

**Universidade de Lisboa  
Faculdade de Belas Artes**



**Um projecto curatorial.**

**A curatorial project.**

**Elaborating “guidelines” for young independent curators, based on the experience gained from the “Heimweh/Saudade” exhibition at Plataforma Revolver, Lisbon, Portugal.**

**ALDA VERONICA GALSTERER**

**Mestrado em Estudos Curatoriais  
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**Dissertação orientada pelo Prof. Doutor José Fernandes Dias**



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**BY ALDA VERONICA GALSTERER**

## **Abstract (Português)**

Esta dissertação de mestrado descreve o trabalho, desde a concepção à organização e produção da primeira exposição comissariada por Alda Veronica Galsterer como curadora independente a trabalhar em Portugal.

O nome da sua primeira exposição é “Heimweh/Saudade. Jovens artistas alemães e portugueses à procura de uma nova dialéctica entre Heimweh e Saudade”. Esta exposição foi apresentada no espaço independente Plataforma Revólver (24 de Setembro a 7 de Novembro, 2009).

Optamos por apresentar a dissertação em forma de directivas para outros jovens curadores independentes.

É feita uma introdução à ideia e ao conceito que sustenta a exposição, bem como uma apresentação com o desenvolvimento do trabalho que levou até à inauguração da exposição – desde a produção, ao *fundraising* e financiamento do projecto, os seguros, transportes, escrita do texto, instalação das peças no espaço, etc.

O leitor será apresentado às actividades paralelas implementadas pela curadora para dinamizar com visitas guiadas, lançamento de catálogo e mesa redonda, a exposição durante a sua permanência no espaço.

Um capítulo também é dedicado à crítica sobre a exposição, familiarizando-nos com as expectativas de (quase) toda a gente envolvida no projecto, e como elas foram satisfeitas.

A conclusão desta dissertação é ao mesmo tempo a elaboração de directivas para jovens curadores independentes em início de carreira.

## **Abstract (English)**

This MA thesis describes the work of Alda Veronica Galsterer as an independent curator working in Portugal, specifically mapping her first exhibition from conception to organization and through to production. Titled “Heimweh/Saudade. Young German and Portuguese artists looking for a new dialectic between Heimweh and Saudade”, her first show was held at the off-space Plataforma Revólver (September 24<sup>th</sup> - November 7<sup>th</sup>, 2009).

Drawing upon her own experience, the author seeks to develop useful guidelines for other young independent curators.

First introduced to the idea and concept behind the exhibition, the reader will then be familiarized with the path towards achieving the ultimate goal of opening the exhibition – including essential steps along the way, such as production, fundraising and finance, insurance, transport, text writing, installation, etc.

The reader will learn about parallel activities implemented by the curator to dynamize the exhibition: guided tours, a catalogue launch and a panel discussion, chaired by the curator herself.

A chapter dedicated to the critique of this exhibition, aims to familiarize the reader with the expectations of all those involved in the project and how these expectations were met.

The conclusion of this thesis offers detailed guidelines for young independent curators at the beginning of their career.

**Palavras chave / Key words**

Curadoria / Curatorship

Organização / Organization

Exposição / Exhibition

Espaço Independente / Off-Space

Internacional / International

**Diese Magisterarbeit ist meinen Eltern, Teresa und Reinhard Galsterer, gewidmet, die mich immer unterstützt und dieses Projekt erst möglich gemacht haben.**

Pour son constant appui au cours de ce projet, son présence dans les activités de l'exposition bien comme la correction de ce texte, toute ma reconnaissance va à  
Jean-François Chougnnet

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Alda Galsterer, May 13<sup>th</sup>, 2010

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ATTACHMENTS (2<sup>nd</sup> volume)

## 1. Introduction

“Since the 1990s the profession of the curator has enjoyed a level of attention previously unknown. Beginning with the historical landmark of the figure of Harald Szeemann, a star cult developed around curators.”<sup>1</sup>

I have chosen to open with this Beatrice von Bismarck quote for curating exhibitions and being a curator has indeed become very popular. Once a figure confined to the institution of the museum or the public gallery, today the curator, you'll find, as an independent figure, working on his or her own for different spaces and/or institutions. This, in fact, we owe to Harald Szeemann, who possibly for most represents a 'Leitfigur' when it comes to curating. Szeemann began in the 1960s, and between then and today, over 40 years have gone by and the field of curating has definitely changed. Not only do we now find a great variety of courses for teaching and educating 'new curators' we also have access to a huge amount of literature on the profession.

All these changes in our perception of the importance of curating might be also the reason why I got attracted to this area and decided to begin an MA in Curatorial Studies. It is in this field of change and at a time when people feel that some curators are gaining too much importance as 'star cults develop around them' that I would like to present, in a very down-to-earth perspective and in detail, an exhibition that turned out to be a very personal project and which will be analyzed in both its theoretical and its practical context. Therefore this thesis is not about the history of curating but rather about the description and analysis of an exhibition that actually happened. The project in question is the exhibition "Heimweh/Saudade" that was shown at Plataforma Revólver, Lisbon, Portugal, from September 24<sup>th</sup> to November 7<sup>th</sup>, 2009.

My aim is to explain the theoretical basis of this project, how the original idea of the show contributed to the discovery of a theme such as 'cultural identity' and how these ideas were brought together, in theory and practice.

Therefore, the second chapter serves as an introduction to the idea and concept of the exhibition, presenting the most important authors and thinkers who elaborated on the

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<sup>1</sup> Beatrice von Bismarck (2007). "Curatorial Criticality – On the Role of Freelance Curators in the Field of Contemporary Art", in: Eigenheer, M., Drabble, B. and Richter, D. (2007). *Curating Critique*. Frankfurt a. M.: Revolver. Archiv für Aktuelle Kunst. p. 62.

idea of 'identity', 'cultural identity' and 'construction of identity' namely: Stuart Hall, Homi K. Bhaba, and Kathryn Woodward. Hall is co-editor of several essay compilations relating to (cultural) identity and representation. Most elucidating for this thesis was his essay "The question of cultural identity" in *Modernity and its Futures*, as well as "Introduction. Who needs 'Identity'?" in *Questions of cultural identity*. Bhaba's essays analyze more the literary field, but give us clues to cultural identity in general, as well. To this purpose, too, Woodward's essay "Concepts of Identity and Difference" in a book published by the same author, gives a thorough explanation of the idea of how identity is constructed and how we invest in identities as human beings.

As the theme of the show is a linguistic play on a German and a Portuguese word, that are each very typical and almost identity-generating, this part also focuses on the meaning of each word and its development through the different centuries.

In order to illustrate the meaning of the German word 'Heimweh' I used Schmidt's *Heimat. Leichtigkeit und Last des Herkommens* as well as Belting's *Die Deutschen und ihre Kunst. Ein schwieriges Erbe*, and several German encyclopedias to better familiarize myself with the definition and development of this word in German history.

In the case of the Portuguese 'Saudade', the essays of Eduardo Lourenço's compilation *O Labirinto da Saudade*, were the most important sources of information. However, I also consulted other books and encyclopedias for background information on the history and development of this Portuguese word.

After the theoretical elaboration on the exhibition's theme, I offer a short presentation of the space, artists and the artwork.

In the third chapter, the focus is on the preparations, e.g. the organization of the exhibition, from pre-production, to insurance, transport and fundraising to production, communication of the show and parallel activities. A special focus was given to 'Space' and 'Installation process' as well as 'Support material' under *3.3 Production*. The space of an exhibition strongly determines the way we perceive a work of art, and therefore is a very important issue for every curator. For this chapter, I found the compilation of essays *What makes a great exhibition?* edited by Patricia Marincola in 2006 extremely useful. Because of the practical connections one particular essay establishes, this contribution has been quoted several times within the chapter, namely Robert Storr's article "Show and Tell" in which he comments in a very eloquent and comprehensive way on the importance of the different processes and people involved in installation. He, too, specifies how the curator (who he terms the 'exhibition maker') should mark the show they organize, making it possible for different visitors to read it on different levels. For me, Storr's contribution is perhaps one of



the best explained and most clearly written articles on this special subject. Important for the understanding of the exhibition space in general and its transformation through the centuries is, of course, the reading of the absolutely essential *Inside the White Cube. The ideology of the gallery space* by Brian O'Doherty

In my thesis I also deal with fundraising, which is normally not a theme approached by books on curating that have been published in recent years. I understand that it is difficult to develop a standard formula for fundraising, as every project is different, each with its own specific needs and diverse possibilities for projecting itself to potential sponsors. But simply ignoring one of the fundamental processes involved in exhibition making just seems wrong to me. Thus, I decided to dedicate a whole subchapter to this matter, explaining my own little battle to raise funds for the show, giving concrete examples of problematic situations and their solution, when there was one. Today, an independent curator has to be prepared for the fact that they will have to dedicate a lot of their time to funding.

In this same chapter, I included the subchapters *3.4 Communication* and *3.5 Exhibition Activities*. In the former, different means of communication are described, for the two main events that marked the show – opening and *finissage* – as well as the catalogue and the web page of the exhibition project. In the latter chapter, I present the activities proposed for the public and executed with the cooperation of the different participants. In both chapters the essential idea is how to communicate your show in different ways, depending on your public, even with a small budget.

The last two chapters, **4. Follow-up** and **5. Critique**, are intended as a reflection on the project executed, and on how the different parties involved reacted to it. Follow-up concentrates more on the relationship with the institutions and sponsors that supported the projects, whereas Critique focuses more on my own reading of the different processes involved in communication and financing, as well as presenting the public's in the form of a short press analysis, and through the personal views of the exhibiting artists.

This thesis draws attention to all this different areas, always backing up the presentation with the personal and practical experience made throughout the whole working process, hoping to unite in this work theory and praxis in a comprehensible way for other fellow curators at the beginning of their career, having in hands their first project to execute.

## 2. Presentation

This exhibition evolved in the context of my ongoing and growing relationship with the Portuguese contemporary art scene. I have been living in Lisbon for six years now, and worked for four years as an exhibition and catalogue coordinator at the Gulbenkian Foundation in Lisbon, after which I began to work with a contemporary art gallery in Lisbon, being responsible for artist liaison and exhibition & curatorial projects.

Having begun the MA program in Curatorial Studies at the University of Lisbon (FBAUL) in Portugal in February 2008, the invitation by Plataforma Revólver in Lisbon, came as a welcome surprise in May/June of the same year. Plataforma Revólver is part of the Transboavista Art Building, a new concept in Portugal presenting commercial galleries and an off-space in the same building; at Plataforma Revólver special group exhibitions and projects with young artists and/or young independent curators are presented.<sup>2</sup> This was the chance to put into practice my theoretical knowledge I had gained on the MA course, as well as to take advantage of my practical experience in exhibition and edition coordination.

Upon receiving the invitation I began to consider what kind of exhibition I would like to propose, as Plataforma Revólver's only stipulation was that it should be a group show. This left me with a huge range of possibilities. After thinking it through, I decided to do a show with German and Portuguese artists, all of whom had already traveled and experienced living in foreign countries. The objective of this was to do a show that would possibly open a debate about the questions of identity and how these are reflected in the work of the artists invited. The idea was to create a kind of laboratory because it was not about showing the 'Portugueseness' of the Portuguese artists, nor the 'Germaneness' of the German artists, as this would be quite an essentialist idea of facing the matter of identity;<sup>3</sup> but I was wondering if and how their different cultural influences would make themselves noticed. In fact, for me the idea of identity and how it's been constructed is highly intriguing for, being half German, half Portuguese, I know from my own experience how identity can be important for an individual's personality. Additionally, I found it very challenging to elaborate upon this debate in the present day, with young contemporary artists, as in the past identity has prompted a huge debate, mostly from the 70s on to the 90s, with discussions on gender<sup>4</sup> and race, also

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<sup>2</sup> Compare with my text about Plataforma Revólver on pp. 21/22 of this thesis.

<sup>3</sup> Compare to e.g. Kathryn Woodward (1997). *Identity and Difference: Culture, Media and Identities*, London: Sage.

<sup>4</sup> Judith Butler (1990). "Performative Acts and Gender Constitution", in: Huxley, M., & Witts, N. (2002), *The Twentieth-Century Performance Reader*, London / New York: Routledge, pp. 120-134.

concentrating on postcolonialism.<sup>5</sup> Today it seems common sense, at least in our Western world, to assume that (cultural) identity is fragmentary and composed of bits and pieces of our past, present and future influences and contexts.<sup>6</sup>

Another important motivation for undertaking this project was to present German artists who had never shown their work in Portugal; and for the first time, I would be the curator and could make decisions completely by myself. Thus, I invited the two German artists from Berlin to participate.

Right after developing the idea for the exhibition project, I realized that this specific part of the exhibition – presenting new German artists to the Portuguese public, as well as giving German artists the opportunity to become better acquainted with the Portuguese contemporary art scene – was an interesting idea to work with which didn't necessarily have to be reduced to one exhibition. Furthermore, it could just as perfectly work the other way round. So I created *Galsterer Art Projects*, an independent curatorial project with the objective of creating an ongoing interchange between German and Portuguese artists through exhibition projects and catalogue editions.

It was a natural consequence of these thoughts to create a web page where I would publish information about myself and my different projects.<sup>7</sup> So despite being Lisbon-based, the artists and the public interested would have access to my activities and could interact with me by email. It seemed like a priceless investment in communicating not only this one exhibition project but also the whole curatorial project as such and proved to be an important tool for communicating with institutions and potential sponsors.

## 2.1 Idea / Concept

During classes on our M.A. course, I had the opportunity to get to know Mauricio Dias (born in Rio de Janeiro, in 1964) and Walter Riedweg (born in Luzern, in 1955). Since 1993, both artists work together on visual arts and performance projects that engage with the public

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<sup>5</sup> Compare to e.g. Homi K. Baba (1996). "Culture's in Between", in: Du Gay, P., & Hall, S. (1996): *Questions of Cultural Identity*, London (a.o.): Sage, pp. 53-60.

<sup>6</sup> Compare to e.g. Stuart Hall (2004). *A Identidade Cultural na Pós-Modernidade*, Rio de Janeiro: DP&A. (Original title: "The question of cultural identity", published in Hall, S., Held, D., & McGrew, T. (1992). *Modernity and its futures*. Politic Press / Open University Press).

<sup>7</sup> Compare with the print screen of my webpage, under Attachments, Section 5, p. 32.

space as well as they do collaborative art pieces and installations.<sup>8</sup> In one of their master classes, they presented different videos and projects to us, including the video “David and Gustav” (2005). For this video, Dias and Riedweg interviewed two of their contemporary heroes, the Conceptual artist David Medalla (born in Manila, Philippines, in 1942) and the artist-activist Gustav Metzger (born in Nuremberg, Germany, in 1926). Both artists are eloquent in completely different ways about their own countercultural histories, based on the interchange of art and life.<sup>9</sup> When I saw the video, Gustav Metzger’s affirmation that ‘Artists and people working in the area of creative thinking should have the possibility of traveling wherever and whenever they want to, for getting new experiences,’ left a lasting impression. It made me think about the condition of artists and people in the art world in general: we all live and work, traveling between different cities, countries and continents. And what Metzger formulated as a possibility and intellectual need (‘new experiences’), can sometimes turn almost into an obligation, a necessity to stay tuned, to show flexibility and mobility, as concurrence is now global! I wondered how people react to these demands, how do they feel about leaving the place they call home?

My spontaneous reaction was to call this feeling ‘Heimweh’ – thinking in German, of course, and afterwards I corrected myself, instantaneously, as I should probably rather call that feeling ‘Saudade’, as I was living in Portugal now. This mind-game triggered the idea to relate these two words, both linguistically and as cultural concept as well.

Therefore, the title of the show had to be Heimweh/Saudade. For, as well as both words possessing similar concepts, there seems no possible translation for either one into the other language. ‘Heimweh’ in German is a word that was used for the first time in the 16<sup>th</sup> century in diagnosing a disease identified in Swiss citizens who had left their country and subsequently suffered great physical and psychological stress.<sup>10</sup> The next two centuries were dominated by this more ‘mechanical’ view, considering ‘Heimweh’ a disease caused by physiological causes (such as change of air, etc.). In the 19<sup>th</sup> century a shift towards a more

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<sup>8</sup> Compare with Galeria Filomena Soares (<http://www.gfilomenasoares.com/pt/artists/cv/dias--riedweg/> accessed on April 24, at 1 pm.)

<sup>9</sup> H. Cotter (2009). “Art in Review” in: *The New York Times*, published July 10, 2009 (<http://query.nytimes.com/gst/fullpage.html?res=9D04E5DF173CF933A25754C0A96F9C8B63>, accessed on March 29, 2010, at 3 pm).

<sup>10</sup> Compare to the essay by Udo Leuschner, where he quotes the first written reference to the word ‘Heimweh’: “*Der Sunnenberg gestorben von heimwe, heißt es in einem Schreiben an den Rat der Stadt Luzern aus dem Jahre 1569. Das Schriftstück ist der bislang früheste Beleg für das Wort Heimweh*”, that has been published by W. Schmidbauer, in *Lexikon der Psychologie* (Encyclopedia of Psychology) (1971), Freiburg: Herder.

psychological view occurred.<sup>11</sup> 'Adopted' by German Romanticism in the 19<sup>th</sup> century (when it established its long-lasting connection with German culture), 'Heimweh' became a synonym for strong sensations related to nostalgia, felt for something that was missing or had already disappeared, especially linked e.g. to the sensation of missing your country or fatherland (in English: homesick, wistful). Since the unforgettable horrors of Nazism in Germany and the Second World War, and right up to today, the feeling of missing the nation or fatherland ('Heimat' in German) has become complicated for the Germans. As Thomas E. Schmidt writes in *Heimat. Leichtigkeit und Last des Herkommens*:

"'Heimat' is definitely not something fixed, defined or something on which you can depend. You can abuse it and and destroy memories of its magic. You can caricature it and display it on the banners of your interests. In its name you can even propagate deadly politics. Dictators refer notoriously to 'Heimat', as supposedly the most important thing ever to be defended with your life. [...] Seen in this light, the German memories of this word, so intrinsically German, that it can hardly be translated correctly, in all its nuances, into any other language, are not only good ones."<sup>12</sup>

But on the other hand 'Heimweh' reminds us that "wherever we go, we take ourselves and our memories with us."<sup>13</sup> And, today, 'Heimweh' can not only be seen as something backwards orientated but also, and perhaps because of what happened in history, something orientated to the future, as Ernst Bloch, the utopist, said: "'Heimat' is the place where none of us has ever been and to which we all wish to go."<sup>14</sup>

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<sup>11</sup> The German doctor Julius Heinrich Gottlieb Schlegel (1772-1839) writes in 1835 an essay, named "Heimweh and Suicide" in which the author opposes the until then dominating ideas of air change, or a birth-given 'Heimweh' instinct with the new insight, that this pathology would probably be caused by very intensive impressions received during childhood. So the author concludes that in later years one had developed preferences to what had caused the most impression in our younger years, and missing these would cause 'Heimweh'.

<sup>12</sup> Thomas E. Schmidt (1999). *Heimat. Leichtigkeit und Last des Herkommens*. Berlin: Aufbau Verlag. pp.13-14: "Nein, etwas Festes, Unverrückbares, etwas auf das man sich immer und überall verlassen kann, ist Heimat nicht. Man kann sie und die Erinnerungen an ihren Zauber verspielen und missbrauchen. Man kann Zerrbilder von ihr abziehen und auf die Fahnen seiner Interessen heften. Man kann sogar eine tödliche Politik in ihrem Namen antreiben. Diktatoren berufen sich notorisch auf die 'Heimat', die das Wichtigste sei und die es mit dem Leben zu verteidigen gelte. [...] So gesehen, sind auch die deutschen Erinnerungen an das Wort, welches so urdeutsch ist, dass es in all seinen Bedeutungsspielräumen kaum angemessen in eine andere Sprache übersetzt werden kann, nicht nur gute."

<sup>13</sup> Schmidt (1999), p. 11: "Wohin wir jedoch auch immer ziehen mögen, uns selbst mit unserem Leib und unseren Erinnerungen nehmen wir mit."

<sup>14</sup> Quoted after Schmidt (1999), p. 10: "Ernst Bloch, der Utopist, bezeichnete die Heimat einmal als den Ort, an dem keiner von uns je war und zu dem wir alle erst hinwollen."

'Saudade' on the other hand, is a word only known in Galician-Portuguese. Thus, you'll normally be told that it has no translation into any other language. It is probably one of the most commonly used words in Portuguese poetry, literature and music signifying a sensation you could describe as a need or urge for (doing) something. At the same time, it is known to be a special melancholic nostalgia and state of mind that you encounter for example in Fado music. The first time we come across 'Saudade' in the written language is in the writings of a Portuguese king, Dom Duarte, in the 14<sup>th</sup> century. He was the first to theorize about 'Saudade' trying to define it as a matter of the heart, and became famous for this, primarily because he linked the expression with creating and promoting nationalist feeling, already then stating that there were no equivalent words for "ssuidade" (Saudade) neither in Latin nor other languages.<sup>15</sup>

This idea has been maintained until today, and was reinforced at the beginning of the 20<sup>th</sup> century by a cultural movement called *Portuguese Renaissance* (Renascimento Português), a nationalist and republican orientated movement concerned with the regeneration of Portuguese culture with the aim of solving problems e.g. in the social and educative areas. Integrated in these movements, you will find 'Saudosismo' linked to literature, with its principal representative being the writer Teixeira de Pascoaes (1877-1952), but also congregating artists such as António Carneiro (1872-1930) or authors for instance Fernando Pessoa (1888 – 1935). 'Saudosismo' appropriated the expression 'Saudade' as a symbol of its ideal that the Portuguese culture should have a universal dimension and that, through the Portuguese language and with 'Saudade', it would be possible to understand what it meant to be Portuguese.

Later on, in the second half of the 20<sup>th</sup> century, 'Saudade' is again investigated, this time by the writer and philosopher Eduardo Lourenço (born in 1923). In 1978, four years after the revolution (that took place on April 25<sup>th</sup>, 1974) and the fall of the Portuguese dictatorship with the loss of the former colonies, Lourenço writes "The time has come to *exist and to see ourselves as we are*"<sup>16</sup> at the end of his essay "Literature as interpretation of Portugal" (Original title: "A literatura como interpretação de Portugal") which is to be found in the famous compilation, ironically called, *This little Lusitanian house* (Original title: *O Labirinto da Saudade*). Lourenço attempts to characterize the Portuguese nation and state of mind,

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<sup>15</sup> Compare to A. Botelho (1993), *D. Duarte*, Lisbon: Verbo, as well as Idem. (1951) *D. Duarte e a fenomenologia da saudade*, Lisbon.

<sup>16</sup> Compare to the original text "Chegou o tempo de *existirmos e nos vermos tais como somos*" (translation by the author of this thesis), in: E. Lourenço (1982, 2<sup>nd</sup> edition), *O Labirinto da Saudade*, Lisbon: Publicações Dom Quixote, p. 126.

analyzing its history in political, social and cultural terms. 'Saudade' – this word that has been used by so many to define the essence of the Portuguese nation and soul – is applied here somehow ironically to find a definition for the future of a country that had liberated itself from an over forty-year old dictatorship, and which upheld a fantasy of living in a global, colonial empire, that was supposedly auto-sufficient.

Therefore, both words that make up the title of this exhibition, have a complex history, which in each case is clearly connected to the language of each country, thus to each country's cultural identity, as previously explained. Also, although neither is the exact translation of the other,<sup>17</sup> they do, however, share a semantic field. And it is from this semantic field that the research and discussion relating to one's own culture and the culture of the *Other* develops. 'Heimat' and 'Saudade' belong to two apparently very different cultures – the German and the Portuguese, respectively – but they are part of the sentimental and linguistic universe of anybody who travels, departs and comes back. With this starting point, the intention of this show was to create a place of artistic reflection on the meanings of 'globalization' and 'intercultural relationships'.

Stuart Hall asks in his introduction to "Questions on Cultural Identity":

"The endless performative self has been advanced in celebratory variants of postmodernism. Within the anti-essentialist critique of ethnic, racial and national conceptions of cultural identity and the 'politics of location' some adventurous theoretical conceptions have been sketched in their most grounded forms. What, then, is the need for a further debate about 'identity'? Who needs it?"<sup>18</sup>

Of course, this question is meant as a provocation. But one could answer him simply with Kathryn Woodward's "because identity matters;"<sup>19</sup> because it always has and continues to do so. Identity is a "meeting point"<sup>20</sup> between us, and the world around us, giving us an idea "of who we are and of how we relate to other and to the world in which we live."<sup>21</sup> In most literature on identity and its construction, we find the recurring idea of modern societies being fragmentary buildings, which do not offer anymore secure and fixed structure for their

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<sup>17</sup> 'Saudade' would mostly be translated into German as 'Sehnsucht' or 'Wehmut', and 'Heimweh' would probably translated into Portuguese as 'Nostalgia' (author's comment).

<sup>18</sup> Stuart Hall (1996). "Introduction. Who needs 'Identity'?" in: Du Gay, P., & Hall, S. (2005). *Questions of cultural identity*. London: Sage. p. 1.

<sup>19</sup> Kathryn Woodward (1997). "Introduction," in: Woodward, K., 1997, *Identity and Difference: Culture, Media and Identities*, London: Sage. p. 1.

<sup>20</sup> Hall (1996), p. 5.

<sup>21</sup> Woodward (1997), "Introduction", p. 1.

members,<sup>22</sup> an idea that Thomas E. Schmidt also defends, as mentioned earlier. The Argentinian post-marxist, Ernesto Laclau called this “dislocation”,<sup>23</sup> arguing that modern societies have no clear core or centre that produces fixed identities, which gives Man complete liberty of choice. As the world has turned ‘global’ – in a second we can communicate with someone on the other side of the globe, in a short time we are able to move from one place to another, labels and enterprises are present in every part of the world and instead of one center multiple ones now exist.<sup>24</sup>

This “dislocation”, as Laclau calls it, is part of “an extraordinary transformation, where the old structures of national states and communities have been broken up and there is an increasing ‘transnationalization of economic and cultural life’.”<sup>25</sup> It might be an unstable model on the one hand, but it could be seen positively on the other hand, as it permits new orientations for us, independent of where we come from (social class, nationality, etc.).<sup>26</sup>

Woodward puts it like this: on the one hand, it can “lead to the detachment of identity from community and place”; on the other hand “lead to resistance,” strengthening and reaffirming national and local identities or furthermore “lead to the emergence of new identity positions.”<sup>27</sup> These new identity positions are normally “linked to a move away from traditional, class-based loyalties, towards ‘life-style’ choices and the emergence of ‘identity politics’, where ethnicity and ‘race’, gender, sexuality, age, disability, social justice and environmental concerns produce new identification.”<sup>28</sup>

We can find these new identifications present, as well, in the art world. Well known examples in the international art scene are Kara Walker and her cut-outs that question the position of African-americans today, by looking at the past; or Nan Goldin’s photographs of her friends and company, drawing a detailed picture of the LGBT community and lifestyle in New York. In each of these examples, identity is addressed as something that makes the subject stand out from the crowd by being different to the ‘mainstream’ – as Schmidt puts it “‘Heimat’ [be it the one you were born with or the one you chose] creates differences.”<sup>29</sup>

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<sup>22</sup> Compare with Hall (2004). *A identidade cultural na pós-modernidade*, Rio de Janeiro: DP&A.

<sup>23</sup> Kathryn Woodward (1997). “Concepts of Identity and Difference,” in: Woodward, K., 1997, *Identity and Difference: Culture, Media and Identities*, London: Sage. p. 21.

<sup>24</sup> Ernest Laclau quoted in Woodward (1997), “Concepts of Identity and Difference”, p. 21.

<sup>25</sup> Kevin Robins (1997) quoted after Woodward (1997), “Concepts of Identity and Difference”, p. 16.

<sup>26</sup> Woodward quotes Pierre Bourdieu who talks of different fields like “families, peer groups, educational settings, work and political groups” that can now be used as identification groups, in: Woodward (1997), “Concepts of Identity and Difference”, p. 21.

<sup>27</sup> Woodward (1997), “Concepts of Identity and Difference”, p. 16.

<sup>28</sup> Woodward (1997), “Concepts of Identity and Difference”, p. 22.

<sup>29</sup> Schmidt (1999), p. 12.



Even if the discussion about 'identity' and 'cultural identity' was more present in the 90s, we continue to live in a world in which we must constantly assume we have determinate identity because it matters where we belong. We live globally and locally! And it is in this overlapping of the global and the local that identities are constructed today<sup>30</sup> – and for this reason the concepts of 'Heimweh' and 'Saudade' were used as a trigger to reflect – through confrontation with another culture – one's own identity and that of the *Other*, from two very specific and cultural points of view, today.

## 2.2 Invited artists

The artists invited were Susana Anágua (born in Portugal, in 1976), Ramiro Guerreiro (born in Portugal, in 1978), Daniela Krtsch (born in Germany, in 1972), Lúcia Prancha (born in Portugal, in 1985), Isabel Schmiga (born in Germany, in 1971) and Juliane Solmsdorf (born in Germany, in 1977).

First, I decided that the artists participating should be German or Portuguese as the theme debated was a linguistic one, closely tied up to the respective culture. However, the second criterion was coming back to the idea of Gustav Metzger, and therefore the artists had to have a 'history' of traveling to other countries or actually be living abroad now. I thought that this experience would possibly make them more sensitive to the theme proposed.

At the point when I invited Susana Anágua, she was very close to her departure to London, where she would spend a year doing an MA in Video Art, at Camberwell College, University of London. I was already familiar with her work and had seen several of her exhibitions, installations and videos, mostly concerned with phenomena of nature, and Man's interaction and intervention in it. But when we talked about this exhibition project, she told me she would like to try out something new, suggesting that the show could perhaps offer a good changing point for her to do this.

Ramiro Guerreiro worked with me on a project for the gallery I work for, and that was probably the first time I had a real look at his work, although I knew him before then. What attracted me was his interest in the conception of installations whose purpose was always to question an existing pattern – in society, religion, behavior – everything that demands from us humans to cope with regularized standards and rules. This is normally the trigger for his

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<sup>30</sup> Woodward (1997), "Concepts of Identity and Difference", p. 21: "Changes are not only taking place on global and national scales and in the political arena. Identity formation also occurs at the 'local' and personal levels."

works; a beginning which makes him de-construct and rebuild something alternative, and eventually new. Therefore, as 'Saudade' is a complex idea that is fundamental to Portuguese society's identity, being part of its construction as well as its complexity (like laid out before in 2.1), Guerreiro was attracted to the idea of exploring this by evoking formal references to German Bauhaus and Portuguese Traditionalist movements from the beginning of the 20<sup>th</sup> century. Also, he had recently been selected to integrate the residencies at Palais de Tokyo at the end of 2009, and had already been on the Velasquez Residency Program in Madrid, Spain.

Daniela Krtsch is German, and has been living in Lisbon for over a decade now. We got to know each other some years ago, and when I thought about this exhibition project, talking to her seemed urgently necessary to me. Of course, it would be very interesting to know what an artist who is so close to both cultures would have to say about the theme of the show, and about forms in which she should express herself. Krtsch works mostly in drawing and painting, but she had already begun to explore video and photography. The human figure is predominant in her work, mostly confronting us with images of personal and collective environments, raising questions such as identity and belonging.

Lúcia Prancha is the youngest artist in the group, but her work shows some very pertinent preoccupations with urban lifestyle, the intersections and overlapping of cultural influences that are characteristic nowadays of the big cities. She expresses herself through drawing, video, installation, and has a great interest in using texts as part of her works. The fact that she integrated her research in the form of works (e.g. journals) intrigued me and was something none of the other artists did so openly.

Isabel Schmiga and Juliane Solmsdorf were the two Berlin artists I invited to participate in this group show. When I began researching the German art scene, I knew from the beginning that I had to concentrate on a specific scene. So I chose Berlin – the Portuguese or Portugal-based artists were all from Lisbon, so why shouldn't the German artists be from the German capital, too? As I was not so familiar with the Berlin art scene at the time, I asked a young gallerist and art collector from Berlin who she thought were artists worth observing. She suggested a selection of artists, all of whom I researched thoroughly in an attempt to get as much information as possible about each one – not only biographies but also images of their artwork and contacts. This research opened up a whole new insight into the Berlin art scene, which was fascinating. Subsequently I entered into contact with those artists who interested me, presented my project and asked them about their present and future projects. The work of Isabel Schmiga and Juliane Solmsdorf interested me most, and both artists were instantly keen on participating.

In Isabel Schmiga, the presence of ornament and interest in detail fascinated me. She had had several stays in Turkey, and this was evident in some of the artwork published on her web page. Besides, she showed a great knowledge of art history and was very conscious of the role of women artists in art history, in the past as well as today.

In Juliane Solmsdorf's work, humor and irony are always present, as well as the notions of sexuality and sensuality. In her installations, which she names 'remarked sculptures', the inspiration of the 'ready-made' is obvious. Her installations are made mostly of everyday objects recovered from the street and other places, and once installed they carry resemblance with settings we know, e.g. from our own homes, as she mostly uses tables and chairs, knick-knacks and small objects assembled to create a whole. The re-creation of a determinate arrangement that already existed in another place, and how we relate to these objects out of context, is what Solmsdorf's interested in.

Of course, the artists chosen for this project all show very different characteristics in their work, despite belonging more or less to the same generation. Everybody had their different cultural backgrounds – Germany and Portugal – and a personal interest in identity as well: e.g. Schmiga in gender, Guerreiro in political and social history and the critique of national identity, Prancha in exploring cultural differences. Krtsch and Solmsdorf are more interested in the concept of memory, and how this influences the way we see and/or experience our environment, the persons and objects that make part of it. And Anágua has developed a very own way of relating Man and Nature in her video and installation work, questioning the power-balance between them.

