacy of the Cosmos Library, which is part of the Neorealist heritage, we invited seven creators who work in various artistic areas to design original works based on this collection, which is preserved in the Museum of Neorealism.

Elisa Pône, Filipe Pinto, Francisco Pinheiro, João Fonte Santa, Marta Leite, Nuno Barroso and **Sofia Gonçalves** were challenged to reflect on the series and on the fields of knowledge represented in this collection: 1. Sciences and Technologies; 2. Arts and Humanities; 3. Philosophy and Religion; 4. People and Civilisation; 5. Biographies; 6. Human Sagas; 7. Problems of Our Times.

In line with the research and lines of work of each invited creator, the exhibition presents artistic projects developed in a free, non-literal way, taking into account the areas and the 106 titles that compose this thematic cosmos. Only in this way, with freedom and creativity, could we pay tribute to this foundational collective gesture which, in the breath and ambition of its purposes, remains alive and relevant to Portuguese culture to this day.

CURATORS

Sandra Vieira Jürgens
Paula Loura Batista

ELISA PÔNE

The artist started by reading a set of books in the COSMOS library: *A origem da vida* (*The origin of Life*) by Ilídio Sardoeira; *O Sincretismo Infantil* (*Child Syncretism*) by J. Dias Agudo; *O problema da energia atômica* (*The problem of atomic energy*) by Nuno F. de Figueiredo, and presents three pieces of the *Finir Brûler* series and an installation entitled *Senta-te direita* (*Sit up straight*). Continuing her multidisciplinary line of work, these works of a sculptural but also pictorial nature, result from material and handcrafted processes that call for the use of fire and pyrotechnics, leading us to ambivalent situations of latent risk and beauty that result from combustions, explosions and detonations. Elisa Pône has been exploring these themes by taking an interest in the symbolic, sociological and historical aspects of these ancestral practices, as well as in their powerful visual impact. Resorting to materials such as plaster, wood, everyday objects, and plastic and lighting effects, her work stands out for its powerful alchemical suggestion and for the presence of the flame, faint and floating, but resulting from the violence of fire.

FILIPE PINTO

In the *Regardless* series, an installation of four interconnected pieces, Filipe Pinto calls upon the Sciences and Technologies of the COSMOS library. In each work the author operates notions of self-reflexiveness and tautology, questioning the viewer's observation and, through overlaps, false reflections, crossings and anachronisms, developing interpretative challenge suggestions. The first piece inaugurates the programme under the aegis of echo and symmetrical repetition: 140 Italian 10 cents coins with the effigy of Botticelli's newborn Venus, glued in pairs with double-sided tape, showing both sides of the coin. Time appears more explicitly in the other sculptural piece, due to the mechanisms of its mediation and the anachronism of the visions it evokes and expands. Mechanism and echo are prolonged in the pinhole photograph of

the façade of the old PINHOL factory, and in the embroidered piece, a semantic reiteration with which we can circularly return to the beginning, which has meanwhile become more uncertain.

FRANCISCO PINHEIRO

The artist's reflection presents three sculptural pieces located along the exhibition path. *Attempts to explain the migration phenomenon* appear as an intervention consisting of a wooden floor structure, the floor of the artist's studio, and domestic, industrial, vegetable and mineral objects. To make it, as well as to create *É no meio do temporal que as árvores dançam* (*It's in the middle of the storm that trees dance*) (I and II), the author took inspiration from the COSMOS Library, from the general theme Migrations and Nature, and more specifically from the book *O Campismo na Vida Moderna* (*Camping in Modern Life*) by Mário Mendes de Moura, which praises outdoor life as an educational and eminently social act, contrary to the contraction of space and the industrial environment of urban life. From this reading, Francisco Pinheiro proposes another view on this dichotomy, rehearsing reciprocal and symbiotic relationships between the human/nature, city/countryside and domestic/wild polarities.

JOÃO FONTE SANTA

The artist presents a set of three oil paintings entitled *Fütter Mein Ego* (*Feed my Ego*). A reflection on the theme *Problems of Our Times* of the COSMOS Library, the work contemplates disaster and destruction, consummated or in progress, involving nature, technology and society. João Fonte Santa's pictorial intervention on the chosen images highlights what in them evokes the tension between order and transformation, and proposes to conceptualise the thinking of two theorists by crossing them: the philosopher and urban planner Paul Virilio, for whom disaster results from thoughtlessness in

planning; and the historian and art critic John Berger, when he says that the Renaissance window, more than a window, is above all the safe where the ruling class keeps the assets it owns and appreciates. The mutual contagion of these visions of carelessness and care and the ominous quality of the images enhanced their dispersion throughout the exhibition space, thus dialoguing with the other works on display.

MARTA LEITE

Following the suggestion of the *Arts and Humanities section*, Marta Leite presents the installation *A arte, o pão e a água* (*Art, bread and water*). It results from reading the books *A Arte e a Sociedade* (*Art and Society*) by Herbert Read, *Quadro dos Progressos do Espírito Humano* (*Sketch for a Historical Picture of the Progress of the Human Mind*) by Condorcet and *Arte Primitiva* (*Primitive Art*) by L. Adam. The artist selected a series of quotes and images from these books, putting them in dialogue with excerpts from the texts *Cinema in the Hands of the People* by Trevor Stark and *Cultura Científica e Neorealismo* (*Scientific Culture and Neorealism*) by Luís Andrade. Problematising the separation between manual and intellectual work, trying to eliminate this breach, Marta Leite resorts to drawing and the different languages it can acquire. In the three panels that mimic the colour of the covers of the second section, there are two-hands drawings, with tools built for this purpose, drawn texts, rewritten texts and deconstructed texts that question the plurality of readings and their opacity, addressing the accessibility or inaccessibility to culture and the respective class distinction.

NUNO BARROSO

Challenged to think about the *People and Civilisations section*, Nuno Barroso paid special attention to three books that allowed him to establish parallels with contemporary Europe: *O Mundo Mediterrânico do Séc. III a.C. ao Séc. III d.C.* (*The Mediterranean World*

from the 3rd century b.C. to the 3rd century a.D.) and *Civilizações Primitivas* (*Primitive Civilisations*) by Flausino Torres, and *A Crise da Europa* (*The European Crisis*) by Abel Salazar. Using excerpts from these works, the artist presents recent images from his personal archive, obtained in Coimbra, London, Germany and Morocco, which place us before the legacy of classical culture in our days, colonialism, the promises of the industrial revolution, the borders and the fragmentation of Europe, leisure and its absence, and the difficult separation between countryside and city. Far from illustrating the quotes, the photographs coexist in an open dialogue with them, which in turn add other "images" to this series, consolidating and expanding their comment.

SOFIA GONÇALVES

Invited to focus on the *Biographies section*, the artist contradicts the hero's vision and value in society and in historical narratives and proposes a perspective focused on the community and collective creation of the COSMOS Library. In the project to create the pieces comprised in the *Monumento aos heróis desconhecidos da Biblioteca Cosmos* (*Monument to the unknown heroes of the Cosmos Library*), Sofia Gonçalves directly used the materials of the Cosmos Edições assets, namely, the lead characters, the hotfoil printing matrices used in the illustrations and the subscriber forms. To materialise her pieces, the artist counted on the "complicity" of the municipal workshops. An important piece of her work is the publication *Como Reclamar a Incompreensível Dificuldade de Comunicar com os Mortos* (*How to Reclaim the Incomprehensible Difficulty of Communicating with the Dead*), in newspaper format, where the artist focuses on the history and characteristics of the editorial project, showing documentary materials and adding her approach to the conceptual characteristics of the pieces created for this exhibition.