



ALEXANDRA DO CARMO Studio Socialis

Studio Socialis

24/09 a 08/11 2014
Comissariado por Luísa Especial
Curated by Luísa Especial

Carlos Carvalho Arte Contemporânea, Lisboa, Portugal

Studio Socialis analisa as representações sociais do atelier do artista e interroga sobre os limites físicos e operacionais que separam ou pelo contrário conectam a arte e outras formas de atividades criativas e profissionais. Através de uma metodologia de pesquisa de campo que envolveu a realização de uma série de entrevistas com vários profissionais nos respectivos locais de trabalho, do Carmo reúne múltiplos pontos de vista de indivíduos fora do mundo da arte e constroi através destes um retrato coletivo de estúdio do artista. A referência espacial para o estúdio torna-se um dispositivo que acciona ideias sobre a natureza do trabalho do artista entendido num sentido mais amplo e sobre seu / sua contribuição para a sociedade. Do Carmo procura detectar as oportunidades de colaboração com seus entrevistados, trazendo inclusivamente à conversa projetos hipotéticos com eles. Neste caso, seriam os entrevistados se tornariam co-criadores do trabalho? Se sim, quais são as consequências artísticas e éticas? Será a ideia de 'ateliê de artista' um conceito nómada que pode ser activado em qualquer espaço apropriado pelo artista, seja este uma cozinha de um restaurante, um laboratório científico ou um escritório de um psiquiatra?

Estes encontros são transformados em duas obras de vídeo, cada um com sua série de desenho correspondente: no Documento n.º 1 mostram-se os espaços de produção das pessoas entrevistadas (laboratório,

escritório, garagem et al.). Neste documento os entrevistados discutem o estúdio do artista ideal (e a partir do qual corresponde um desenho); no Documento n.º 2, os entrevistados são mostrados a discutir uma possível colaboração com o artista.

Excertos seleccionados a partir de entrevistas captadas são impressas na parte inferior do papel nos desenhos, cada uma paralela às obras de vídeo. Figuras de cabeças emergem do campo em branco do papel, situado acima dos textos, com os olhos por vezes espelhando as relações entre artista / entrevistado / estúdio descrito no texto impresso abaixo, enquanto que noutras vezes, mantem-se vazio, um espaço em branco em potência para ser preenchido pelo espectador.

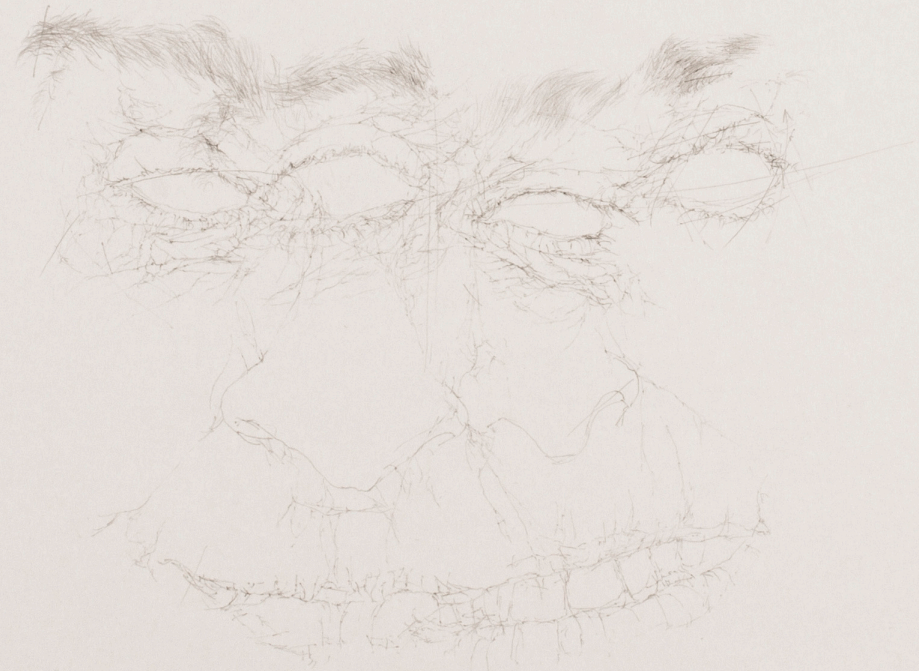
Studio Socialis examines the social representations of the artist's studio and interrogates the physical and operative boundaries that separate or, on the contrary, connect art with other forms of creative and professional activities. Through a methodology of field research that involved conducting a series of interviews with various professionals in their working environments, do Carmo assembles multiple viewpoints from individuals outside the art world, constructing a collective portrayal of the artist's studio. The spatial reference to the studio becomes a