Therefore, the idea of this exhibition was to function as a platform for experimentation and to confront the artists with a specific theme that was in itself a linguistic confrontation. The artists reflected on this in very different ways, not always following my own theoretical development, but searching for what they would relate with these concepts on their own terms. Interestingly, all the artists chose to do site-specific works for this exhibition, reflecting not only on the theme of this show, as well as giving a primary importance to space.

### *2.3 Space selected*

As it has already been made clear from the beginning, this show was based on an invitation by the director of Plataforma Revólver, making the exhibition space a given fact.

Plataforma Revólver is an off-space integrated into the Transboavista Building in Lisbon, directed by Victor Pinto da Fonseca, who also hosts two other galleries, VPF Rock

Gallery and VPF Cream Art.<sup>31</sup> Plataforma Revólver began as an experimental place for independent projects in 2006. It opened with a group show, curated by Filipa Oliveira and Andrew Renton, and involving several well-known artists such as Ângela Ferreira, Fernanda Fragateiro, Mona Hatoum, among others. Showing more established artists might seem a contradiction to the original purpose of this space, but this first project might simply have been a way of putting Plataforma Revólver on the art map – national and internationally. The fact is that Plataforma Revólver has become one of the best-known independent art spaces in Portugal, with a regular program of exhibitions, and since 2009 also with artist residencies, all of which reflect its success.

Visiting the space of Plataforma Revólver on the third floor, we encounter two different typologies: a spacious attic characterized by its wooden floor and walls, and the tiles of the roof that are visible; on the other side you encounter a former living space, with entrance hall, rooms, kitchen and bathroom. This place had once been the home and studio of the Portuguese artist Pedro Cabrita Reis, a piece of information that satisfies our curiosity about the previous use this uncommon location already had, and at the same time we understand its imminent duplicity: home and studio, a place that seems never to have lost its true vocation – the purpose of living and living with art.

The problem – or challenge – of Plataforma Revólver is the fact that it is the complete opposite to the modern museum or gallery space with its supposedly neutral white walls. And there exists a huge difference between the two already denominated spaces: the attic – open and with considerable height under the roof, with outstanding dark wooden floors and walls that offer a contrast to the smaller divisions and rooms of the former artist's apartment which are painted in white. Confronted with these two almost irreconcilable areas, it was important to define the artist(s) that would exhibit in the attic. So at the very beginning of the project, and having already talked to Ramiro Guerreiro, I decided that his work should be present in the attic as he already expressed his interest in confronting his work with this architecture, and because he had experience in working in spaces of greater dimensions, for example his installation in a church in Obidos, Portugal.<sup>32</sup>

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<sup>31</sup> Compare with Transboavista Art Building (<http://transboavista-vpf.net/> accessed on April 13, at 10.47 am).

<sup>32</sup> Compare with Câmara Municipal de Óbidos (<http://www.cm-obidos.pt/CustomPages/ShowPage.aspx?pageid=5a94e548-30ce-47e5-a796-2f18c3abc402> accessed on April 13, 11.03 am).

The remaining areas were distributed during the working process and while the projects were taking more precise shape. In the following subsection, I will speak in more detail of the artwork presented.

#### *2.4 Works of art*

When I presented the exhibition to the artists invited, it was very clear from the beginning, that everybody wanted to do a site-specific piece, installation or performance for this very special space. Some artists, like Susana Anágua, Daniela Krtsch or Isabel Schmiga, already had some work series they had developed in other contexts but that would adapt perfectly to the theme of the show. In these cases, they had a starting point for their work: Anágua was working on a video she thought would be great for the show, but still had to be finalized; Krtsch had a series of paintings with a strong connection to memory and exploring the idea of an unknown past, and she wanted to do some drawings for the show in a similar formal tone; and Schmiga would bring some older works and do some new ones, too, as after all she perceived this exhibition as an opportunity to present her work to a new audience in Portugal.

Ramiro Guerreiro, Lúcia Prancha and Juliane Solmsdorf were proposing more installation-like works, video and performance, revealing a very genuine approach to the show, its theme, as well as a great interest in experimenting with the theme itself and space proposed.

I will not describe the artists' work alphabetically but rather with the experience one might have had inside the exhibition space, following one possible way through the show, beginning with the attic and then going on through the old apartment.

#### **Ramiro Guerreiro**

The attic could have easily overwhelmed any work of art, so the artists were to exhibit here had to be selected with particular care. Three were chosen, Ramiro Guerreiro being the artist in charge of the principal intervention, with his installation *One Time*. It was an installation made of pinewood, an old table, a glass top, two different types of rug, of which one was an Arraiolos rug, and marine plywood. A specially designed handrail – testimony to an architectural space – served to guide the visitor through the attic.

At the beginning, Guerreiro's idea was to show two different possibilities of conceiving tradition and modernity, and how to integrate them into one space. Therefore one of the tables chosen was a traditional one, made of dark wood and elaborately ornamented in very typical Iberian style, opposed to a single glass top – reminiscent of the Modernist movement. Each table was presented, accompanied by a rug: the more traditional one with the Arraiolos

carpet,<sup>33</sup> and the glass top with a simple white one. The idea of a backwards orientated traditionalism versus the modern and Modernism reflected itself in the two frames exhibited: one was huge made of wood and ornamented, the other was designed in simple grey aluminum.<sup>34</sup>

Ironically, the title *One Time* obscured the fact that this installation had two moments of intervention: a first one being of spatial organization and linear intervention (in this first moment the railing functioned as a guide for encountering the various objects chosen by the artist). The second moment put an end to the artist's intervention: He came back in the form of his alter ego 'Omar Ri' to deconstruct the former organization, introducing a chaotic element. He brought together all the elements with an apparently decorative function, and transformed them into one outstanding sculpture, thus assuming censorship of his own previous work. In former works, Guerreiro appropriated the architectural space to reveal structures of power and hierarchy. Through performance-like change and intervention, Guerreiro recovered one of the principal themes in his work.

### **Juliane Solmsdorf**

Like Guerreiro, Juliane Solmsdorf provokes encounters with daily objects that are familiar to us and which she transforms and changes by introducing a moment of strangeness and/or surprise.

In the Plataforma space, Solmsdorf presented four sculpture-installations that mark the space in which they intervene in a very determinate way: two floor and two wall sculptures, one of which was suspended from the ceiling. They were called *Süd, Nord, Ost* and *West* (South, North, East and West) – a clear reference to the four cardinal points and thus to traveling. Three of them were installed in the attic: *Süd*, an installation of two tables and high-heel platform shoes. *Nord* was a floor installation with sand from Portuguese beaches as well as natural and artificial objects found on beaches in other countries. These objects show the marks the sea has left on them, they are objects changed by nature. *West*

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<sup>33</sup> The Arraiolo rug is an embroidered floor covering made at Arraiolos, north of Évora in Portugal. The technique is a form of cross-stitch that completely covers the linen cloth foundation. Today most rugs are made in the cottage industry by the women of Arraiolos. Early Arraiolos rugs utilized designs derived from the Persians by way of the Moors, from whom the Portuguese learned the craft. Today these rugs are typically Portuguese and very famous. Compare with Enciclopedia Britannica <http://www.britannica.com/EBchecked/topic/36000/Arraiolos-rug> (accessed on April 13, 11.45 am).

<sup>34</sup> Compare with the image of Guerreiro's installation under Attachments, Section 3, p. 8.

was made of objects found on Lisbon streets and suspended from the ceiling, establishing a formal parallelism with an object considered a 'typical German' household decoration – a deer's head. Not in the attic, but in the passage way to the rest of the apartment, *Ost* was to be found – leaning on the wall, a deformed aluminum chair that the artist brought from the streets of Paris to finally find its true vocation – in Lisbon.<sup>35</sup>

*Süd* was installed under the skylight of the building – not a common place, but it gave this sculpture exceptional lightning and prominence. Like *Nord*, this piece is part of Solmsdorf's new series of 'Remarked Sculptures'. These sculptures are the appropriation and re-creation of street situations the artist documents in photographs – a recurrent practice in her work; most of her 'Remarked Sculptures' follow this mechanism.

In the sculpture *Süd*, for example, she took two tables from Lisbon, and put one on top of the other, and on top of them again two high-heel platform shoes (non-matching), which she brought from Paris. Like that, Solmsdorf raises questions about the known object and its use, modification and redefinition, in general and in different life situations: Her main interest is how we react to these objects when found isolated from their original context. Hence, the form becomes secondary, and its history – the experience attached to the objects – becomes her main focus.

### **Daniela Krtsch**

Daniela Krtsch presented a series of 18 drawings, called *Untitled*, in pencil, gouache, and watercolor on a small paper format.<sup>36</sup> These meticulously made drawings are dominated by black and focus on a specific but isolated moment. We are not able to reconstruct the story of the event of which they are an integral part. Of all the artists Krtsch is possibly the one with the most complete perception of the possible ambiguities and intertwining of 'Heimweh' and 'Saudade' as she is German and has been living in Portugal for more than a decade now. Being familiar with language and accustomed to the culture of this country, her drawings capture specifically German elements such as the person wearing ice skates, or the child with a sleigh – as well as those that could be considered Portuguese, like the lighthouse or the scenes that include iron furnishings – mixing her own childhood memories and typical German imagery with more Portuguese ones. She mostly confronts us with objects and faces that could be German and/or Portuguese, though making no distinction,

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<sup>35</sup> Compare with the images of Solmsdorf's installations under Attachments, Section 3, pp. 13-14.

<sup>36</sup> Compare with the images of Krtsch's drawings under Attachments, Section 3, p. 9.

and confusing the visitors need for clear frontiers and identifications.

The final installation draws our attention to small groups of stories that link the different images and places. Thus, Krtsch's drawing concentrates on the representation of the human figure, showing everyday situations we are all familiar with. But through its representation – the background in black having imbibed everything – it becomes distant and part of a parallel universe. This loss of place induces a certain loss of belonging – and a re-definition of identity has to be carried out by the spectator; we have to plot the story of these people in our imagination.

### **Lúcia Prancha**

Another installation in the show requiring closer attention was *The Ball: a setting for potential stories* by Lúcia Prancha. This work was planned and set up as a three-part installation: a publication *The theory of the party*, a video and a performance.

On the opening day and in the entrance hall of the Transboavista building, visitors encountered a set with black wooden boards and posters. This set for a party or entrance of a 'baile funk' as the posters suggested, was the stage for a performance at the opening, with professional bouncers welcoming and organizing visitors during the event. In this way the artist re-created the entrance space of a 'baile funk' disco in Sao Paulo, Brazil – a place where people go to dance and meet other people, and which have a strong connection to African and American Blues culture, most visitors being people coming from outside Sao Paulo in a context of internal migration.

The screens and posters were displayed in the entrance hall throughout, thus becoming the advertisement of an event, the sign of something that was or would be happening. When you entered the exhibition space upstairs, the three journals on the wall were the link to the performance downstairs. *The theory of the party* gave the visitor a social, psychological or anthropological context on this type of event, revealing the detailed and profound research the artist had undertaken. This research presented itself in the form of a documentary-style video: In a kind of 'field research project' Prancha went to the Guarapirão Dance 'baile funk' disco in Sao Paulo. During her short trips she interviewed a cab driver from Northeastern Brazil who explained these parties and gatherings to her, based on his own experience.<sup>37</sup>

Hence, when walking through the exhibition space, which is the remains of a

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<sup>37</sup> Compare with the images of Prancha's installation under Attachments, Section 3, pp. 9-10.



performance – the dance and ball as a place of transformation for those who participate – the visitors themselves ended up performing. In the end, this three-folded installation may remind us of the performative act, Judith Butler refers when she talks about the necessity of creating our own personal identity.

### **Isabel Schmiga**

Following on from the work of Lúcia Prancha, whose artistic language reveals a great formal minimalism, visitors had an encounter with Isabel Schmiga's works that were placed in two adjacent spaces and that offered a certain formal contrast to the pieces of Prancha and Solmsdorf in the aforementioned spaces.

All in all, there were five pieces made by Schmiga, all relatively small and almost always assuming an ornamental form. They animated and interfered with the exhibition space: four assemblages and a small sculpture. All these works revealed the meticulous attention, the love of detail and their creator's fine sense of irony.

In the first room, which is bigger and directly connected to the other spaces, the visitors came upon *Nostalgia*, an inflatable globe, but now without air, on a black felt background behind a frame – our world in miniature. In this same space was also *Staccato*, composed of white drawing film cut out on its upper side in form of little waves and upon a small black marble is balanced. Next to this *Untitled* was exhibited: a piece comprising of two hands that had been cut out of drawing paper (of the sort architects use), each suspended from a black hanger and thus positioned oddly within the white frame. In addition, false nails had been painted onto the fingertips, which heightened the weirdness of the artwork – the nail polish being real i.e. the kind normally used by women to paint their nails. Cut out and hanging like this, the hands seemed a little bit out of place, as if taken from one place and put in another. These hands came from Berlin, and had been relocated to Lisbon.

In the second room, Schmiga presented two works: *Hüzün* (the term designating a very special form of Turkish melancholy) – a reflection on her various stays in this country, with residencies and several participations in group shows in Istanbul – is a piece made of sugar pearls, normally used for enhancing cakes and cupcakes. In the other work present in this room, *Subjectile*, two Turkish teaspoons had been dressed up with false eyelashes, each one balancing a marble in its centre. They were installed in a theatrical manner, right in front of the passageway, so when a visitor looked inside before going in, this piece returned the

visitor's glance<sup>38</sup> with a curious and artificial 'look'.

In all these works Schmiga, who sees herself more as a sculptor, used materials and images of a very feminine universe that transform themselves into subtle ironic comments about the position of the female sculptor in the art world, where sculpture is still linked to the idea of heavy manual work carried out by male artists. Instead, she employed everyday materials, linked to the very 'feminine' worlds of cooking (spoons, love pearls, etc.) as well as manicure and make up (nail polish, false nails, false lashes, etc.).

Schmiga reflected mostly on 'Saudade', and presented works with titles that referred to its different possible interpretations, for example *Nostalgia* that ironically evokes, through the inflated plastic globe, the former Portuguese splendor as one of the biggest colonial empires and world explorers. Also, she combined these interpretations with her knowledge of Turkish culture, e.g. in the piece *Hüzün*, where she confronts the visitor with a special form of melancholy which is Turkish.

### **Susana Anágua**

Having arrived at the end of these spaces and having experienced the artwork in them, visitors would discover a passageway to a smaller hall and a last room, which had been darkened for the double projection of a video. Here, they would discover two very different images in movement, each image without doubt exotic in its own way. The video in this space, *London – L'Institut du Monde Arabe*, was made by Susana Anágua during the year of her Master's in Digital Arts in London.

At first sight, Anágua opposes two completely distinct universes: on the right side she shows us the architectonic grid of Jean Nouvel and Architecture Studio's Institut du Monde Arabe building in Paris, in which six elevators are going up and down through nine floors in an invisible working exercise. It is an image of a regular technical mechanism for which Anágua had already demonstrated great fascination and interest in former works; new to her work is the human figure – a Muslim woman in Piccadilly Circus (London) who had caught her attention, as could be seen from her projection on the left side.<sup>39</sup>

The connection between these two images of happenings and movements became more obvious when Anágua explained that the architects drew their inspiration for the building from the Muslim habit of women covering themselves when they go out of their

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<sup>38</sup> Compare with images of Schmiga's work under Attachments, Section 3, pp. 10-12.

<sup>39</sup> Compare with images of Anágua's work under Attachments, Section 3, p. 8.

homes, and taking the cover off again when they return. These delicate questions of interior and exterior, as well as of obscuring and revealing, were some of the important ideas for this building that over a 24-hour day 'opens' and 'closes', directed by a photosensitive mechanism on the facade.

Another question that interested the artist are the gaps inside the structure of society, which permit the construction of countless isolated cultural systems that confront each other, and of which the Muslim woman in Piccadilly is a possible example. By confronting the two movements – mechanical and human in two different places – the artist draws our attention to ideas such as social entropy, the spontaneous generation of change, chaos and reconstruction.

### **3. Production**

After having elaborated the concept and invited the artists, I shall now turn to production, which was perhaps the most time-consuming part of the whole project as it included almost everything: from pre-production, helping the artists to decide which kind of work they will (or can) show – as we did not have an unlimited budget for the show –, taking care of transport and insurance, through fund-raising and finally to production itself within the exhibition space. Production is the very process of programming, preparing everything so that the opening can take place.

I already had some experience as a producer at the Gulbenkian Foundation, as for four years (2004-2008) I was part of the team responsible for investigating the Portuguese modernist painter Amadeo de Souza-Cardoso (1887-1918). I was able to work in a small team, but on an international level. The Foundation organized an exhibition on the artist that opened in November 2006, involving over 30 museums from all over the world (i.e. Belgium, France, Germany, Italy, Russia, Spain, Switzerland, Spain, United States of America) and whose communication, transport and insurance as well as courier matters were coordinated by me, in my function as exhibition producer.

So when I saw myself confronted with the production of my own exhibition project, I was aware, on the one hand, of its reduced dimension, for most artists were staying in Portugal and only the work of two artists from Berlin required transporting to Portugal and back to Berlin (which was even easier, as both were from the same country in the European Union, so there were no customs involved). On the other hand, however, I had never produced an exhibition with site-specific works so it was to be a new challenge that would gain a lot more importance and presence than I had first expected. Not only was 'site-specific' putting a much greater emphasis on the installation process, of which I was aware, but also on the whole process of fundraising!

#### *3.1 Pre-Production*

##### *3.1.1 Studio visits*

Quite often it is through visiting the artist in the studio that curator and artist get to know each other better, and the studio is normally the place where we gain insight into the work of the artist – where we see work in progress, and where, through our presence, our opinions and questions, we are suddenly able to be part of the working process. Thus, studio visits were an elementary part of my own working process but not every artist involved in this exhibition had a studio: Lúcia Prancha and Ramiro Guerreiro mostly worked at home; Susana Anágua was staying in London and doing her MA, but had no studio either. However, I took the opportunity to visit Daniela Krtsch (Lisbon), as well as Isabel Schmiga and Juliane

Solmsdorf (Berlin) in their studios to get to know the artist and their work better, which proved an intense experience for me. Particularly the two Berlin-based artists whose work I only knew from the internet and from images sent by email had to be visited in Berlin.

A scholarship from the Gulbenkian Foundation for an investigation I proposed into the working and living conditions of young artists in a globalized world, provided me with the financial means to travel to Berlin twice in 2009 – on the first occasion to meet Isabel Schmiga and the second, Juliane Solmsdorf. During each trip I spent the time exclusively with the artist, being at the studio and talking about her work, as well as visiting exhibitions together, which gave me the opportunity to get to know each of them better. An exhibition like this one – where the artists are to present site-specific works – can be very intense and requires close contact with the artists in question. Therefore, knowing the other ‘party’ better is essential to understanding the character of those you will be dealing with.

Evaluating my involvement with the participating artists, most contacts were made by email, skype or phone. Susana Anágua was in London, Lúcia Prancha in São Paulo, Isabel Schmiga and Juliane Solmsdorf in Berlin – so it was more than natural that we should communicate using the latest technology. Naturally, in some situations, it would have been easier to be together and talk to each other directly. But emailing had the added advantage that everything would be in written form, so should there be any misunderstanding, you could go back and refer to earlier emails and sort it out. As no gallery or institution was involved, no contracts were made. In such a case it is therefore all the more important that you assure yourself of the other participant’s commitment by having it in writing.

### 3.1.2 Construction of a bibliography

Constructing a bibliography probably comes most naturally to researchers, from whichever area they may be. It is your basic but also your most effective tool for considering and compiling information on a theme, object or person. Today, there are multiple options for searching the information you need: libraries, their online catalogues, and the internet. One effective way of finding qualified literature is to look at the bibliographies of the books you found interesting – normally you find their literature lists will include other valuable authors and essays.

The bibliography presented at the end of this thesis reflects on the various areas of interest within my thesis: Not only you can find literature (mostly catalogue and magazine articles as well as essays) on the artists with whom I worked, but also literature dealing with the challenges of curatorship today and how to organize and carry out exhibitions. An

important point was of course the information on identity in general and cultural identity in particular, especially how it is perceived and constructed.

### 3.1.3 Insurance

At the beginning of this project, it was clear that if I wanted the works of art insured, I would have to pay for it myself since the project space that invited me, would not provide for this. For me, this was a relatively important matter, but it would have to wait until closer to the opening, as a lot of works still had to be defined and most of them were only definitely confirmed (with materials, measures, etc.) a short time before the opening.

The insurance is a tricky question, and there are a lot of independence productions that don't do it, also because most of the works presented have low or little market value. On the other hand, insurance is not as expensive as one might think, and I considered it as another necessary expense for this project. In this case the overall value of the artwork was around 25.000 EUR, and the insurance cover for all works of art for the complete duration of the show, as well as the transport of several works from Berlin to Lisbon, and back, was only around 160 EUR.<sup>40</sup>

When I told the artists, that I would insure their work, their reaction was one of surprise but also of gratitude, as they were not used to having independent productions like ours insured. I learned that insuring the artwork is also a matter of respect towards the artist you work with.

### 3.1.4 Transport

At the beginning I was a little bit afraid of the organization of transport, not because I never had done it before, but essentially because I had been used to transporting artwork in crates, with couriers, etc. and was aware of the fact that this time I would not be able to provide adequate handling and shipping.

Aware of my own expectations, I spoke to the artists whose works had to be transported, getting their feedback and opinion. In fact, doing this was crucial to later decisions in this matter. Their opinion helped me to put things into perspective: They didn't mind their artwork not being transported by a proper art handler, nevertheless wished to have an insurance cover any damage that could occur. After confirming this with the two Berlin

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<sup>40</sup> Compare to the letter I sent to the insurance company with all the different works listed up under Attachments, section 7, pp. 55-57.

artists, we could go ahead with the flight reservations and inform the airlines chosen of the extra oversize luggage that would be handed in at the airport. The works had to go on the same flight the artists, but the big advantage was that the cost of having them transported was thus relatively low.

After studying all the necessary paperwork, I discovered that even flight companies such as Easyjet transport pieces of art. As I have already explained this is the case only if you travel with your art after having paid for extra luggage and extra weight. Of course, the packing and insurance is the risk and responsibility of the person who wants the artwork transported as such companies take almost no liability for this kind of carriage, as they aren't specialized in this line.

### *3.2 Financing*

When you think about being a curator, you think about the kind of exhibitions you would like to present, with which artists you would like to work, where you would like to exhibit, etc. The last thing you consider at the beginning is money. And suddenly there it is: your first opportunity, your first project. And you realize that, to do it, you need something you never thought about until now: money!

#### *3.2.1 Objectives*

In this project it was clear from the beginning what I had and what I didn't have: Plataforma Revólver's invitation included free space, printed invitation card, free human resources for communication as well as somebody to open the exhibition space, as well as the financial and organizational responsibility for the opening.

Therefore I had to provide for the production of the artwork, transport and insurance, hotels for the Berlin artists, catalogue (and everything involved: pictures, design, production, printers, translation, texts...) and my personal expenses as e.g. telephone, internet, gasoline. When you look at all of this, it is quite easy to understand that this exhibition would cost some money – but where to get it from?

#### *3.2.2 Fundraising*

When I accepted the offer to do this project in June 2008, I understood that I had to invest a substantial part of my time in fundraising as this exhibition was non-commercial. Nevertheless, some of the artists wanted to have their work on sale, but it seemed quite unlikely they would sell works in this space as most visitors came there for a conceptual, rather than a commercial experience.

In addition to this situation, the financial crisis swept over the world, and working in a commercial gallery that functions with sponsoring, I was well aware of what could happen to me. I was afraid of not being able to raise enough money, because which institution, firm or bank would fund a newcomer and an independent production like my own?

So I realized that we had to try to reach out to institutions – both private and public – that have funds for supporting projects like mine, and enterprises with commercial interests who could offer us services and the goods we needed.

At first, I thought of the most obvious ones, being based in Portugal, like the Calouste Gulbenkian Foundation, the Ilidio Pinho Foundation, etc. But as this project was a German-Portuguese cooperation, I tried to reach out to both country's institutions. I was surprised to find numerous German private foundations that were engaged in sponsoring the contemporary arts.

Having contacted around 20 German foundations, their feedback was mostly positive, but each of them declined as this project was to be presented in Portugal and not in Germany. These foundations only funded projects to be shown in Germany, but the organization wouldn't have to be necessarily Germany-based. These answers obviously did not satisfy our project's needs. But at least it was a nice surprise to hear that I could apply for funds another time should I wanted to do a project in Germany, even if I was Lisbon-based.

The way I proceeded with regard to the Portuguese private foundations, was to talk to the persons responsible for sponsoring before even handing in a proposal as I wanted to know if it was opportune. Thus I saved myself a lot of work and time since the general answer was that they would not support this project.<sup>41</sup>

But there were still public institutions we could apply to for money. Every city provides funding, and e.g. in Berlin exists the Hauptstadtkulturfonds, and several other funds the city supports financially, so Isabel Schmiga applied to one of these. With their support, Schmiga got the money she needed to pay for a flight, for the installation in Lisbon, as well as to cover her expenses during that stay.

Another public institution that was of major importance to our project was the Portuguese Ministry of Culture and their agency DGArtes. But as I could not count on being one of the winners of their public contests, I still had to arrange more funding for the project.

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<sup>41</sup> In the case of the Gulbenkian Foundation I was not in a position to apply there, as I had already gained a scholarship for research that was also a contribution to this particular exhibition.



As I understood very soon, nobody would give us money easily. Therefore, I had to be creative and translate our financial needs into services and material items. Obvious partners for our project were hotels or hostels to accommodate our artists, as well as airlines for the artists' flights and transportation of their artwork. Also, I remembered to try to involve a construction firm / warehouse or similar enterprise in our project so if the artist needed certain materials, they could get them free of charge.

I had to think of a reasonable and attractive presentation in order to contact people who represented enterprises or institutions and in most cases did not know who I was or whether I was at all trustworthy.<sup>42</sup> So one of the prepositions for fundraising was to create a simple image of the show to which people could easily relate to, and at the same time we had to present and offer easy access to all available information. Thus, the idea of an internet site came up, where the most information about the project could be publicized, also adding credibility to our enterprise.

The proposals grew more professional each time one was sent, and the site was an investment that would be important for future contacts.

For the flights, for instance, I got in touch with a contact I had with an airline from previous projects. So already in June 2008, after meeting with the director personally, I had their support of the show confirmed. This, I thought was indeed a very good start to the project – having solved the transportation problem more than a year before the opening. But by September the financial crisis hit the world and it hit me, too. As I did not have anything in writing to confirm the airline's sponsorship, they just withdrew their proposal.

So I was back to zero again; or at least that's how it felt. But I learned my lesson. In future I would confirm everything in writing, by mail or by email.

Well, step one had failed, but many more had to be taken, so I just headed forwards. Step two was finding accommodation for the two Berlin artists, i.e. hotels that could host our guests during installation and de-installation of the show. In the end, from about 80 hotels and hostels in Lisbon that were contacted, three agreed to sponsor our show by providing accommodation and breakfast for the artists and their assistants. Of course, their support

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<sup>42</sup> We sent, mostly by email, our project and support presentation to our possible future partners. They were always personalized, having contacted the person in charge before or at least their assistants beforehand to assure that the email would go to the right contact, and not just to the reception or information desk. In: Attachments, Section 6, pp. 40-44, you will find an example of proposal for supporting the exhibition "HEIMWEH/SAUDADE".

had to be negotiated, and we had to assure that they would be given strong visual presence: for example, their logo had to appear on the show's website as well as on all printed and digital material relating to the exhibition.

When I began to contact the hotels, it very soon became clear that on my own this would be a fulltime-job.<sup>43</sup> Due to a 75% working time compromise with the gallery of contemporary art I work for, my availability was very restricted. But fundraising had become crucial to this project and I realized that it had to be a personal process. Being contacted by somebody you don't know yet is complicated, and it is important that this nobody, who wants to become somebody (in this case me and my project), makes a good impression – on the other side of the phone! For this you need to be nice and kind, a pleasant voice being crucial to convincing the other party – the possible sponsor – to give you more information and contacts so you can send them the email with all your information. A lot of phone calls had to be done, but with the time available to me, this would have been impossible to achieve. That was the moment I thought: If I was an enterprise, I'd get myself an assistant or an intern. And then I thought: Why shouldn't I have this same privilege as an independent person? Of course, I was not able to offer a paycheck at the end of the month, nor the recognition of a respectable institution. But I had already gained a lot of experience from my other exhibition projects as a producer, and this project was real and would take place. A person interested in learning about production and fundraising would truly have the opportunity to learn in practice what no university can ever teach you; only hard, dedicated work shows you how things function in reality.

I had the luck to talk to a friend of a friend of mine, who had studied visual arts, and was interested in doing production. As she was not able to find an internship or working opportunity on the market, I offered her a job as my assistant. She accepted, and we began to work on this together.

So after having begun to work with my new assistant in March, things started to develop steadily: By June, we had two hotels and one hostel that would support us, we had a photographer willing to do the shooting for the catalogue and, together with our hosting

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<sup>43</sup> The process was a longer one, as firstly, the hotel had to be called and asked for the responsible person for marketing, which in most cases was also the director of the hotel. So we would ask for their names and contacts (email and telephone number). Afterwards, we would write an email, presenting our project, what we needed, and what we were able to offer in a way of a reward. Shouldn't they answer to our email – which, if they did, in most cases was negative – we would call them back, try to speak to them, convince them of the small investment it was for them, but the big help it would be for us, etc. Mostly during the phone calls, we could be nice and friendly and reasonable – so I think that was in the end the reason why we got their support.

institution Plataforma Revólver, we were able to get the support of the City Council for printing one of the works of art (the journal by Lúcia Prancha) at their own printers for free.

In addition there were some partnerships that came up surprisingly, for instance the support we received from Fundação Pampero. I got to know at an event the responsible person for sponsoring that particular event, and after identifying her, I immediately presented my own project to her. She showed keen interest and asked me to send a proposal for sponsorship as soon as possible. Another example is the support given to us by the construction firm Alves Ribeiro who supported us not only by providing construction material for the works created by Ramiro Guerreiro, Lúcia Prancha and Juliane Solmsdorf, but also by being available for transporting these materials.

Even after having had all this support confirmed, we still needed a lot of money: for the catalogue, for paying for services of all those involved (assistant, designer, etc.), for the site, for transport and flights, for insurance, etc. Then, in 2009, a new bi-semesterial contest called 'Apoios Pontuais' was organized by DGArtes, the Portuguese Ministry of Culture's agency responsible for forming partnerships with institutions as well as with 'local independent agents' to implement a strategy for creating an international network in the different fields of the arts.<sup>44</sup> The decision to participate in the DGArtes contest, which could bring in the money to cover all our remaining costs, was taken instantly.

The contest opened in May and ended on June 8th. But I had so much work at the gallery that I could only dedicate time to it at the beginning of June. So, during that one week left to us, my assistant Maria and I worked like hell to get everything done. Because besides

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<sup>44</sup> Compare to the internet homepage of DGArtes [www.dgartes.pt](http://www.dgartes.pt) : <http://www.dgartes.pt/contents.php?month=3&year=2010&sectionID=26&sectionParentID=&lang=en> (accessed March 16, at 11 am).

DGARTES [DIRECTORATE-GENERAL FOR THE ARTS]

The Directorate-General for the Arts (DGARTES) is a central department of the Ministry of Culture, created as a result of the reorganization of the Arts Institute, as part of the Civil Service reform.

The mission of DGARTES is to coordinate and carry out arts support policies, foster institutional partnerships and conduct the necessary course of action to ensure the universal character of its undertaking, as well as the freedom and qualification of artistic creation.

The core objectives of DGARTES include: to support independent cultural agents, to actively promote the internationalization of Portuguese arts and artists, to divulge the works of artists and interpreters through publications in various types of media and to encourage innovation and experimenting in the field of the arts. This is part of a comprehensive strategy that aims to support artistic creation and dissemination, the development of new audiences and increased international cooperation and exchange.

[...] By making full use of available tools for the virtual management of information, DGARTES is equally responsible for ensuring the recording, organization and dissemination of contemporary production, either by generating or integrating national and international information networks that are accessible to both professionals and the public at large.

requiring a detailed description of the project as well as of everybody involved, they also asked for multiple descriptions of our activities, objectives, communication goals and budget.<sup>45</sup> Once it was handed in, we had to wait. Just two months later we got the result: we had been chosen as one of the winners, having been rated within the first ten in the section we had submitted in.

### 3.2.3 Budget

When working out your budget, you have to know in more detail beforehand what you and the artists are going to do. If this is not possible, you have to try to project what items / costs could come up.<sup>46</sup>

What I did, was to make a list of everything needed and what we would like to have – and in this way I calculated my ‘ideal’ budget, including several areas:

#### **1. Human Resources:**

- a. Fees for curatorial and production team
- b. Expenses for technical staff (installation, de-installation, security for the performance, graphic designer, someone responsible for communication (in this case, Plataforma Revólver had a staff member that dealt with communicating with the press and institutions), exhibition staff during the opening itself and opening times of the show)
- c. Fee for invited guests on the discussion round

#### **2. Infrastructure:**

- a. Rent / Space (in my case I had been invited, I did not have to pay any rent)
- b. Expenses incurred for buying, leasing or renting technical equipment. Very often buying can be the cheaper option! (e.g. we needed TV’s, DVD players, wall structure for DVD and TV, sound machine, boxes, loudspeakers, etc.)

