



BF22_BIENAL DE FOTOGRAFIA DE VILA FRANCA DE XIRA_CURATORIAL PROGRAM

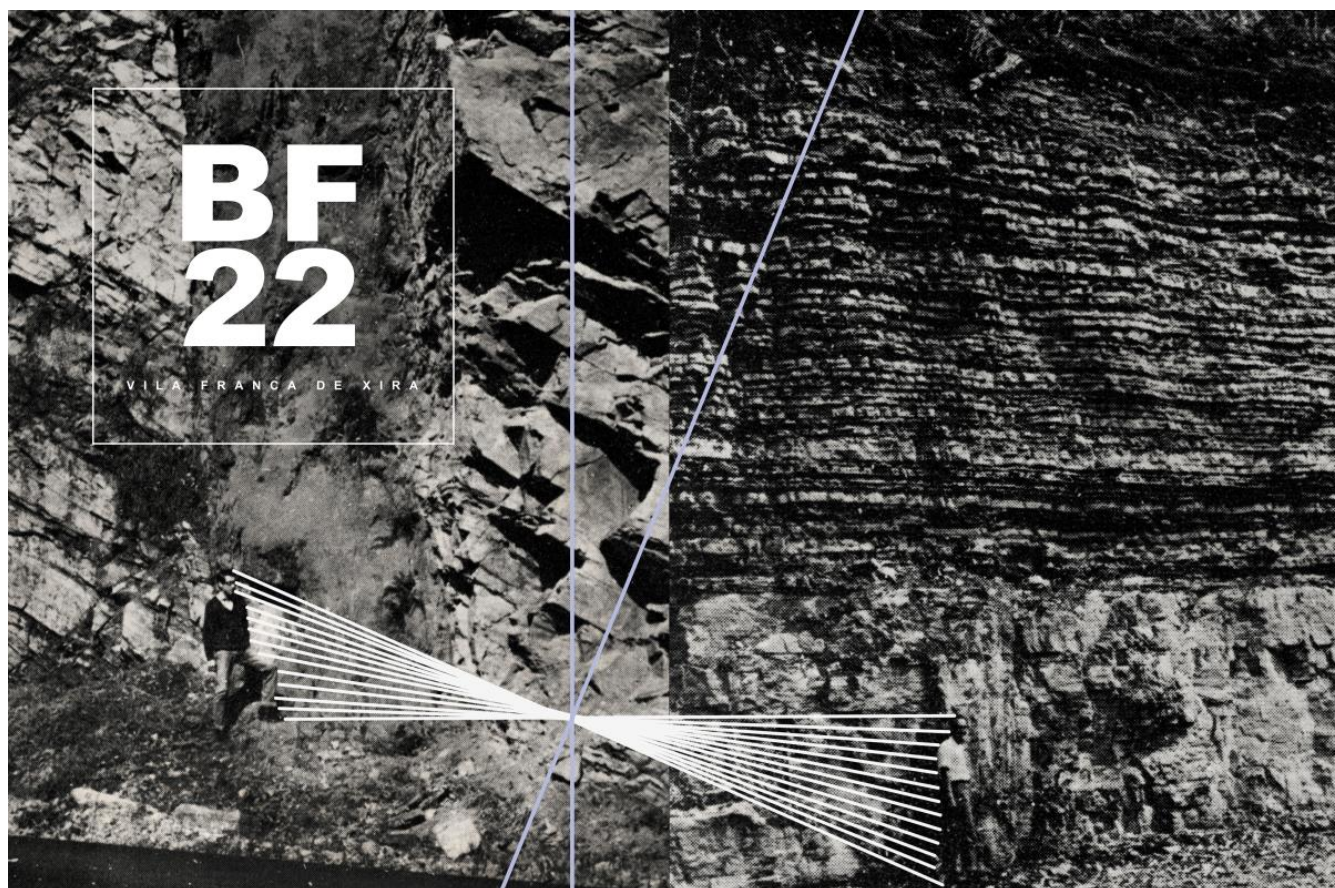
DIANTE-DENTRO: Museu Municipal de Vila Franca de Xira

