

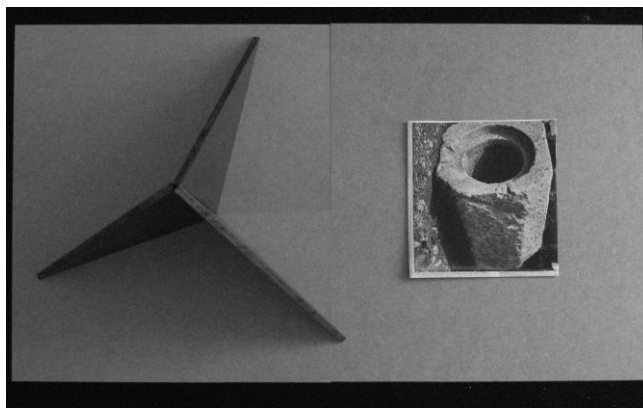
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**NAQUILO QUE SE ERGUE,
ADVÉM A TERRA COMO O QUE DÁ GUARIDA**
de Gonçalo Sena

20 de Janeiro a 06 de Março de 2010

Baginski, Galeria / Projectos

Rua Capitão Leitão, 51-53 - Lisboa

www.baginski.com.pt



Temos muito gosto em apresentar a primeira exposição individual de Gonçalo Sena.

O artista ocupa o espaço da Sala 53, apresentando várias instalações, desenho e fotografia.

Os trabalhos de Sena mostram uma linha constante de investigação à volta do espaço, a sua materialidade e imaterialidade, e a sua interferência connosco. A abordagem ao espaço e à sua potência real e conceptual serve como base para trabalhar sobretudo questões ligadas à arquitectura e à tradição da escultura.

Nesta exposição o visitante encontra-se confrontado com uma peça central que serve como orientação espacial principal para as peças restantes. Dessa forma, toda a instalação de Sena assenta sobre a ideia da dicotomia 'visível / invisível' e 'sobre / debaixo' de terra. Assim, o artista cria uma reflexão acerca da matéria como veículo de sentido e da relação entre a horizontalidade dos planos da terra e a verticalidade daquilo que se ergue por cima do solo.

Nota biográfica:

Gonçalo Sena (1984) licenciou-se em Design de Comunicação pela Faculdade de Belas Artes de Lisboa, em 2007, e está neste momento a fazer o seu mestrado no Dutch Art Institute Masters of Fine Arts Programme.

Em 2008 foi nomeado para o Prémio EDP Novos Artistas 2009. Foi também seleccionado para o prémio Anteciparte Millennium BCP em 2007, e para o II Prémio de Pintura Ariane de Rothschild em 2005.

Em 2009, participou na exposição "En la cuerda floja" na Galeria Heinrich Ehrhardt em Madrid, comissariada por Pablo Flórez, apresentou um projecto no The Mews Projectspace em Londres, e teve presente no Prémio EDP Novos Artistas, no Museu da Electricidade, Lisboa e na exposição "Jenseits" no espaço EnBlanco, Berlim.

Em 2008, destacamos "O contrato do desenhista" com curadoria de Paulo Reis na Plataforma Revolver, Lisboa, e "Finisterra", no Centro Cultural de São Lourenço, com curadoria de Maria do Mar Fazenda; também participou e co-organizou a exposição "Tracção" no espaço ArteContempo, Lisboa. Apresentou trabalho na mostra "A River Ain't Too Much To Love" in Spike Island, Bristol, e esteve também presente na exposição "Ocorrência" na Baginski, Galeria / Projectos, Lisboa.

Agradecimentos:

Ana Cristina Ferreira, António Bolota, Bruno Cidra, Carlos Pedro, Francisco Raposo, Gregory Grozos, João Pinote e Luis Silva, Eng. Alexandre Andrade (Minas de Salgema).

“The hidden harmony is better than the obvious.”
– Heraclitus

Until quite recent historical times man experienced and traversed the earth as a horizontal plane, the expanse indicated by the four directions of the compass. The domains above and below this primary human dimension belonged to the sphere of a transcendental topology of the cosmos and access was not deemed possible through temporal means. The eventual exploration and mapping out of the surface of the earth made the idea of a geographic terra incognita obsolete. The imaginary counterweight of the antipodes, the as yet undiscovered terrestrial depository of quasi-mythic marvels and impossible zoologies came to an end. The ever-receding horizon of the explorer gave way to the vertical vector of the airman and the archaeologist. Jules Verne encapsulates the new visionary quest along this perpendicular trajectory; the moon and the bowels of the earth become mere signposts marking the new visionary axis extending into infinity. The Cartesian perspectival system undergoes a perceptual capsizal, a focal shift in the collective field of vision.

New technological means enable architecture to spring up to new heights and mining to dig down to unknown depths. A material reciprocity ties the two movements together. Machines dig towards the core to reveal hitherto concealed types of matter that are in turn designated as the fundamental elements of the upward mobility of matter into the structural edifices of man. The substances of the terrestrial corpus reveal a hidden heliotropism, a passive negation of their previous stratified obscurity in favour of increasingly complex superterranean configurations. The artifice of man is the instrument that discloses this intrinsic counter-entropical potentiality of matter to acquire new and heretofore improbable morphic properties.

For Aristotle *techne* is a way of revealing of the truth (*aletheia*) in both of the meanings it held for the Greeks as technical craftsmanship and as the fine arts. *Aletheia* carries the meaning of a negation of oblivion, an unconcealment into awareness. By way of technical utilization elements are revealed as possessing a potential towards formal coherence, an underlying propensity to assemble into structural articulations. Buckminster Fuller describes this process in the domain of structural design: “Architecture on our planet Earth is the design process of building macrostructures out of microstructures, the building of visible structures out of invisible structures”. The sphere of invisibility as the structural capacity of matter at the microscopic level sets the stage for its unconcealment as macroscopic coalescence, tending towards a conjunctive unity. The unseen structure is the blueprint for the formulation of what will present itself as a novel entity, synergetically assembled by forces that are “dissociative and associative in omnidirectional balance”. Every constellation of interrelated parts comes into being according to the compensating effect of repulsive and attractive forces that lead to concretions qua dynamic equilibria balancing organization and decay.

Man erects his technical universe, a sprawling environment of mineral structures and machinic extensions. This entire realm of synthetic complexity forms a layer that allows an osmotic process between this plane of expansive materialization and the primary level of mineral undifferentiation. A secondary stratum is however revealed by this process. Man as archaeologist assembles and interprets the fragmentary residues he unearths into a chronology of the past, an act of rooting down to counterbalance the constant branching out into the future. His operations are those of a ceaseless attempt to decipher, to wrest the meaningful from the meaningless, but also to invent a novel vocabulary, a process by which the debris of history can attain a new level of signification. A constant refining is however necessary, one by which the coarseness of the sediments of time lessens enough to allow them to be recast into new forms, escaping consolidation into the static reliquaries of the past. The transformation of these remnants allows them to enter new and unexpected configurations, to be articulated again into novel visions within the creative imaginary space of the collective psyche.

January 2010, Gregory Grozos