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<sup>45</sup> Candidature involved: candidate data + CV, data of team involved – assistant and artists + CV, project data given in multiple choice, declaration of artistic and professional intentions, a descriptive memory, description of which activities want to be carried out on national and foreign territory, identification of target and audience, communication plan, agenda for the different actions taking place (exhibition, round table, catalogue launch, etc.), and at last a budget for all the different actions and activities. Compare to Attachments, Section 6, pp. 45-50.

<sup>46</sup> Compare to the model-budget I had for the DGArtes competition, under Attachments, Section 6, pp. 51-53.

### **3. Material:**

- a. Costs of construction material for the new site-specific pieces (e.g. wooden pillars and boards and planks, tapestry, plastic vases, nails, screws, and more)
- b. Costs of miscellaneous material (i.e. frames, acrylic glass, paper, ink)

### **4. Logistics:**

- a. Air transport costs for the artists as well as their artwork (in our case, we had to cover flights from: Berlin – Lisbon / Lisbon – Berlin (September) / Berlin – Lisbon, Lisbon – Berlin (November))
- b. Vehicle transport costs (Gasoline, toll charges) with car and / or mini-van (for transporting artwork in and around Lisbon during installation and de-installation, as well as for the artists and their assistants)
- c. Expenses for accommodation (in hotels / pensions / youth hostels, etc.) and breakfast (two artists from Berlin and two assistants) for about a week
- d. Per-diem for the technical team and artists for days of installation (catering, water, etc.)

### **5. Insurance:**

- a. Artwork insurance for transport and for the duration of the exhibition (I worked with a Portuguese insurance agency that helped me to choose the best and cheapest insurance for the artwork)
- b. Space insurance (in this case, the insurance was paid for by Plataforma Revólver)
- c. Working insurance for all the people that work on the exhibition, a casualty insurance (definitely not the type of insurance you'd normally take out for a show in an independent space, but rather one for an exhibition in a public institution or an institution of public interest)

### **6. Communication:**

- a. Invitation – design and print
- b. Invitation – expenses for postage (e.g. stamps)
- c. Payment for publicity in print (e.g. newspapers, magazines) and online (e.g. specialized websites from the artworld – like the web pages of art newspapers and magazines)
- d. Telephone and internet expenses (which are more than we want them to be!)
- e. Expenses for support material – paper, print, etc.
- f. Web page

- g. Web design and update

## 7. Catalogue:

- a. Printing of 400 copies at a printers
- b. Graphic design
- c. Text writing and revision
- d. Translation into English (or any other language necessary)
- e. Photographs
- f. Image editing
- g. Distribution (In this case, the show was too small, as was the catalogue, too, so we didn't consider selling the catalogue and distributing it commercially)

### 3.3 Production

Why have a subchapter called “production”,<sup>47</sup> if the whole chapter already carries that heading? I chose to structure it like that because the whole preparation of the show and all its activities have to be produced (prepared or organized) and are therefore covered by the term ‘production’, as well as it is the point in the process where you begin to deal with the real space and artwork.

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<sup>47</sup> **production** [prə'dʌkʃən]

*n*

1. the act of producing
  2. anything that is produced; product
  3. the amount produced or the rate at which it is produced
  4. (Economics) *Economics* the creation or manufacture for sale of goods and services with exchange value
  5. any work created as a result of literary or artistic effort
  6. (Performing Arts) the organization and presentation of a film, play, opera, etc.
  7. (Performing Arts / Theatre) *Brit* the artistic direction of a play
  8. (Music, other)
    - a. the supervision of the arrangement, recording, and mixing of a record
    - b. the overall sound quality or character of a recording the material is very strong but the production is poor
  9. (Engineering / Automotive Engineering) (*modifier*) manufactured by a mass-production process a production model of a car
- make a production (out) of** *Informal* to make an unnecessary fuss about
- productional** *adj*

Compare to: *Collins English Dictionary – Complete and Unabridged 6th Edition 2003*. © William Collins Sons & Co. Ltd 1979, 1986 © HarperCollins Publishers 1991, 1994, 1998, 2000, 2003

This is perhaps the part where, finally, you can be ‘hands-on’ once the big chapter of ‘pre-production’ has served to prepare everything. Finally, too, things take on shape and real form – it is the moment of passing from theory into practice, from the abstract to the concrete. Perhaps (at least for me) one of the most passionate moments in exhibition making is the point when (free after Szeemann) the attitudes of the artists and curator become form!

### 3.3.1 Space

In her compendium of essays on exhibition making *What makes a Great Exhibition?* Paula Marincola asks several basic questions, organized by areas and pronounced in a kind of foreword printed on the bookmark that accompanies the book. When it comes to space – she calls it ‘framework’ – she asks the following: “What role does the gallery or museum architecture [...] play in establishing a context for experiencing exhibitions? How do curators take the spatial container in which they are working into account as another defining factor in presenting a show? How are exhibitions themselves shaped and determined by architecture?” The aim of this subchapter is not to give a (right or wrong) answer to these questions, but to acknowledge that these were definitely questions with which I had to struggle when planning, imagining and idealizing the artwork in the exhibition space of Plataforma Revólver.

The space is eclectic because it has a clearly divided typology: When you go up the very constrained, last set of stairs, you arrive at a small hallway that gives you the opportunity to turn to your right or to your left. This was good, as it opened up the possibility of circulation, visitors could choose freely which way to go.

On the left, you will find a spacious attic characterized by its wooden floor and walls, as well as the tiles of the roof that are visible. Turning to the right, you encounter a living space, at which you arrive after walking through the small hallway that can be seen as an entrance hall to the whole place; followed by a bigger room that leads to a smaller one, and another hallway taking us on further to a room, a kitchen and a bathroom.<sup>48</sup> The special attraction this place has held for artists, curators and the public in general over the last years, may partially result from the fact that it was once the home and studio to one of the most famous Portuguese contemporary artists, Pedro Cabrita Reis, which also explains the unusual divisions of the place into home and studio.

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<sup>48</sup> Compare with the two maps (one original, the other one with our own measurements) of Plataforma Revólver, in Attachments, Section 2, pp. 6-7.

So the space is altogether unusual, with its outstanding attic completely rejecting the idea of the white cube<sup>49</sup>, a supposedly neutral space where art is shown in isolation. For my exhibition it was the most ideal space because in dealing with ideas of identity, the exhibition space, a former home and place of artistic creation seemed to reflect and to underline these ideas, itself being a space with a strong identity. Thus, the space as such lent the exhibition a set of pre-definitions that were important for the exhibition theme – home, living space, studio – as well as for the artists in creating their work, as most works happened to be site specific.

It was a great challenge to do this show: the unusual space, the theme of the show that imposed a certain subject on the artists resulted in site and subject specific works. And as most of the artists were not working there at the same time or in the same place, and as I was unable to be with all of them during the whole of their creative process, it was definitely a great surprise when we saw all the works together at Plataforma Revólver for the first time.

### 3.3.2 Installation process

The installation process was the part of the exhibition where things were finally becoming concrete and visible, for the curator, but foremost for the artists – as they hadn't experienced each other's work in detail until now. Of course, the installation of the works in the space of Plataforma had been previously discussed, as Robert Storr suggests,<sup>50</sup> and all the artists knew for which spaces their works had been done. Although I had informed some of the artists that there may need to be final changes should there be interference with nearby pieces.

There were two parts of the installation process which I realized were important to me: *on the one hand, to imagine the show*, first on paper, using the map of the location – which was very helpful, and as soon as I got approximate measurements of the artwork, I could include them in the map in a more realistic way, getting the proportions of the rooms

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<sup>49</sup> The idea of the definition “white cube” is used the first time in the three essays Brian O’Doherty wrote in 1976 – today they are compiled in the book *Inside the White Cube: the ideology of the gallery space*. When these essays first appeared in *Artforum* in 1976, their impact was immediate. They were discussed, annotated, cited, collected, and translated – nowadays the three issues of *Artforum* in which the essays appeared have become almost impossible to obtain. The impact of O’Doherty’s writings was that for the first time someone examined the crisis in postwar art and the assumptions on which the modern commercial gallery as well as the museum gallery were based on. O’Doherty was concerned with the relationship between economics, social context and aesthetics, raising the question how artists should construe their work in relation to the space and system of the gallery.

<sup>50</sup> Compare with Robert Storr (2006), “Show and Tell”, in: Marincola, P. (2006). *What makes a great exhibition?* Philadelphia, PA: Philadelphia Exhibitions Initiative, Philadelphia Center for Arts and Heritage. p. 29: “[I]nstallation should be done solely by the exhibition-maker after having discussed with the artist the strategies proposed for the project.”



and pieces right; *on the other hand, the process of installation as such*, the handy work, the final production, driving around to search for and buy small but necessary materials, picking up such items, bringing them back to the location and trying out if they functioned as planned; i.e. making final arrangement so as to keep the artists happy with their work but, at the same time, not to spend too much money in process and leaving *me* unhappy.

As explained in the previous chapter, the layout of Plataforma Revólver, made it possible for visitors make their own way through the show as they choose, as they could either turn left or right. Each direction offered something that would catch the visitors' attention: on the left, there was Guerreiro's installation that would direct your glance towards the attic area, and on the right, there was Solmsdorf's sculpture *Ost* capturing your interest and indicating that the exhibition would continue inside the apartment. I wanted the rooms not to be too full, with a cadence that would give each artwork its own space, without it losing its connection with the other works around it.

In my view, the different areas called for different density: the attic space – *per se* an overwhelming and dense room as already described in sections 3.3 and 4.3.1 – was an area where the works of art were loosely arranged throughout the open space and mostly set up on the floor (sculptures and installation). Two pieces created an unexpected and contrasting setting to the darker, wooden environment: Krtsch's drawings that had been hung in a corner of the attic with white walls, as well as Solmsdorf's installation *Süd* in the skylight space. As Storr writes: "Varying the density of rooms sets a cadence; breaking that rhythm by placing critical works in unexpected or dramatic spots accents certain aspects of what is on view. That said it should be possible for the viewer to circumambulate a room in more than one direction rather than follow a lockstep progression of displays."<sup>51</sup>

Concerning the second part of the installation process, I tried to be well prepared for the exhibition space, studying it thoroughly beforehand on several visits as well as reviewing the maps. I had previously sent the plan of Plataforma Revólver to all the artists, indicating the square meters available to them in their assigned areas. The Portugal based artists knew the space, but for the foreign artists the premises being new to them could be a problem. However, to get a realistic idea of what we had already talked about, Isabel Schmiga decided to visit Lisbon in January 2009. At that time, she showed a preference for the central areas in the apartment, a fact that I kept in mind when I distributed the rooms later on.

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<sup>51</sup> Storr (2006), p. 25.

When I invited Ramiro Guerreiro, he was very keen on the idea, and asked me straight away if he could show his piece in the attic-space. He was so passionate about it that I told him he could have the place, but might have to share it with other artists. This was very at the beginning and I did not want to discard the option of showing several artists there – for good reason: the attic is very big, has some tricky angles and I did not want the artist to be overwhelmed and put under pressure by this. When I invited the other artists, I always tried to explain which places were already taken, in order to prevent any misunderstanding or false expectations. Of course, it is difficult to satisfy everybody's needs, and we had a few problems after all, but those I will analyze in section 5.3.1.<sup>52</sup>

So when we entered the space, we already knew, at least, where Ramiro Guerreiro would do his site-specific installation; where Daniela Krtsch would hang her drawings; where Susana Anágua would show the video; also where Solmsdorf would set up one of her installations – *Süd*; and where Lúcia Prancha would do the performance and installation. Isabel Schmiga was supposed to hang her works in two spaces, a smaller room and part of the bigger room – but as Juliane Solmsdorf and Lúcia Prancha had also works to show upstairs, we had still to define their exact place yet.

It was a process of negotiation for those pieces that still hadn't been allocated a fixed place in the space for I found myself confronted with the real works and their interaction with each other and had to make the final decision. I scheduled the installation of their work with all the artists as they were installing everything by themselves.

Robert Storr suggests in his essay "Show and Tell" that it is very important that "artists who do participate in installations should be there from start to finish, so that things are not done in their absence that cause incidental friction."<sup>53</sup>

In my exhibition it was the other way round because we had a situation in which I could not be always present during installation. Parallel to our project Ramiro Guerreiro had to install his solo show at an important institution and so he would normally only appear at night, just when I was going home. Nevertheless, we tried to make the most of the short moments we had to talk and give each other updates on the situation. In the end, Guerreiro took almost three weeks to do his installation: he entered the space at the beginning of September but could only finalize it in the last few days before the opening, as he was under

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<sup>52</sup> Compare with Storr (2006), p. 29: "In explaining their plans, exhibition-makers should be mindful of the fact that they know the ins and outs of the architecture of their "house" or venue better than the artist and many of the possible differences between them and the artist may arise from that reality."

<sup>53</sup> Storr (2006), p. 24.

a lot of pressure with his solo show. Notwithstanding, he was the first artist who handed me over an initial sketch of his installation at the beginning of 2009. This was a great help for fundraising because we knew very early on what kind of materials he needed. Guerreiro's installation was the principal reason for contacting the construction firm Alves Ribeiro.

We didn't make any substantial changes to the original architecture of the place, which was a wise decision and bought us some time, mostly for me, as no supervision of a building team was necessary.<sup>54</sup> The only intervention was in the area of the skylight where Juliane Solmsdorf showed her installation *Süd* and where we had to construct a floor – made of wooden panels – and paint it white. Solmsdorf and her assistant, who arrived on Wednesday (one week before the opening), took almost three days to paint the space of the skylight white (walls and floor). They started on Thursday, and worked at Plataforma Revólver until Saturday. As we had very hot weather, luckily the paint dried fast, so we did not have to wait long to use the space and install her piece. As usual, a lot of details had to be taken care of during the last days, such as finding filling material for *Nord*, or fixing the broken leg of *Ost*. For these tasks, I was lucky to have my assistant Maria helping throughout the installation process. As it turned out, I was able to pay her work as production assistant once we received financial support from the DGArtes / Ministry of Culture.<sup>55</sup>

I knew, from the other shows I had done as a producer (in the museum, and at the gallery, too), that it is always important to have somebody from the organization at the exhibition place. Therefore it was a priority to me, that always one of us two would be at Plataforma Revólver to solve any arising problems.

Isabel Schmiga arrived on the Sunday before the opening, and managed to install her works within one afternoon on Monday. After a longer process of discussion with me and the two other artists, Prancha and Solmsdorf, that had to share a part of the exhibition space with Schmiga, she finally got convinced to leave a part of the bigger space to the other two artists and accepted exhibiting two of her pieces in the smaller space.

Lúcia Prancha already initiated the production for her installation and performance in June/July 2009, which was when we requested the construction firm Alves Ribeiro to supply us with material such as wooden plates for her installation in the entrance hall of the building.

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<sup>54</sup> Compare with Storr (2006), p. 29: “[...] if special walls, bases, and other structures are being built for the occasion, close supervision – and when necessary, on-the-spot revision – of that construction is, likewise, of the highest priority.”

<sup>55</sup> Maria Pina Ferreira was my production assistant and also an important help in the fundraising process. She started working with me in March 2009 and stayed with me until the end of the exhibition.

Although we had asked the city printers for support back in July, we only got their okay at the beginning of September for printing the 100 copies of Prancha's journal that was to accompany her installation. Three of the journals had already been printed in better quality by another firm and were hung on the wall as the remaining ones were for visitors to take home with them as during the opening they were distributed at the entrance.

My first meeting with Daniela Krtsch was in July 2008, and we had enough time to discuss what kind of work she would show. The drawings – connected to the concept of memory, like snapshots from the past, and inspired by real photographs – were to be freely connected by the viewer. That's why Krtsch wanted to install the drawings in small groups, loosely scattered on the wall, not implying a pre-established reading. The two of us decided how to hang the drawings, after putting them on the floor, trying out several positions and taking pictures of the one that pleased us most. Then we tried to hang them on the wall according to the photographs taken. It was a very practical method, which I learned from Krtsch, who always uses it.

Susana Anágua was in London, but regularly sent me news of her work via email, including her final proposal for the video. Her first idea of the video had developed into a double projection with sound – thus having two moving images next to each other. Initially I had had a smaller space for this work in mind, but due to the before mentioned changes, the final decision was to show Anágua's video in the last room as it's dimensions were more suitable for the double projection and it was more or less sound-proof because you could shut the door. It was also easy to darken it, as it only had one small window on the roof.

Anágua did editing changes to her video right up to the last day, but she, herself, installed the projector, DVD player and loudspeakers the day before the opening, testing the system with the most recent version of the video. This may sound easy, but final adjustment – like getting the image in focus or adjusting the sound from the loudspeakers, which the artist did herself, took up the whole day before the opening.

On the night before the opening, we adjusted the lighting in the exhibition space and were happy to have the help of Plataforma Revólver's handyman. Of course, this process took longer than expected as almost all the artists were present and had their say with respect to the illumination of their works. We had to change some of the lights, take some down and put some more up in the attic space. However, the opening would be the next night, so we definitely needed to create the best possible conditions.

On the morning of the opening day, I put the texts and captions on the wall. And of course, cleaning the space was a priority as well. After that we just had to wait for the actual opening.

### 3.3.3 Support material: to label or not?

“Neither should the exhibition-maker forget that the reason people come to a museum or exhibition is to expose themselves in measured doses to just this sensation of not knowing for sure what things are, or what they think of them. In short, they like the estrangement that art precipitates so long as they are not needlessly caught of guard. The exhibition-maker’s job is to arrange this encounter between people and what puzzles them in such a fashion that they will derive the maximum benefit and pleasure from it – that is, from the particularities of the work, their own uncertainty, and their innate drive to exploit to the fullest extent their own imaginative and intellectual resources – and make something out of new experience.”<sup>56</sup>

When organizing an exhibition, curators always find themselves in a position having to decide what kind of audience they wish to communicate with and how. Because of the kind of location and artists chosen for our show, I expected the audience would be from the art crowd, those already used to coming to this space and searching for new experiences and encounters. I would probably attract few people to Plataforma Revólver who were not already interested in contemporary art.

Nevertheless, everybody comes prepared differently and with different expectations – as Robert Storr explains in his essay “Show and Tell” from which I quoted above. So I wanted – besides the installation that already is a way of communicating between an artist’s work and the public – to have a system of complementary information that would facilitate communication with the general public. For this purpose I created support materials that were meant to work on several levels.

First, I made wall labels for every work, with full captions (title, production year, materials, dimensions). Thus the visitor could check on the basic information about each work, which in some of the artwork constituted important complementary information. This information would be sufficient for anyone who is interested and curious and used to visiting this kind of event, yet would not interfere with their own reading of the artwork.

But I also considered myself responsible for the visitor who was interested but not very familiar with the artists exhibited, or simply not a *habitué* of contemporary art spaces. For such visitors, I wanted to have more information available. Normally, this kind of information is only found in museums or public galleries.

Besides the simple captions (as described above), for each artist I chose one piece that I thought was representative, introducing some more information about the artist, on his

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<sup>56</sup> Storr (2006), p. 24.

or her work in general and on the chosen work in specific. All the wall labels were bilingual, in English and in Portuguese.

Apart from the captions on the wall, I prepared and set up a special information 'desk' in the entrance hall, where the visitors already found themselves confronted with one of Prancha's installations. After climbing the stairs, the visitor encountered a low white table structure with several materials laid out for consulting: the CV of every artist, a list of works present and an introductory text to the exhibition, explaining the basic concept and choice of artists. This exhibition text (called 'folha de sala' in Portuguese) also announced the launch of the catalogue on November 7<sup>th</sup>, including the panel discussion with four participants: Jean-François Chougnat, Daniela Krtsch, Paulo Reis and Juliane Solmsdorf.

Because of my own professional experience as an edition / exhibition producer and as a museum guide, as well as my personal interest as a regular museum visitor myself, I am aware of the different kinds of communication that exist within the museological system. I am normally not very keen on extended wall texts, but I like to be given brief information on an artist and the work, especially if I'm not familiar with it. This kind of information doesn't patronize me and may offer complementary interpretations.

Actually, I work as a gallery assistant and I also visit a lot of other contemporary art galleries and independent art spaces. There, I find myself a lot of the time confronted with no information at all. And, as I see it, it is here you normally need it most. A lot of artwork is so conceptual that the normal visitor cannot decipher it alone. And most visitors don't like to ask for more information, as they feel embarrassed about not belonging to the group of the initiated.

Considering all these different information systems or their absence, I wanted to make an exhibition that would offer basic information to everyone (captions, as well as a few, special wall texts) and, in addition, would have more information for whom so ever needed in a separate but visible place. Thus, my idea was to find a midway between, what seems to me, the extreme practice of museums, on the one hand, of over-informing their visitors,<sup>57</sup> opposed to that of most independent art spaces as well as commercial art galleries, on the other hand, offering almost no information at all.

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<sup>57</sup> Compare with Storr's comments on museums creating "information-gathering, art-obliterating choreography," in: Storr (2006), p. 24.

### 3.4 Communication

If you want people to know about your activities, you have to tell them. For me, there were several important moments in the communication of the exhibition: firstly, I needed to communicate the exhibition concept to the artists I invited. Normally, you also have to communicate with an institution because you want them to show your project, but in my case, I did not have to convince an institution to do the show. Secondly, I had to communicate the project to the sponsors in order to raise funds for the production, and, last but not least, I had to communicate with the public.

For communicating with the public the following three points were crucial to my project: the opening – perhaps one of the most important promotional events for the exhibition; the catalogue, a written presentation and visual product, that, ideally, transports the idea of the exhibition space to the bi-dimensional space of print; the site – the online presence of the organization and the project, being accessible to everybody interested and open to all audiences.

#### 3.4.1 Opening and *finissage*

The opening, as mentioned above, is probably the event of promotion for an exhibition. A good opening, well visited or even crowded is normally regarded as the beginning of a successful show. It may seem a superficial vision, but the fact is, that most visitors come on the opening – at least in galleries and off-spaces.

Thus the opening is not only important because it is, in fact, the first official presentation of the show to the public, but also because the impression you make on this occasion can be crucial to the rest of your project.

Therefore, the communication of most exhibition projects mostly concentrates on the opening itself, and so did we. But I wanted to highlight both the first and the last day of the show, therefore I decided to organize a *finissage* – in Germany the term commonly applies to the closing event of an exhibition – and launch the catalogue there, too.<sup>58</sup>

Communication of this project was carried out in cooperation with the organization of Plataforma Revólver, as part of the Transboavista Art Building. They (the two galleries and the off-space) always cooperate on openings, creating synergies so as to enable them to reach out to a broader public and achieve greater visibility.

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<sup>58</sup> Compare with the press release and opening invitation, in Attachments, Section 5, pp. 33 & 36.

As part of the organization of the Transboavista Art Building, Plataforma Revólver did their part in communicating the openings to the press by means of a general invitation, both in print and online. But they also produced an individual invitation for each gallery show. Thus they send the digital invitation I created together with the graphic designer to everyone on their mailinglist. The idea we had for the show was to create a visual identity – through lettering, images and color – turning it in something visually recognizable. This visual identity – a consistent graphic image – was used for all forms of communication: the invitation to the opening, *finissage* and panel discussion,<sup>59</sup> as well as the catalogue.

The opening was a success, beginning with a dinner on the open terrace for invited guests, while Prancha's performance was going on on the ground floor during the whole night. Transboavista Art Building co-workers counted around 800 visitors during the opening night that began at 8 pm and lasted until 1 am.

The *finissage* took place on the last day of the exhibition, and the artists Daniela Krtsch and Juliane Solmsdorf participated as planned, as well as the museum director Jean-François Chougnat (Museum Collection Berardo, Lisbon) and the curator, editor and writer Paulo Reis (Carpe Diem Art and Research, Lisbon; Dardo Magazine, Santiago de Compostela).

The idea of this panel discussion event was to talk about the experience of migration, on a personal level, and in the arts. I invited these particular speakers because of their experience as members of the art world as well as the local art scene. In addition, they were all foreigners living in Lisbon, and I wanted to discover their reasons for deciding to stay here – all except for Juliane Solmsdorf. Her contribution, however, was a very interesting statement on how it felt to live in Berlin, one of the European capital cities which has experienced extensive migration within the last 15-20 years, with a lot of people working in the cultural and creative field. Daniela Krtsch, the other artists, is also German, but graduated in the arts in Portugal where she also began her career.

Paulo Reis is Brazilian, and works and lives as a curator, writer, art critique and programming director in Lisbon. He works between Portugal, Spain and Brazil, having organized *Parangole* (Spain, 2008), an important exhibition on artists from these countries, and being the curator this year responsible curator for the *Paralela*, a parallel exhibition to the Sao Paulo Biennial.

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<sup>59</sup> Compare with the invitation for the *finissage* and catalogue launch, in Attachments, Section 5, p. 37.



Jean-François Chougnat is French, and has worked as a cultural agent for the Ministry of Culture in France, as well as being an exhibition maker on an international level, and has been director of the Museum Collection Berardo in Lisbon since 2007/2008.

All the participants shared their experience on living in Lisbon with their audience, on how they felt about living in Portugal in relation to their own cultural identity and heritage, and how they felt about globalization and intercultural relationships in general and, in particular, what this meant for the art world.

### 3.4.2 Catalogue

“The question of what audience (as distinct from market) exhibition catalogs are created for is central and decisive. While some exhibitions are quite correctly intended primarily for aficionados, most are mounted with a general and diverse public in mind. Accordingly, the catalog should reflect that diversity by being written in language the common reader can understand and with respect for what the common reader is likely to know about art coming in. To give priority to such a reader is not populist pandering, but democratic respect.”<sup>60</sup>

This paragraph by Robert Storr, contains – to my mind – some very central thoughts on what a catalogue should be about: an extension to the exhibition, a form of media which can be consulted additionally and which directs itself to a public interested in art, yet can also be read by the general public – or the ‘common reader’ as referred to in the above text – by assuring that the information supplied is accessible. What I have mentioned before as ‘the aim of transporting the idea of the exhibition space to the bi-dimensional space of print’ is what Storr calls: “to convey in the optimum manner in another medium the basic thrust of the exhibition.”<sup>61</sup>

For this purpose, I wrote an introductory text referring to the starting point of the exhibition, its theme and concept, as well as each artist and his or her work. Because of the theme of this exhibition as well as our aim of communicating the project not only in Portugal, but internationally, every single supporting text and therefore the catalogue, too, had to be bilingual.

I had a team of five people working with me on the catalogue: the photographer Roland Hutzenlaub and his assistant, the graphic designer Rita Brito, and the two text editors (Portuguese / English). All catalogue texts were written by me in Portuguese and in English.

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<sup>60</sup> Storr (2006), p. 27.

<sup>61</sup> Storr (2006), p. 28.

Before the summer, around June 2009, I requested several printers for budget proposals for the catalogue. Then, comparing about three different ones, I chose a small printing firm whose offer was very good. But this was principally because a friend who is also an editor had already worked with them and told me that they had a good quality-price ratio. It was important for me to be able to rely on the personal experience of someone I trusted.

I arranged with the printers that we would contact them again in September to set precise deadlines, but left already clear that we would need the printed copies at the end of October. I already had learned that it is always better to set deadlines earlier date actually required; this can buy time for any unforeseen things that may occur.

At the beginning of September, I introduced our graphic designer to the printers, as it would be her responsibility to be in contact with them and oversee the different production steps, from first to final prints.

With regard to the overall timing, beginning with the photo shoots for the catalogue, we were faced with a tight schedule. The photographer coming from Germany to take the pictures of the catalogue would only stay in Lisbon for five days: from Sunday to Saturday. The opening was on Thursday, so we had two to three days to take the pictures. As it turned out, most of the artwork had already been installed on Tuesday, and the shooting could begin. As arranged, the photographic team not only took pictures of the already installed works, they also took photos at the opening so as to complete our documentation on the show as well as undertaking final treatment of all the photographic material.

Only after the opening did I have time to dedicate myself to writing the final catalogue text and to choosing the images we would use. As the exhibition was due to open on September 24<sup>th</sup>, the graphic designer and I had only about three to four weeks to finalize the catalogue and have the final version sent to the printers. We had already had several meetings before the opening to try and define the final structure of as much of the already available information as possible: the production team's technical data, the catalogue text, the visual presentation of each piece of artwork including their individual captions, the artists' CV's and the part of the special thanks mentions and sponsor credits. While I was writing the text, the graphic designer was already working with the images of the show that the photographer had put on a CD for us.

When we met again one week after the opening, Rita had already figured out a possible layout and I handed her the final version of the text. The meetings we had over the next two weeks were spent discussing the final position of the different images, as well as that of the text and its distribution throughout the document.

It was all about how to create an accessible and attractive text for different readers and how best to communicate the contents of this exhibition. To make this little publication

more attractive, we decided to use different letterings and colors so as to distinguish the different information and languages.<sup>62</sup>

Towards the end of this process, I began to meet up with the text editors. Thus we were able to introduce their changes and suggestions as early as possible. After all that we arrived at our first 'final' version, and we were given the editor's final verdict on the whole catalogue. From front cover to back, every page underwent correction once more, in Portuguese and in English. Good editing is just as important as a good text, I learned.

Luckily, our deadline timing worked out and we handed the final pdf document to the printers four weeks before the catalogue launch, and three weeks before our official deadline, October 31<sup>st</sup>. During the following two weeks, Rita communicated with the printers and accompanied the whole process as arranged. When the first color proofs were ready, we discussed them together and finally made some last, small changes, e.g. realizing that the yellow text was too bright, and had to be darkened.

The first print proof was done one week before our deadline, but it went well. So the print process for the whole edition was initiated and finalized that same week. Friday before the *finissage* I had all the 400 copies in my hand! Now I only had to number them – as I decided that I wanted each one of them to be special and therefore numbered manually. This I did during the weekend, and so by Wednesday the catalogues were ready for the launch on Saturday, November 7<sup>th</sup>.

### 3.4.3 Site

The exhibition website was our project's online presence as I wanted the information to be available to everybody interested and open to all audiences, as well as serve as a means of communication with possible sponsors.

The process of creating the site began back in 2008. But only at the beginning of 2009 had I decided which web design studio would do the site. The responsible webdesigner and I met several times in the space of two months, during which time we decided to use indexhibit as the informative platform for the site, as well as defining the overall design of the site, for example the lettering, the colors, the table of contents. However, the site only went online in July 2009!

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<sup>62</sup> An example of the catalogue can be consulted, as it is attached to this thesis.

By using the online platform *indexibit* I would an easy tool to hand (as this platform comes with a backoffice for individual updates, as well as it having a simple structure to present information, text and images, in a very user friendly way).

We had some interesting surprises with the site, when we realized that it was visited by people in other countries and that it was truly a means of communication, not only with our local art scene and the sponsors, for which it was initially intended. One of the contacts was with a Berlin-based off-space, RosaLux, with whom we still maintain contact today.

When I searched for a possible model for my site, I tried to find other curator's web pages, but didn't find very many. In Portugal, I only found the blog of two curators, Filipa Oliveira and Miguel Amado.<sup>63</sup> It was strange to realize that a site was a highly unusual medium for a curator. The first reaction to my site, from almost everybody, was the question if I was opening a gallery. The actual goal of this site is to create an online platform where I can present my own projects and the work of the artists I am working with, or in whose work I believe in. In Portugal, at least at the present time, I think, I am the only curator who has my own webpage; in Spain you can find several examples, but those curators also work as art consultants, thus having a commercial purpose. In my case, the internet site is a medium that allows me to communicate with people interested in contemporary art, not only in Portugal, but all over the world. Today, you act local, thinking global. At least, that is what I believe in.

### 3.5 Exhibition activities

Besides the opening and the *finissage*, the catalogue and the internet site, I also tried to use other existing means of communication in my project to attract a wider audience: guided tours and an event as the panel discussion, as well as a catalogue launch, all of which would hopefully attract different people to this show.

#### 3.5.1 Guided tours

As I, myself, work as a museum guide for two different museums of modern and contemporary art in Lisbon, the idea of organizing guided tours was only natural to me. I organized two guided tours, the first one not being visited at all, as it was a warm, sunny Saturday afternoon and Lisbon inhabitants try to flee the city on the weekend. The second one was offered at the end of October, during the week and at the end of the day, and

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<sup>63</sup> Compare to Filipa Oliveira + Miguel Amado (<http://filipaoliveira-miguelamado.blogspot.com/> consulted at May 4th at 4.21pm).

around 15 visitors came on the tour. It was a mixed public: artists, fellow curators, friends and some other interested people.

The guided tour started on the ground floor describing Prancha's installation and performance. Then we continued with the rest of the exhibition on the upper floor. In the end, we had a little discussion about the different artwork, its context and purpose.

### 3.5.2 Panel discussion

According to my personal experience, most people who come to an opening don't visit the show again and therefore I wanted to have something special on the last day – *finissage* and catalogue launch – something that would motivate people and eventually draw new visitors to the exhibition space. The panel discussion would also be an opportunity to bring the exhibition theme closer to the audience: To listen to the different experiences of the speakers invited, sharing their personal views on how nationality, migration and identity are relevant or not today and in the art world, seemed to me the logical way to end this show.

To capture the public's interest, I had to present an event with an interesting profile. On the one hand, I tried to meet this expectation by organizing an event with several activities going on (catalogue launch and panel discussion), as well as inviting participants who had an interesting public profile, and where people would easily recognize who was who.