NÃO OLHAMOS DUAS VEZES A MESMA IMAGEM: Fábrica das Palavras

12th November 2022 – 26th February 2023

Curator: Ana Rito

Opening: 12th November_4 pm



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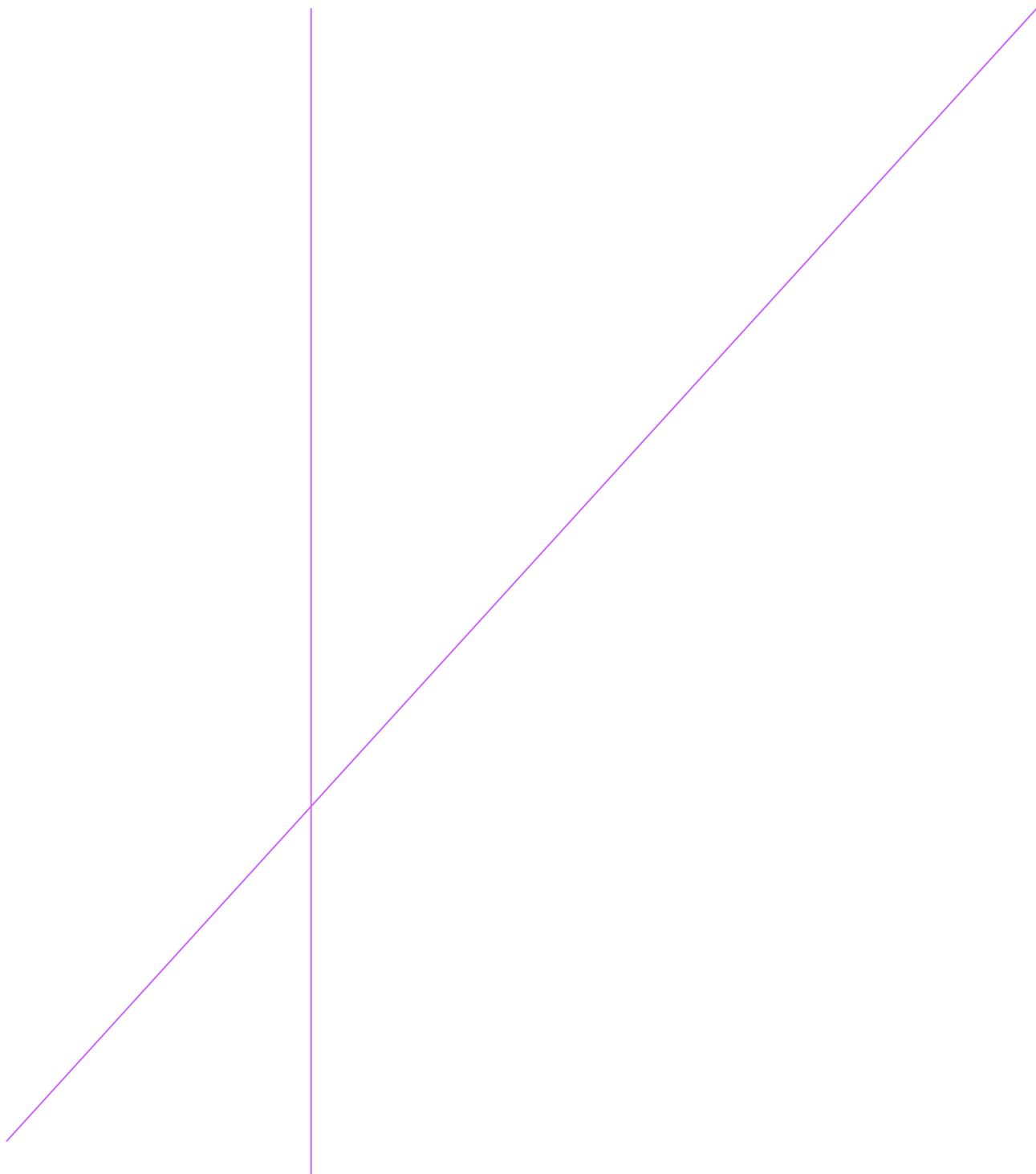
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PRESS RELEASE

BF22_BIENAL DE FOTOGRAFIA DE VILA FRANCA DE XIRA_PROGRAMA CURATORIAL

DIANTE-DENTRO: Museu Municipal de Vila Franca de Xira

NÃO OLHAMOS DUAS VEZES A MESMA IMAGEM: Fábrica das Palavras

12 de Novembro de 2022 a 26 de Fevereiro de 2023

Curadoria Geral: Ana Rito

Inauguração: 12 de Novembro_16h

. CURATORIAL TEXT

Panta Rhei. Everything flows. Like Heraclitus' river: "No man bathes in the same river twice, for it is not the same river and he is not the same man", so it is with paradoxical images. The waters that bathe the Lezíria seem static, but they flow, generating a constant flow of images. We do not look at the same image twice, because it is always another, insofar as the one who looks at it is always another; Therefore, there are no fixed images. The technique seems to affirm it, but these are always perceived by a moving subject, in constant mutation. To the becoming, to the impermanence that the Greek philosopher points out, we add the concept of parallax: an apparent displacement of the observed object, here image, which is caused by a change in the position of the observer.

Now, it is precisely in the interval between the fixed and the moving, the image and the body, the optical and the haptic, that we place ourselves: in the territory of paradoxical images that are double by nature.

The curatorial program presents a set of works by national and international artists that allows the creation of areas of contact and dialogue. Considering the relationships between photography and literature, sculpture, drawing, cinema or video art, the two exhibitions are conceived as constellations between authorial universes: from the expanded field of photography to the object.



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Taking the framing of the landscape and the imagery dimension of the word as its starting point, NÃO OLHAMOS DUAS VEZES A MESMA IMAGEM, proposes several interventions in the Library spaces (including the reading rooms) combining photography and moving image in the constitution of a crossed poetics between medium/matter and place. From the concept of “photographic sketch” to photo-installation, passing through manifestations of a hybrid character, this is a proposal that puts the space now occupied, the text-image or the window-screen that frames it into the scene.