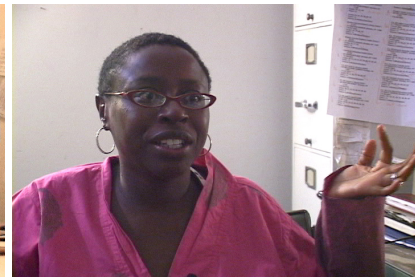
device that triggers ideas about the nature of the artist's work in a broader sense and about his/her contribution to society. Do Carmo seeks to detect the opportunities of collaborating with her interviewees by bringing up hypothetical projects with them. In this case, would the interviewees become co-creators of the work? If so, what are the artistic and ethical consequences? And is 'the artist's studio' a nomadic concept that can be activated in any space appropriated by the artist, whether it is the kitchen of a restaurant, a scientific laboratory or a psychiatrist's office?

These encounters are transformed into two video works, each with their corresponding drawing series: in Document #1 the production spaces of the interviewed persons are presented (laboratory, office, garage et. al.) with the interviewees discussing their ideal artist studio in the audio track (and from which the present donated drawing is derived); in Document #2, the interviewees are themselves shown discussing a possible collaboration with the artist.

Verbatim excerpts selected from the video interviews are printed at the bottom of the paper in the drawings, becoming a parallel to the video works. Figures of heads emerge from the blank field of the paper above the

texts, with their eyes at times mirroring the relations between artist/interviewee/studio described in the printed text below, while at other times, remaining empty, a blank space of potential to be filled by the viewer.





Alexandra do Carmo, Studio Socialis, 2014, Video stills



Alexandra do Carmo, Studio Socialis, 2014, Video stills



Alexandra do Carmo, Studio Socialis, 2014, Video stills



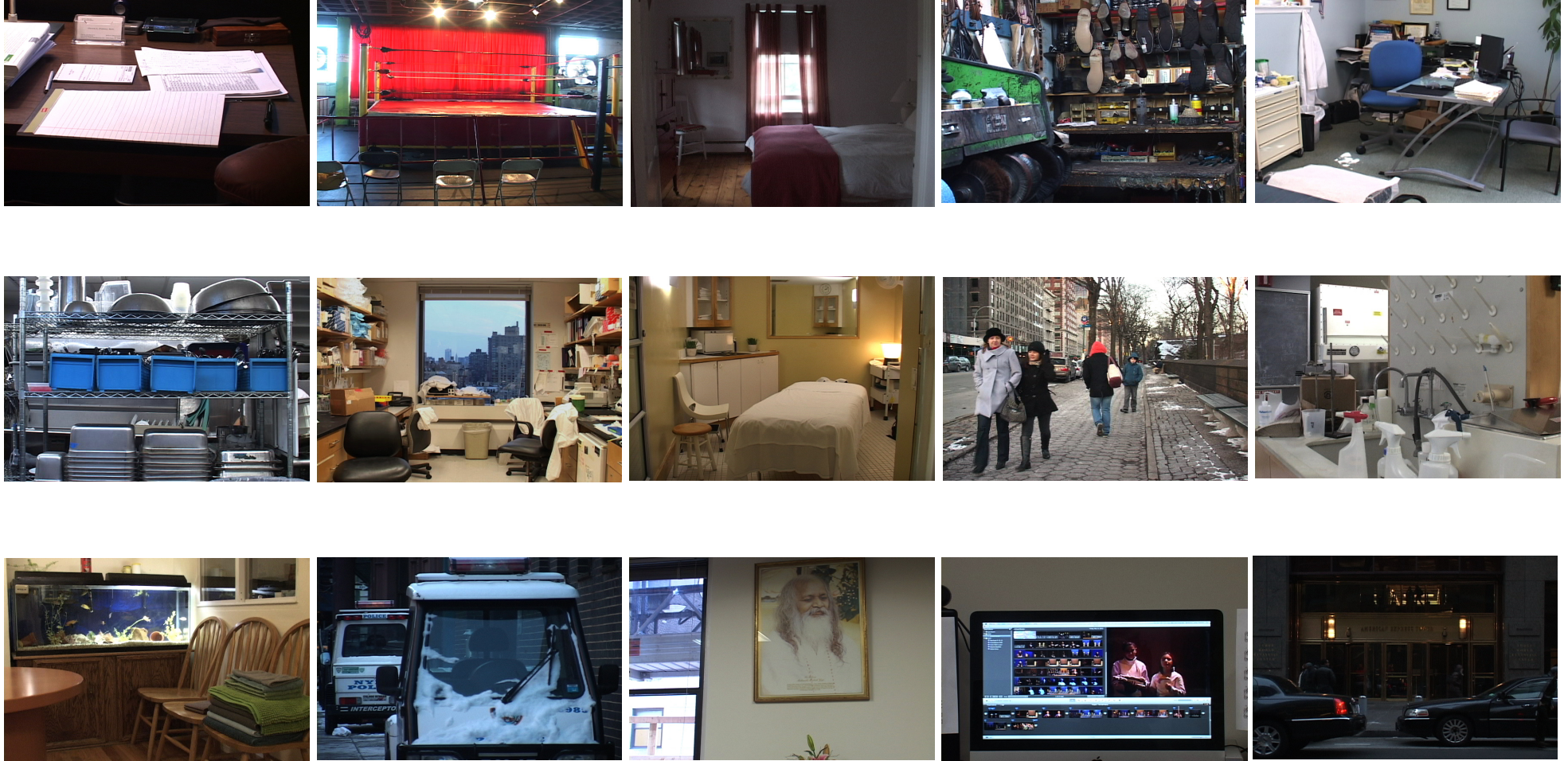
Alexandra do Carmo, Studio Socialis, 2014, Video stills