What interested me personally was that the participants on the panel were to be themselves foreigners in Portugal and active players in the local art scene but also with experience on an international level, so they could compare different situations in different art scenes.

That's why I invited Jean-François Chougnet, the actual director of the Berardo Museum Collection in Lisbon. He is French, a former graduate of the elite *École Nationale d'Administration* (ENA), and was advisor to the French Minister of Culture, Jack Lang, before taking up duties with the *Réunion des Musées Nationaux* (RMN).

Paulo Reis is a Brazilian art critique, curator and co-editor. He lives and works in Lisbon, as well as he frequently works on projects in Brazil and Spain. He teaches art at several institutions in Portugal and was Assistant Curator at the Museum of Modern Art at Rio de Janeiro, Brazil (1998/1999) and Cultural Assessor at the Museum of the Republic, Rio de Janeiro, Brazil (1996/2000).

I also wanted the talk to be directly related to the show. Therefore I asked whether any of the artists would like to participate in the discussion. Daniela Krtsch and Juliane Solmsdorf accepted the invitation. It was rather curious to have two German artists talking about their life experiences in terms of how they related to the topic of migration and cultural

identity. However, their experiences were very different: Daniela Krtsch immigrated to Portugal about ten years ago, and it was here that she established herself as an artist; Juliane Solmsdorf grew up in Berlin where she still lives today and has experience of what it is like to live in a city in which everyone else also wants to live, as the population of Berlin and immigration from other countries are constantly growing.

The discussion event was well visited – we had around 20 participants, all of whom stayed for the catalogue launch afterwards.

#### 4. Follow-up

I have borrowed the technical term “follow-up” from the area of communication, signifying the part in a project of coming back to everybody involved in order to give them general feedback on results, and, finally, to thank them for their participation. The aim of a follow up is to maintain the bonds you established during the working process – with the participants (artists, organization, technical staff) as well as with your sponsors and also with your journalistic contacts.

It seems to me that the importance of this phase is often underestimated in independent productions. The contacts we made had to be kept up not only until the event took place, but also afterwards. It was important to evaluate which partnerships were truly successful and to show that you held the partners of your project in high esteem.<sup>64</sup>

For example, the day after the opening I sent emails to everyone involved and thanked the artists, organization, and sponsors for their enthusiasm, help and support. They also all received email or personal phone-call invitations to the guided tours as well as to the final panel discussion and catalogue launch.

After the end of the show the private and institutional sponsors were presented with a collection of documents that I called ‘thank-you-kit’. This kit was compiled of press cuttings of the show, a catalogue and a letter signed and addressed to those responsible thanking them for their support.

##### 4.1 Institutions

Bearing in mind the support we received from the various institutions involved in this show – from the Cities of Berlin and Lisbon to the Goethe Institut – the support gained by the DGArtes / Ministry of Culture was, in terms of finance, the most significant as it covered around 50% of our costs. Of course, their support implied submitting an extended report on how we spent their money, which had to be handed in by the end of April.

The assistance we received from the city of Berlin was also financial, covering flight expenses for one of the Berlin artists. And subsequently the artist was required to present the invoices of her flight expenses.

The city of Lisbon offered us the use of their printers so we could print copies of the journals that were part of Lúcia Prancha’s installation and performance, and the Goethe Institut supported us with their communication system, sending our invitation and exhibition

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<sup>64</sup> Find an example of a follow-up letter under Attachments, Section 6, p. 54.

announcement to all those on their mailinglist, thus offering us a very important connection to the German and foreign community in Lisbon, and in Portugal generally. In neither case were we requested to hand in any special reports.

#### 4.2 Private Sponsors

In regard to the private sponsors, I confess that I was truly overwhelmed by the warm and kind support we received from the hotels and hostel that offered accommodation to the artists, the German atelier that sent a photographer to Lisbon to take pictures of the show, the Fundación Pampero that provided us with free drinks at the opening and the *finissage* as well as aiding us financially with the production of the catalogue and with traveling costs for the other Berlin artist. The support that surprised us most was perhaps the one we received from the construction firm Alves Ribeiro for not only did they help us with materials but also with logistic support, transporting a great amount of the bigger materials we needed.

When you work as an independent curator on this kind of project, you spend most of your time searching for new sponsors. And this means getting a lot of 'no's' for an answer. So when the support you receive is even more than you asked for, it feels like true success.

However, for this kind of support it is very difficult to express your gratitude adequately through letters or special thanks.<sup>65</sup> I felt that my presence and behavior towards our sponsors would clearly indicate how much their help meant to me.

This leads me to another aspect of being a curator: You don't only have to manage artwork; first and foremost you are dealing with people.

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<sup>65</sup> For this purpose, exists also the special thanks category, normally at the end of the hand out (compare to Attachments, Section 5, pp. 34-35), or catalogue, where we can thank everybody special and dear to our project. The first contact with a possible sponsor is normally with the director of the enterprise or the head of marketing. Afterwards you mostly deal with the people that work directly with you, sometimes, they can be the same as the directors/heads of department. But if they are other people, it is always nice to thank them personally. Everybody likes to receive a thank you at the end of a work accomplished, and that is something I hope I will never forget for future projects.



## 5. Critique

After the realization of a project, sufficient time should always be devoted to evaluation, in which you try to rethink the whole working process and analyze, now from a distance, how things had been done, and where there was room for improvement. In fact, it was not the first time I ever produced an exhibition, but it was the first time that I was exclusively responsible for everything – making this particular project very special, though of course not perfect. But only from experience do you gain knowledge.

### 5.1 Communication

I already began to contact with the press (mostly monthly magazines) in July, so notices would come out in their September issue to announce the opening of the exhibition well in time. As I joined forces with Plataforma Revolver on this, we could communicate the opening of the exhibition through various channels, reaching a lot of people. Not only did we use the usual ways of communicating, e.g. through the press and our web pages, but also employed the now very popular new social platforms such as facebook, which worked just fine.

What I felt was more problematic, was the communication during the show, and getting people to come to the place, not only the general public but chiefly the art journalists and art critics. We had had a very good placement of the opening notice and the exhibition appeared in several important monthly magazines and daily newspapers (in both online and print versions), which made me very happy; but only one full-length article was published in the monthly cultural magazine *Relance*.<sup>66</sup>

### 5.2 Financing

Regarding the financing of the project, in terms of logistics and contacts, I think we exhausted all the possibilities available to us within the time we had.<sup>67</sup> The only real problems were time and the worldwide financial crisis that hit everyone, making enterprises still more reluctant to sponsor projects like ours.

It was new to me to have to administer money, not only for myself but also for other people, as was the case in this project. I was already used to communicating every important

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<sup>66</sup> Compare with the article in Attachments, section 5, pp. 38-39.

<sup>67</sup> Compare with the chapter 4.2.2 Fundraising.

move in writing – as in all other processes, whether it was in administration or production. Once money was involved, this habit became all the more important.

In this process I was confronted with some complicated situations because some of the artists confused personal contact with the working relationship, thus mixing up their own financial problems with the money available to produce the show. I now think I should have established right from the beginning a maximum budget for production of the artwork – even without knowing what my overall budget would be at the time. But probably, on a psychological level, this would have dampened our hopes of gaining substantial amounts of money for production or even the possibility of an artist fee, for which I never applied.

### *5.3 Expectations*

The previous leads us straight into this one – to the expectation of each person who participated in the exhibition: The players<sup>68</sup> in the field of art who, in my opinion, are important for evaluating how successful a project was or what problems a project had are the artists, the public (meaning here both the general public and the specialized public with its critics, art journalists, scholars, etc.), the hosting organization (off-space, gallery, museum, etc.) and the curator him or herself (freelance, or institution bound). Ideally, it would have been of benefit to gather commentaries from at least one representative of each category. In reality, I could not get information from everyone I would have liked to. But as I conducted a thorough interview with the artists, I am at least able to present their feedback on this project.<sup>69</sup>

I will also present a short analysis on the public's reaction based on personal feedback given to me, as well as on what was published in the press. Last but not least, I will elaborate on my own assessment of the work done.

#### 5.3.1 Artists

In the interview conducted with the artists, I posed several questions, one of them being what expectations the artists had and how they were met. The answers were very

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<sup>68</sup> Bismarck talks of 'players' in her essay "Curatorial Criticality – On the Role of Freelance Curators in the Field of Contemporary Art", and identifies various types: from artist, to critic, dealer, scholar and since the 1960s the 'curator'. Within this latter category she distinguishes between "freelance curator" and "specialized curator within an institution". p. 64.

<sup>69</sup> The interviews are published in original language (German or Portuguese) under Attachments, Section 4, pp. 15-31. In the meantime, the original parts referring to the expectations will appear in the foot notes for direct identification.

diverse; some more critical than others, but all very helpful in seeing things from the other side, from the perspective of those involved.<sup>70</sup>

Susana Anágua told me that all her expectations regarding the exhibition space were fulfilled, as she was already very familiar with it. Of course, she didn't know all the artists but sympathized with most of their works and the overall final result. She thought that everyone genuinely engaged with the special environment and that, at the same time, there was enough space for everybody's work to 'breathe'.<sup>71</sup>

Ramiro Guerreiro had accepted the invitation to participate in the show even before I briefed him on the whole concept. His own expectations were bound to his primary preoccupation with intervening in such a very strong and complex space as presented by the attic of Plataforma Revólver and with trying to create a new way of seeing and experiencing this place full of 'visual noise'. When the opening was over, he realized that he hadn't had enough time to confront himself with the installation proposed and it was imperative for him to intervene again in what had already been presented. It was this more 'activist' moment, almost an act of auto-censorship that became most dear to the artist in this project. He appreciated very much the fact that I 'allowed' him to take this second action, and eliminating somehow the base-concept of his first proposal.<sup>72</sup> When Guerreiro asked for my opinion, there was no doubt in my mind that the artist himself had to decide whether the work presented was finished or not, for I was highly aware of the performative dimension that Guerreiro's work normally has.

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<sup>70</sup> Interviews could only be conducted with Susana Anágua, Ramiro Guerreiro, Daniela Krtsch, Lúcia Prancha and Juliane Solmsdorf.

<sup>71</sup> Compare with the whole interview in Attachments, Section 4, p. 17: "Todas a expectativas foram realizadas , eu já conhecia o espaço . Não conhecia todos os artistas mas gostei muito de todos os trabalhos e do resultado final . todos agarram bem o espaço e ao mesmo tempo todas as peças tinham ar para respirar." (Susana Anágua)

<sup>72</sup> Compare with the whole interview in Attachments, Section 4, p. 19: "*Quais foram as tuas expectativas relativamente à exposição? Aceitei participar no projecto de imediato, ainda antes de saber que estava relacionado com essas duas palavras. As expectativas prenderam-se principalmente com uma preocupação de intervir num espaço bastante forte e complexo, como é o espaço do sótão da Plataforma Revólver, de modo a criar um novo percurso num lugar cheio de "ruído visual".*

*Quais delas não se realizaram? E quais as razões?*

Após a inauguração percebi que não tinha tido tempo suficiente para me confrontar com a instalação que tinha proposto e foi-me eticamente mandatário voltar ao espaço e intervir de novo naquilo que tinha mostrado no primeiro dia. Este momento mais "accionista", quase de auto-censura, é aquilo que me é realmente caro neste projecto. Tenho a agradecer o facto da curadora me ter permitido fazer essa segunda intervenção, já depois da abertura ao público, anulando o conceito-base da 1ª proposta apresentada."

Daniela Krtsch's reaction was perhaps the most enthusiastic, as she grew passionate about this project, not only because of the theme proposed but also because of the other artists invited. She expected there to be a general acknowledgement of the show by the (art) public – and of her own work, too. She experienced the exhibition as successful, mostly because of a satisfying response from the public.<sup>73</sup>

Lúcia Prancha answered thoroughly and critically to my question about her expectations on the show. She commented that the show hadn't been as experimental as she had expected it to be, and to her, some of the works seemed incoherent and superficial (mostly the works of the two invited artists from Berlin). She felt that the participating artists ought to have shown more willingness to take risks, and that a good production was not everything. She talked directly about some of the artist's work and referring to Guerreiro's work, criticizing it at first for being too shallow. "With regards to Ramiro Guerreiro I thought him to be too caught up with references and other work, his work thus having no 'life of its own'. Thank goodness, he realized what he had done and shortly afterwards intervened in the 'ideal sculpture' of his work most appropriately."<sup>74</sup> Her statement reflected a certain uneasiness with the result of the show, as she utters: "A group show is not only an invitation to a certain group of people. It is the possibility of uniting a series of experiences for the observers, who themselves have a great variety of interests. Art already has little to do with objects. And there was something in that space and in that project that could have been a platform for something more courageous and open to diverse possibilities of aesthetical experience."<sup>75</sup> In the end, she was pretty satisfied with her own work; mostly with the performance, which a lot of people experienced as the normal procedure of entering a disco or a bar – though few recognized it for what it was. This situation of strangeness arising from the direct contact of the artwork with public caused her great satisfaction. And that her work –

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<sup>73</sup> Compare with the whole interview in Attachments, Section 4, p. 22: "Fiquei bastante entusiasmada com a proposta da exposição, pela temática e pelos artistas envolvidos. A minha expectativa era que houvesse reconhecimento público da colectiva e do meu trabalho em particular. Acho que o resultado dessa iniciativa foi óptimo e com uma grande adesão por parte do público."

<sup>74</sup> "Em relação ao Ramiro Guerreiro achei-o numa primeira fase demasiado relacionado com referências e trabalhos de outros e sem "vida própria". Ainda bem que ele tomou consciência do mal que tinha feito e no dia seguinte entrevi na "escultura ideal" no seu trabalho da maneira mais correcta. A isto refiro a utilização da performance em tom quase irónico que tem desenvolvido em vários vídeos documentação como o *Pano do Pó*." In: Attachments, Section 4, p. 27.

<sup>75</sup> "Uma exposição colectiva não é só o convite a um determinado grupo de pessoas. É a possibilidade de reunir uma série de experiências a um observador, que provêm dos mais diversos interesses ou não. A arte já pouco se faz de objectos. E havia ali naquele espaço e naquele projecto a plataforma para algo mais arrojado e aberto a diversas possibilidades de experiência estética." In: Attachments, Section 4, p. 27.

in the form of a journal – could be taken home by the visitors of the exhibition was also something she appreciated as it was important to her that her work was something to experience and that could be shared with everybody.<sup>76</sup>

For Juliane Solmsdorf it was her first professional experience in Portugal and she thought it went very well. She told me that she was very curious about how visitors from Lisbon and from the Portuguese art scene would understand and react to her work. She was also curious about how the group show would turn out for, in her experience, group shows always developed their own dynamics. And after all this show was a great personal challenge, on an organizational level as well as on a personal one, as she still had to produce all her artwork within the one week in Lisbon, with exception of the sculpture *Ost*. She was very satisfied with the result of her work at the show, as well as she was about the help and support she received from our team in Lisbon. During the show she perceived the works of the other artists very differently and admitted that there were some works presented that she didn't understand.<sup>77</sup>

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<sup>76</sup> “Esperava que a exposição fosse mais experimental. A exposição demonstrou bastantes incoerências e alguns trabalhos superficiais. Pois uma exposição não vive só de uma boa produção, mas dos riscos que o artista se propõe e da força de como o trabalho se impõe. E julgo que foi isso que faltou no desempenho dos artistas que participaram na exposição. Não consegui compreender a escolha das duas artistas alemães. Achei que o seu trabalho não era pertinente conceptualmente e meramente decorativo.

[...]

Estou bastante satisfeita de ter realizado uma performance que poucos perceberam, que poucos a viram como performance. Um projecto único que se desdobrava em três partes: performance, vídeo/documentário e publicação. Publicação que permitiu apropriar-me do trabalho de um antropólogo que também viu numa situação tão banal e ordinária algum interesse (como os bailes funk, dançados por pretos nos subúrbios).

Fico satisfeita com o facto de ter criado uma situação de estranheza durante a fruição do público pelo meu trabalho, e de saber que levaram uma peça minha para casa e poderem ter e ler – publicação.”

In: Attachments, Section 4, pp. 27-28.

<sup>77</sup> Compare with the whole interview in Attachments, Section 4, p. 31: “Ich war vor allem sehr neugierig, inwiefern die Besucher aus Lissabon und aus der dortigen Kunst-Szene meine Arbeit verstehen und auf sie reagieren würden; dieses auch im Hinblick auf meine Erfahrungen mit Gruppenausstellungen und ihre jeweils eigenen Dynamiken. Ausserdem war ich gespannt, wie meine neuen Arbeiten vor Ort zu realisieren wären.

Ich bin sehr zufrieden mit meiner eigenen Arbeit, die ich dort ausgestellt habe.

Es gab eine grosse und tatkräftige Unterstützung von deiner Seite und deiner Mitarbeiter!!

Die Arbeiten der Anderen habe ich dann vor Ort sehr unterschiedlich wahrgenommen und muss zugeben, dass ich auch ein paar von ihnen nicht verstanden habe.”

### 5.3.2 Public

The reactions we got from the public – visitors, fellow curators and artists – were all very positive. The positive feedback was related to the installation of the show, the choice of artwork as well as to the fact that the show presented artists that were new to the Portuguese art scene.

Besides the personal opinions I received, I wanted to get a more objective evaluation of the public's reaction, which I tried to do by sorting out the comments, articles and announcements found in the press.

Announcements of the exhibition were published in the two major Portuguese art magazines (*L+Arte* and *Artes e Leilões*) and the city's monthly program (*Agenda Cultural de Lisboa*), as well as in the program of the daily and weekly journals (e.g. *Público/Guia do Lazer*, *Expresso/Escape*, *Jornal de Negócios/Esquina do Rio*). The exhibition aroused some curiosity in the art blogger scene, too (i.e. *Miss Dove's taste of the day*, *The Mews Project*), and in the German online community in Portugal (i.e. *Portugalforum*). As the show was announced through the Goethe Institute mailing list, we were able to reach out to a lot more people in the German community than we could possibly have done on our own.

I was a little bit disappointed that there was only one article published about the exhibition as well as about my curatorial project, which appeared in the monthly cultural magazine *Relance*.<sup>78</sup> For this article, the journalist Anabela Becho interviewed me, trying to ascertain my interests and reasons for producing this show. The result was a two-page article about the project, as well as about me – a curator between Lisbon and Berlin.

### 5.3.3 Curator

As Beatrice von Bismarck writes in her article “Curatorial Criticality – On the Role of Freelance Curators in the Field of Contemporary Art,” freelance curators have to take on a variety of roles, have to create, administrate and distribute – or in other words: “the curatorial practice [is that] of assembling, arranging and communicating”.<sup>79</sup> Sometimes, this accumulation of functions can be overwhelming and timing turns out to be your top priority.

What I wanted to do with this exhibition was to communicate an idea and introduce a concept to the artists, who would then react to this with the production of new works of art

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<sup>78</sup> As indicated before, a copy of the article can be found in Attachments, Section 5, pp. 38-39.

<sup>79</sup> Compare with Bismarck (2007). p. 67.

that, ideally, would transmit some of the my own ideas. I accepted this invitation to do the show because it was an opportunity to do something highly experimental, and it was also the chance to put my experience and theoretical knowledge into practice. Somehow I regarded this show as the final accomplishment of my MA, which I had just begun at the time.

Those were my expectations at the beginning, but I might say that after working on this project for a while I was mainly preoccupied with five different areas within the exhibition: firstly the concept, as already stated above; secondly, fundraising as it was an elementary key to getting materials, services and money necessary for carrying out our plans; thirdly, the catalogue, for which we supposedly had a long forerun, but as we had a site-specific exhibition, photos could only be taken after installation, thus restricting us to a short time-frame after all; fourthly, the installation of the show, for here was the big unknown factor, namely: whether the works of the different artists would be able to stand together, and the very thought was somewhat frightening to me; and last but not least, good cooperation and a working climate among us all – my team, myself and the organization, and particularly my desire to maintain a close relation with the artists.

Therefore, at the beginning, my concerns were more of conceptual nature. But soon I realized that I first had to concentrate on our money problem, and had to change my priorities for a while. For almost a year, I was primarily a fundraiser, which was a little bit disappointing as it was a very tiring and frustrating aspect of pre-production, for which I did not feel prepared at the beginning. There were times when I was extremely exhausted and would just have liked to cancel everything. I spent almost six months looking for sponsors but found none at all. Everybody I contacted was keen on the idea and the concept behind the show, but no one was prepared to give money or support.

And then at the beginning of 2009, I got my first confirmations. In March 2009, Schmiga and I participated in a public competition to get funding for travel offered by the city of Berlin. Soon afterwards they decided to support us, financing Schmiga's flight and her stay in Lisbon. Shortly after that the first hotel confirmed their support, and in May Fundación Pampero agreed to be our partner, not only sponsoring the show with free drinks as well as with money to pay for Juliane Solmsdorf's flights and for printing copies of the catalogue.

In the course of time support increased so that I could concentrate more on the preparation and production of the show.

Another point, which left me apprehensive, was the catalogue, involving the photographic production, the graphic design and editing, for all of which we had short deadlines. I was highly insecure about the outcome of the catalogue at the beginning –

mainly because I realized that I didn't have sufficient time to accompany the whole process. What this meant was that I had to learn to delegate and trust everybody else involved. I was also worried about the budget at the onset, as a good photographer, graphic designer and editor are not cheap. However, while fundraising, I got the support from a professional photographer in Germany, and long-time friend of mine; the graphics were designed by a graduate student whose work had been recommended to me by a good friend in the field; and a translator, I knew, and her colleague helped me with the revision of the texts and catalogue layouts. I was very grateful for their help, as normally these are the little things you cut out of the budget, but which make a huge difference in the end.

I am always tentative when it comes to production and installation in the space as there are always last-minute problems you cannot control. This show was almost exclusively made up of site-specific works, and it was the first time I was responsible for a project of this kind. When we entered the space I felt excited but, at the same time, very insecure. I was lucky to have the Plataforma Revólver team and their technician, as well as my assistant, there on the spot to help me with all the requests that had to be dealt with at short notice. There is always something that needs changing, for it is one thing to conceive a piece of art specifically for a site and another thing altogether to execute it, finally, in the defined space.

Regarding the result of our communication with the press, I was a little bit disappointed. Having contacted a lot of art critiques and journalists personally, and invited them to the exhibition, I had very little feedback. Despite this lack of interest from those in art journalism, the exhibition appeared in almost every important programs, as already referred to in 5.3.2., but there was only one full-length article on the show (this one very positive, indeed). My expectations were probably simply too high and I overestimated their curiosity for novelty: I had thought the fact having invited artists new to the local scene would generate more interest on the part of the press. This experience confirmed that the press, as well as the general public, react very strongly to artists they already know but have difficulty interesting themselves in those they don't. I also experienced this with another project, Estados-Gerais<sup>80</sup> organized and curated in 2009 by a group of artists who complained about the same problem. They had presented works of Anton Vidokle and Asier Mendizabal, and the press published almost nothing on the exhibitions, and the number of visitors was low.

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<sup>80</sup> Compare with Estados Gerais (<http://estadosgeraisinfo.blogspot.com>, accessed on May 6, 2010, at 12.02 pm)



As I've already mentioned but wish to reiterate, as a curator you not only deal with technical, but also a lot of time with human and inter-human problems. I was always preoccupied in maintaining good cooperation and working climate with everyone and among us all: my team and the organization, as well as with the artists.

I regard the creative field of the artist as an area exclusive to them and see myself in a position to guide, but not to interfere actively in the production of their artwork. I tried to be available, on the one hand, to offer opinions and suggestions during the process of production, but not to forbid something if it was perfectly executable or financially viable. On the other hand, I wanted everybody to respect my right to have the last word in the process of installation when it came to final decisions regarding overlapping/conflicting areas between artists. Thus, I always tried to avoid any potential clashes between my responsibilities and those of the artists.<sup>81</sup> This does not mean, that there were no problems at all. Some of the artists felt that their artwork had too little space, or that the works of others were interfering in their own. As explained earlier, the installation process was an ongoing compromise and negotiation between the artists and me. But in the end, if we couldn't meet an agreement, it would be by me who took the final decision.

Despite such situations, which are all part of the process and are surely not easy, there was a strong feeling of solidarity on the part of everybody involved, a solidarity that exceeded all my expectations. During the last days of the installation of the show there was this sense of us all (the artists, the production team, the sponsors and particularly our tireless production firm that transported ever more materials for us, and the photographic team) having one common purpose to keep us going, even when we were completely exhausted. It was the feeling of everyone wanting the same thing, i.e. to prepare and install everything in the best possible way and to get the show ready for the opening day!

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<sup>81</sup> Bismarck reports on the possibility of a clash on the different but sometimes overlapping responsibilities of artists and curator, writing on the example of the "clash between Harald Szeeman and Daniel Buren." Buren began to react to his 'role' as an artist that was bound to a "thematic focus by taking over sets of tasks that were normally the responsibility of curators."

## 6. Conclusion / Guidelines

In this thesis, the different steps involved in curating, planning, organizing and producing an exhibition have been illustrated using the example of “Heimweh/Saudade” that was presented at Plataforma Revólver in Lisbon last year, from September to November.

On reflecting on the different phases that were necessary for the realization of this project, I drew special attention to the theoretical part and concept, the production (with all it involves) from pre-production to fundraising, from insurance to transport, from installation to communication, as well as educational or parallel activities.

When I accepted the invitation to do the show, I was lucky to have already been responsible, as a producer, for several previous ones, which at least provided me with the experience needed for making exhibitions. Nevertheless, to be in charge as a curator is different because you are responsible for everything. That’s why it is important to do things carefully and think your steps through. For this you require time, patience, endurance and to work with people you trust.

### *Idea / Concept*

As Bismarck tells us “the curatorial practice is defined by its production of connections.”<sup>82</sup> It is the idea behind a show that develops into a concept, giving theoretical body to the exhibition. This concept should help us to understand the works in context and in relation to each other.

When you consider how long work on a project can go on for, with all the different phases involved, it’s certainly better for you to choose something that excites and interests you, something you’re passionate about, so you don’t get bored by it after two months. Also, I found it easier to relate theoretically to the content, if I was able to relate to it personally in some way.

### *Artists*

Choosing your artists is not easy. You have to know a lot of artists to be able to choose in between them, and it is always good to try to get to know them beforehand. An exhibition quickly becomes a very personal matter for everyone, as everybody’s work is at stake here.

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<sup>82</sup> Bismarck (2007), p. 62.

One of my personal guidelines for this show was to work with artists of my own generation. I felt it was more likely that artists of my age would accept working with a young and still unknown curator than older artists that already had an established career.

### *Space*

In this case, I did not really select the space as I was invited to use it. However, the choice of space is, in fact, very important, as the space may influence our reading or assign value to the artwork exhibited.<sup>83</sup> In this project the idea of a former home and studio fitted the idea of the show very well and made the artists fall in love with the place.

Should you seek for a place to present your show, make sure the minimum requirements are met if you don't want to end up spending your whole budget on things such as electricity and lighting, someone to 'guard' the space who is responsible for the security of the artwork exhibited, suitable walls for installing the art easily as well as somebody to open the space and be there during visiting hours.

### *Artwork*

With regard to the works, if they're already produced, you can select these, discussing with the artist which pieces could be shown together. Sometimes, you may not exhibit a particular work of art though you like it, for example because it's too big, or too far away and therefore too expensive to transport to your exhibition.

When you do a site-specific show like "Heimweh/Saudade", showing bigger works is an option if you arrange to construct in the exhibition space if it's possible – always bearing in mind that somebody has to pay for the material! That could be you, the artist or the gallery, if the artist has one.

Also – for the transportation and delivery of bigger works, always keep in mind the dimensions of your space and the entrances. If you don't, you'll happily pay for the transport, insurance and handling of the artwork only to find out there's no way you're going to get it through the doorway and into the exhibition space!

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<sup>83</sup> Brian O'Doherty "Afterword", in: O'Doherty, B. (1986). *Inside the White Cube. The ideology of the gallery space*. San Francisco: University of California Press.

## *Production*

Production is the largest chapter of this thesis, but as explained above, it includes almost everything.

I would like to draw special attention to fundraising and budget, insurance and transport, as well as the installation and communication processes.

To create a budget for the show is perhaps the most important thing to do when you already have a concept, artists, possible artwork to choose from or to construct. This gives you the minimum information for putting together the possible cost of your project. I worked on the budget very late – and I should have known better. I was lucky to get the support from the Portuguese Ministry of Culture because, without them, a huge part of the show wouldn't have been possible, for example the exhibition catalogue.

The budget makes you aware of your needs and helps you to organize your fundraising as you then realize which items you can translate into materials or services. Doing this was an essential point in my production and made the supports we got possible.

Insurance and transportation are issues everybody faces, and my advise would be not to neglect the aspect of insurance. It is not the right place to save money. Should a problem occur with one of the works, the artist in question will most likely never do a project with you again. This was exactly what happened to an artist friend of mine: She told me she would never do a show with that particular curator again who hadn't even bothered to insure the artwork in the show.

Installation can be complicated or not. Make sure that you have at least one person that knows how to use a screwdriver and handle electric installations, particularly if you don't. It is also good to have one person that can do some heavy lifting.

In my show, the two German artists brought their (male) assistants with them, and we had a handyman from Plataforma Revólver who helped us with electric installation and installing the artwork.

In the end communicating a show has two parts: The first one is communicating to what I call the 'outside' with press and general public through press releases, notices, and images; as well as, nowadays, having an online presence (web page or blog) is very helpful. Of course you can also use facebook and/or twitter if the show's dimension requires it. The second part, is what I term communicating 'inside': communicating the exhibition space to the visitor, through wall texts, wall captions, hand outs, guided tours, side events, brochure and/or catalogue.

In our exhibition we created, too, a visual identity for the show that would repeat itself on the different supporting materials: from press releases to invitations, from web pages to

facebook presence. Also, active communication was sought through guided tours, and two celebratory events: the opening and the *finissage*.

### *Follow-Up*

I strongly recommend doing a thorough follow-up with everybody involved in the project. This will show that you're dedicated and attentive, and always being a nice gesture, it will create the possibility, later on, re-contact the sponsors and institutions that supported previous projects. They might remember you.

So, summarizing my explanations, the guidelines may be captured succinctly in the following advisory statements:

**Idea** – Work on something you know or can easily relate to.

**Artists** – Work with artists of your own generation.

**Space** – Choose a space that fits your projects and your budget.

**Artwork** – Be able to communicate and negotiate with the artists; you are allowed to say 'no' if you think it's necessary.

**Budget** – Do one asap. You won't regret it.

**Communication** – Create an identity for your show and stick to it. And be aware of how you want to communicate the show.

**Installation** – If you don't make a good handyman or woman or can't do heavy lifting, make sure you have someone who can and is always present throughout the installation phase.

**Follow-up** – Stay in close contact with the institutions and enterprises that supported you. It will be important for your next project, too.

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## **Section 1: Artist's CV (selection)**

SUSANA ANÁGUA

Torres Vedras, 1976  
Lives and works in Lisbon

### EDUCATION

2008-2009

MA in Vídeo Art, University of the Arts London, Camberwell College of Arts, UK

1998-2004

Graduation in Fine Arts, Escola Superior Tecnológica, Gestão, Arte e Design (ESTGAD),  
Caldas da Rainha

1995 - 2000

Advanced Course at the Centre for Visual Arts and Communication Ar.Co, Lisbon

### GRANTS & SCHOLARSHIPS

2008-2009

Grant for MA study from Calouste Gulbenkian Foundation

### SOLO SHOWS

2008

Desnorte, Centro de Arte Moderna, Calouste Gulbenkian Foundation, Lisbon

7 Maravilhas de Portugal, Intervention at Batalha Monastery, Batalha

2007

Natureza Mecânica, Episódio 3 – A Queda do Simulacro, Project Room (curator Isabel  
Carlos), ArteLisbon 07, Fill, Lisbon

Natureza Mecânica Episódio 2 – A desorientação, parte II”, Galeria Presença, Lisbon

Natureza Mecânica, Episódio 2 – A Desorientação, Galeria Presença, Oporto

2004

Esferas, Espaço de Cultura Material Contemporânea e Arte (CMCA), Castelo Branco

## **RAMIRO GUERREIRO**

Lisbon, 1978

Lives and works in Lisbon

### EDUCATION

2001/05

Independent Arts Programm, MAUMAUS Escola de Artes Visuais, Lisbon

1997/01

Student of Architecture at Oporto University

1996/97

Free Arts Line, Seljord Folkehogskule, Seljord, Norway

### AWARDS

2005

EDP New Artists Award, Pavilhão Centro de Portugal, Coimbra. (Mention of Honour)

BES Revelação, Casa de Serralves, Oporto

### RESIDENCIES

2009/2010

Palais de Tokyo, Paris

2007/08

Casa de Velazquez (Madrid), with a grant of the Calouste Gulbenkian Foundation

## SOLO SHOWS

2009

Verdes Anos, Sala do Cinzeiro / Electricity Museum, EDP Foundation, Lisbon (curator João Pinharanda)

2008

Vislumbre, Igreja de São Tiago, Óbidos (curator Lourenço Egreja)

2007

Teatro del Mondo, Casa d'Os Dias da Água, Lisbon

Título Provisório, Espaço hALL, Lisbon

## DANIELA KRTSCH

Göttingen, Germany, 1972

Lives and works in Lisbon.