In the DIANTE-DENTRO exhibition, it is the interstitial image - the result of the parallax effect, the repositioning of bodies and the superposition of perceptual fields - that intuits the future, conceptualizing the so-called “image with relief” and the relationship between air (image) and stone (object-sculpture). In the first section of the exhibition, based on private collections, a set of stereoscopic cards, positive in albumin and 19th century viewers is presented. XIX, in the constitution of an antechamber developed in partnership with researcher Ana David Mendes. The exhibition includes, alongside this introduction, projects by contemporary artists that reflect the historical relationships between the photographic and the sculptural at the intersection of “sculpted” images and the device.

Photography crosses the body and introduces itself between the gaze and the world. By introducing himself between the gaze and the world, he subtracts images, adds and produces new objects. Removed from the world, bodies and objects, the images are added again, in a kind of second skin, followed by others in a permanent renewal. Everything flows. Like the river of Heraclitus. *Loop*.

Ana Rito

Curator



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CURATOR'S BIOGRAPHY

ANA RITO (Lisbon, 1978)

Visual artist, curator, researcher and university professor. She holds a PhD in Fine Arts from the Faculty of Fine Arts of the University of Lisbon, specializing in Installation. Since 2002, she has been developing projects that cross artistic and curatorial practice, her field of expertise being the performativity of the moving image and the dynamics of the spectator, within the exhibition device. She was Curatorial Assistant to Dr. Jean-François Chougnat, Director of the Berardo Collection Museum from 2007 to 2011, having developed curatorial research, and assisted several curators and artists. Among her curatorial projects, the exhibition SHE IS A FEMME FATALE: women artists at the Fundação de Arte Moderna e Contemporânea Berardo Collection Museum, One Woman Show, Organization of the Film Cycle in collaboration with the Temps d'Images Festival (2009); SHE IS A FEMME FATALE#2, Faculty of Science and Technology, Universidade Nova de Lisboa, Caparica Campus Library, Almada, in 2010 OBSERVERS Revelations, Transits and Distances, Foundation of Modern and Contemporary Art Berardo Collection Museum (2011); CURATING THE DOMESTIC Images@home, Lisbon Architecture Triennale (2013); THE EMBODIED IMAGE/THE EMBODIED VISION: Performance for the camera, National Museum of Contemporary Art Museu do Chiado (2014); Archive and Democracy, by José Maças de Carvalho, MAAT (2017), CONSTELLATIONS: a choreography of minimal gestures (2019-2022), A WHOLE LIFE – Nuno Sousa Vieira, BAG – Leiria (2021), ENIGMA – Pierre Coulibeuf (2022) . Since 2002, in the development of her artistic and curatorial projects, she has collaborated with the following institutions and agents, among others: MACBA, Warburg Institute, Yves Klein Archives, Haus Lange-Haus Esters - Kunstmuseen Krefeld, Museu do Chiado, Museu de Serralves, Fundação Calouste Gulbenkian, Casa das Histórias, Georges Pompidou Center, Architecture Triennale, Walter Benjamin Archives, Temps d'Images Festival, Electronic Arts Intermix, FUSO International Video Festival, CAPC- Círculo de Artes Coimbra Plastics, MUCEM, Marseille.



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Author of books and exhibition catalogs and essays for exhibition catalogues, member of national and international juries, she is also Associate Curator of the UmbigoLAB platform and ArtCuratorGrid / ArtPool.

She is currently an Integrated Researcher at CEIS20_Universidade de Coimbra, being co-coordinator of the research line Art and Performance (Image Performativity). She teaches in the Masters in Curatorial Studies and Doctoral Courses in Contemporary Art at the College of Arts of the University of Coimbra.

She is Sub-Director of the College of Arts at the University of Coimbra.



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ARTISTS' BIOGRAPHIES AND REPRESENTATIVE WORKS (SELECTION)

BATIA SUTER

(Switzerland, 1967)

The Swiss-born, Amsterdam-based artist Batia Suter studied at the art academies of Zurich (CH) and Arnhem (NL), and Werkplaats Typografie. Suter produces photo-animations, image sequences and collages, often using found historical footage.

In 2007 and 2016 she published the artist books *Parallel Encyclopedia* and *Parallel Encyclopedia #2*, based on compositions of images taken from old books she has collected over the years.

Surface Series (2011), *Radial Grammar* (2018) and *Hexamiles* (Mont-Voisin) (2019), are evocative montages of found images exploring the diverse resonances of geological forms and landscapes, visual surfaces and image structures.

The themes underlying Batia Suter's practice are the 'iconification' and 'immunogenicity' of images and the circumstances by which they become charged with new associative values. Her work intuitively places old images in new contexts to provoke surprising reactions and meaningful possibilities. By this method, and with a sensitivity attuned to hidden harmonies and expressive accidents, Suter thus generates hypnagogic spaces where images can communicate by their own logic, in a force field of imaginative metamorphosis.