Alexandra do Carmo, Studio Socialis, 2014, Video stills



Alexandra do Carmo, Studio Socialis, 2014, Video stills

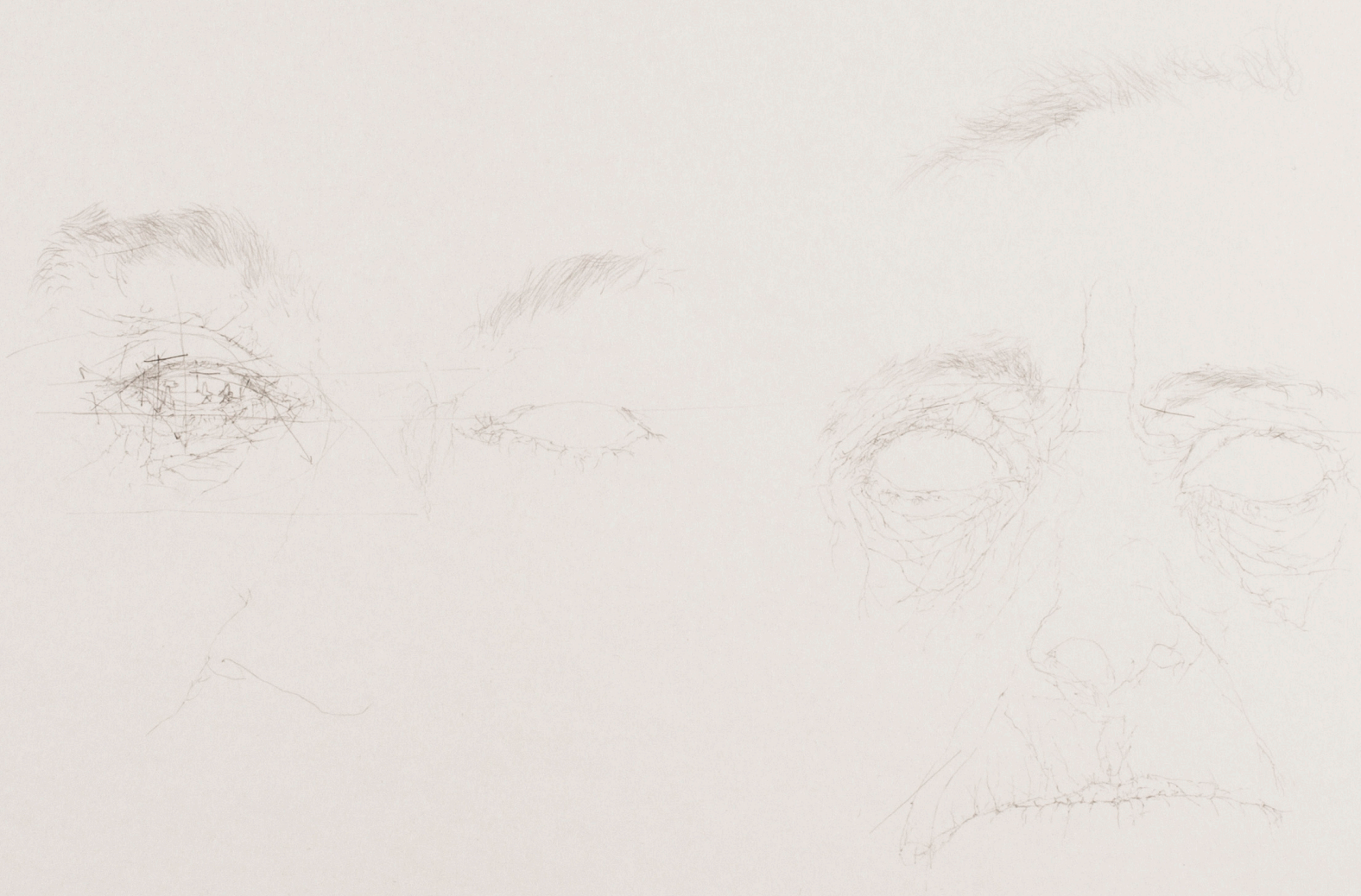


Alexandra do Carmo, Studio Socialis, 2014, Video stills



Alexandra do Carmo, Studio Socialis, 2014, lápis, lápis de cor e texto impresso s/papel graphite colour pencil and printed text on paper, 76 x 56 cm