## EDUCATION

2008

Photography Intensive course at Programa Gulbenkian Criatividade e Criação Artística, Lisbon

2003

Advanced Course in Fine Arts, AR.CO, Lisbon

2001

Etching course, AR.CO, Lisbon

1997

Student in Architecture and Interior Design, Technische Hochschule fuer Architektur, Darmstadt, Germany

## GRANTS

2002

Caixa Geral de Depósitos

## AWARDS

2006

Fully Connected/ Microaudiowaves. Melhor Videoclip 2005, QWARTZ Awards, Paris

## SOLO SHOWS

2009

Daniela Krtsch, 3+1 Arte Contemporânea, Lisbon

2008

A vida dos outros, CAT, Tavira, Portugal

2007

TERRA, Galeria Minimal, Oporto

DEZEMBRO, Agência de Arte Vera Cortês, Lisbon

2006

I never promised you a rose garden, Galeria Minimal, Oporto

2005

Neighbourhood, Agência de Arte Vera Cortês, Lisbon

2004

Company, Galeria 24b, Oeiras, Portugal

## LUCIA PRANCHA

Lisbon, 1985

Lives and works in Lisbon

## EDUCATION

2010/2011

MA in Fine Arts, at Sao Paulo University, Brazil

2008

Intensive Course in Interdisciplinary and technological Performance, Programa Gulbenkian Criatividade e Criação Artística, Lisbon

2003/2008

Graduation in Fine Arts, Faculty of Fine Arts, Lisbon University (FBAUL)

#### AWARDS

2008

Revelation Award D. Fernando III, Câmara Municipal de Sintra

2007

Shortlisted for the 3<sup>rd</sup> Ariane de Rothschild Painting Award

#### RESIDENCIES

2009/2010

ZDB, Lisbon

2009

Grant Program Luso-Brasileiras Santander Universidades, Sao Paulo, Brazil

2008

Estúdio Aberto, Eira33, estudioaberto.wordpress.com, Lisbon

2006/2007

Fine Art Lv2, Faculty of Art and Design, University of Hertfordshire, UK

2006

Kaldarte, interventions in the public space with Renata Catambas, Caldas de Reis, Spain

#### SOLO SHOWS

2008

'a água parda arrastava pedaços de gelo', City Library Sintra, Portugal

#### GROUP SHOWS

2008

Afterthought, Irma Veplab, Reims, França (curator Anja Isabel Schneider)

Finisterra, inserido no programa Algarve 2008 (curator Maria do Mar Fazenda)

"Paris, 22 de Outubro, 1797- Parque Monceau / Porto, 7 de Junho de 2008, Parque de Serralves", performance by Lúcia Prancha and Renata Catambas, Serralves em Festa, Park of the Serralves Foundation, Oporto

Ocorrência, Baginski, Galeria/Projectos, Lisbon

Prémio D. Fernando III, Câmara Municipal de Sintra

#### ISABEL SCHMIGA

Braunschweig, 1971

Lives and works in Berlin.

#### EDUCATION

1991-1998

Fine Arts Academy Braunschweig, Diplom Meisterschülerin [MFA]

2001-2003

University of Basel, Studies in art history, art theory and critique

#### RESIDENCIES

2008

Cité Internationale des Arts, Paris

2006

Platform Garanti Contemporary Art Center, Istanbul

2003

Fellowship Foundation Künstlerdorf Schöppingen, Schöppingen

2002

Artists in Residence WARTECK PP / Kaskadenkondensator, Basel

## SOLO SHOWS

2008

Amnesia, Von Bartha Garage, Basel

Camouflage, Masa Güncel Sanat Mekani, BAS, Istanbul

2006

Textgap, Le Studio CAN, Centre d'Art Neuchâtel

2005

Schwebeteilchen, Galerie Werkstatt, Reinach/ Basel

2003

In or between two worlds, Kaskadenkondensator, Basel

Friends in parlor, Emanuel Tschumi, Basel

2002

Nook, KunstRaum, Drochtersen-Hüll

2001

Bustlehutch, Pavillon der Volksbühne, Berlin

Fransen und Borsten, Kunstverein Wolfenbüttel, Wolfenbüttel

1999

Heaven and Belly, Kloster St. Marienberg, Helmstedt

1998

Plastik und Papier, Kunstverein Gifhorn, Gifhorn

## JULIANE SOLMSDORF

Berlin, 1977

Lives and works in Berlin

## EDUCATION

2000-05

Fine Arts Academy, Meisterschülerin Prof. K. Sieverding, Universität der Künste, Berlin

2002

Australian National University Canberra

1997-98

Chelsea College of Art and Design, London

## AWARDS

2007

Max-Pechstein-Förderpreis, Zwickau

## RESIDENCIES

2008

Cité des Arts, Paris (Senatsstipendium)

## SOLO SHOWS

2008

Neuer Lustgarten, Center, Berlin

My very Gestures, with Antje Majewski, Salzburger Kunstverein, Salzburg

2007

Evas Arche und der Feminist N°2 NY, Gavin Brown's Enterprise @ Passerby, New York

2006

Chéri, Evas Arche und der Feminist, Kuhle Berlin, Berlin

2004

Erg Chebbi, Neue Dokumente, Berlin

Selfesteem, with Nico Ihlein, Neue Dokumente, Berlin

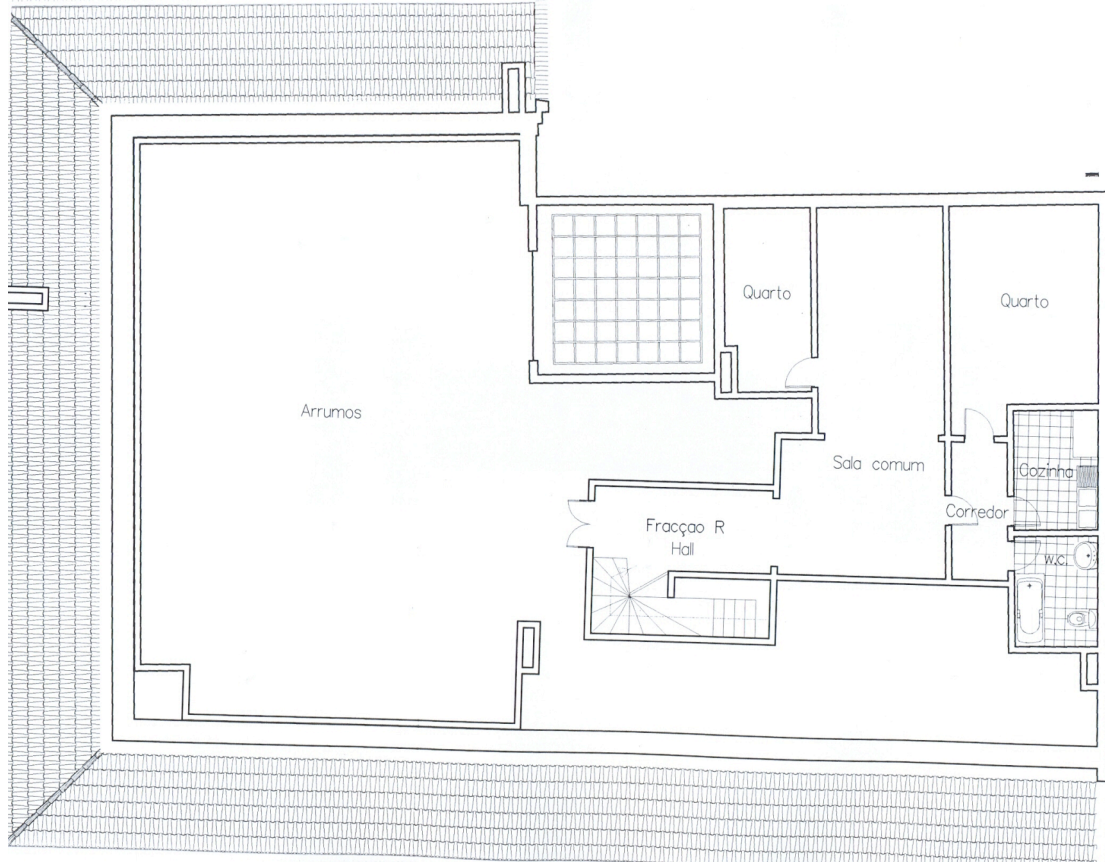
Amber, Die Blaue Kugel Galerie, Hamburg

2003

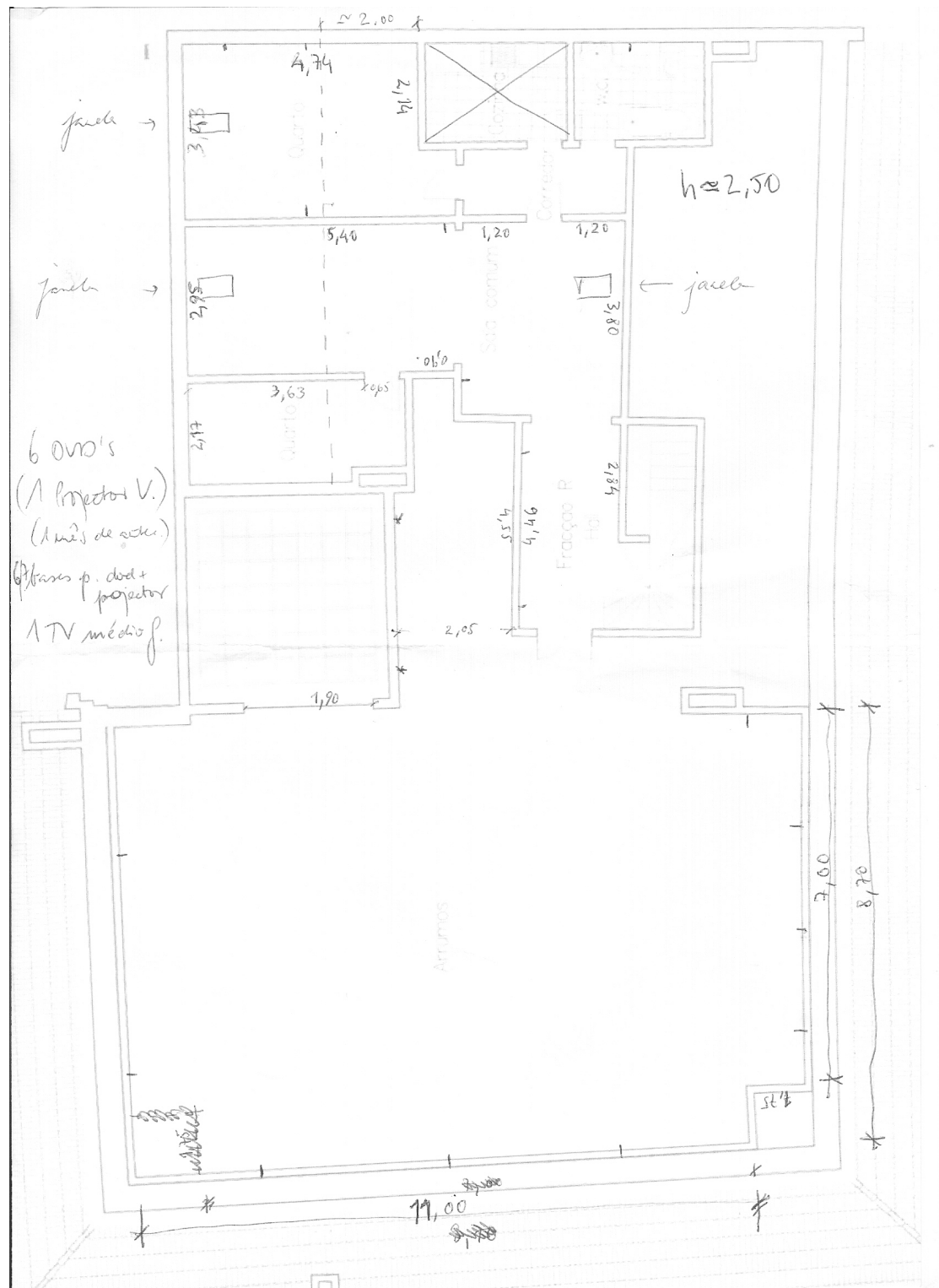
Geisterkleister, mit Nico Ihlein, Galerie Antik, Berlin

## Section 2: Map of Plataforma Revólver

**Map 1** (without measurements, as it was sent to us by Plataforma Revólver)



**Map 2** (with the measurements the artists and I took, after our first technical visit together)





### Section 3: Photographs of the artworks installed

Susana Anágua



London – L’Institut du Monde Arabe, 2009  
Music by 8551120 Assamblage Project  
Duration: 3’  
Video

Ramiro Guerreiro



One Time, 2009  
Installation with pinewood, found table, glass top, Arraiolos rug, rug and marine plywood and performance  
Variable Dimensions



Daniela Krtsch



Untitled, 2009  
Series of 18 Drawings  
Pencil, gouache, watercolor on paper  
14,8 x 21 cm

Lúcia Prancha



"The Ball: a setting for potential stories", 2009  
Performance: bouncer, posters, wooden boards and hinges, speakers and sound system  
34 x 48 cm (posters), 93 x 200 cm (each wooden board)



Publication: "The theory of the party"  
3 publications 34 x 24 cm for consultation

Video: editing and image by Felipa Barros and Lúcia Prancha  
Mini DV Pal, colour, sound, 5'  
Phones, variable dimensions  
Ed. 3 + 3 A.P.

Isabel Schmiga



Subjectile, 2009  
Turkish tea spoons, false lashes, marbles  
1,5 x 9 x 4 cm  
Edition of 3



Nostalgia, 2007  
Inflatable globe, frame, felt  
70 x 100 cm



Staccato, 2009  
White drawing film, marble  
40 x 50 cm  
Unique Edition



Untitled, 2009  
White drawing film, hangers, nail polish  
40 x 40 cm  
Unique Edition



Huzun (Melancholy), 2009  
Tape, sugar, velvet  
50 x 40 cm



Juliane Solmsdorf



Installation view: "Ost" and "Theory of the Ball"  
Ost, 2009  
Aluminum  
98 x 50 x 42 cm



South, 2009  
2 tables with 2 "high-heel platform" shoes and other materials  
Variable Dimensions



North, 2009  
Clay, sand, wood  
Variable Dimensions



West, 2009  
Wood, willow  
Variable Dimensions  
(Installation view with drawings by Daniela Krtsch on the left side and Ramiro Guerreiro's installation *One Time* in the back)

## **Section 4: Interviews with the artists**

Susana Anágua

VIDA / EDUCATION / INSPIRAÇÕES

### **Gostava saber por que razões decidiste ser artista.**

Sempre soube , lembro me de ser miúda e já imaginar que seria artista , aquela versão romântica e poética do Artista envolvido em telas e pincéis ...enfim acabei por nunca pintar nada na vida!

### **Algumas razões específicas que tenham a ver com viagens / deslocações tuas?**

Não viajei sequer quando era mais pequena por isso nada relacionado com deslocações. Se for, será da falta delas .

### **Quais as tuas influências artísticas? Quais os artistas que te estimulam e inspiram no teu trabalho?**

O primeiro artista pelo qual eu tinha um grande fascínio era o Michael Craig Martin e em especial pela peça “This is an Oak Tree” . Achei maravilhoso o conceito da obra e a liberdade que o Artista tinha , quase um poder de transformar coisas sem lhes tocar , como se fosse magia.

### **A tua formação foi em que escola(s)?**

AR.Co em primeiro , depois a ESAD e finalmente agora o Mestrado em Camberwell College of Arts em Londres.

### **Como escolheste as faculdades? Quais as tuas razões de escolha?**

O AR.CO foi conselho de uma amiga mais velha que tinha frequentado fotografia e a ESAD pelo motivo que todos os professores/artistas que eu admirava no AR.CO saíram para dar aulas na ESAD , eu acho que os segui como um pupilo segue o mestre!

### **Se hoje podias voltar atrás, que escola (nacional ou internacional) escolhias?**

#### **E porquê? O que distingue esta escola das outras?**

Teria escolhido as mesmas mas talvez de ordem contrária , a ESAD e depois o AR.CO . Acho que o que distingue estas escolas é a filosofia de ensino e o facto de na sua singularidade as duas têm na base um ensino feito por pessoas da área , que são artistas nacionais com um trabalho activo no panorama artístico até internacional e por isso sente-se que o saber além de académico é um saber real que é transferido para o aluno nem que seja em conversas de café.

### **Quais são os museus que já visitaste? Quais são os que mais gostaste? Quais são os museus que mais procuras hoje em dia? E porquê?**

Não visitei ainda muitos , não comparado com o que eu acho que já deveria ter visto. Procuo cada vez mais museus alternativos ao modo de expor do museu clássico . O Palais de Tokio em Paris está dentro dos meus favoritos pois combina um edifício com uma história relativamente recente mas já com a marca do tempo e a apresentação sempre de projectos site specific e muito experimentais . Sente-se quase o artista a fazer a obra em tempo real , há um ambiente de contemporaneidade que me agrada muito. Depois o DIA Center em NY , Tate em Londres enfim são muitos!

### **Quais são as galerias cujo trabalho/artistas admiras?**

-

### **Achas que existe uma grande diferença entre as galerias em Portugal/Alemanha e as de outros países?**

#### **Trabalhas com uma galeria?**

Sim e Não , por enquanto é uma relação muito superficial.

#### **Se sim, o que sentes que precisas mais da tua galeria? Em que te ajuda mais?**

Até agora não sinto falta de galeria , e as que tive não ajudaram muito , vendem de vez em quando , podemos ter um espaço mas ... os projectos mais interessantes até agora vêm fora da galeria.

**Se não, gostarias trabalhar com uma? E porquê?**

Sim mas ainda falta a Portugal uma galeria como algumas que já existem a nível internacional , talvez o projecto mais semelhante cá seja o Edifício Transboavista . Claro que as galerias têm de pensar nos fins comerciais mas é pena que a tentativa aqui há uns anos que galerias fizeram de terem espaços industriais alternativos não funcionasse e rapidamente todas desistiram de os manter.

**VIAGENS**

**Quais foram os países que visitaste até agora? E por que razões?**

EUA, Bélgica, Holanda, França, Marrocos e Inglaterra . NY e Londres foi por motivos de trabalho e por isso artísticos e os restantes só interesse cultural associado a férias.

**Para que países gostarias ainda viajar ou voltar?**

**E por que razões?**

Brasil e Alemanha estão na prioridade agora, para trabalhar claro . Estou muito curiosa de conhecer os países e a actividade artística de lá.

**Consegues imaginar-te a viver nesses países que mencionaste anteriormente?**

Sim, em todos menos Bélgica .

**O que têm eles a ver contigo?**

Eu é que tenho a ver com eles , pois constituem novidade e informação nova para mim, viver nestes sítios sim por 1 , 2, 3 anos mas depois o sitio onde poderia talvez viver o resto da vida seria Paris.

**RESIDENCIAS**

**Quais as razões pelas quais foste fazer um MA?**

Por ser fora principalmente , poder ter a experiência de conhecer outra cultura é muito enriquecedora. Claro que adorei fazer o mestrado e a nova informação que ele trouxe ao meu trabalho mas a vivencia de um dia a dia noutra país com outras pessoas e outra geografia é o mais enriquecedor de tudo.

**Porque escolheste Londres como cidade da tua residência?**

Escolhi Londres pelas escolas de arte , por ser uma cidade do mundo onde todas as culturas confluem e geram uma energia muito especial que se sente só de andar na rua.

**Quais são os resultados desta residência / MA no estrangeiro?**

Trabalho novo e até com nova direcção conceptual , a nossa maneira de pensar muda mesmo, não percebes logo no inicio do retorno mas as coisas ficam a amadurecer e só mais tarde é que percebes os pontos de mudança de paradigma.

**Como decorreu o processo de adaptação ao novo país e aos novos métodos de trabalho / ensino?**

Costumo dizer que os primeiros meses andei a dormir, meio atordoada com o sistema, com o clima; e os últimos meses não dormi sequer de tanta energia e vontade de fazer coisas. O ensino é menos académico , há uma maior liberdade que é inculcada no aluno e este deve fazer a sua própria investigação teórica , nada é oferecido de bandeja, não há aulas académicas de exposição temática

**Como isso te fez sentir?**

No inicio senti-me meio perdida, mas rapidamente percebi o objectivo .



## PRÁTICA ARTÍSTICA

### **Como descreverias a tua prática artística?**

#### **O que fazes?**

Escultura , Instalação e Vídeo

### **Como é que a tua prática tem sido influenciada pelas tuas estadias fora do teu país natal?**

#### **Quando é que sentiste isso a primeira vez – se o sentiste?**

Em especial senti diferença no medium Vídeo , foi inevitável não sentir interesse pelas pessoas , comunidade , movimento da cidade etc ... e transpor isso para o Vídeo.

## IDENTIDADE

### **Como te defines como artista?**

Eu acho sempre que ainda não sou bem artista , como faço tanta coisa ao mesmo tempo mas todas elas definem –me como artista . Não sou artista de estúdio , mas sim de rua , das pessoas , dos sítios , só vou ao atelier mesmo para executar peças quando já as tenho na cabeça.

## EXPOSIÇÃO HEIMWEH/SAUDADE

### **Quais foram as tuas expectativas relativo à exposição?**

Todas a expectativas foram realizadas , eu já conhecia o espaço . Não conhecia todos os artistas mas gostei muito de todos os trabalhos e do resultado final . todos agarram bem o espaço e ao mesmo tempo todas as peças tinham ar para respirar

### **Quais delas não se realizaram? E quais as razões?**

-

Ramiro Guerreiro

## VIDA / FORMAÇÃO / INSPIRAÇÕES

### **Gostava saber por que razões decidiste ser artista.**

#### **Algumas razões específicas que tenham a ver com viagens / deslocações tuas?**

O meu trabalho artístico prende-se com uma necessidade íntima e pessoal.

As experiências que fui tendo ao longo da vida como p. ex. viver noutros países ou as viagens foram, certamente, enriquecedoras mas não influíram na minha vontade de querer comunicar certas coisas de uma forma específica. Gosto de pensar que a minha prática tem origem numa vocação, o que se distingue claramente de uma visão da mesma enquanto profissão.

### **Quais as tuas influências artísticas? Quais os artistas que te estimulam e inspiram no teu trabalho?**

Há muitos artistas que foram importantes para a minha FORMAÇÃO, sendo que não me parece justo nomear uns para (inevitavelmente) me esquecer de outros, ou preteri-los. Diria que há uma época de experimentação com a qual me identifico, ou na qual me projecto, que são as décadas de '60 e '70 de século passado. Aí encontro uma certa liberdade nas práticas artísticas que me interessa muito, quer a nível nacional quer mundial.

### **A tua FORMAÇÃO foi em que escola(s)?**

Na Faculdade de Arquitectura da Universidade do Porto e na MAUMAUS – escola de artes visuais, Lisbon.

### **Como escolheste as faculdades? Quais as tuas razões de escolha?**

A escola do Porto porque era a que mais me interessava para estudar arquitectura, pela sua história e práticas; a MAUMAUS por ser a escola de artes, em Portugal, que me pareceu fugir ao modo convencional de ensino académico e por ser interdisciplinar, prestando muita atenção à crítica de arte e discussão em grupo, para além dos vários convidados inter/nacionais que vão fazendo parte do currículo da escola ao longo dos anos.

### **Se hoje pudesses voltar a trás, que escola (nacional ou internacional) escolherias?**

**E porquê? O que distingue esta escola das outras?**

Não me interessa pensar no que poderia ter feito mas sim naquilo que ainda poderei vir a fazer.

**Quais são os museus que já visitaste? NS/NR**

**Quais são os que mais gostaste? NS/NR**

**Quais são os museus que mais procuras hoje em dia? E porquê?**

Procuro exposições em lugar de museus. Pode-me interessar visitar um museu pelo edifício em si mesmo. De resto escolho os espaços de exposição pela programação que recebem no momento em que tenho acesso a eles, independentemente de ser um museu de arte antiga, uma galeria pública ou privada, um centro de arte contemporânea, uma fundação, etc.

**Quais são as galerias cujo trabalho/artistas admiras? NS/NR**

**Achas que existe uma grande diferença entre as galerias em Portugal e as de outros países? NS/NR**

**Até agora já trabalhaste com galerias em projectos específicos, mas não és representado por uma. Gostarias de trabalhar com uma?**

Gostaria de trabalhar com uma galeria, mas não a qualquer custo. Acho que deve haver um “entusiasmo comum” no trabalho de um artista para que se crie uma relação interessante entre ele e o galerista que o representa.

**Se sim, em que sentes que uma galeria poderia ajudar-te?**

Em representar-me nos circuitos comerciais e em certas questões de produção ou até mesmo como intermediária para a divulgação do meu trabalho com outros profissionais da área, exteriores ao mercado.

**VIAGENS**

**Quais foram os países que visitaste até agora? E por que razões?**

Muitos dentro da Europa (centro, sul, nórdicos e alguns de leste) e E.U.A. (Califórnia e N.Y.)

**Para que países gostarias ainda viajar ou voltar?**

Todos quanto possível.

**E por que razões?**

Mesmo que uma viagem possa ser um encontro fugaz qualquer uma me parece ser sempre enriquecedora. A diferença agrada-me tal como o confronto com sociedades estrangeiras às “nossas”.

**Consegues imaginar-te a viver nesses países que mencionaste anteriormente?**

Consigno imaginar-me a viver em qualquer país do mundo. O tempo de estadia é indefinido, consoante esteja num programa específico – tipo residência – ou a minha identificação com os lugares.

**O que têm eles a ver contigo?**

Não faço ideia sobre o que um país, qualquer que seja, até mesmo Portugal, possa “ter a ver” comigo. Mas sei que só percebi um pouco o que poderá significar ser português até viver fora. A ideia de “cidadania mundial” é um conceito que me agrada. As culturas diferem mesmo dentro de um só país. Interessa-me pensar que o mundo poderá vir a transformar-se num aglomerado de culturas (que já existem) sem ter de se dividir em Estados/ Nação.

**RESIDENCIAS**

**Quais as razões pelas quais foste fazer uma residência artística?**

Pelo confronto com “o outro” acima referido.

**Porque escolheste Paris como cidade da tua residência? Ou então dito de outra forma: o facto da residência ser em Paris teve algum peso na tua decisão?**

Escolhi o Pavillon do Palais de Tokyo pelo lugar e programa da residência, o facto de se situar em Paris foi “uma sorte”. Escolhi a residência e não a cidade, sendo que me interessa sempre viver num entorno cosmopolita que uma metrópole como Paris pode oferecer.

**Já estás em Paris há c. de dois meses. Até agora, como tem decorrido a tua residência? Podes elaborar um pouco, sobre o acompanhamento, os colegas, etc.**

A residência do Pavillon tem muitas propostas de actividades já definidas quando o programa começa. Até agora estivemos a preparar um filme, para o qual fizemos as filmagens a semana passada, e agora entramos na fase de montagem.

Para além deste projecto que nos foi proposto estamos também a preparar uma exposição que faremos na Coreia do Sul em Maio e para a qual tivemos um 1º workshop (intensivo) de uma semana com o curator com quem vamos trabalhar, para além de outros artistas de lá ou da diáspora coreana. Também temos outros projectos em mãos que não estão necessariamente relacionados com o circuito das artes visuais. Tudo isto tem sido intenso (e penso que continuará a ser) mas muito interessante.

**Como está a decorrer o processo de adaptação ao novo país e aos novos métodos de trabalho / ensino?**

Está a correr bem. O grupo de colegas é maioritariamente estrangeiro e os métodos de trabalho são universais.

**Como é que isso te fez sentir? NS/NR**

**PRÁTICA ARTÍSTICA**

**Como descreverias a tua prática artística?**

Como uma prática que tem alguma preocupação em torno de temas relacionados com arquitectura e urbanismo (como representatividade simbólica, construção de tradições, como habitar o espaço público, o *lugar*, etc) para além de outros interesses que se poderão prender mais com a performance ou outros sujeitos.

**O que fazes?**

Trabalho consoante as novas ideias que me vou propondo, com vários focos de interesse específicos que poderão não estar relacionados entre si. Os media escolhidos variam, dependendo daquilo que me interessa pensar e da forma como o pretendo mostrar.

**Como é que a tua prática tem sido influenciada pelas tuas estadias fora do teu país natal? Quando é que sentiste isso a primeira vez (– se o sentiste)?**

A minha prática responde muitas vezes a estímulos exteriores (contexto e/ou lugar do espaço expositivo) mas evolui segundo uma necessidade interior, sendo que um entorno específico poderá sempre fazer com que me proponha a experimentar algo novo no meu percurso, mas isso também acontece dentro de Portugal.

Quero com isto dizer que não noto, até à data, uma distinção entre trabalhos idealizados ou produzidos fora e dentro de Portugal.

**IDENTIDADE**

**Como te defines como artista?**

Como um ser livre e comunicante.

**EXPOSIÇÃO HEIMWEH/SAUDADE**

**Quais foram as tuas expectativas relativamente à exposição?**

Aceitei participar no projecto de imediato, ainda antes de saber que estava relacionado com essas duas palavras. As expectativas prenderam-se principalmente com uma preocupação de intervir num espaço bastante forte e complexo, como é o espaço do sótão da Plataforma Revólver, de modo a criar um novo percurso num lugar cheio de “ruído visual”.

**Quais delas não se realizaram? E quais as razões?**

Após a inauguração percebi que não tinha tido tempo suficiente para me confrontar com a instalação que tinha proposto e foi-me eticamente mandatário voltar ao espaço e intervir de novo naquilo que tinha mostrado no primeiro dia. Este momento mais “accionista”, quase de auto-censura, é aquilo que me é realmente caro neste projecto.

Tenho a agradecer o facto da curadora me ter permitido fazer essa segunda intervenção, já depois da abertura ao público, anulando o conceito-base da 1ª proposta apresentada.

Daniela Krtsch

VIDA / FORMAÇÃO / INSPIRAÇÕES

**Gostava saber por que razões decidiste ser artista.**

*Sempre gostei de desenhar, pintar, criar e neste sentido não diria que foi uma decisão de ser artista mas antes de mais um desenvolvimento natural de fazer as coisas que gosto de fazer.*

**Algumas razões específicas que tenham a ver com viagens / deslocações tuas?**

*Não.*

**Quais as tuas influências artísticas? Quais os artistas que te estimulam e inspiram no teu trabalho?**

*As minhas influências artísticas são muito diversas, tais como filmes, livros, fotografias ou um simples passeio no parque.*

*Há muitos artistas cujo trabalho eu gosto ou que me fascina e surpreende portanto acabam por ser referências mesmo sem ter uma relação aparente no meu trabalho.*

**A tua formação foi em que escola(s)?**

*Foi no ar.co.*

**Como escolheste as faculdades? Quais as tuas razões de escolha?**

*Tinha acabado de chegar a Lisbon e deparei-me com a escolha entre o ar.co e Esbal. Como já desenhava e pintava há muitos anos não estava muito interessada em voltar para uma escola cujo ensino seria mais conservador, como por exemplo ter aulas de perspectiva etc.*

**Se hoje podias voltar a trás, que escola (nacional ou internacional) escolherias?**

*Eu gostei muito do ar.co na altura e os professores que tive. Escolheria na mesma o ar.co ou as Caldas da Rainha.*

**E porquê? O que distingue esta escola das outras?**

*O mais importante numa escola para mim são os professores / tutores, os convidados (Gastprofessoren) e os contactos que a escola tem com o mundo da arte/ Kunstszene e que ajuda entrar no mercado artístico a seguir da escola .*

*Acho o Städl /Frankfurt uma escola muito interessante pois tem Professores/Artistas como o Tobias Rehberger cujo trabalho gosto muito. Também a Hochschule für Grafik und Buchkunst Leipzig, onde conheci o Director do Departamento da Fotografia, Timm Rautert, que mostrou os trabalhos dos seus finalistas/ Meisterschüler. Fiquei com a sensação que é uma escola com ambiente familiar e com um óptimo acompanhamento, mesmo após o curso.*

**Quais são os museus que já visitaste?**

*Neue Nationalgalerie, Hamburger Bahnhof, MMK Frankfurt/Main, Liebighaus, Schirn Kunsthalle, Städl, Pinakothek der Moderne, Alte/ Neue Pinakothek , Lehnbachhaus, Haus der Kunst , Kunsthalle , Villa Stuck ,Rainha Sofia, cccb, Museum de Arte Moderna Copenhagen, Louisiana, Whitney, Guggenheim, Dia Foundation, Moma, Centre Pompidou, Palais Tokio, Louvre, Musée D'Orsay etc.*

**Quais são os que mais gostaste?**

*O Louisiana (Copenhaga) pelo jardim enorme cheio de instalações e esculturas e pelo ambiente de informalidade, o Palais Tokio (Paris) pelo lado experimental, o Moma (Ny) pela relação do espaço com as obras de arte e o Rainha Sofia (Madrid) pela Colecção incrível.*

**Quais são os museus que mais procuras hoje em dia? E porquê?**

*Qualquer Museu de Arte Contemporânea nas cidades por onde vou passando e que tenham exposições que me interessem, gosto sempre de ver as propostas das exposições temporárias assim como as colecções permanentes.*

**Quais são as galerias cujo trabalho/artistas admiras?**

*Em geral acho difícil destacar galerias porque há muitas que vão mudando de artistas e os artistas mudando de galerias. Actualmente gostei, por exemplo, da galeria David Zwirner/NY e da Yossi Milo/NY para Fotografia.*

**Achas que existe uma grande diferença entre as galerias em Portugal/Alemanha e as de outros países?**

*Não acho que haja uma grande diferença entre as galerias portuguesas e as alemãs. Podemos encontrar do mais comercial ao mais alternativo em Berlim, assim como em Lisbon mas a uma escala mais pequena.*

**Trabalhas com uma galeria em Lisbon. Gostarias trabalhar com outras galerias, por exemplo na Alemanha?**

*Sim gostaria muito trabalhar com outras galerias.*

**Quais são as expectativas que tens de uma galeria. O que ela tem que garantir, fazer, etc.?**

*O que eu espero de uma galeria com a qual trabalhe é que deposite confiança em mim e no meu trabalho, apoiando-o e que se empenhe na sua divulgação, assim como seja boa pagadora.*

**VIAGENS**

**Quais foram os países que visitaste até agora? E por que razões?**

*Grécia, Turquia, Itália, Espanha, Portugal, França, Inglaterra, Bélgica, Holanda, Dinamarca, Áustria, Suíça, Sérvia, Croácia, Hungria, Bulgária, Estados Unidos, México, Ecuador, Indonésia e Brasil.*

**Para que países gostarias ainda viajar ou voltar? E por que razões?**

*Eu sempre gostei muito de viajar para tudo o lado, conhecer novas culturas, conviver com línguas e em contextos diferentes. O viajar para fora é uma aprendizagem e um estímulo perante o que é novo. Gostava de voltar a todos estes países e ainda visitar o resto do mundo.*

**Consegues imaginar-te a viver nesses países que mencionaste anteriormente?**

**O que têm eles a ver contigo?**

*Consigo imaginar-me viver noutra país com o qual tenha de alguma forma uma identificação como por exemplo: com a sua cultura, modo de vida, pessoas.*

**MIGRAÇÃO / RESIDENCIAS**

**Estudaste na Alemanha e depois foste viver para Portugal. Como se deram estas mudanças, quais as razões por escolher Portugal como país para viver?**

*Foi uma escolha emotiva, nem falava a língua mas tinha passado uma semana de férias em Lisbon e houve algo que me fez sentir em casa. Lembro-me que fiquei fascinada com a variedade de ritmos de vida que coexistiam, aparentemente em harmonia.*

**Quando percebeste que ias mesmo ficar em Portugal?**

*Planeei ficar seis meses mas já aos quatro meses senti que não queria voltar.*

**Alguma vez pensaste em voltar para a Alemanha? Se sim, porquê? Se não, porquê?**

*Não. Eu vivi 25 anos na Alemanha e é um país muito importante para mim mas também é importante conhecer/viver outras culturas, torna-nos mais tolerantes, faz-nos crescer, compreender e abre-nos os horizontes.*

**Como decorreu o processo de adaptação ao novo país e aos novos métodos de trabalho / ensino?**

*Não posso comparar porque não andei na Faculdade de Belas Artes na Alemanha ( estudei Economia e Arquitectura/ Interior Design). O ensino nas escolas de Arte diferem muito duma das outras inclusive no mesmo país (Ar.co – Esbal), por isso depende da política da escola.*

### Como isso te fez sentir?

-

### PRÁTICA ARTÍSTICA

#### Como descreverias a tua prática artística? O que fazes?

*Eu costumo trabalhar no meu atelier durante o dia, porque necessito da luz natural para pintar. Vou todos os dias da manhã até ao fim do dia, às vezes também ao fim-de-semana. É muito importante para mim ter um atelier fora de casa, um espaço só para criar. Há fases mais productivas que outras e nunca se sabe quando acaba uma e começa outra mas tenho por hábito passar o dia no meu atelier. Há dias em que pinto muito, há outros em que fico no sofá a ler ou a fazer figuras de plasticina que depois vou fotografando.*

#### Como é que a tua prática tem sido influenciada pelas tuas estadias fora do teu país natal? Quando é que percebeste isso pela primeira vez (– se o sentiste)?