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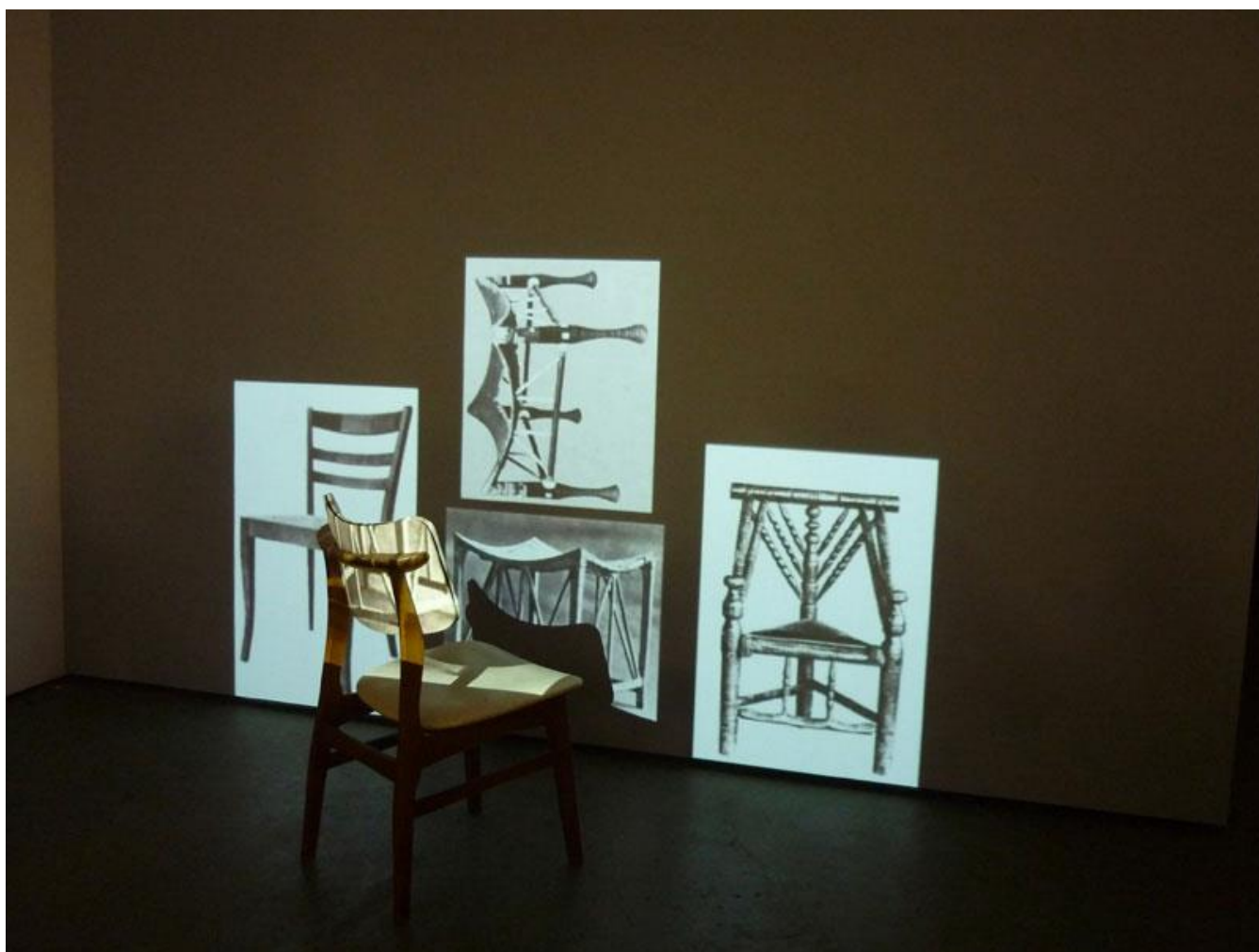
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BATIA SUTER, Seat, 2014



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DANIEL MOREIRA & RITA CASTRO NEVES

Daniel Moreira and Rita Castro Neves live and work between Porto and Beira Alta, and have been working collaboratively since 2015. Daniel Moreira has a degree in Architecture, starting in 2000 a multidisciplinary path between architecture and the visual arts. Rita Castro Neves, after finishing the Advanced Photography Course at Ar.Co in Lisbon and the Master in Fine Art at the Slade School of Fine Art in London, begins a regular artistic activity, teaching and curating.

With Laking, which they carried out in 2015 at the invitation of the Finnish art space Oksasenkatu 11, begins a long project on the representation of the landscape, in which they reflect with drawing, photography and video, in an installed way, on artistic collaboration, different techniques and artistic cultures, territory, scale and route. They hold several individual and collective exhibitions, and artistic residencies, including the Paulo Reis Residence at Ateliê Fidalga in São Paulo (2017), at Camões – Centro Cultural Português de Maputo, Mozambique (2018), the Inter-Meada Residence in Alvito (2019)) and at the Paranapiacaba Photography Festival (Brazil, 2019). In October 2017, they went on a study trip to Japan with a grant from Fundação Oriente. In 2020, the project for the restoration of Escola de Macieira, an old primary school of the Plano dos Centenários in Serra de São Macário, in Beira Alta, will be completed, in order to start a reflection project on mountain culture, nature and the countryside, and then for the ecology, biopolitics and environmental preservation.



