

PRESS KIT



(IM)MATERIALITY

MAY 19 / JULY 15 2022

INTERNATIONAL GROUP EXHIBITION

PALAIS CASTILHO - NOT A MUSEUM
RUA CASTILHO, 3, LISBON

CONTACT

Graça Rodrigues | +351 96 72 604 72 | press@thisisnotawhitecube.com

TEAM

General Director and Co-Artistic Director | Sónia Ribeiro

Co-Artistic Director | Graça Rodrigues

Curatorship | Graça Rodrigues, Sónia Ribeiro, Katherine Sirois, Lourenço Egreja e Diogo Bento

Gallery Assistant | Francisca Vaz

Graphic Design and Audiovisual | Francisco Blanco e Nelson Chantre

HIGH-RESOLUTION IMAGES: <https://photos.app.goo.gl/rhEDHRoupRrJFibR8>

PRESS RELEASE

In the context of Lisbon's Art Week, the international exhibition "(IM)MATERIALITY" opens on May 19 at Palais Castilho. The opening event is part of the VIP program of ARCO Lisbon, which the Portuguese capital hosts between the 19th and the 22nd of May at Cordoaria Nacional. The exhibition aligns thematically with one of the main sections of this international contemporary art fair: "Africa in Focus".

"(IM)MATERIALITY" is curated by Graça Rodrigues, Sónia Ribeiro, Katherine Sirois, Lourenço Egreja, and Diogo Bento, and exhibits, through three distinct nuclei, a significant combination of media, ranging from painting to drawing, to sculpture, photography and installation.

The exhibition promotes a reflection on the concepts of materiality and immateriality, highlighting around 90 works by 48 artists from a wide variety of cultural and geographical origins - including Portugal, Angola, Mozambique, South Africa, DRC, São Tomé and Príncipe, Burkina Faso, Namibia, Netherlands, Germany and Brazil - whose practices cross spatial and technical boundaries.

It focuses on the fascination produced by the transitory effects of matter and technique, stemming from the artistic community's current interest in exploring new materialisms, new media, and increasingly hybrid artistic genres, as well as its growing dedication to the recovery and consecration of ancestral practices of artistic creation.

Throughout the exhibition, the notion of gender ambiguity prevails. Through it, we can better understand how the authors evaluate matter and non-matter, tangibility and intangibility as a means of communication, either by expanding traditional media and narratives or by using everyday objects as a resource to build new forms.

"(IM)MATERIALITY" challenges the status quo and the significance of materiality and immateriality, which are, in this exhibition, constantly questioned and continuously redefined. It presents the work of art as a social object whose material form, far from being secondary, is instead essential to the generation of meaning.

The exhibition has the artistic direction and production of THIS IS NOT A WHITE CUBE - the first African gallery in Portugal that, while maintaining a deep connection with Africa, does not focus exclusively on Lusophone circles, but mainly on the emerging aesthetics of cultural artistic productions from the Global South.

Through this production, made in partnership with Art Mexto, the project Not a Museum and Carpe Diem Arte & Pesquisa, the Luso-Angolan gallery THIS IS NOT A WHITE CUBE presents a project which, as in previous years, aims to generate a dialogue between countries with colonial and historical affinities, reflecting on the concept of decoloniality and seeking to promote a reflection on how contemporary African art has been asserting itself on a global scale.

The exhibition will be open to the public until July 15, during which time several guided tours with the curatorial and artistic team will take place. Admission is free.

OPENING HOURS

Tuesday to Saturday: from 2 pm to 7 pm
Sundays and Holidays: closed
Other Hours: by appointment

INTEGRATED ARTISTS

Ana Silva, António Faria, Barbara Wildenboer, Bete Marques, Cássio Markowski, Dagmar Van Weeghel, Domingos Loureiro, Ery Claver, Hennie Mayer, Januário Jano, João Dias, João Jacinto, Katharien de Villiers, Kimathi Mafafo, Kudzanai Chiurai, Gonçalo Mabunda, Luís Damião, Manuela Pimentel, Marion Boehm, Nadia Raaths, Nelo Teixeira, Nicole Rafiki, Osvaldo Ferreira, Patrick Bongoy, Paulo Climachauska, Pedro Pires, Pedro Valdez Cardoso, Raquel Belli, Remofiloe Mayisela, René Tavares, Saïdou Dicko, Sidonie Hadoux, Sofia Yala, Stephané E. Conradie, Susana Cereja, Vanessa Barragão, Vivier Kohler.

Collection of Multiples - Carpe Diem, Arte & Pesquisa

Ana Battaglia, Ângela Ferreira, Carla Cabanas, Constança Clara, Fabrizio Matos, Fernando Marante, Hector Prats Françes, José Spanhol, Joana Tejo, Mónica de Miranda, Pedro Coelho.



1.



2.

Caption:

1. Stephané Conradie - "Agapanthus and vark lilies", 2021, assemblage, 60 x 35 x 30 cm, 2021

2. Katharien de Villiers - "How are you holding up during these strange times?", mixed media on wood, 205 x 147 cm, 2020

HIGH-RESOLUTION IMAGES: <https://photos.app.goo.gl/rhEDHRoupRrJFibR8>

CURATORIAL TEXT

(IM)MATERIALITY

MAY 19 / JULY 15 2022

INTERNATIONAL GROUP SHOW

When looking at artistic practices through the scope of the pairing concepts of materiality and immateriality, a central and reconciling notion emerges, that of plastics or plastikos in ancient Greek. If the word refers primarily to the physics of materials or to their inherent properties, it also refers to the transformative action applied to any concrete material such as the technique of modeling wax or clay, of carving stone, wood or bones, or painting a white canvas...