-

### IDENTIDADE

#### Como te defines como artista?

*O ser artista para mim é um acto de liberdade, que me dá a oportunidade de me exprimir.*

### EXPOSIÇÃO HEIMWEH/SAUDADE

#### Quais foram as tuas expectativas relativas à exposição?

#### Quais delas não se realizaram? E quais as razões?

*Fiquei bastante entusiasmada com a proposta da exposição, pela temática e pelos artistas envolvidos.*

*A minha expectativa era que houvesse reconhecimento público da colectiva e do meu trabalho em particular. Acho que o resultado dessa iniciativa foi óptimo e com uma grande adesão por parte do público.*

Lúcia Prancha

### VIDA / FORMAÇÃO / INSPIRAÇÕES

#### Gostava saber por que razões decidiste ser artista.

As razões pelo qual acabei por seguir o trabalho de artista, são consequência de um percurso escolar/académico com escolhas consecutivas a nível das artes visuais. Passa pela persistência numa área pouco fácil e com uma diversidade de possibilidades, que muitas vezes continuam e continuarão a procurar-me no futuro.

Percebi-me a uma determinada altura que teria que optar por me apresentar a um meio não só como estudante de artes de uma faculdade de Belas Artes, mas com um estatuto determinado por um sistema, ao qual lhe chamam “artista”.

Estas razões sobre a decisão passam também pelo grupo de pessoas que fazem parte deste circuito (como professores, artistas mais experientes, colegas de curso, amigos em geral que sempre me incentivaram) .

Julgo que será consequência natural do meu percurso pessoal e académico e também a aceitação do meio artístico levam a uma persistência nesta área.

#### Algumas razões específicas que tenham a ver com viagens / deslocações tuas?

Desde cedo tenho vindo a deslocar-me devido á minha FORMAÇÃO. Aos 15 anos mudei de localidade, Coruche - Évora, para puder frequentar uma escola que me poderia oferecer uma formação melhor também como uma oferta cultural para poder usufruir de uma envolvente que me estimulasse e proporcionasse massa e discurso crítico para um melhor desenvolvimento conceptual.

A passagem pela faculdade de Belas Artes de Lisboa foi uma experiência bastante importante para puder criar descontentamento em relação ao que me era leccionado e apresentado como “verdade”. Aqui, nestas áreas artísticas, a verdade (ou linguagem) só o artista a pode construir e perceber.

Em 2001 com 19 anos faço uma viagem de um mês (inter rail) pela Europa, viagem chave, pois levou-me a estabelecer uma vontade de sair e deslocar-me tornando-me mais autónoma, crítica e conhecer os museus mais importantes da Europa.

No meu quarto ano da faculdade faço o Programa Erasmus numa cidade na periferia de Londres durante um ano. Tendo outra visão mais abrangente da arte contemporânea.

Volto a Lisbon para terminar Pintura nas Belas Artes e confronto-me não só na faculdade mas em alguns colegas um certo desanimo com o seu trabalho. E percebo que estas deslocações e viagens são meios e formas de refrescar e tomada de consciência. Um ano depois faço uma bolsa do Santander Totta em São Paulo na Universidade de São Paulo, pois tinha noção que seria uma boa plataforma de experiência, contactos antes de terminar a licenciatura nas Belas Artes.

As necessidades em deslocar-me surgem também da experiência da viagem como momento de mudança não só de território mas também de exercício de pensamento.

### **Quais as tuas influências artísticas? Quais os artistas que te estimulam e inspiram no teu trabalho?**

Interesso-me por questões performativas, não só devido ao trabalho desenvolvido como co-editora da publicação de investigação e teórica MARTE nº3 sobre Performance, mas como estudante de artes da UL senti que a informação que me foi oferecida sobre arte contemporânea era fraca e pouco abrangente, senti necessidade em fazer pesquisa pessoal na biblioteca Gulbenkian e através da Cinemateca Portuguesa tive acesso a um grupo de informação mais específica e actualizada.

Questões como a performance e performatividade, e obras relacionadas com a vivência estão na génese do meu trabalho.

Artistas como Joseph Beuys, Gino de Dominicis, Marina Abramovic, Tânia Burguera, Francis Alys, Cildo Meireles, Simon Starling, Susan Turcot, Carlos Garaicoa, Damien Ortega, Vincent Gallo, Isac Jullien, Lina Bo Bardi, Hersog, Chris Burden.

Devido á sua capacidade de pertinência não só política e social mas pela disponibilidade de tornar o trabalho e a vida num projecto só.

### **A tua FORMAÇÃO foi em que escola(s)?**

- Artes Plásticas – Pintura na Faculdade de Belas Artes da Universidade de Lisbon.
- Programa Erasmus - Artes Plásticas - Nível 2 – Hatfield University, London.
- Curso de Artes da Performance Interdisciplinares e Tecnológicas do Programa Gulbenkian, Lisbon.
- Artes Plásticas - Programa de Bolsas Luso-Brasileiras Santander Universidades, Universidade de São Paulo (Escola de Comunicação e Artes).

### **Como escolheste as faculdades? Quais as tuas razões de escolha?**

Escolhi estas faculdades e instituições porque se localizam em cidades que têm uma oferta cultural e são propicias para o desenvolvimento das minhas pesquisas (Londres e Lisbon), também a sua posição geográfica, social e política (São Paulo).

### **Se hoje podias voltar a trás, que escola (nacional ou internacional) escolhias?**

E porquê? O que distingue esta escola das outras?

Não, faria tudo como fiz.

A experiência pessoal foi também a melhor FORMAÇÃO que tive, e a descoberta de insatisfação nas escolas que passei fizeram-me criar métodos de trabalho mais direccionados no meu trabalho.

Por vezes a escola por onde se passa não é a mais importante mas as pessoas (alunos/colegas, professores) que conheces nessa condição são mais importantes para o teu desenvolvimento intelectual e plástico, devido a interesses em comum, referencias.

### **Quais são os museus que já visitaste?**

Museu Gulbenkian (Lisbon), CAMJAP (Lisbon), CCB (Lisbon), Museu Berardo (Lisbon), Museu de Arte Antiga (Lisbon), Museu de Historia Natural e Jardim Botanicos (Lisbon), Museu da Ciência (Lisbon), Museu Bordalo Pinheiro (Lisbon), Museu do Chiado (Lisbon), Museu dos Coches (Lisbon), Museu da Electrecidade (Lisbon), Museu da Cidade (Lisbon), Casa-Museu Dr.º Anastácio Gonçalves (Lisbon), MUDE museu do design (Lisbon) Museu

Municipal de Évora (Évora), Museu Fundação Eugénio de Andrade (Évora), Museu da Arte Sacra (Évora), Museu Municipal de Coruche (Coruche), Museu da Nossa Senhora de Fátima (Fátima), Museu Serralves (Porto), Prado (Madrid), Museu Picasso (Barcelona), Museu Miro (Barcelona), TATE Modern (Londres), TATE Britain (Londres), Museu Madame Tussieu (Londres), British Museum (Londres), Museu de Historia Natural (Londres), Museu da Ciência (Londres), Centre Georges Pompidou (Paris), Uffizi (Florença), Museu Piazza San Marco (Veneza), Museu Judaico (Berlim), Museu Leopoldo (Viena), Museu de Arte Contemporânea (Viena), Museu Van Gogh (Amsterdão), Museu da Língua Portuguesa (São Paulo), Pinacoteca do Estado (São Paulo), Museu do Som e Imagem (São Paulo), Museu da Escultura (São Paulo), Museu de Arte de São Paulo (MASP) (São Paulo), Museu do Crime (São Paulo), Museu de Arte Moderna (MAM) (São Paulo). etc e outros que não me recordo...

#### **Quais são os que mais gostaste?**

TATE Modern (Londres) e Centre Georges Pompidou (Paris).

#### **Quais são os museus que mais procuras hoje em dia? E porquê?**

Os museus que têm uma programação mais alargada com serviços de artes performativas e do cinema, com plataformas para pesquisa como bibliotecas, ciclos de cinema, conferencias, conversas por artistas, concertos, workshops, etc.

Julgo que o mais importante num museu é a possibilidade de ser uma plataforma para usar e não só para apreciar.

#### **Quais são as galerias cujo trabalho/artistas admiras? Achas que existe uma grande diferença entre as galerias em Portugal/Alemanha e as de outros países?**

Arndt-Partner (Berlim), Matt's Gallery (Londres), Doggerfisher (Edinburgh), Elba Benitez (Madrid), Galería Casas Riegner (Bogotá), Luisa Strina (São Paulo), Galeria Vermelho (São Paulo), Galeria Polinésia (São Paulo).

Não tenho conhecimento suficiente sobre as galerias alemãs, para fazer uma comparação com as galerias de Portugal, mas tenho consciência que as galerias Portuguesas têm uma posição diferente no mercado internacional, devido aos colecionadores e colecções que compram nas respectivas galerias.

Tenho consciência que Portugal tem poucos colecionadores e fraca cultura de iniciação de colecionismo e não de decoração para os interiores da casa.

Ou muitas vezes essas compras são só estratégias económicas.

Acho que as galerias de Portugal não estão ao nível das galerias Alemãs ou de outras grandes potencias.

Mas é de referir uma série de galerias Latina Americanas que representam jovens artistas bastante pertinentes no que diz respeito a produção de arte reflectiva da sua condição ou envolvente.

**Sei que neste momento não tens nenhuma galeria que te represente. Trabalhas com galerias em projectos pontuais, como aconteceu com a Baginski em 2008 ou agora em 2009 com a Sopro.**

**Por isso queria saber se gostarias trabalhar com uma galeria? E se sim, porquê?**

**Que tipo de apoio esperas de uma galeria. Como também já trabalhaste em várias, gostaria de saber a tua opinião sobre onde achas está a mais-valia em ter uma galeria.**

Gostaria de ter uma galeria, mas só na condição de perceber se a galeria que me representará terá realmente capacidade de reunir colecionadores e instituições que invistam no meu trabalho, não só na compra directa mas no financiamento/apoio da continuação da produção do meu trabalho. Também galerias que façam grandes feiras de arte e que possam internacionalizar o meu trabalho.

Quero uma galeria que crie uma segurança monetária e condições para poder continuar a poder desenvolver o meu trabalho.

Não quero estar representada por uma galeria que eu tenha consciência à priori que logisticamente não terá capacidade de perceber e saber vender o meu trabalho.

Prefiro esperar do que estar a vender desenhos “gota a gota” e dizer que estou numa galeria. Não é nesse campo que me quero colocar, ou melhor não é essa imagem que quero dar do meu trabalho e de mim como artista.



Não acredito que um bom jovem artista possa viver de uma galeria hoje em dia em Portugal, julgo que os apoios das instituições e bolsas e a passagem por residências artísticas são actualmente a forma mais activa da circulação e financiamento do trabalho do artista.

## VIAGENS

### **Quais foram os países que visitaste até agora? E por que razões?**

- Espanha, França, Alemanha, Luxemburgo, Holanda, Bélgica (férias familiares)
- Espanha, Suíça, Liechtenstein (férias dentro de actividades/hobbies durante a adolescência pelas férias da Páscoa)
- Espanha, França, Itália, Eslovénia, Eslováquia, Hungria, Áustria, Holanda, Bélgica, República Checa, (inter rail)
- Inglaterra (durante o programa Erasmus)
- Brasil (FORMAÇÃO - Bolsa Santander Totta Universidades)

### **Para que países gostarias ainda viajar ou voltar?**

#### **E por que razões?**

Vou voltar ao Brasil para uma residência artística em São Paulo e um mestrado a começar em 2010.

Gostaria de viajar pela América Latina em cidades e países como Lima (Peru), Buenos Aires (Argentina), Havana (Cuba), Santiago do Chile (Chile), Bogotá (Colômbia), Caracas (Venezuela).

Pelo interesse histórico pós-colonialista, o interesse social e político das pessoas intervencionistas que nele vivem, e pelas suas paisagens exóticas de um novo mundo.

### **Consegues imaginar-te a viver nesses países que mencionaste anteriormente?**

Sim no Brasil, em São Paulo.

### **O que têm eles a ver contigo?**

São Paulo (Brasil) é uma cidade super urbana e ao mesmo tempo consegue reunir uma grande actividade cultural, postos de trabalho, e várias pessoas na minha condição, a condição de estrangeiro, o que me faz sentir em casa.

Uma cidade que em termos arquitectónicos é um ícone do ideal modernismo articulado com a vegetação da mata atlântica.

Julgo que esta tensão entre o formal e o orgânico surge no meu trabalho, também como uma tentativa não só formal da reunião de formas e imagens, mas talvez do fora da tentativa da articulação de duas grandes forças a emoção e a razão.

É um país que reúne uma série de referências à emigração e imigração, Pós-coloniais, e também como a situações performáticas populares ou do campo do real.

Facilidade em comunicar.

## RESIDÊNCIAS / MA

### **Quais as razões pelas quais foste fazer uma residência artística/curso e agora a seguir o teu MA no Brasil?**

Não fui fazer uma residência artística a São Paulo. Candidatei-me a uma bolsa em 2008 para realizar um intercâmbio de Artes Plásticas numa escola da Universidade de São Paulo (USP) de Fevereiro a Julho de 2009, chumbando o último ano na Faculdade de Belas Artes de Lisboa de propósito, para possibilitar a ingresso nessa bolsa como numa nova experiência pessoal e profissional como contactos e projectos.

Volto em Março de 2010 ao Brasil, agora sim para uma residência na instituição FAAP, uma escola privada em São Paulo e o Mestrado em Artes Visuais na USP com um projecto específico para o território da cidade de São Paulo, a mesma escola que frequentei.

A própria cidade como um todo leva-me a voltar. Os contactos profissionais que criei também me incentivam a voltar e a continuar a trabalhar com eles.

As possibilidades não só económicas de desenvolver trabalho na minha área mas também as próprias condições que a cidade me oferece em termos urbanísticos e humanos.

**Quais foram os resultados desta residência no Brasil, e quais são as expectativas que tens para o teu mestrado?**

Tive a possibilidade de conhecer algumas pessoas do meio artístico de São Paulo, também alguns jovens artistas latino-americanos e perceber os seus interesses.

Durante esse período também tive a oportunidade de trabalhar na galeria Luisa Strina como assistente, e no projecto do arquivo de imagens desde 1974 até 2009.

Assim permitiu-me conhecer várias pessoas do circuito artístico nacional e internacional e arte contemporânea brasileira.

Também tive a possibilidade em parceria com a equipa editorial da publicação MARTE Nº3<sup>1</sup> fazer o lançamento da publicação dentro da programação da mostra de performance VERBO na Galeria Vermelho em São Paulo, tendo bastante sucesso pois constatamos que existe pouco trabalho no campo das publicações sobre artes plásticas e performance no Brasil.

Durante a minha estadia senti que criei uma série de ligações que me foram úteis e pertinentes para o meu percurso pessoal e profissional mas também tenho consciência que poderei continuar a tirar partido num próximo futuro.

**Como decorreu o processo de adaptação ao novo país e aos novos métodos de trabalho / ensino?**

**Como te sentiste – e porquê?**

Não tive qualquer problema no que diz respeito a adaptações, pois a cultura brasileira está muito próxima da cultura portuguesa. Até bastante mais relaxada mas não desleixada.

A língua é a mesma o que facilita bastante a comunicação e a troca de ideias.

A nível do ensino não senti muitas inovações, só a capacidade de chegar aos alunos, o brasileiro acaba por usar um tipo de linguagem e exemplos que chegam mais facilmente ao aluno. Também existe uma componente teórica muito forte na Universidade de São Paulo. Pois foi formada pelos intelectuais que fugiram da Europa durante a segunda Grande Guerra., como Derrida, etc.

Estava inserida num grau abaixo do meu, não senti qualquer dificuldades, estimei ainda mais o meu sentido crítico.

Tomei consciência que o facto de ser Europeia permitiu-me viajar por várias cidades europeias como Londres, Paris, Berlim consumindo a nível cultural bastantes influências e acontecimentos que permitiram a evolução do meu percurso pessoal e profissional, tendo acesso ao “mais contemporâneo” no meio artístico.

Senti que é um país em grande aceleração evolutiva, não só a nível económico mas também a nível cultural. Pois há uma grande aposta neste campo pois há consumidores para arte no Brasil.

Acho realmente que o Brasil e mais especificamente São Paulo, como capital cultural, será num futuro muito próximo uma cidade que vai reunir bastantes pensadores e entidades que irão gerar produção cultural pertinente internacionalmente.

Existe uma boa qualidade de vida em São Paulo, ainda que enquanto estudante poderá ser caro viver em São Paulo.

**Também fizeste um Erasmus em Londres, como correu essa experiência.**

**Quais foram os resultados desta estadia em Londres, e quais são as expectativas que tinhas antes de ir para lá?**

A experiência de Erasmus foi o *trampolim* para o meu interesse nas deslocações e viagens que me permitiram criar em mim autonomia e tomada de consciência do percurso de artista que poderia dar início.

Tive a possibilidade de visitar uma série de Museus e galerias que me permitiram pôr a par do contexto da arte contemporânea. Lembro-me que a conferência que Marina Abramovic sobre o seu trabalho na Frieze Art Fair em Londres foi muito importante no meu percurso. Como a possibilidade de ter um atelier (espaço) na faculdade coisa que a Faculdade de Belas Artes de Lisboa nunca me pode ceder.

Com este espaço pude trabalhar numa escala superior ao qual vinha trabalhando, tendo então visibilidade pelos meus professores, curadores e artistas do meio português.

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<sup>1</sup> Publicação de investigação teórica sobre artes plásticas dirigida por alunos da Faculdade de Belas Artes da Universidade de Lisboa. Esta edição foi coordenada por Liliana Coutinho.  
[www.revistamarte.blogspot.com](http://www.revistamarte.blogspot.com)

## **Como decorreu o processo de adaptação ao novo país e aos novos métodos de trabalho / ensino?**

### **Como te sentiste – e porquê?**

O país tem um tipo de cultura bastante mais fechada que a mediterrânica portanto a nível de socialização não foi tão positivo como no Brasil, mas no que diz respeito a nível de trabalho em atelier e pesquisa de biblioteca e investigação, visita a museus e galerias de arte foi bastante produtivo.

Mas o nível de vida em Londres é demasiado caro e agressivo o que me deixava um pouco limitada. Mas trabalhadora!

De alguma forma estas características de dois países tão divergentes permitiram-me desenvolver capacidades em mim devido á adaptação a diferentes necessidades.

## PRÁTICA ARTÍSTICA

### **Como descreverias a tua prática artística?**

Pouco vendável no circuito comercial e insegura para a minha posição económica. Mas a que faz mais sentido.

### **O que fazes?**

Procuro desenvolver uma linguagem o mais genuína possível que se apoia em questões relacionadas com performatividade e que permitem a construção de experiências estéticas ao fruidor.

### **Como é que a tua prática tem sido influenciada pelas tuas estadias fora do teu país natal? Sim.**

Quando é que sentiste isso a primeira vez (– se o sentiste)?

Quando estive em Londres.

## IDENTIDADE

### **Como te defines como artista?**

Como pessoa que desenvolve trabalho nas áreas visuais que tenta ampliar uma linguagem própria e criar espaço para experiência de pensamento através do objecto da arte. Espaço para que o sujeito observador e fruidor possa desenvolver a partir da plataforma criada por mim utilidade intelectual e estética.

## EXPOSIÇÃO HEIMWEH/SAUDADE

### **Quais foram as tuas expectativas relativo à exposição?**

#### **Quais delas não se realizaram? E quais as razões?**

Esperava que a exposição fosse mais experimental.

A exposição demonstrou bastantes incoerências e alguns trabalhos superficiais.

Pois uma exposição não vive só de uma boa produção, mas dos riscos que o artista se propõe e da força de como o trabalho se impõe. E julgo que foi isso que faltou no desempenho dos artistas que participaram na exposição.

Não consegui compreender a escolha das duas artistas alemães. Achei que o seu trabalho não era pertinente conceptualmente e meramente decorativo.

Em relação ao Ramiro Guerreiro achei-o numa primeira fase demasiado relacionado com referências e trabalhos de outros e sem “vida própria”. Ainda bem que ele tomou consciência do mal que tinha feito e no dia seguinte entreviu na “escultura ideal” no seu trabalho da maneira mais correcta. A isto refiro a utilização da performance em tom quase irónico que tem desenvolvido em vários vídeos documentação como o *Pano do Pó*.

Uma exposição colectiva não é só o convite a um determinado grupo de pessoas. É a possibilidade de reunir uma série de experiências a um observador, que provém dos mais diversos interesses ou não.

A arte já pouco se faz de objectos. E havia ali naquele espaço e naquele projecto a plataforma para algo mais arrojado e aberto a diversas possibilidades de experiência estética.

Estou bastante satisfeita de ter realizado uma performance que poucos perceberam, que poucos a viram como performance. Um projecto único que se desdobrava em três partes:

performance, vídeo/documentário e publicação. Publicação que permitiu apropriar-me do trabalho de um antropólogo que também viu numa situação tão banal e ordinária algum interesse interesse (como os bailes funk, dançados por pretos nos subúrbios). Fico satisfeita com o facto de ter criado uma situação de estranheza durante a fruição do público pelo meu trabalho, e de saber que levaram uma peça minha para casa e poderem ter e ler – publicação.

Juliane Solmsdorf

#### LEBEN / ERZIEHUNG / INSPIRATION

##### Ich würde gerne wissen, aus welchen Gründen oder weshalb du Künstlerin geworden bist.

Eigentlich wollte ich immer Schauspielerin werden, habe aber dann schnell feststellen müssen, dass ich keine Lust hatte nach anderer Leute Pfeife zu tanzen...

Meinen Weg als Künstlerin mit einem Studium zu beginnen, hat sich aus der Feststellung ergeben, dass dieser Beruf mir vielseitige Freiheit erlaubt, um vor allem meine wirklich mannigfachen Interessen zu verbinden. Immer noch glaube ich, dass ich mich für die richtige Entscheidung entschieden habe, obwohl ich mich durchaus immer wieder frage, welche Gründe mein jetziges Künstlerinnendasein veranlasst haben. Dieses Nachdenken darüber und auch das in Frage stellen meines Berufes, machen mich manchmal wahnsinnig.

##### Sind einige dieser Gründe mit Reisen verbunden, die du getätigt hast?

Aus heutiger Sicht ja. Anfangs war mir absolut nicht klar, wieviele Möglichkeiten und welche Variationsbreite dieser Beruf bietet – in jeder Hinsicht. Ich bin immer für mein Leben gern gereist und habe schon sehr früh alles auf meinen Reisen fotografiert, was mir wert schien festgehalten zu werden. Jetzt sehe ich meine Arbeit unmittelbar verbunden mit dem Reisen, ich fühle mich geradezu "verpflichtet", viel unterwegs zu sein und empfinde auch unglaubliche Sehnsucht nach Ferne und dem Unterwegssein.

##### Welche Künstler haben dich beeinflusst? Welche Künstler regen dich an und inspirieren deine Arbeit?

Es sind sehr viele und sehr unterschiedlich arbeitende Künstler. Ich hatte immer Phasen, in denen ich alles über eine bestimmte Gruppe von Künstlern und Künstlerinnen herausfinden musste. Vor allem sind es immer wieder verstorbene Künstler auf die ich mich stürze, als gäbe es durch die Beschäftigung mit diesen eine Art ihrer Wiederauferstehung. Ich liebe Marcel Duchamp und Meret Oppenheim, die mich direkt in meiner Arbeit beeinflusst haben. Dann fasziniert mich Georgia O'Keefe als Person, Frau und Malerin. Ausserdem sind es die Künstler der sog. Picture Generation, die ich sehr schätze und die mich momentan inspirieren.

##### An welchen Hochschulen hattest du Unterricht, und weshalb hast du diese jeweils ausgesucht?

Ich war nach dem Abi für mehrere Monate in London aus der schlichten Notwendigkeit heraus, mein Leben in Berlin einmal von Aussen her betrachten zu müssen. Dort hatte ich Foundation Studies am Chelsea College of Art and Design. Es war super. Ich wusste überhaupt nicht was mich erwartet, aber es gab dort gleich zu Beginn die Aufforderung, einen direkten und sehr intensiven Austausch mit aktueller Kunst zu suchen. Ich dort damit begonnen, mir ganz bewusst Ausstellungen zeitgenössischer Kunst anzuschauen.

Doch stellte es sich bald heraus, dass ich mir London ohne Nebenjobs nicht länger leisten konnte. Vor allem wollte damals keiner verstehen, weshalb ich nicht in Berlin geblieben war. Also ging ich wieder nach Berlin zurück, eine gute Entscheidung war das, denn die Stadt "tobte" noch immer völlig im Rausch des Wandels – und das auch noch Ende der Neunziger.

An der Hochschule der Künste fing ich zunächst mit Visueller Kommunikation an, das hielt ich jedoch nicht lange aus, und darum wechselte ich dann in die Bildende Kunst. Die Zeit dort war eine völlig andere als die in London, vor allem wegen des unterschiedlichen Uni-systems. Auch hat mich die Art und Weise wie ich Berlin dann kennenlernen durfte daran gehindert, eine die Uni regelmässig besuchende Studentin zu werden. Alles schien draussen

in der Stadt spannender und einfach besser und lebendiger zu sein als das, was an der Uni passierte.

Wenn du heute nochmal aussuchen könntest, welche Hochschule (national oder international) würdest du jetzt wählen?

Ich wüsste es nicht. Ich habe mich nie grossartig mit den verschiedenen Hochschulen beschäftigt oder ihre jeweiligen Vor- und Nachteile gegeneinander abgewogen. Das ist heute noch so. Zudem habe ich mich nie an der Uni sehr wohl gefühlt. Es war mir immer zu voll und ich kam mir sogar total komisch vor, Kunst zu studieren! Doch die Zeit war auch genial...Ich verbrachte sie meistens ausserhalb dieser Institution und erst am Ende meines Studiums fing ich an, langsam zu verstehen und zu begreifen, was ich eigentlich machen wollte.

Und warum? Was unterscheidet diese Hochschule von anderen?

Wie gesagt, diese Frage kann ich nicht beantworten.

Welche Museen hast du schon besucht?

In allen Städten und Orten der Welt in denen ich war, habe ich mir immer auch als erstes die Museen angesehen. Das hat sich bis heute nicht geändert, es liegt zum einen, glaube ich, an meiner Erziehung und dann an meiner Neugier zu sehen...

Welche haben dir am besten gefallen?

Du wirst lachen, aber ein totales Highlight war neulich die Gulbenkian Stiftung in Lissabon! Sie ist eine fantastische Anlage in der Kombination von Architektur und Kunstsammlung, die mich sowohl von aussen als auch von innen sehr beeindruckt hat.

Welche(s) Museum (Museen) würdest du gerne wieder besuchen, oder welche Museen besuchst du immer wieder gerne und weshalb?

Ich schätze besonders grosse Museen. Zum Beispiel das Guggenheim, das Metropolitan oder das MOMA in New York.

Die Qualität der Ausstellungen und vor allem die Architektur der Häuser sind ausgezeichnet. Aber die zu vielen Besucher dort...

Welche Galerien findest du gut – deren Arbeit und Künstler du schätzt.

Zum Beispiel Capitain/Petzel in Berlin, Galerie Neu, Isabella Bortolozzi...

Grundsätzlich interessieren mich nur wenige Künstler einer bestimmten Galerie, eher sind es Künstler aus verschiedenen Galerien, die ich schätze.

Findest du, dass ein grosser Unterschied zwischen deutschen Galerien und Galerien anderer Länder besteht?

Ja und Nein. Es gibt viele Galerien in Berlin, die ein sehr gutes und intensives Programm haben, aber es gibt eben auch außerhalb Deutschlands viele gute Galerien. Ich habe mir diese Frage noch nie so genau gestellt, da ich mich auch teilweise überraschen lasse, was die jeweiligen Galerien so zu bieten haben. Aber grundsätzlich gibt es wenig Neues was mir wirklich gefällt...

Und wenn ja, warum meinst du, ist das so?

/

Ich weiss, dass du momentan nicht mit einer Galerie arbeitest, obwohl du immer mal wieder in bestimmten Projekten mit Galerien zusammenarbeitest.

Du hast mir auch erzählt, dass du gerne eine Galerie hättest. Was für Erwartungen hast du an eine Galerie?

Ich würde sehr gerne mit einer Galerie arbeiten, die meine Arbeit versteht und mich als Person fördert und schätzt. Letzteres gilt natürlich auch umgekehrt. Dazu gehört die gegenseitige Unterstützung und alles was die Entwicklung meiner Kunst fördert. Alles andere hängt von der dann entstehenden Beziehung ab.

In welchen Bereichen siehst du die Verantwortung einer Galerie dir gegenüber, und was sind deine Kriterien, um eine Galerie auszuwählen?

Es muss für eine gute Zusammenarbeit volles gegenseitiges Vertrauen geben. Sympathie im persönlichen Umgang muss vorhanden sein. Darüber hinaus müssen ihre soziale Verantwortung und ihre Einstellung zur Kunst als weitere Voraussetzungen unserer Zusammenarbeit gewährleistet sein. Ansonsten gehe ich nicht davon aus, dass sämtliche übrigen Künstler, die die Galerie ausser mir noch vertritt, auch für mich immer von Interesse sein werden.

## REISEN

Welche Länder hast du bisher schon bereist? Und warum haben dich diese Länder gereizt?

Im Grunde und recht naiv reizt mich so gut wie jedes Land. Meine heftigsten und spannendsten Reisen gingen bisher nach Amerika, Japan, Marokko, Italien und Frankreich... Es gab sehr viele und unterschiedliche Gründe in diese Länder zu reisen, z.T. waren es auch Jobreisen. Aber es gab immer eine sehr große Lust, diese Reisen zu unternehmen, eine Art Abenteuerlust, in andere Kulturen, Seh- und Lebensgewohnheiten eintauchen zu wollen und zu können.

In welche Länder würdest du gerne wieder / oder noch reisen? Und warum?

Nach Island würde ich gerne einmal reisen und - wieder in die Wüste. Ich war einmal in Marokko, leider nur sehr kurz. Es war eine extreme Situation, die ich dort in der Wüste erlebt habe. Es was das intensivste Reiseerlebnis, das ich jemals hatte, und ich meine, diesen Moment unglaublich neuer Lebenswelten für mich zu suchen.