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DANIEL MOREIRA & RITA CASTRO NEVES, Atelier, 2022



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GARY HILL

(Santa Monica, California, 1951)

Gary Hill is one of the most important contemporary artists who investigates the relationship between word and image. Originally trained in sculpture, Hill began working in video in 1973 and has produced a large body of video installations that include some of the most significant works in the field of video art. He studied at the Arts Student League in Woodstock, New York. Of the various grants and awards, the following stand out: New York State Arts Council, the National Endowment for the Arts, two Rockefeller Foundation grants and one Guggenheim Foundation grant. In 1984-85 he received a Japan/United States exchange scholarship, and in 1988 he received a France/United States exchange scholarship, completing major works in both countries. Hill received the Golden Lion Award for Sculpture at the Venice Biennale in 1995. In 1998, Hill received the prestigious McArthur Foundation fellowship. In recent years he has been awarded the Kurt-Schwitters-Preis (2000), a Skowhegan Medal (2003) and an Honorary Degree of Doctor Honoris Causa from the Academy of Fine Arts in Poznan, Poland (2005). Hill participated in the WNET/Thirteen Television Lab; Synapse Video Center, Syracuse, New York; Portable Canal, Rochester, New York; the Experimental Television Center, Owego, New York; Sony Corporation, Hon Atsugi, Japan; Art Institute of Chicago; and California Institute of the Arts. He taught at the Center for Media Studies, Buffalo; Bard College, Annandale-on-Hudson, New York and the Cornish College of the Arts, Seattle. Of his numerous exhibitions, the following stand out: Vancouver Art Gallery, British Columbia, Canada; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Santander Central Hispano Foundation, Madrid; The Museum of Modern Art in New York; Louvre Museum, Paris; ZKM - Center for Art and Media, Karlsruhe, Germany; Documenta 8, Kassel, Germany; Long Beach Museum of Art, California; Stedelijk Museum, Amsterdam, and the Video-Skulptur Retrospektiv und Aktuell 1963-1989, Cologne, Germany,



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among other festivals and institutions. Hill's work was also the subject of retrospectives and solo shows at MIS - Museu da Imagem e do Som, São Paulo, Brazil; Fondation Cartier pour l'art contemporain and

Center Pompidou in Paris; Whitney Museum of American Art, New York; San Francisco Museum of Modern Art; Guggenheim Museum SoHo, New York; Museum für Gegenwartskunst, Basel; Contemporary Art Museum, Barcelona; Kunstmuseum Wolfsburg; and the Museum of Modern Art in New York, among others.



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GARY HILL, Loop Through, 2005

HENRIQUE PAVÃO

With a work focused on issues of entropy, loss, anachronism, memory and temporality, Pavão reflects an interest and recourse to the archeology of conceptual movements, linked to a sophisticated use of sensitive processes. His work circulates through countless media (sculpture, film, video, photography or sound),



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often with a concern for the very processes and mechanisms of each medium, taken as the mark of its temporality or even its history.

He studied Sculpture at the Faculty of Fine Arts of Lisbon (2013) and obtained a Master in Visual Arts (MFA) from the Malmö Art Academy (2016 – Professor Joachim Koester). He has received grants from Fundación Marcelino Botín (2021), Royal Academy of Arts Stockholm (2016) and Fundação Calouste Gulbenkian (2015). In 2016 he was awarded the Edstrandska Stiftelsens Prize and nominated for the Serralves Foundation's Novo Banco Revelation Prize. In 2019, Henrique Pavão was nominated for the 13th edition of the New Artists Award of the EDP Foundation.

The exhibitions Sea of Tranquility (Frame Section – Frieze New York, 2021), RED FLOWER (Galeria Bruno Múrias, Lisbon, 2021), the EDP Foundation New Artists Award (MAAT – Museum of Art, Architecture and Technology, Lisbon, 2019) stand out. , Unfinished Past (revisited) (CAV – Centro de Artes Visuais, Coimbra, 2020), After the Storm (Porto Municipal Gallery, 2019), Almodôvar Mirror-Site (SE8 Gallery, London, 2019), Now I Became Aged (UMA) LULIK_, Lisbon, 2018), Anozero – Coimbra Biennial (Coimbra, 2017), before and after before (Culturgest, Porto, 2017), Wherever I am not is the Place Where I am Myself (Appleton Square, Lisbon, 2017) , Fallen Between Cracks (KHM Gallery, Malmö, 2016) and the Royal Academy of Arts (Stockholm, 2016), among others.

Pavão's work is represented in institutional collections such as the Fundação MAAT / EDP Collection; EGEAC Collection – CML; Santander Consumer Collection; Leal Rios Foundation, among others.



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HENRIQUE PAVÃO, Apollo, 2019

MANUELA MARQUES



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Manuela Marques was born in Tondela. She lives and works in Paris

Training in literature at the Sorbonne.