But beyond the reality of the physical matter, of its presence and its becoming, plastics or plastikos additionally refers to the creative and performative imagination which operates in the formation of ideas, mental images, or feelings. Plastikos is what gives ideas and forms a visual, a material existence, an aesthetics, but it is equally what gives potential forms and ideas an existence at all. Thus, plastics evokes the questions of the malleability and adaptability and therefore concerns both the realm of the physical with its tangibility and sensuality and that of the spiritual and the emotional, which include various interconnected immaterial dimensions such as culture, identity and memory. The evolution towards less substance and more disembodiment via new technologies reveals on the one hand an active emphasis on a purely ethereal visuality and, on the other hand, a strategic focus on the flexibility of the mind and the brain with the sciences of psychological, behavioral and neurological plasticity.

In 1945, Barnett Newman distinguished plastic and plasmic images. According to Newman, while the first reflects the primacy of form, colors and spatial arrangements, the latter favors thought and dreams. Therefore, by digging into the unconscious and by exploring the mysteries of the world, plasmic images directly act on the human psyche. In that perspective, immateriality in arts would not only concern the nature or the "absence" of a media (performance, installation, conceptual and digital arts, music, film, literature or poetry), but any artistic process that springs from and transforms the invisible essences of life.

We have long been aware that images constantly affect and alter the human body through desire and a wide range of emotions. The emerging field of quantum physics scientifically shows that what we call nature, the physical environment, the body, all palpable matters and objects are interweaved dimensions of a whole system of varying spectra of energetic vibrations. What is an idea or an emotion other than a vibrational frequency that manifests itself materially via the human body and its diversified external expressions? Aspirations, drives and desires continually create and shape our material reality. Thus the conceptual division between materiality and immateriality seems somehow an abstraction or a shared illusion.

The current gathering of the selected artistic inputs aims at expanding our awareness and deepening our perception of the living, vibrant and rhythmic substantial world.

Katherine Sirois

SECTION 1 - *The Body and The Earth*

Linked with physicality, the “Body” refers to the notions of substantiality, presence and tangibility by evoking the material, spatial and visible dimensions of the living beings, including humans, animals, plants and trees. Closely associated with the “Earth”, this pairing key notion addresses the political, social and ecological aspects connected with territoriality, colonialism and urbanity by reflecting on the humans’ occupancy and use of the land and on the relationships with the city or with nature at large.

SECTION 2 - *Plasmic and Plastikós (between materiality and immateriality)*

The ancient Greek notion Plastikós specifically refers to the transformative action applied to any concrete material such as modeling wax or clay, or carving stone, wood or bones. Plastic arts give primacy to techniques or to the formal, spatial, chromatic and malleable properties of matters. On the other hand, the “Plasmic” dimension, which can be expressed through free associations and more gestural or spontaneous art forms, gives primacy to dreams and imagination. By opening the human psyche or the subjects’ emotional life, “plasmic”, as defined by Barnett Newmann in his writings, is thus connected with memory, fiction, pathos and the essences of life and death.

SECTION 3 - *The Spirit and The Sky*

Questioning the concept of immateriality, “the Spirit and the Sky” focuses on intangibility and on what is given as invisible or as non physical and non corporeal. Thus, immateriality can refer to light and void or be associated with breath, spirituality, religions, mythology or mysticism. In this realm, the primacy is given to ethereal and aerial elements or to the activities and practices that are more specifically linked with the spiritual and the intellect such as literature, poetry, mathematics and geometry. “Immateriality” also opens up the question of intangible heritage alluding to the wide diversity of customs and cultural expressions which include languages, symbols and oral narratives, music, dances, masks and ritual ceremonies.



Caption: Susana Cereja - "BOADICEA", 2021, Tapestry in Arraiolos stitch, 300 x 190 cm

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ABOUT THE GALLERY THIS IS NOT A WHITE CUBE

THIS NOT A WHITE CUBE is an international contemporary art gallery with exhibition spaces in Luanda (Angola) and Lisbon (Portugal).

Located in Chiado - one of Lisbon's most emblematic neighbourhoods in regard to culture - the gallery has its own exhibition programme, offering collectors and enthusiasts a focused view on contemporary Portuguese artistic production and artists from the African and South American continents and their diaspora.

The gallery represents and exhibits emerging and established artists through its programme of international art exhibitions, projects and fairs, focused on historical and contemporary narratives in the context of globalisation, with particular reference to social change and perceptions, identity, memory, heritage and cultural heritage.

THIS IS NOT A WHITE CUBE is the first African gallery in Portugal that, while maintaining a deep connection with Africa, does not focus exclusively on Lusophone circles, but mainly on the emerging aesthetics of cultural artistic productions from the Global South.

Founded in Luanda in 2016, the gallery has already presented dozens of exhibitions in Angola, South Africa, Italy, France, the United Kingdom, Portugal and Serbia.

Portugal's historical connection with Africa made Lisbon the most suitable location for the gallery's expansion in 2021.

Its three directors, Sónia Ribeiro, - CEO and founder - Graça Rodrigues, - curator - and Ngoi Salucombo – recently appointed director of the Angolan delegation - have a singular entrepreneurial and artistic vision based on a solid curatorial and collaborative-based art project approach.

CURATORSHIP AND ARTISTIC DIRECTION



GRAÇA RODRIGUES



SÓNIA RIBEIRO



LOURENÇO EGREJA

GUEST CURATORS



KATHERINE SIROIS



DIOGO BENTO