Meinst du, du könntest auch in diesen Ländern leben?

Ich stelle mir immer vor, in den Ländern zu leben in die ich reise. Auf alle Fälle fantasiiere ich über die Möglichkeit, wie es wäre, wenn ich dort lebte. Dann gibt es einen interessanten Prozess, der im Laufe der Reise ganz verrückte Züge annehmen kann, da ich mir teilweise einbilde, dort leben zu müssen aufgrund meiner Lust auf Veränderung.

Wo liegen deine/eure Gemeinsamkeiten?

Sie liegen in meiner Vorstellung und ich projiziere sie oder erlebe sie vor allem als emotionale Entzückungen und Träumereien.

## RESIDENCIES / AUSLANDSAUFENTHALTE

Aus welchen Gründen hast du dich für einen Aufenthalt in der La Cité des Arts in Paris entschieden?

Ich mochte Paris schon immer sehr, vor allem aber habe ich mich beworben, weil ich mal wieder aus Berlin raus musste.

Was kam dabei heraus?

Ich war sehr oft allein, das hat mich enorm mit meiner Situation als Künstlerin, die von sozialen Momenten profitiert und abhängig ist, konfrontiert. Und dann habe ich den Mann meines Lebens kennengelernt!

Wie lief der Anpassungsprozess an das neue Land, die anderen Unterrichtsmethoden, etc.?

Ich habe mein Leben dort teilweise den Vorgaben und Gegebenheiten angepasst, auch weil ich es wollte und - um zu verstehen, zu spüren und zu leben was Paris ist oder zumindest sein könnte.

Wie fühltest du dich dabei – sehr deutsch, zum Beispiel? Oder gar nicht?

Es gab Momente, in denen das Gefühl "deutsch" zu sein auftauchte, vor allem hinsichtlich typischer Reaktionen von französischer Seite. Dann natürlich auch aufgrund meiner Erziehung und meiner Gewohnheiten in Berlin.

## KÜNSTLERISCHES SCHAFFEN

Wie würdest du deine Arbeit und dein künstlerisches Schaffen beschreiben?

Was machst du, und was interessiert dich?

Seit 2007 arbeite ich mit vorgefundenen und mich faszinierenden Situationen – von mir als sog. „Remarked Sculptures“ bezeichnet – die mir an den unterschiedlichsten Orten sowohl in den Zentren als auch in der Umgebung größerer Städte und Ballungsräume begegnen, sie dann fotografiere und als Installationen rekonstruiere.

In der Regel handelt es sich um Nachbauten und somit um Aneignungen der „Remarked Sculptures“, nur in seltenen Fällen übernehme ich dafür das Originalmaterial.

Wie ist dein Schaffen durch die jeweiligen Auslandsaufenthalte geprägt worden?

Oder ist es das nicht?

Ja, meine Arbeit ist immer von den Orten an denen ich gearbeitet habe, beeinflusst worden, aber auch von den Begegnungen mit den dortigen Menschen, die ich schätzte.

## IDENTITÄT

Wie würdest du dich als Künstlerin beschreiben?

Ich sehe mich am Beginn einer langen Reise und freue mich oft über bestimmte Entwicklungen, die ich an mir beobachte und die ich natürlich auch für besonders genial halte. Ansonsten überfallen mich oft Ängste und deprimierende Erlebnisse, besonders im sozialen Kontext des Kunst-Milieus. Meine Arbeit zu verstehen braucht sehr viel Zeit und tatsächlich erfahre ich oft, dass der lange Prozess des Verstanden-werdens und der Anerkennung leider immer noch mit der Tatsache zu tun hat, dass ich weder ein Mann, noch Malerin bin...

## AUSSTELLUNG HEIMWEH/SAUDADE

Was waren deine Erwartungen / was war deine Erwartungshaltung in Bezug auf die Ausstellung Heimweh/Saudade?

Ich war vor allem sehr neugierig, inwiefern die Besucher aus Lissabon und aus der dortigen Kunst-Szene meine Arbeit verstehen und auf sie reagieren würden; dieses auch im Hinblick auf meine Erfahrungen mit Gruppenausstellungen und ihre jeweils eigenen Dynamiken. Ausserdem war ich gespannt, wie meine neuen Arbeiten vor Ort zu realisieren wären.

Haben sich einige nicht erfüllt? Und wenn ja, warum meinst du, ist das geschehen?

Ich bin sehr zufrieden mit meiner eigenen Arbeit, die ich dort ausgestellt habe.

Es gab eine grosse und tatkräftige Unterstützung von deiner Seite und deiner Mitarbeiter!!

Die Arbeiten der Anderen habe ich dann vor Ort sehr unterschiedlich wahrgenommen und muss zugeben, dass ich auch ein paar von ihnen nicht verstanden habe.

## Section 5: Communication Material

Print-screen from the site <http://galstererartprojects.com>

**ALDA GALSTERER**  
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**NEWS**

**April 18, at 4.30 pm: Guided tour "Annemarie, the 'new woman'" by Alda Galsterer to the exhibition of Annemarie Schwarzenbach at Berardo Museum, Lisbon**  
For more information, [read here](#)

**EYELAND. Antje Majewski / Juliane Solmsdorf.**  
Opening on April 17, at 5 pm.  
Exhibition from April 17 - 25.  
Galerie Töplitz, An der Havel 68, Dorfplatz Töplitz, 14542 Werder.  
Opening hours: Monday-Friday: 4-6pm / Saturday - Sunday: 2-6 pm.

**March 28, at 4.30 pm: Guided tour "Annemarie, the 'new woman'" by Alda Galsterer to the exhibition of Annemarie Schwarzenbach at Berardo Museum, Lisbon**  
For more information, [read here](#)

**March 14, at 4.30 pm: Guided tour "Annemarie, the 'new woman'" by Alda Galsterer to the exhibition of Annemarie Schwarzenbach at Berardo Museum, Lisbon**  
For more information, [read here](#)

**March 5-7: Lúcia Prancha at ZDB Open Residency / 3rd edition Artist Residencies ZDB**  
Friday 5: Opening of the doors at 10pm, with opening party until 2am  
Saturday 6 and Sunday 7: Open from 2 - 8pm  
André Trindade, Diogo Evangelista, Filipe Felizardo, Gonçalo Pena, Lúcia Prancha, Manuel Santos Maia, Miguel Manso, Mónica Batista, Nikolai Nekh, Susana Chiocca.  
For more information, please go to [www.zedosbois.org](http://www.zedosbois.org)

**SHAZAM! Group show with Juliane Solmsdorf at C/O - Gerhardsen Gerner, Berlin**  
Group show with Nader Ahrihan, Katarina Burin, Jan Christensen, Carrol Dunham, Annika Eriksson, Liam Gillick, Lothar Hempel, Sergej Jensen, Manfred Pernice, Bojan Sarcevic, Andreas Slominski, Juliane Solmsdorf, Dirk Stewen, James White, Yarisal & Kublitz  
**Opening reception: Friday, January 22, 2010, from 7 - 9 pm.**  
For more information, please go to: [www.gerhardsengerner.com](http://www.gerhardsengerner.com)



## PRESSRELEASE

### *HEIMWEH/SAUDADE. Jovens artistas alemães e portugueses à procura de uma nova dialéctica entre “Heimweh” e “Saudade”*

Com Susana Anágua, Ramiro Guerreiro, Daniela Krtsch, Lúcia Prancha, Isabel Schmiga e Juliane Solmsdorf  
Curadoria de Alda Galsterer

**Inauguração** | 24 de Setembro de 2009, às 22h00

De 25 de Setembro a 7 de Novembro de 2009

Finissage | 7 de Novembro, à partir das 16h00, com mesa redonda e lançamento do catálogo da exposição. Na mesa redonda, participam Jean-François Chougnat (Director Museu Berardo), Paulo Reis (Coordenador da iniciativa Carpe Diem), Daniela Krtsch (artista da exposição).

A exposição “HEIMWEH/SAUDADE. Jovens artistas alemães e portugueses à procura de uma nova dialéctica entre “Heimweh” e Saudade” inaugura dia 24 de Setembro na Plataforma Revólver, Lisboa, Portugal, às 22h00.

Esta mostra apresentará vários trabalhos inéditos e site-specific dos seis artistas alemães e portugueses; trabalhos que foram desenvolvidos especificamente no confronto com o tema e com o lugar da exposição em Lisboa.

Com este conjunto de obras, pretende-se uma exploração do campo semântico de ‘Heimweh’ e ‘Saudade’. Muito mais abrangente do que a palavra alemã ‘Heimweh’ (em inglês: “homesickness”, em oposição a “wanderlust”), a portuguesa ‘Saudade’ contem várias conotações complementares. Como uma forma especificamente portuguesa da melancolia, tanto pode ser uma projecção no futuro como uma recolha de memórias de um passado. Há quem diga que não existe uma tradução para a palavra saudade...

Num mundo globalizado esta multiplicidade de sentidos e sensações, apresenta-se cada vez mais como a realidade presente do artista. A viagem entre os lugares, a presença mundial do individuo no aqui e agora faz parte da sobrevivência diária do artista. A migração hoje em dia é uma realidade presente. Assim, o lugar no seu sentido mais estrito de ‘pátria’ deixa de existir, e começa a saudade – uma união dialéctica de inspiração e de tormenta como necessidade para o trabalho diário do artista.

Susana Anagua (Londres / Lisboa), Ramiro Guerreiro (Lisboa), Daniela Krtsch (Lisboa), Lúcia Prancha (São Paulo / Lisboa), Isabel Schmiga (Berlim) e Juliane Solmsdorf (Berlim / Paris) são todos artistas que já passaram por esta experiência de viajante e imigrante, ou vivem actualmente essa realidade. As experiências em países como Alemanha, Brasil, Espanha, França, Grã-Bretanha, Portugal, Suíça e Turquia entre outros apresentam-se de forma multifacetada e multidisciplinar. É esta também a mais-valia desta exposição cujo debate sobre as experiências e mudanças muito pessoais dos artistas se estende não só aos dois países Alemanha e Portugal, mas abrangerá todo o tipo de influências multiculturais nas obras apresentadas.

As palavras do título da exposição, Heimweh e Saudade, não sendo uma a tradução da outra, cada uma autónoma da outra, mesmo que o seu sentido se cruze, servem assim como ponto de partida para uma viagem artística para outros mundos e novas identidades.

**Para mais informações sobre a exposição, por favor contactar: Cátia Bonito, Plataforma Revólver, Lisboa: 213 433 259 ou [plataformarevolver@gmail.com](mailto:plataformarevolver@gmail.com). Obrigada.**

## PLATAFORMA REVÓLVER

para a Arte Contemporânea

### HEIMWEH/SAUDADE.

*Jovens artistas alemães e portugueses em busca de uma nova dialéctica entre "Heimweh" e "Saudade"*

Susana Anágua, Ramiro Guerreiro, Daniela Krtsch, Lúcia Prancha, Isabel Schmiga, Juliane Solmsdorf  
Curadora: Alda Galsterer

\*\*\*\*\*

Inauguração SET 24, 2009  
Exposição SET 24 – NOV 7, 2009  
\*\*\*\*\*

Finissage NOV 7, 2009

Mesa redonda e lançamento do catálogo da exposição, com Daniela Krtsch, Jean-François Chougnnet, Juliane Solmsdorf, Paulo Reis.  
\*\*\*\*\*

Esta exposição apresenta vários trabalhos inéditos e *site-specific* de seis artistas alemães e portugueses; trabalhos que foram desenvolvidos especificamente no confronto com o tema e com o lugar da exposição em Lisboa.

O título da mostra é *Heimweh/Saudade*. E não se trata de uma tradução possível de uma língua para a outra. 'Heimweh' em alemão foi uma palavra cuja utilização é conhecida pela primeira vez no século XVI como nome de uma doença diagnosticada a cidadãos suíços que se deslocavam para fora do seu país e que, ao fazê-lo, reagiam com fortes sintomas físicos e mentais. Mais tarde, no século XIX, foi uma palavra 'adoptada' pelo Romantismo alemão (altura na qual se criou a forte ligação desta palavra à cultura alemã até hoje), ficando como sinónimo de uma sensação muito forte, a nostalgia sentida por algo desaparecido, associada muitas vezes à falta sentida pelo seu país ou pátria. 'Saudade' é uma palavra somente conhecida no galaico-português. Diz-se não ter tradução. Mas provavelmente é uma das palavras mais utilizadas na literatura, poesia e música portuguesa. Uma sensação que se poderia descrever como a vontade de (fazer) qualquer coisa, ao mesmo tempo que pode ser uma nostalgia e um estado de espírito melancólico especial que tanta gente reencontra no Fado português. Encontramos também inúmeros textos sobre a Saudade dos Portugueses, como a famosa compilação de Eduardo Lourenço "O Labirinto da Saudade" que tenta explicar em vários ensaios esse estado de espírito tão português.

Assim, estas duas palavras no título acabam por ser mais uma sobreposição de duas ideias e estados de espírito que são típicos para cada país e sua cultura. A partir do campo semântico destas duas palavras desenrola-se a busca e a discussão com a própria cultura e a do outro.

Ambas são palavras pertencentes a estas duas culturas aparentemente diferentes – a alemã e a portuguesa, mas fazem parte do universo sentimental e linguístico de qualquer experiência de viagem, partida e retorno. Com este ponto de partida, o objectivo desta mostra é criar um lugar de reflexão artística sobre o significado de "globalização" e "interculturalidade".

Os artistas convidados, Susana Anágua (PT) Ramiro Guerreiro (PT), Daniela Krtsch (D), Lúcia Prancha (PT), Isabel Schmiga (D) e Juliane Solmsdorf (D) já passaram todos pela experiência de viajante e imigrante, ou vivem actualmente essa realidade. As experiências em países como Alemanha, Brasil, Espanha, França, Grã-Bretanha, Portugal, Suíça e Turquia, entre outros, apresentam-se de forma multifacetada e multidisciplinar nas obras que encontramos nesta exposição.

Dessa forma, a busca pela descoberta dos sentidos e significados de 'Heimweh' e 'Saudade' serve como base para debater as suas experiências e mudanças muito pessoais que não se estendem só aos dois países Alemanha e Portugal, mas abrangem todo o tipo de influências multiculturais. Assim, com sensibilidade para com o tema e o espaço da exposição, mas também com uma certa ironia, as obras apresentadas levam-nos a uma viagem para outros mundos e identidades.

Alda Galsterer, Setembro 2009

Um projecto:

ALDA GALSTERER  
art projects

# PLATAFORMA REVÓLVER

para a Arte Contemporânea

## HEIMWEH/SAUDADE.

*Young German and Portuguese artists looking for a new dialectic between "Heimweh" and "Saudade"*

This show presents several new and site-specific works of six German and Portuguese artists; works that have been especially conceived in dialogue with the theme and location of the exhibition in Lisbon.

The title of this exhibit is *Heimweh/Saudade*. There is no possible translation for the word from one language into the other. 'Heimweh' in German is a word which was used for the first time in the 16<sup>th</sup> century, and for a long time it was used for diagnosing a disease identified for the first time in Swiss citizens that were leaving their country and by doing so reacted with strong physical and psychological stress. Later on this word was 'adopted' by German Romanticism in the 19<sup>th</sup> century (where it established its strong connection to German culture), it became a synonym for strong sensations, related to nostalgia felt for something missing or that had already disappeared, especially linked e.g. to the sensation of missing your country or fatherland (in engl: homesick, wistful). 'Saudade' on the other hand is a work only known in Galician-Portuguese. Thus, you normally hear that it has no translation into any other language. It is probably one of the most words most commonly used in Portuguese poetry, literature and music. A sensation you can describe with the need or urge for (doing) something. At the same time, it is known to be a special melancholic nostalgia and state of mind that you encounter for example in Portuguese Fado. We can also find countless texts about the Portuguese 'Saudade', one of them being the famous compilation of Eduardo Lourenço, called ironically *This little Lusitanian House*, elaborating essays on this so called Portuguese state of mind.

Therefore, the two words that comprise the title of this exhibition happen to intertwine signs and ideas describing a state of mind very typical for each country and culture. It is from this semantic field that the research and discussion with one's own culture and the culture of the Other develops.

Both words belong to two apparently very different cultures – German and Portuguese – but they are part of the sentimental and linguistic universe of anybody who travels, departs and comes back. With this starting point, the intention of this show is to create a place of artistic reflection on the meanings of "globalization" and "interculturality".

The artists invited, Susana Anagua (PT), Ramiro Guerreiro (PT), Daniela Krtisch (D), Lúcia Prancha (PT), Isabel Schmiga (D) and Juliane Solmsdorf (D) have already lived this reality of the traveler and immigrant, or are currently living it. Their experiences range from countries like Germany, Brazil, Spain, France, Great Britain, Portugal, Switzerland and Turkey, among others, and are presented in multifaceted and multidisciplinary ways as seen in their works for this exhibition.

Hence, the idea of discovering the different meanings of 'Heimweh' and 'Saudade' is the core of this show opening a debate about the different personal experiences that are not limited to the artist's countries of origin, but enclose all kind of multicultural influences. Consequently, and being sensitive towards this special thematic and the particular space of Plataforma Revólver, as well as with a certain irony, the works presented here take us on a trip to other worlds and identities.

### Agradecimentos | Special Thanks to

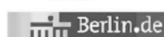
Alcione, Ana Matos, Andreia Vaz / Diageo, Andy Stiff, Antónia Gaeta, Carla Cordeiro / Grupo Vip Hotels, Cátia Bonito, Christoph Tannert / Kuensterhaus Bethanien, Claire de Santa Coloma, Domingos Costa, Espaço Eden (São Paulo), Família & Konstantin Solmsdorf, Felipa Almeida, Felipe Barros, Fernando Belo, Fundação Calouste Gulbenkian, Gabriel Abrantes, Guarapirã Dance, Helena Freitas, Helena Neves, Inês Botelho, Inês Norton Matos, Inês Pinto / Diageo, Jean-François Chougnat, Joachim Bernauer / Goethe-Institut Lisboa, Jonathan Kearney, João Mouro, Jorge Carvalho / Seriexpresso, Jorge Viegas / 3+1 Arte Contemporânea, José Fernandes Dias / FBAL, Juliana Monachesi, Lara, Leonor Nazaré, Lourenço, Manuel Costa Cabral / Fundação Calouste Gulbenkian, Manuel Ferreira da Silva, Manuel Rocha / Gráfica da CML - Imprensa Nacional, Maria Dias Ferreira, Maria Neves, Miriam Schwitalla, Patrick Komorowski, Paula Cardador / Hotel Aviz, Paulo Amaro / Galeria Paulo Amaro, Paulo Nogueira / Private Lda., Paulo Reis, Paulo Sousa, Pedro Barateiro, Pedro Pulido Valente / Horto do Campo Grande, Renata Catambas & Família, Renate Werner, Rita Brito, Roland Hutzenlaub, Sophie Enderlin & Família, Stephanie Rita Moeller, Susanne Sinn, Sven Holm, Sven Mensing / Goethe-Institut Lisboa, Teresa & Reinhard Galsterer, Teresa Alves Ribeiro, Valter Pratas / Lisbon Lounge Hostel, Victor Pinto da Fonseca / Plataforma Revólver.

Esta exposição tem o apoio financeiro do Ministério da Cultura / Direcção Geral das Artes.

PATROCÍNIO:

APOIO INSTITUCIONAL:

APOIO:



## Invitation for Opening



Susana Anagua, Ramiro Guerreiro, Daniela Krtsch,  
Lúcia Prancha, Isabel Schmiga, Juliane Solmsdorf

Curadora Alda Galsterer

24 de Setembro - 7 de Novembro | 2009

A Plataforma Revólver e a Galsterer Art Projects convidam para a inauguração da exposição "Heimweh/Saudade - Jovens artistas alemãs e portuguesas em busca de uma nova dialéctica entre Heimweh e Saudade" que se realiza dia 24 de Setembro às 22h00.

**Finissage:** 7 de Novembro, com mesa redonda e lançamento de catálogo. A mesa redonda conta, entre outros, com Jean-François Chougnnet, Paulo Reis e Daniela Krtsch.

Para mais informações contacte com Cátia Bonito:  
[plataformarevolver@gmail.com](mailto:plataformarevolver@gmail.com) ou 213 433 259.

Plataforma Revólver and Galsterer Art Projects invite you to the opening of the exhibition "Heimweh/Saudade - Young German and Portuguese artists looking for a new dialectic between Heimweh and Saudade" that will take place on September 24 at 10pm.

**Finissage:** November 7, with discussion round and catalogue presentation. We count with the presence of Jean-François Chougnnet, Paulo Reis and Daniela Krtsch, between others.

For more informations please contact Cátia Bonito:  
[plataformarevolver@gmail.com](mailto:plataformarevolver@gmail.com) or (+351) 213 433 259.

**PLATAFORMA REVÓLVER** Rua da Boavista 84, 3º, 1200-068 Lisboa | (+351) 213 433 259, (+351) 961 106 590  
para a arte Contemporânea [www.artecapital.net/plataforma.php](http://www.artecapital.net/plataforma.php) | Horário: 2º a Sábado, das 14h00 às 19h30

PATROCÍNIO:



APOIO INSTITUCIONAL:



APOIO:





## Invitation for Finissage



Susana Anagua, Ramiro Guerreiro, Daniela Krtsch,  
Lúcia Prancha, Isabel Schmiga, Juliane Solmsdorf

Curadora Alda Galsterer

**FINISSAGE - 7 de Novembro | 2009**

A Plataforma Revólver e a Galsterer Art Projects convidam para a finissage da exposição "Heimweh/Saudade - Jovens artistas alemãs e portuguesas em busca de uma nova dialéctica entre Heimweh e Saudade" que se realiza dia 7 de Novembro às 16h00 na Plataforma Revólver, Rua da Boavista, 84, 3º andar.

Na finissage teremos uma mesa redonda com Daniela Krtsch, Jean-François Chougnat, Juliane Solmsdorf e Paulo Reis. Será também lançado o catálogo da exposição.

Para mais informações contacte com Cátia Bonito da Plataforma Revólver:  
[plataformarevolver@gmail.com](mailto:plataformarevolver@gmail.com) ou 213 433 259.

Será servido um Ritual Pampero depois da mesa redonda.  
Este projecto é financiado pelo MC (Ministério da Cultura) / DGArtes (Direcção Geral das Artes).

Plataforma Revólver and Galsterer Art Projects invite you to the finissage of the exhibition "Heimweh/Saudade - Young German and Portuguese artists looking for a new dialectic between Heimweh and Saudade" that will take place on the 7<sup>th</sup> of November at 4pm at Plataforma Revólver, Rua da Boavista, 84, 3rd floor, in Lisbon.

At the finissage we have a discussion round and the presentation of the exhibition catalogue. The discussion round counts with the presence of Daniela Krtsch, Jean-François Chougnat, Juliane Solmsdorf and Paulo Reis.

For more informations please contact Cátia Bonito at Plataforma Revólver:  
[plataformarevolver@gmail.com](mailto:plataformarevolver@gmail.com) or (+351) 213 433 259.

A Pampero Ritual will be served after the discussion round.  
This project is financed by the MC (Ministério da Cultura) / DGArtes (Direcção Geral das Artes).

**PLATAFORMA REVÓLVER** Rua da Boavista 84, 3º, 1200-068 Lisboa | (+351) 213 433 259, (+351) 961 106 590  
para a Arte Contemporânea [www.artecapital.net/plataforma.php](http://www.artecapital.net/plataforma.php) | Horário: 2ª a Sábado, das 14h00 às 19h30

PATROCÍNIO:

APOIO INSTITUCIONAL:

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# ALDA GALSTERER

## ENTRE LISBOA E BERLIM

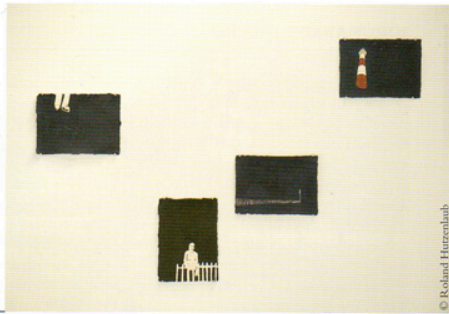
Por Anabela Becho

Alda Galsterer cresceu rodeada de livros, uma das suas maiores paixões, e foi desta forma que a arte entrou na sua vida. Nasceu em 1978, em Nürtingen, uma pequena cidade da Alemanha, filha de pai alemão e de mãe portuguesa. Viveu a sua infância entre os dois países até que as estadas em Lisboa se foram tornando cada vez mais longas, e a partir de 2004 passou a residir na capital portuguesa. Concluiu o Mestrado em História da Arte na Universidade de



Tübingen (Alemanha) e o curso de Estudos Curatoriais da Faculdade de Belas Artes de Lisboa, organizado em colaboração com a Fundação Calouste Gulbenkian. Da sua já vasta experiência de trabalho destaca-se a produção da exposição e do catálogo *Amadeo de Souza-Cardoso Diálogo de Vanguardas*, na Fundação Calouste Gulbenkian e na Ernst-Barlach-Haus, em Hamburgo. Em 2007 iniciou a sua colaboração com a Baginsky Galeria Projectos, onde a estreita relação com os artistas e com a produção de exposições se têm revelado de extrema importância na sua aproximação à curadoria. "Percebi que me interessava muito esse trabalho de proximidade com os artistas e o lado prático da produção de uma exposição. A curadoria inclui estes dois aspectos, além da escolha do tema e da selecção dos artistas. Permite, no fundo, ter uma experiência mais completa no processo de preparação de uma exposição. Claro que não se trata de um controlo absoluto, sobretudo quando se trabalha com artistas que ainda vão fazer obras *site specific*. Neste caso, existe sempre a expectativa de ver como os artistas respondem ao desafio lançado", explica com o entusiasmo que a caracteriza.

*Heimweh/Saudade* é uma exposição que reúne jovens artistas alemães e portugueses – Susana Anágua, Ramiro Guerreiro, Daniela Krtsch, Lúcia Prancha, Isabel Schmiga e Juliane Solmsdorf – em busca de uma nova dialéctica entre *Heimweh* e *Saudade*, e é o primeiro projecto curatorial com a assinatura de Alda Galsterer e com produção da Galsterer Art Projects. "*Heimweh* em alemão foi uma palavra cuja utilização é conhecida pela primeira vez no século XVI, como nome de uma doença diagnosticada a cidadãos suíços que se deslocavam para fora do seu país e ao fazê-lo reagiam com fortes sintomas físicos e mentais. Mais tarde, no século XIX, foi uma palavra 'adoptada' pelo Romantismo alemão ficando como sinónimo de uma sensação muito forte, uma nostalgia sentida por algo desaparecido, associada muitas vezes à falta sentida pelo seu país ou pátria", escreve a curadora no texto de apresentação da exposição. Já *Saudade* dispensa explicações e é uma



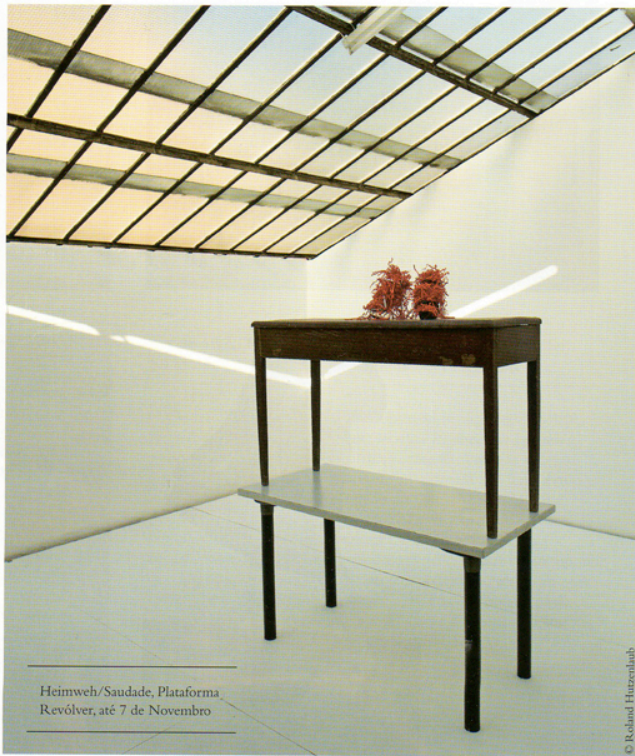
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das palavras mais emblemáticas da Língua Portuguesa (diz-se que não tem tradução). Patente na Plataforma Revólver, a mostra, que tem como ponto de partida o campo semântico destas duas palavras, pretende criar um lugar de reflexão em torno dos tão actuais conceitos de Identidade, Globalização e de Interculturalidade. No dia de término da exposição, 7 de Novembro, tem lugar uma mesa redonda com a participação de Daniela Krtsch, Jean-François Chougnet, Juliane Solmsdorf e Paulo Reis. Por ter crescido entre duas culturas tão distintas, Alda assume que a exposição tem algo de autobiográfico, reflectindo sobre temas com que sempre se debateu na construção da sua identidade. “Quando saí da Alemanha sentia-me já muito pouco alemã. Tive que vir para Portugal para me sentir alemã. Agora sinto que os meus dois lados estão em sintonia, em harmonia. E isso tem também que ver com este projecto, com o qual percebi que a minha ligação à Alemanha é mais forte do que julgava. Este ano estive duas vezes em Berlim no âmbito da investigação para a exposição e foi algo que me fez muito bem à alma e ao coração. Viver em Lisboa, cidade que adoro, mas saber que vou sempre voltar à Alemanha e estabelecer pontes entre estas duas culturas através do meu trabalho é muito importante. Podendo ter estes dois lados sinto-me realizada”, conclui. ☐

Em cima, à esquerda, *Daniela Krtsch, Sem Título, 2009* | Em cima, à direita, *Isabel Schmiga, Subjectile, 2009* | Em baixo, *Juliane Solmsdorf, Süd, 2009*



Heimweh/Saudade, Plataforma Revólver, até 7 de Novembro

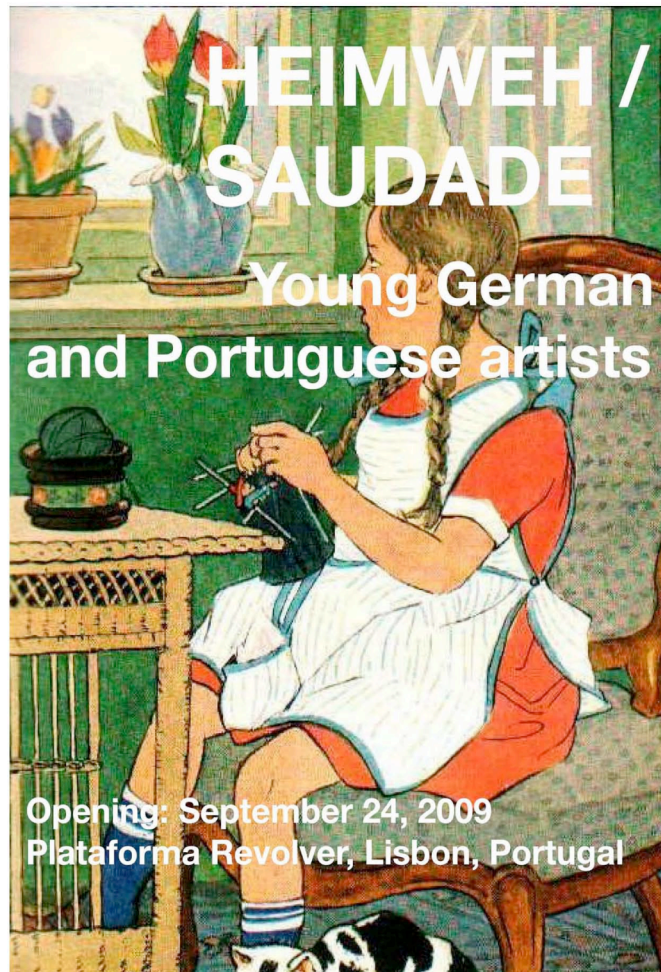
© Roland Hützenhub

Anabela Becho: “Alda Galsterer. Entre Lisboa e Berlim,” in: *Relance*, 13, Novembro 2009, pp. 68-69.



## Section 6: Fundraising Material

Proposal for possible Sponsor: Example Fundacion Pampero



Proposta para Apoio à  
**DIAGEO / FUNDACION PAMPERO**

para a exposição  
**HEIMWEH / SAUDADE. Jovens artistas alemães e portugueses**  
Plataforma Revolver, Lisboa  
24 de Setembro a 7 de Novembro 2009

com os artistas  
Susana Anagua, Ramiro Guerreiro, Daniela Krtsch, Lúcia Prancha,  
Isabel Schmiga, Juliane Solmsdorf

Curadoria / Organização  
Alda Veronica Galsterer

### Note:

This was the image we were using at the beginning, but then decided to use the other one that you find on invitations and catalogue, as it was more neutral.



## **Índice**

01. Nota prévia
02. Memória descritiva
03. Apresentação dos Artistas e da Curadora
04. Apresentação dos Projectos Artísticos
05. O Espaço: Plataforma Revolver
06. Proposta de apoio - DIAGEO / FUNDACION PAMPERO
07. Contactos
08. Carta de acolhimento / Plataforma Revolver, Lisboa
09. E-mail com convite para realização da exposição em 2011 / Kuenstlerhaus Bethanien, Berlim

## **01. Nota prévia**

A exposição HEIMWEH / SAUDADE, com a participação de Susana Anagua, Ramiro Guerreiro, Daniela Krtsch, Lúcia Prancha, Isabel Schmiga, Juliane Solmsdorf, e comissariada por Alda Galsterer, inaugura dia 24 de Setembro de 2009 na Plataforma Revolver, Lisboa.