Her work has been presented in several solo exhibitions, of which the ones she held at MNAC-Chiado (2022), at the Musée Malraux Le Havre (2022), at the Center d'art Domaine de Kerguéhenec (2022), at the Musée de Lodève (2019), at Arquipélago Arts Center (2019), at CYEL la Roche-sur-Yon (2019); at the Calouste Gulbenkian Foundation (2017), at Le Cellier (2017), at the Musée d'Aurillac (2016), at l'Art dans les Chapelles (2016), at the Château d'Eau de Toulouse (2015), at the Círculo de Artes Plásticas de Coimbra (2015), at Le Granit (2013), at Le Center Régional de la photographie (2014), at the Calouste Gulbenkian Paris Foundation (2014) at the Pinacoteca do Estado de S. Paulo (2011), at the Berardo Collection Museum (2011), at Appleton Square (2011).

She was awarded the BES Photo Award in 2011. She has published several books in EditionsLoco, Paris.



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MANUELA MARQUES, Météores 2, 2016



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MARCELO MOSCHETA

(São José do Rio Preto, Brazil, 1976)

He lives and works in Coimbra, where he develops his PhD research in Contemporary Art. Using the practice of artistic work with strong conceptual references, since the beginning of his artistic career in 2000, the artist creates works and exhibitions resulting from trips to remote places, where he collects elements and images of nature and reproduces them through drawing and photography, creating installations and objects. Recently, his research is focused on the main relationships between man and environment, technology and memory, identities and nomadism. Displacement, Territory, Landscape and Memory are his main interests.

Moscheta has received several awards and research grants, including The Pollock-Krasner Foundation Grant (2017), The Drawing Center Open Sessions Program (2015), Bolsa Estímulo FUNARTE (2014), Marc Ferrez Photography Prize (2012) and the I Pipa Prize - popular jury in 2010, among others. In 2013, he participated in Vitamin D2, Phaidon Publishing House, an anthology of contemporary design.

Among his standout exhibitions are PAST / FUTURE / PRESENT: Contemporary Brazilian Art From The MAM SP, Phoenix Art Museum (2017), OPEN SESSIONS: DRAWING IN CONTEXT/FIELD at the Queens Museum, New York (2015), ROCKS, STONES AND DUST , University of Toronto Arte Center (2015) and NATURE ARTE ED ECOLOGIA , MART Galeria Civica - Trento (2015). Among the solo shows are REJEITO at Fama Museu in Itu (2020), A HISTÓRIA NATURAL E OTHER RUÍNAS, Galeria Vermelho - São Paulo (2018), NORTE, Paço Imperial - Rio de Janeiro (2012) and CONTRA.CÉU, Capela do Morumbi - Sao Paulo (2010). His work is represented in several private and institutional collections.



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MARCELO MOSCHETA, 2022



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NOÉ SENDAS

(Brussels, 1972)

He lives and works in Berlin, Madrid and Lisbon. Sendas began presenting his work in the late nineties. Explicit and implicit references to artists and literary, cinematographic or musical creations are part of his raw material.

Specific concerns about the reflection and practice of the visual arts can also be added to his repertoire. They are: the body, as a simultaneously theoretical and material entity; the mechanisms of the observer's perception; or the discursive potential of expository methods.

His work has been featured in numerous solo and group exhibitions, including the CAV Centro de Artes Visuais, Coimbra, PT; Contretype - Center d'art contemporain pour la Photographie, Brussels. Porto Municipal Gallery, Porto, PT; Multimedia Art Museum (MAMM), Moscow, MAAT Museum, Lisbon; Kunstraum Botschaft, Berlin, Calouste Gulbenkian Museum, Lisbon; MEIAC Extremeno and Iberoamerican Museum of Contemporary Art, Badajoz; C/O Foundation Berlin, Berlin; MNAC National Museum of Contemporary Art-Museu do Chiado, Lisbon, DesignhausDarmstadt, Darmstadt, Ale; VAC-Visual Arts Center, University of Texas, Texas, USA; Patio de la Infanta - Ibercaja, Zaragoza, Esp; Goethe-Institut / Instituto Cervantes, Stockholm; TENT, Rotterdam, Hol; CAHO-Helio Oiticica Arts Center, Rio de Janeiro, BR; Gas Natural Fenosa Contemporary Art Museum, La Coruña, Esp, Fundación ICO Museum, Madrid. esp; Kunstmuseum Bonn, Ale; Akademie der Kunst, Berlin (a.o.)



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NOÉ SENDAS, Speck of dust, 2022



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OS ESPACIALISTAS

Laboratory collective for theoretical and practical research on the links between Art, Architecture and Education. They replace the pencil with the camera, as a device for drawing, thinking, perceiving and diagnosing natural and built space.

Of the works carried out, the following stand out: Exhibitions, installations, artistic assistance to architectural works, architectural projects, scenic spaces, performances, literary collaborations, photographic illustrations, workshops, seminars, publications, etc.

GONÇALO M. TAVARES

A Portuguese writer, he is the author of a vast work that is being translated in about sixty countries. His language, which broke with Portuguese lyrical traditions and the subversion of literary genres, make him one of the most innovative European writers of our time.

His books have given rise, in different countries, to plays, radio plays, short films and plastic arts objects, art videos, opera, performances, architectural projects, academic theses, etc.



