

Cláudio Garrudo

Devoted photographer, producer, editor and dad. They say he was born in Lisbon in 1976, but he can't remember. He has had solo exhibitions in Portugal, Spain, Czech Republic, Slovakia and Romania. He has participated in art fairs in Lisboa, Miami, New York and Madrid, won the 1st Prize in the 7th Edition of the Coruche Biennale and has published several photography books. He is represented by Galeria das Salgadeiras in Lisbon, by Projekteria Art Gallery in Barcelona and is a guest artist of H'art Gallery (Bucharest). Organizer of both Bairro das Artes and Mapa das Artes, he is also a boardmember of the Isto Não é Um Cachimbo association and editorial director of "Série PH" of Imprensa Nacional.

His artistic work focus on the crossings between fields such as literature and painting, having authored, in this context, the series Quintetos, with words by Eduardo Lourenço, Os Senhores do Bairro, with Gonçalo M. Tavares', and Trindade, for Fernando Pessoa's Mensagem. From a formal standpoint there is always what seems a diaphanous veil in his images, which has become an identity mark of his work.

www.claudiogarrudo.com

Rui Horta Pereira

Évora, 1975

Graduated in Sculpture by FBAUL, since 2000, his work has been mostly focused on sculpture and drawing, and the ways the artistic process is not detached from the artist's, the creator's, actions in all its ethical, social, environmental dimensions, and on how this relationship can be made successfully. He has been exhibiting regularly both solo and collectively. In recent years he has been funded by several institutions, namely Calouste Gulbenkian Foundation, and DGArces.

Represented by Galeria das Salgadeiras, in Lisboa.

Represented in the following collections: Coleção Tiqui Atencio; Coleção Carlos Caricoa, Spain; Coleção Arte Contemporânea Tróia Design Hotel; Coleção Regina Pinho, Brasil; Colección Art Fairs SL, Espanha; Coleção da Biblioteca de Arte da Fundação Calouste Gulbenkian; Coleção Fundação Carmona e Costa; Coleção Fernando Ribeiro and Coleção Berardo.

www.ruihortapereira.com

Rui Soares Costa

Lisboa, 1981

Rui Soares Costa crosses in his academic and professional track, art and science, as he has had formal training as both a visual artist and scientist. He studied Painting at Ar.Co, in Lisbon, while he was doing a degree in Social Psychology. Later, he did his doctorate and post-doctorate between Portugal and the U.S.A. He has been working exclusively as a visual artist since 2013. He lives and works in Lisbon.

Rui Soares Costa's artistic work comes out of his training as a researcher in his field of expertise and his life-long interest in cognitive processes such as human perception and memory, as well as in the cognitive neurosciences. Rui Soares Costa brings into his artistic practice a set of concepts, tools, methods and devices from other area and fields of knowledge, and recombines them with influences from Literature, Film, and contemporary Music.

Represented by Galeria das Salgadeiras, Lisboa.

www.ruisoarescosta.com

Cláudio Garrudo Rui Horta Pereira Rui Soares Costa

The game of Logic

26 of FEB to 3 of MAR 2019
JUST MAD

Represented artists

Cláudio Garrudo. Eva Díez. Ilda Reis. Marta Ubach.

Rui Horta Pereira. Rui Soares Costa. Teresa Gonçalves Lobo

Artists in collaboration

Augusto Brázio. Guilherme Parente. Maria Capelo. Paula Almozara.

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The game of Logic

"Would you tell me, please, which way I ought to walk from here?"
"That depends a good deal on where you want to get to," said the Cat.
"Alice in the Wonderland", Lewis Carroll

Beneath her foot-stool, Science groans in Chains,
And Wit dreads Exile, Penalties and Pains.
There foam'd rebellious Logic, gagged and bound,
There, stript, fair Rhet'ric languish'd on the ground.
"The Dunciad", Alexander Pope

We've always been familiar with Lewis Carroll's smiling cat, his forever-late white rabbit, and Ms Alice, a brave and curious girl who, when going down a hole, is taken to a different reality, her own wonderland. The absurd, the irony, the social critique to Victorian age, and its twisted, less obvious, and elaborate, logic, full of puns and wordplay, make this book, first published in England in 1865, to figure among today's icons of nonsense, and one of the most read books ever. It has been adapted to film, the stage, and to even lesser known areas, such as AI technology, where its dialog sequences are used to convey notions of function, semantics, recursion, iteration, among others. This more mathematical side of the work, of Logic, is explored further in the book "The Game of Logic", which we've borrowed for this exhibition. Not a novel nor poetry, it is instead an instruction manual for a game, made up by Carroll himself, which uses interactivity - in a time where the concept was not yet developed as such, nor it had material application in the arts - to bring the player/reader/spectator to perform its propositions through a set of symbols and their negations. To these propositions the game adds other complexities: subjects, terminology, things/nouns, attributes/adjectives, thus showing us other ways of saying the world. In the preface to its first edition, Lewis Carroll quotes from Alexander Pope's poem "The Dunciad" ("There foam'd rebellious Logic, gagged and bound") to warn us, from the very beginning, what he's aiming at, in the Age of Lights: to bring Logic back its role and relevance in how we make sense of the world.

In this exhibition, propositions, symbols and their meanings, nouns, tools are of a different nature, even though they intersect each other in this game of logic. Cláudio Garrudo, Rui Horta Pereira and Rui Soares Costa are inviting us to play. Each with his own particular lexicon, they have been working on different thresholds to their areas of expression, from photography to painting, from drawing to sculpture, or Philosophy. Here, they are drawing us into the rabbit hole, into Alice's magical labyrinth, where logic and reason take on different shapes. Cláudio Garrudo's "Trinus 1142" is the outcome of an artistic residency aboard a cargo ship, where "the sea - [which] is the desert in liquid form" - " ["Sobre a esfera impossível e o azul", Gonçalo M. Tavares, 2018, our translation]. It gives us the thrill of illusion, and it questions us on its referential, on where it stands, on where we stand. In order to reach the exit, as in a mirror-house, do we go up or down? "Which way should I go?", asks Alice.

In his tri-dimensional works Rui Horta Pereira explores the drawing-made-object and tempts us to go down these "Wells/Poços", made of lines, shapes, colour, and paper, in intertwined composition, in some kind of - in his own words - "poetic gravity". This series, along with "Borrões", is built upon a set of premises, evidences, formal, metaphorical, from where Alice seems to say "the well makes an echo". The works in Rui Soares Costa's "Lifeline Series" are like seismometers to his own body, representing and recording his bio-rhythmic variations and bodily performances that diverge from the line. They are portraits of different moments in a (seeming) paradox between the abstract and the representational. The lines never meet, they have only short interruptions, pauses, in an equation with controlled parameters. Alice seems to hesitate and her heartbeat goes faster in an ever-going line.

It all depends, after all, a good deal on where you want to get to.

Ana Matos

February 2019

Translated: Cláudia Pinto