A nossa inauguração irá fazer parte da "rentrée" das galerias e instituições de arte em Lisboa, sendo que as inaugurações na Plataforma Revolver e no resto do edifício Transboavista são sempre muito concorridas (média de 700-900 visitantes nas noites de inauguração).

A exposição HEIMWEH / SAUDADE irá encerrar com um evento de mesa redonda e lançamento do catálogo da exposição dia 7 de Novembro, último dia da exposição. Neste evento participarão pessoas de interesse e importância para a área da cultura e das artes plásticas que não são portuguesas, mas cujo caminho profissional ou pessoal os levou até Lisboa. Entre os convidados encontram-se (já confirmado) o director do Museu Berardo, Dr. Jean-François Chougnat (F); o conceituado curador independente Paulo Reis (B); a artista Daniela Krtsch (D). A confirmar ainda, entre outros, a curadora e produtora Antonia Gaeta (I) que trabalha na DGArtes e é responsável pela produção das obras da representação portuguesa na Bienal de Veneza deste ano.

As fotografias do catálogo serão feitas por Roland Hutzenlaub, fotógrafo profissional alemão, com atelier na Alemanha, que se irá deslocar de propósito para Lisboa na altura da inauguração. Este trabalho fotográfico irá garantir a elevada qualidade das fotografias e a excelente qualidade do catálogo.

### **Esta exposição conta com o apoio de:**

Cidade de Berlim / Senatskanzlei Berlin  
Construtora Alves Ribeiro  
Fotostudio Roland Hutzenlaub  
Fundação Calouste Gulbenkian (para a investigação "Uma investigação sobre a construção de identidade e a imigração cultural no exemplo de jovens artistas (alemães e portugueses)" ligada à exposição)  
Hotel Aviz Lisboa  
Kimonos & Cupcakes, Catering

## Montagem e instalação das peças no espaço da Plataforma Revolver

### 1 Ramiro Guerreiro

*Sem título*, 2009 (working title)

Instalação site-specific

### 2 Daniela Krtsch

*Sem título*, 2009 (working title)

Série de pinturas (ou fotografias)

### 3 Lúcia Prancha

*Sem título*, 2009 (working title)

Instalação e vídeo / performance na inauguração

### 4 Isabel Schmiga

*Sem título*, 2009 (working title)

Vários objectos pequenos para instalação

### 5 Juliane Solmsdorf

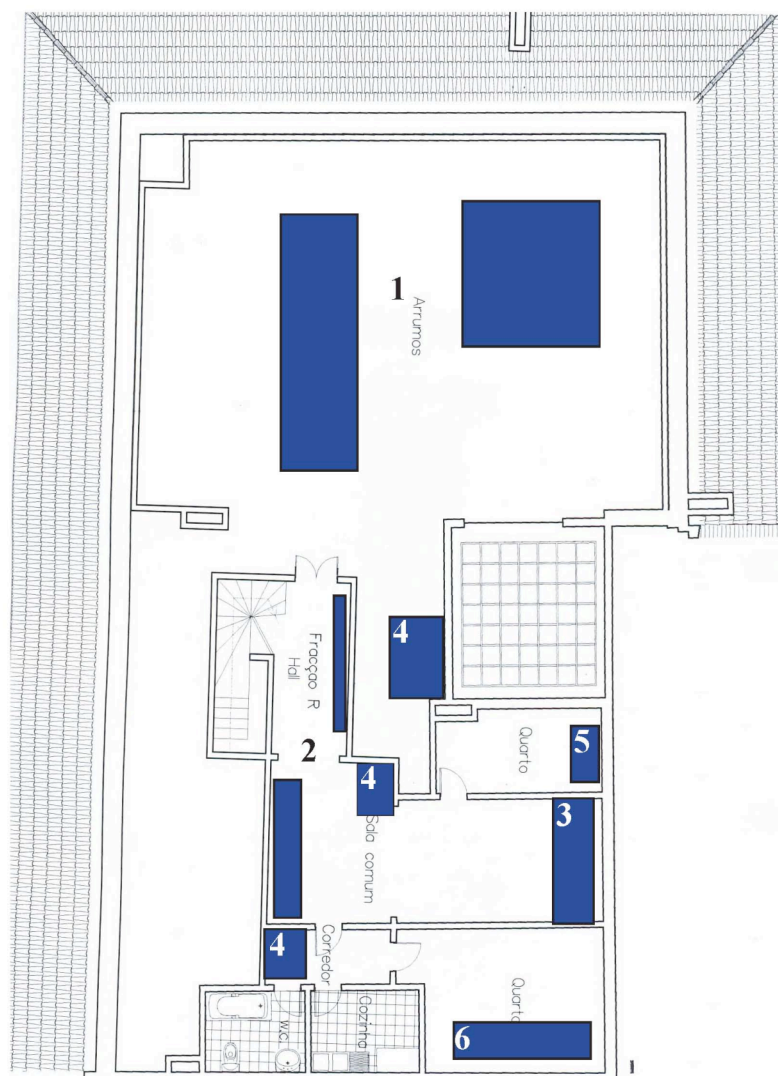
*Sem título*, 2009 (working title)

Instalação

### 6 Susana Anagua

*Sem título*, 2009 (working title)

Instalação vídeo



## 06. Proposta de apoio - DIAGEO / Fundacion Pampero

Propomos à DIAGEO / Fundacion Pampero de apoiar o nosso projecto em várias fases:

1. Produção da exposição
  - apoio monetário para viabilização dos voos da artista alemã Juliane Solmsdorf / Berlim-Lisboa-Berlim para montagem e desmontagem da exposição
2. Inauguração da exposição, dia 24 de Setembro
  - Ritual e Mojito Pampero servidos na noite da inauguração
3. Lançamento do catálogo com mesa redonda, na Plataforma Revolver, dia 7 de Novembro (participantes já confirmados: Dr. Jean-François Chougnet, director do Museu Berardo; Paulo Reis, curador independente; Daniela Krtsch, artista alemã e participante na exposição)
  - Ritual Pampero servido após a mesa redonda e apresentação do catálogo
  - apoio monetário para a produção do catálogo

Contrapartidas da parte da Plataforma Revolver:

- divulgação do apoio da Fundacion Pampero com logotipo / "banner" em duas newsletters Artcapital (c. 12.000 assinantes)
- divulgação do apoio da Fundacion Pampero com logotipo no convite da exposição digital e impresso (Mailinglist da Plataforma Revolver com c. 12.000 contactos)
- divulgação do apoio da Fundacion Pampero com logotipo na folha de sala que estará constantemente presente no espaço da exposição
- divulgação do apoio da Fundacion Pampero com logotipo no catálogo
- divulgação do apoio da Fundacion Pampero com logotipo no site da exposição e no site da curadora (com lançamento previsto para Maio)

Alda Veronica Galsterer

Lisboa, dia 29 de Abril de 2009

## Candidatura ao Apoio Directo Projectos Pontuais 2009

### 1. Dados do candidato

**Nome do Candidato** Alda Veronica Galsterer  
**Natureza Jurídica** Pessoa Singular  
**NIF** 246313730

#### Dados de contacto

**Pessoa de contacto** Alda Veronica Galsterer  
**Morada** Rua Dom Carlos Mascarenhas, 42, R/C, Dtº **Código Postal** 1070-083  
**Freguesia** Campolide **Concelho** Lisboa **Distrito** Lisboa  
**Telefone** 213878110 **Telemóvel** 918690521 **Fax** -  
**E-mail** agalsterer@gmail.com  
**Sítio da Internet** www.galstererartprojects.com (ainda desactivado)

#### Tipo de candidato

[deverá assinalar apenas um]

Entidade de criação	<input type="checkbox"/>	Responsável legal
Entidade de programação	<input type="checkbox"/>	Responsável legal
Entidade mista	<input type="checkbox"/>	Responsável legal
Grupo informal	<input type="checkbox"/>	Responsável legal
Pessoa singular	<input checked="" type="checkbox"/>	

#### Breve historial

[máx. 3000 c. incluindo espaços]

HABILITAÇÕES ACADÉMICAS

2 0 0 8 a 2 0 1 0

Mestrado em Estudos Curatoriais | Faculdade de Belas Artes Lisboa em cooperação com a Fundação Calouste Gulbenkian, Portugal

N o v e m b r o 2 0 0 3

Mestrado em História de Arte, Língua e Literatura Portuguesa e Inglesa | Eberhard-Karls-Universitaet Tuebingen, Alemanha (média final do Curso: 18

Tese de Mestrado sob a orientação do Prof. Dr. Peter Klein no Kunsthistorisches Institut Tuebingen na Eberhard-Karls-Universitaet Tuebingen: O Chiado: História e Funções do Bairro de Lisboa e a sua Reconstrução no Século XX pelo Arquitecto Álvaro Siza Vieira (nota final: 19

## 2. Dados do projecto

**Nome do projecto** HEIMWEH/SAUDADE.

Uma exposição com jovens artistas alemães e portugueses.

### Área artística

[deverá assinalar apenas uma]

- Arquitectura
- Artes Digitais
- Artes Plásticas e Fotografia
- Dança
- Design
- Cruzamentos Disciplinares
- Música
- Teatro

### Domínio

[pode assinalar mais do que um]

- Criação
- Programação
- Interpretação
- Experimentação
- Residências artísticas
- Formação artística e técnica

### Patamar financeiro a que se candidata

[deverá assinalar apenas um]

- €40.000,00  €30.000,00  €20.000,00  €10.000,00  €5.000,00

### Objectivos artísticos e profissionais

[máx. 5000 c. incluindo espaços]

#### 01. Nota prévia / Declaração de intenções

A exposição HEIMWEH / SAUDADE, com a participação de Susana Anagua, Ramiro Guerreiro, Daniela Krtsch, Lúcia Prancha, Isabel Schmiga, Juliane Solmsdorf, e comissariada por Alda Galsterer, inaugura dia 24 de Setembro de 2009 na Plataforma Revolver, Lisboa.

A exposição foi concebida após convite de Vitor Pinto da Fonseca, proprietário do edifício Transboavista, e no qual se insere a Plataforma Revolver, espaço independente que se entende como plataforma para a arte contemporânea portuguesa e estrangeira.

Como curadora, a minha urgência de agir no meio artístico português é de criar, através da interacção de vários artistas no espaço expositivo, um lugar de reflexão sobre aquilo que significa “globalização” e “interculturalidade” para o meio da arte contemporânea (e como isso altera a nossa noção de “identidade”).

Essa vontade de interpelar o nosso meio, o nosso espaço cultural e a nossa atitude contemporânea acerca destas temáticas, parte da observação de haver muitos artistas portugueses que vão para o estrangeiro, (“lá fora”, como se costuma dizer na gíria portuguesa), sem que este fluxo seja acompanhado por um movimento inverso e igual.

Observei ainda especificamente que existem muitos artistas portugueses que se deslocam (para sempre ou temporariamente) para a Alemanha, e poucos artistas alemães que façam o mesmo, ou seja, que venham para Portugal. O caso de Daniela Krtsch, é uma das poucas excepções.

Daí nasceu a ideia em organizar uma exposição que também trouxesse artistas alemães para Portugal. Assim, convidei várias artistas alemãs para esta exposição, sendo que uma delas vive e trabalha em Lisboa, as outras duas vivem e trabalham sobretudo em Berlim. Esta necessidade de fomentar o intercâmbio artístico entre estas duas culturas europeias a partir de Portugal prende-se não só pelo facto de eu própria ser uma espécie de ‘imigrante’ e ter

escolhido este país para viver, e também por ter dupla nacionalidade (alemã-portuguesa), bem como por querer investir a longo prazo na minha carreira de curadora, convencida que o meu papel é o de fomentar o intercâmbio entre estes dois meios culturais.

Para a realização deste objectivo - fomentar o intercâmbio entre o meio alemão e português - também já me encontro em negociações com o Kuenstlerhaus Bethanien, tendo tido um convite do director Christoph Tannert para apresentar a exposição “Heimweh/Saudade” 2011 na futura sede desta instituição alemã berlinense que fomenta e incentiva o intercâmbio cultural e artístico através da Alemanha.

## 02. Memória descritiva

Esta exposição parte de um pressuposto muito pessoal: a minha própria experiência como pessoa que nasceu e cresceu em (e entre) duas culturas, a alemã e a portuguesa.

A minha história, a minha procura por uma identidade cultural entre estes dois polos tão diferentes e tão complementares, foi no fundo o propulsor desta exposição.

A minha história não é assim tão diferente de muitas outras, visto que a migração global se tornou realidade.

No mundo artístico é praticamente impensável um artista não viajar, uma vez que se entende que o crescimento artístico se procede mediante estímulos novos. A mudança torna-se necessária, mas a distância do nosso lugar inicial de identificação pode deixar-nos também com vontade de voltar.

“Heimweh”, é uma palavra que descreve isso muito bem, ao mesmo tempo que tem uma conotação muito especial na própria cultura alemã, quase saudosista por assim dizer.

“Saudade” é outra palavra que podemos utilizar para descrever a sensação de tristeza quando nos sentimos sozinhos e incompreendidos, longe de casa, e ao mesmo tempo é uma palavra muito portuguesa. Há quem diga que não tem tradução.

Por essas razões, convidei os seguintes artistas para participarem nesta exposição: Susana Anagua (Londres / Lisboa), Ramiro Guerreiro (Lisboa), Daniela Krtsch (Lisboa), Lúcia Prancha (São Paulo / Lisboa), Isabel Schmiga (Berlim) e Juliane Solmsdorf (Berlim / Paris) são todos artistas que já passaram por esta experiência de viajante e imigrante, ou que vivem actualmente essa realidade. As experiências em países como Alemanha, Brasil, Espanha, França, Grã-Bretanha, Portugal, Suíça e Turquia entre outros apresentam-se de forma multifacetada e multidisciplinar. É esta também a mais-vália desta exposição cujo debate sobre as experiências e mudanças muito pessoais dos artistas se estende não só aos dois países Alemanha e Portugal, mas abrangerá todo o tipo de influências multiculturais na obra dos artistas.

As palavras do título da exposição, Heimweh e Saudade, não sendo uma a tradução da outra, mas com um campo semântico em comum, servem assim como ponto de partida para uma viagem artística para outros mundos e novas identidades.

## Descrição das actividades a desenvolver em território nacional e no estrangeiro

[máx. 5000 c. incluindo espaços]

Os seis artistas apresentam projectos diversos, de forma e escala: encontrar-se-ão desenho, pintura, escultura, bem como vídeo, instalação e escrita.

Além da exposição que apresentará os projectos criados para este propósito, promovemos uma mesa redonda que se realizará no último dia da exposição, dia 7 de Novembro, no espaço da Plataforma Revólver. Nessa mesa redonda participarão Jean-François Chougnet, director do Museu Berardo, Paulo Reis, curador e coordenador do projecto Carpe Diem, Antónia Gaeta, curadora e produtora da DGArtes, e Daniela Krtsch, artista que participa na exposição (já todos confirmados). Nesta mesa redonda serão debatidos também as questões de identidade, migração, viagem e “saudade”. Todos estes participantes escolheram viver e trabalhar em



Portugal. Será curioso ouvir as razões por essa escolha, contrapondo a ideia de que “o que é bom é estar lá fora”.

Os seis projectos artísticos, são muito diferentes, não só nos meios, mas também na abordagem do tema, o que confere à exposição um carácter de plataforma exploratória e experimental.

Esta exposição realizar-se-á em 2009 na Plataforma, tendo já planeado itinerância com este projecto para o Kuenstlerhaus Bethanien em Berlim em 2011, a convite do director Christoph Tannert.

#### SUSANA ANAGUA

A artista Susana Anagua, que normalmente nos questiona acerca de fenómenos da natureza e da tecnologia, apresentará uma obra mais intimista, partindo da sua vivência pessoal mais recente.

Susana Anagua propõe-se a fazer uma instalação de vídeo que parte da sua recente experiência como “imigrante” em Londres, desenvolvida neste ano de estada no estrangeiro.

#### RAMIRO GUERREIRO

Este trabalho relacionar-se-á com questões relativas à “casa”, abarcando nesta palavra uma série de conceitos distintos que poderão vir a ser interligados (p.ex. abrigo, lar, espaço doméstico, íntimo e privado: Conceitos pensados através de temas mais subjectivos como identidade e pertença).

O resultado final será uma instalação que divide o espaço em várias zonas, apresentando reflexões sobre o estilo arquitectónico da “casa portuguesa”, bem como a escola Bauhaus alemã. Assim, o artista escolheu como leitmotiv um momento histórico específico de cada um dos países, criando dessa forma um diálogo entre as várias identidades. Além da instalação em madeira, o artista vai expor também desenhos que farão parte da instalação.

#### DANIELA KRTSCH

Para esta exposição, a artista propõe-se a desenvolver um trabalho de instalação feito em vários media (trabalhando o desenho, a pintura e a fotografia) partindo da sua experiência pessoal. Trabalhando os universos evocativos de mundos estranhos e distantes, e ao mesmo tempo tão familiares, a artista reflecte sobre temas que, apesar de se inscreverem num universo aparentemente reconhecível, incluem uma tensa interrogação sobre a identidade.

#### LUCIA PRANCHA

A artista propõe um trabalho que cruza vários meios técnicos: a instalação, a performance, a palavra escrita. No dia da inauguração terá lugar um performance, recriando o ambiente baile funk carioca. Um performer como segurança na entrada, com posters e cartazes de bailes funk em suportes mdf ouvimos música funk nos corredores. Essa performance no espaço da entrada do edifício, estará articulada com a instalação de vídeo de carácter mais documental no piso superior.

Está contemplado um jornal com alguns textos de H. Vianna que falam sobre o Funk e toda a cultura de festas nas metrópoles brasileiras.

Este projecto parte do interesse pelas pessoas, afectadas pela migração, mas que continuam a manter as suas raízes ou que criam novas. Assim, a artista revela também preocupações sociais e antropológicas, baseando-se nos estudos feitos pelo antropólogo Hermano Vianna.



#### ISABEL SCHMIGA

A artista propõe para este projecto expositivo construir vários objectos pequenos que funcionarão como intervenientes pontuais e cuja presença interage com o espectador de uma maneira inesperada e espontânea, estimulando assim a reflexão sobre o tema da Saudade; tema que lhe interessa especificamente. Já fez uma visita de estudo a Lisboa em Janeiro 2009, que lhe serviu como ponto de partida e fonte principal de inspiração.

Nas suas obras em geral, ela demonstra uma atitude crítica que se traduz numa abordagem irónica do tema em questão.

#### JULIANE SOLMSDORF

Nas suas “remarked sculptures” - esculturas de conjuntos acidentais encontrados em sítios da vida diária e comum e que a artista a partir das fotografias tiradas, recria no espaço expositivo - junta os materiais mais diversos, explorando materialidades conflituosas. Dessa forma, as suas obras referem sempre a um “centro/interior” e “embalagem/exterior” - a base da reflexão clássica escultural do corpo humano aqui transformado na abstracção. Para esta exposição, Juliane Solmsdorf propõe um conjunto de três “remarked sculptures”, que se encontrarão em áreas diferentes do espaço expositivo, de forma a que o próprio percurso pelo espaço não seja feito de forma linear.

#### **Identificação de públicos-alvo e descrição de iniciativas de captação e sensibilização**

[máx. 2000 c. incluindo espaços]

O nosso público alvo é um público já sensibilizado para a arte contemporânea, e interessado em linguagens multi-disciplinares, tendo especial gosto pela instalação, o vídeo, e a performance.

O que a nossa exposição pretende é a sensibilização de um novo público, por ventura já interessado nas artes, mas que normalmente não se desloca à Plataforma Revolver. Agora, pela temática da mostra, e pela interacção entre artistas portugueses e artistas estrangeiros, esse público poder-se-á sentir atraído e com curiosidade suficiente para realizar uma visita ao espaço.

Estamos a falar por exemplo da comunidade alemã, bem como das outras comunidades estrangeiras, uma vez que se trata de um tema que parte de um universo em comum, falando de temas como identidade em construção, migração, necessidade de re-orientação num novo espaço e meio ambiente.

Estamos a tentar estabelecer a ligação com instituições como o Consulado Alemão, o Goethe Institut Lisboa, a Escola Alemã, bem como todos os outros organismos ligados à comunidade alemã e alguns outros das comunidades estrangeiras (Instituto Cervantes, Instituto Franco-Português, etc.), no sentido de criar parcerias para a melhor divulgação da exposição e para chegar através destes organismos a um público interessado, mas ainda com pouco à vontade para visitar espaços mais alternativos.

Também a mesa redonda, com o director do museu Berardo, Jean-François Chougnat (França), o curador e coordenador do projecto Carpe Diem, Paulo Reis (Brasil) a curadora independente e produtora da DGArtes, Antónia Gaeta (Itália) e a artista Daniela Krtisch (Alemanha), poderá contribuir para que esta exposição captará novos públicos além dos habituais visitantes.

### **Plano de comunicação**

[máx. 2000 c. incluindo espaços]

A divulgação e promoção da exposição HEIMWEH / SAUDADE está planeada para dois momentos: a inauguração da exposição (a 24 de Setembro) - primeiro momento de apresentação ao público - e o encerramento que será assinalado com uma “finissage”, consistente de uma mesa redonda com lançamento do catálogo da exposição (a 7 de Novembro).

A exposição terá convites impressos e digitais divulgados pelos mailings inerentes às instituições e empresas ligadas ao projecto:

A Plataforma Revolver, associação sem fins lucrativos, que acolhe esta exposição no seu espaço, fazendo parte da sua programação anual.

A revista digital ARTE CAPITAL que nos cederá espaço para apresentação do projecto.

As galerias dos artistas, como por exemplo a galeria Paulo Amaro (galeria de Susana Anagua) e a galeria 3+1 (galeria de Daniela Krtsch).

Os patrocinadores Fundação Pampero/Diageo e os nossos parceiros Construtora Alves Ribeiro, Hotel Aviz, Living Lounge Hostel, Roland Hutzenlaub Photograph (newsletter).

Uma folha de sala servirá para informação no espaço da exposição; essa escrita em português e inglês.

O texto na folha de sala também será utilizado para divulgação no site da Plataforma Revolver bem como no site da curadora Alda Galsterer, que será lançado brevemente. No site da curadora os textos apresentados são todos editados em inglês.

Editar-se-á também um catálogo para registo e divulgação da exposição que será publicado em português e inglês e que estará disponível não só no espaço da Plataforma bem como nas galerias dos artistas participantes. Desta forma, haverá um registo da mostra e uma possibilidade de divulgação após o seu encerramento.

Na mesa redonda participarão Jean-François Chougnnet, director do Museu Berardo, Paulo Reis, curador independente e programador da Carpe Diem, Antónia Gaeta, produtora da DGArtes e Daniela Krtsch, artista da exposição.

A finissage e o catálogo têm o patrocínio da Fundacion Pampero que através do seu newsletter e blog divulga igualmente o evento final.

### **Declarações**

[a assinatura deverá constar do exemplar impresso]

Eu (assinatura do responsável legal), \_\_\_\_\_, declaro ter regularizada a situação fiscal e contributiva e possuir as licenças para o exercício da actividade.

## Model Budget (after DGArtes)

Projectos Pontuais - Segundo Semestre 2009 - Previsão Orçamental

DESPESAS	FORMA DE CÁLCULO	TOTAL
<b>1. Equipa de direcção</b>		
1.1. Responsável pela direcção artística (exemplo)		
1.2. Responsável pela gestão (exemplo)		
1.3. Outro [especificar]		
1.4. Outro [especificar]		
1.5. Outro [especificar]		
	<b>Subtotal</b>	<b>0,00</b>
<b>2. Equipa artística</b>		
2.1. [especificar]		
2.2. [especificar]		
2.3. [especificar]		
2.4. [especificar]		
	<b>Subtotal</b>	<b>0,00</b>
<b>3. Equipa técnica</b>		
3.1. [especificar]		
3.2. [especificar]		
3.3. [especificar]		
3.4. [especificar]		
	<b>Subtotal</b>	<b>0,00</b>
<b>4. Espaços e equipamentos</b>		
4.1. Espaços de apresentação		0,00
4.2. Outros espaços [especificar]		
4.3. Equipamentos		
4.4. Outro [especificar]		
4.5. Outro [especificar]		
	<b>Subtotal</b>	<b>0,00</b>
<b>5. Produção e montagem</b>		
5.1. [especificar]		
5.2. [especificar]		
5.3. [especificar]		
	<b>Subtotal</b>	<b>0,00</b>
<b>6. Edição / Registo</b>		
6.1. [especificar]		
6.2. [especificar]		
6.3. [especificar]		
	<b>Subtotal</b>	<b>0,00</b>
<b>7. Logística</b>		
7.1. Deslocações e transportes		
7.2. Alojamento		
7.3. Outro [especificar]		
7.4. Outro [especificar]		
7.5. Outro [especificar]		
	<b>Subtotal</b>	<b>0,00</b>
<b>8. Plano de comunicação</b>		
8.1. Redacção e tradução de textos (Exemplo)		
8.2. Design de comunicação (Exemplo)		
8.3. Impressão / Produção de materiais (exemplo)		
8.4. Inserções de publicidade (exemplo)		
8.5. Outro [especificar]		
	<b>Subtotal</b>	<b>0,00</b>
<b>9. Despesas administrativas e de gestão</b>		
9.1. Encargos com instalações		1

Projectos Pontuais - Segundo Semestre 2009 - Previsão Orçamental

9.2. Consumíveis		
9.3. Comunicações		
9.4. Seguros		
9.5. Licenças		
9.6. Outro [especificar]		
	Subtotal	0,00
<b>TOTAL GERAL DAS DESPESAS</b>		<b>0,00</b>
<b>RECEITAS</b>	<b>FORMA DE CÁLCULO</b>	<b>TOTAL</b>
<b>10. Receitas próprias</b>		
10.1. Bilheteira		
10.2. Venda de espectáculos		
10.3. Outros [especificar]		
10.4. Outros [especificar]		
	Subtotal	0,00
<b>11. Apoios e financiamentos</b>		
11.1. Autarquias		
11.1.1. [especificar]		
11.1.2. [especificar]		
11.2. Outros apoios estatais		
11.2.1. [especificar]		
11.2.2. [especificar]		
11.3. Programas comunitários		
11.3.1. [especificar]		
11.3.2. [especificar]		
11.4. Fundações		
11.4.1. [especificar]		
11.4.2. [especificar]		
11.5. Mecenato e patrocínios		
11.5.1. [especificar]		
11.5.2. [especificar]		
11.6. Co-produções		
11.6.1. [especificar]		
11.6.2. [especificar]		
11.7. Acolhimento		
11.7.1. [especificar]		
11.7.2. [especificar]		
11.8. Serviços ou materiais		
11.8.1. [especificar]		
11.8.2. [especificar]		
11.9. Outros		
11.9.1. [especificar]		
11.9.2. [especificar]		
	Subtotal	0,00
<b>3. PATAMAR FINANCEIRO</b>		
<b>TOTAL GERAL DAS RECEITAS</b>		<b>0,00</b>
<b>QUADRO RESUMO [preenchimento automático]</b>		
<b>DESPESAS</b>		<b>TOTAL</b>
1. Equipa de direcção		0,00
2. Equipa artística		0,00
3. Equipa técnica		0,00
4. Espaços e equipamentos		0,00
5. Produção e montagem		0,00
6. Edição / Registo		0,00
7. Logística		0,00
8. Plano de comunicação		0,00
9. Despesas administrativas e de gestão		0,00
<b>TOTAL GERAL DAS DESPESAS</b>		<b>0,00</b>
<b>RECEITAS</b>		<b>TOTAL</b>

Projectos Pontuais - Segundo Semestre 2009 - Previsão Orçamental

1. Receitas próprias	0,00
2. Apoios e financiamentos	0,00
<b>3. PATAMAR FINANCEIRO</b>	
<b>TOTAL GERAL DAS RECEITAS</b>	
<b>PERCENTAGEM DO PATAMAR FINANCEIRO NO TOTAL DAS DESPESAS</b> [preenchimento automático]	

Follow-up letter

ALDA GALSTERER  
art projects

Lisboa, dia 1 de Fevereiro de 2010

Caro Dr. Jorge Barreto Xavier,

Venho mais uma vez agradecer todo o apoio prestado pela DGArtes / Ministério da Cultura à exposição HEIMWEH/SAUDADE através dos Apoios Pontuais.

Este apoio foi de extrema importância para a concretização do nosso projecto e estamos muito gratos.

Segue agora o nosso "thankyoukit", com um dossier de recortes de imprensa, um catálogo da exposição e uma revista Relance, na qual foi publicado um artigo de duas páginas sobre a exposição e sobre o Galsterer Art Projects.

Até Abril será depois enviado o relatório conforme pedido pelo regulamento dos Apoios Pontuais.

Despeço-me com as minhas melhores saudações, pela equipa da Galsterer Art Projects e pelos artistas que trabalharam connosco.

Atenciosamente,

Alda Galsterer.

## Section 7: Production

### Inquiry for insurance

#### **OBRAS QUE VÃO VIAJAR BERLIM – LISBOA – BERLIM**

**Artista: Juliane Solmsdorf**

**1 obra com viagem de Berlim – Lisboa (16.09.2009) – “Ost, 2009” (via aérea, devidamente acondicionada)**

**4 obras com estadia em Lisboa (16.09. – 09.11.2009) – “Nord”, “Sued”, “Ost” e “West”**

**1 obra com viagem de Lisboa – Berlim (09.11.2009) – “Ost, 2009” (via aérea, devidamente acondicionada)**

*Nord, 2009*

Barro, areia, madeira

Dimensões variáveis

Valor: 2.000,00 Eur

*Sued, 2009*

2 mesas com 2 sapatos tipo “plateau high heels”

Dimensões variáveis

Valor: 3.000,00 Eur

*Ost, 2009*

Cadeira de aluminio

98 x 50 x 42 cm

Valor: 1.000,00 Eur / 2.000 Eur

*West, 2009*

Cadeira

Dimensões variáveis

Valor: 500,00 Eur

**Isabel Schmiga**

**5 obras com viagem de Berlim – Lisboa (20.09.2009) – via aérea, devidamente acondicionadas**

**5 obras com estadia em Lisboa (20.09. – 10.11.2009)**

**Viagem de Lisboa – Berlim (9.11.2009) – via aérea, devidamente acondicionadas**

*HÜZÜN, 2009*

Tape, sugar, velvet

50 x 40 cm

valor: 1.500 Euro

*NOSTALGIA, 2007*

Inflatable globe, frame, felt

70 x 100 cm

valor: 3.000 Euro

*UNTITLED, 2009*

Turkish tea spoons, false lashes, marbles

1,5 x 9 x 4 cm

Edition of three

Valor: 2.200 Euro

*UNTITLED, 2008*

White drawing film, marbles, eyes, nails

40 x 50 cm

valor: 1.500 EURO

*UNTITLED, 2008*

White drawing film, hangers, nail polish, nails

40 x 40 cm

valor: 1.500 Euro

**OBRAS QUE VÃO ESTAR DURANTE A EXPOSIÇÃO (NÃO VIAJAM)**

**24.09 – 07.11.2009**

**Artista: Lúcia Prancha**

Untitled, 2009  
6 Paineis com cartazes para performance  
93 x 200 cm (cada)  
Valor: 500,00 Eur

"A Festa", 2009  
3 jornais para leitura  
29,9 x 59,8 cm  
Valor: 300,00 Eur

"A Festa", 2009  
Instalação Vídeo  
Dvd, 4 min  
Valor: 500,00 Eur

**Artista: Susana Anagua**

Untitled, 2009  
Instalação Vídeo  
Dvd  
Valor: 1.500,00 Eur

**Artista: Daniela Krtsch**

*Untitled*, 2009  
Lapiz, Gouache, Aguarela sobre papel  
14,8 x 21 cm  
Valor: 300,00 Eur

*Untitled*, 2009  
Lapiz, Gouache, Aguarela sobre papel  
14,8 x 21 cm  
Valor: 300,00 Eur

*Untitled*, 2009  
Lapiz, Gouache, Aguarela sobre papel  
14,8 x 21 cm  
Valor: 300,00 Eur

*Untitled*, 2009  
Lapiz, Gouache, Aguarela sobre papel  
14,8 x 21 cm  
Valor: 300,00 Eur

*Untitled*, 2009  
Lapiz, Gouache, Aguarela sobre papel  
14,8 x 21 cm  
Valor: 300,00 Eur

*Untitled*, 2009  
Lapiz, Gouache, Aguarela sobre papel  
14,8 x 21 cm  
Valor: 300,00 Eur



*Untitled*, 2009  
Lapiz, Gouache, Aguarela sobre papel  
14,8 x 21 cm  
Valor: 300,00 Eur

*Untitled*, 2009  
Lapiz, Gouache, Aguarela sobre papel  
14,8 x 21 cm  
Valor: 300,00 Eur

*Untitled*, 2009  
Lapiz, Gouache, Aguarela sobre papel  
14,8 x 21 cm  
Valor: 300,00 Eur

*Untitled*, 2009  
Lapiz, Gouache, Aguarela sobre papel  
14,8 x 21 cm  
Valor: 300,00 Eur

**Ramiro Guerreiro**

*Untitled*, 2009  
Instalação com madeira, mesa, tampo de vidro e tapete de Arraiolos e outros materiais  
Dimensões variáveis  
Valor: 2.500,00 Eur