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OS ESPECIALISTAS & GMT, O Espaço dos livros, 2010 - 2022



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PAULO LISBOA

Paulo Lisboa (Lisbon, 1977) studied Fine Arts – Painting at Escola Superior de Tecnologias | Instituto Politécnico de Tomar and attended the master degree in Drawing at the Faculdade de Belas-Artes de Lisboa | Universidade de Lisboa. Presented the solo shows A skeleton walks into a bar..., FLR - Fundação Leal Rios (2020), Asterismo, Sequência para Piano, Guitarra e Projector (com Marco Franco e Francisco Cordovil), Fundação Serralves (2019), Imagines Plumbi, Galeria Graça Brandão (2018), Lisboa, Portugal; Secção, Casa Museu Medeiros e Almeida (2016), Lisboa, Portugal; Plasma, Galeria Graça Brandão (2016), Lisboa, Portugal; Phosphora, Galeria Graça Brandão (2015), Lisboa, Portugal e Plateau, Sala Bébé, (2010), Lisboa, Portugal. Among his group shows, we highlight ProjectoMAP 2010–2020. Mapa ou Exposição (2020), Museu Coleção Berardo; Through Windows (Curadoria Miguel Mesquita), UMA LULIK__(2020), Tomar a Verdade, #1 para 4, UMA LULIK__(2019), Anuário – Uma visão retrospectiva de arte no Porto, Galeria Municipal do Porto (2019), Porto, Portugal; Muitas vezes marquei encontro comigo próprio no ponto zero, com curadoria de Marta Rema, Atelier – Museu Júlio Pomar (2019); Portugal, Portugueses, Museu Afro Brasil (2016), São Paulo, Brasil; In Absentia, com curadoria de Marta Jecu, Galeria Graça Brandão (2015), Lisboa, Portugal; A Rainha Vermelha, com curadoria de Marko Stamenkovic (2013), Ghent, Bélgica; Straight ahead and then turn, Espaço Avenida (2011), Lisboa, Portugal; O movimento das coisas / Coisas em movimento, M.I.M.O. – Museu da Imagem em Movimento (2011), Leiria, Portugal; VLTRA TRAJECTVM, Expodium (2011), Utrecht, Holanda; Hotchpotch, LxFactory (2010). The artist is represented in the following Collections: Alberto Caetano, Lisbon, Portugal; Manuel de Brito, Lisbon, Portugal; Câmara Municipal de Lisboa, Lisbon, Portugal; Fundação Joana Vasconcelos, Lisbon, Portugal; CCAM, Mafra, Portugal; Porto Bay, Porto, Portugal; FLR – Fundação Leal Rios, Lisbon, Portugal; Fundación Otazu, Navarra, Spain; Kells Collection, Santander, Spain Paulo Lisboa is represented by UMA LULIK__ since April 2019.



BF22_BIENAL DE FOTOGRAFIA DE VILA FRANCA DE XIRA_CURATORIAL PROGRAM

DIANTE-DENTRO: Museu Municipal de Vila Franca de Xira

NÃO OLHAMOS DUAS VEZES A MESMA IMAGEM: Fábrica das Palavras

12th November 2022 – 26th February 2023

Curator: Ana Rito

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PAULO LISBOA, Sem título, 2014



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PIERRE COULIBEU

Artist and filmmaker.

Born in Elbeuf (France) in 1949. Lives in Paris. Literary studies (DEA and graduate thesis). Chevalier de l'Ordre des Arts et des Lettres, France (2001). Pierre Coulibeuf is developing a transdisciplinary project: he makes experimental fictions (on film) that invest in the field of art, and where identity changes affect the worlds or artists that inspire his works. His films are presented both in cinema and, recomposed, in the form of video-photo installations on the contemporary art network. His films and installations are part of important public collections in France and abroad. In 2013, his exhibition at Espaço YUAN, Beijing, was selected for the Art China Prize 2013, in the category of the most influential foreign artists in China (with Andy Warhol, Marcel Duchamp, Nobuyoshi Araki, Shirin Neshat). In 2019, he is laureate of the Résidences Sur Mesure of the French Institute in Paris (Visual Arts). Exhibitions (selection) Solo exhibitions: Deichtorhallen-Haus der Photographie, Hamburg, Germany, 2006. Musée d'Art Moderne et Contemporain, Saint-Etienne, France, 2009. Iberê Camargo Foundation, Porto Alegre, Brazil, 2009. La Casa Encendida, Madrid, Spain; Berardo Collection Museum, Lisbon, Portugal, 2010. Museum of Contemporary Art, Perm, Russia, 2011. Museum of Contemporary Art, Chengdu, China, 2012. YUAN Space, Beijing, 2013. Roger-Quilliot Museum, Clermont-Ferrand 2013. Times Museum, Guangzhou, China, 2015. Reykjavik Art Museum, 2017. Russian Museum-Marble Palace, Saint Petersburg, Russia, 2019. Group exhibitions: 5th Mercosur International Biennial of Contemporary Art, Brazil, 2005. 1st Ural Biennial of Contemporary Art, Yekaterinburg, Russia, 2010. Museum of Contemporary Art, Herzliya, Israel, 2011. Haus der Kunst, Munich, Germany, 2012. EMOP/Mois Européen de la Photographie, Luxembourg, 2019. Berardo Collection Museum (CONSTELLATIONS: a coreography of minimal gestures, curated by Ana Rito and Hugo Barata), Portugal, 2021.



