

ENGRÁCIA CARDOSO RUI GAIO

CPS AT CCB

EPHEMERAL LANDSCAPES — 7 > 13 JULY 2023

FROM THE REAL TO THE IMAGINARY
ENGRACIA CARDOSO AND RUI GAIO IN DIALOGUE

The work of Engrácia Cardoso, painter, engraver, and award-winning artist, represented in the current exhibition by a set of screenprints, paintings and drawings, is enriched today with the dialogue established with the audio-visual and musical project “Efémera”, by the musician and composer Rui Gaio. The plastic image that holds its own inner movement and the moving image of the videos, both given life by music, merge into the same language that, uniting the real and the imaginary, realizes the great and never-interrupted journey of forms in search of their first meaning.

LANDSCAPES CUT OUT IN ENGRACIA CARDOSO'S MEMORY

Engrácia Cardoso presents us today with another page of her very particular album of memories, inspired in this case by an emigration experience in Trás-os-Montes, involving a group of two women and several children who followed a trail through stones, weeds, and wild vegetation, towards what they dreamed to be a liberating reality.



New Screenprints by Engrácia Cardoso: Landscape Cut Out I and Landscape Cut Out II
Dim: 83 x 70 cm, Ed. of 100 numbered and signed

The real space thus becomes the starting point of an imagined nature, in a process that the artist herself describes: *“In front of a sovereign nature, the landscape presents itself in a pictorial and photographic space. Creation has its expressive place, emphasizing an interior and intimate aspect as well as an external aspect in relation with escaping. (...) everything appears without order, warning, or figure. Landscapes can be seen fragmenting the shapes into drawings. Departing from loose elements of nature, scratching, drawing, photographing, immersing ourselves in the chaos of*

experience and imagination. After a long escape, the path to arrival was revealed to us, giving shape and visibility to this project. It is not so much about a revelation, but about building intimacy in the desire to open-up and transcend ourselves in a silent dialogue.”

From this dialogue, between the lived nature and a space nourished by memories and fertile silences, is born the exuberance of the cut and coloured shapes of this universe, in a game between fine, Matissean lines and colour spots, in audacious overlaps, in a palette that harmonizes cold tones and warm ones highlighted by the black.

The artist invites us once again, with her imagined flora, to revisit the lost paradise of a peace and happiness that preceded our civilization, and which should inspire it. Combining what has been lived with an archaeology of memory that recovers the dream of a Golden Age that brings us closer to an original nature, source of well-being and wisdom. The escape is here towards the feast of the senses, appealing to the reconquest of touch, flavours, and perfumes, of a lost joy, the most serious thing in life according to Mestre Almada. From the real to the imaginary from which it nourishes to hatch in the palpating forms of life and magical sensuality that today we can appreciate.

“EFÉMERA” PROJECT BY RUI GAIO



Rui Gaio, in turn, presents us with an audio-visual installation with projection of images accompanied by proofs of the “efémera” album-book, created in serigraphy by Filipa Oliveira and João Flecha (Sud Sud) with the artistic direction of Catarina Machado.

This audio-visual and musical project focuses on the day-to-day life of people, places and “non-places”, in the author’s perspective, according to which “in a frenetic creative odyssey, the everyday experience is converted into musical pieces, combined with moving images and immediately published.” Based

on piano and synthesizers, these pieces, called everyday, “swell up to complete the utopian goal of reaching the number 365”, in a poetic record that brings together the lived and the imagined. Recording of moments that stem from the contemplation and the meditation, with an almost Zen component of abandoning consciousness and surrendering to the magic of the moment, in the metaphor of the flame, which seems to burn without being extinguished, prolonging its mystery in the background of a night populated with dreams and nightmares. Or in the image of the cane fields swaying in the breeze, or of any vibrant and unknown force of nature.

Here, nature is a source of knowledge and an invitation to enjoy the fleeting moment, yet full of hidden meanings and subtle evidence. The human is suggested and present, in the image of the couple who inhabit these anonymous spaces, where the contours are blurred and a kind of astonishment remains, of abandonment of the figures, ecstatic and expectant within the amalgamation of surrounding chaotic forms.

A very particular poetic view of objects, elements and spaces that would please Gaston Bachelard, who teaches us to deepen the poetic and mystical sense of images, to walk from the visible to the invisible, a true “migration” of the spirit that longs for enchanted domains to which it really and originally belongs.

Maria João Fernandes,

Art Critic, AICA, International Association of Art Critics, Poet.