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PIERRE COULIBEUF, Love Neutral, 2005 - 2006



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RAQUEL MELGUE

Porto (1985).

She lives and works in Lisbon.

Master in Visual Arts-Digital Intermedia and Degree in Visual Arts-Painting, from the University of Évora.

Mixed media visual artist who develops her work in the areas of photography, video and installation, which has been presented since 2007, the year she was selected for the AIAS - Prize of Honor in Zurich, Switzerland.

Her artistic practice arises from the intention of promoting an experience of immersion in an imagined and fictional universe, from the exploration of the limits of individual memory.

Reality imposes itself as an exercise in transgression and/or as an imminent imperative of transfiguration from the real to the virtual world.

Her path is defined by the interdisciplinary intersection with other artists.

In 2020, she creates, in partnership with Fábio de Carvalho, the creative studio OH! MANA.



BF22_BIENAL DE FOTOGRAFIA DE VILA FRANCA DE XIRA_CURATORIAL PROGRAM

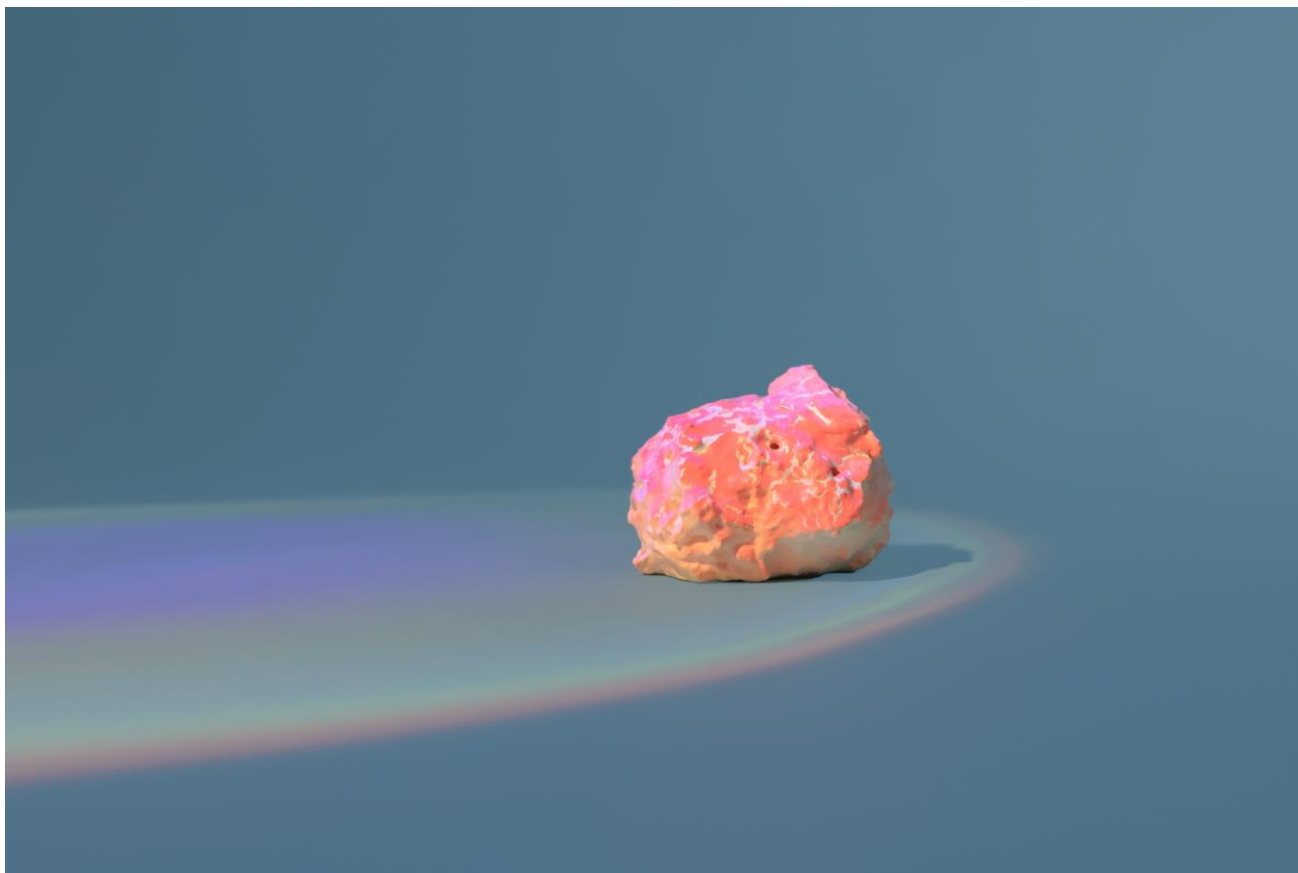
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RAQUEL MELGUE, Aurora, 2022