Alexandra do Carmo, Studio Socialis, 2014, lápis, lápis de cor e texto impresso s/papel graphite colour pencil and printed text on paper, 76 x 56 cm



Alexandra do Carmo, Studio Socialis, 2014, lápis, lápis de cor e texto impresso s/papel graphite colour pencil and printed text on paper, 76 x 56 cm

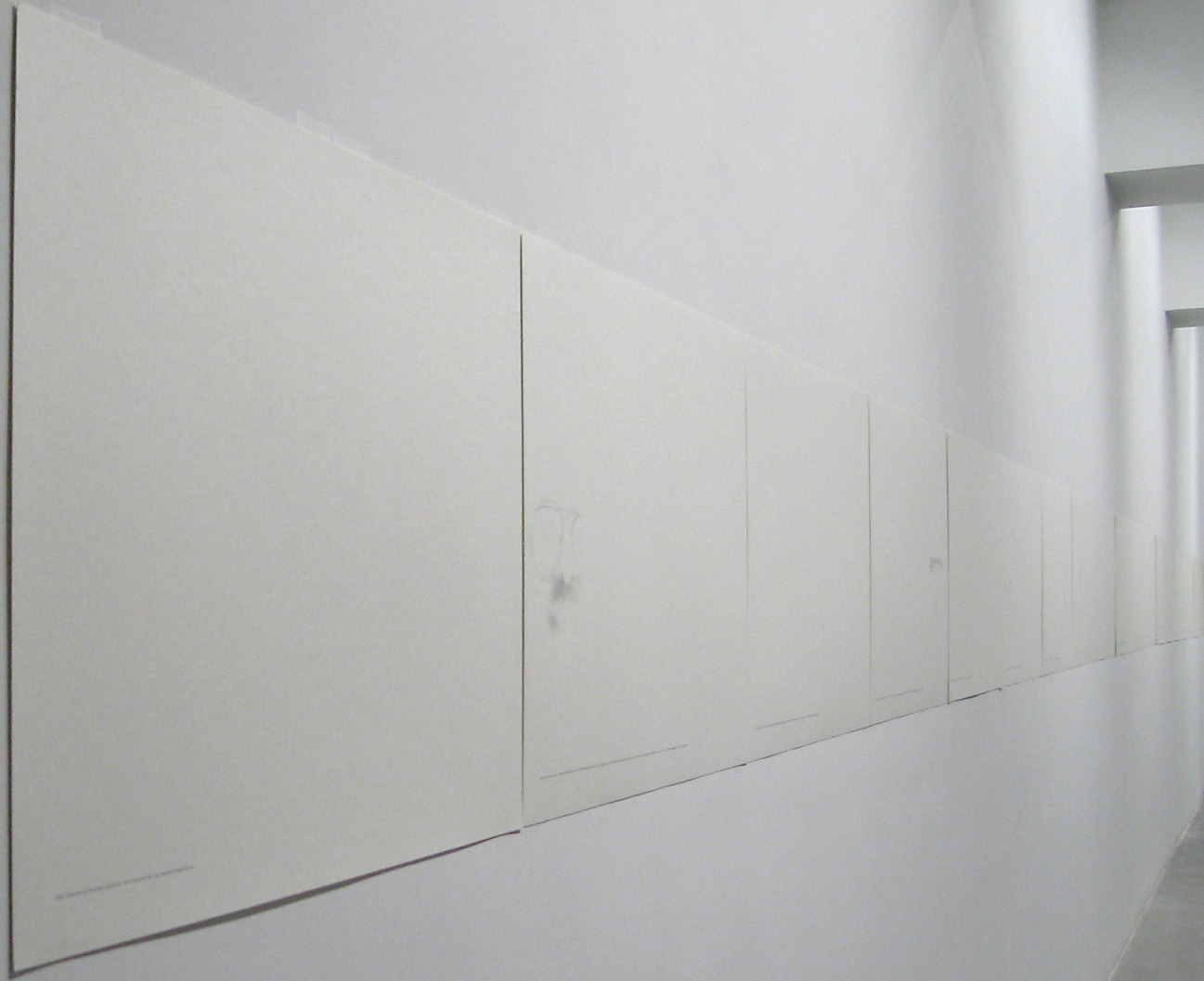


Alexandra do Carmo, Studio Socialis, 2014, lápis, lápis de cor e texto impresso s/papel graphite colour pencil and printed text on paper, 76 x 56 cm



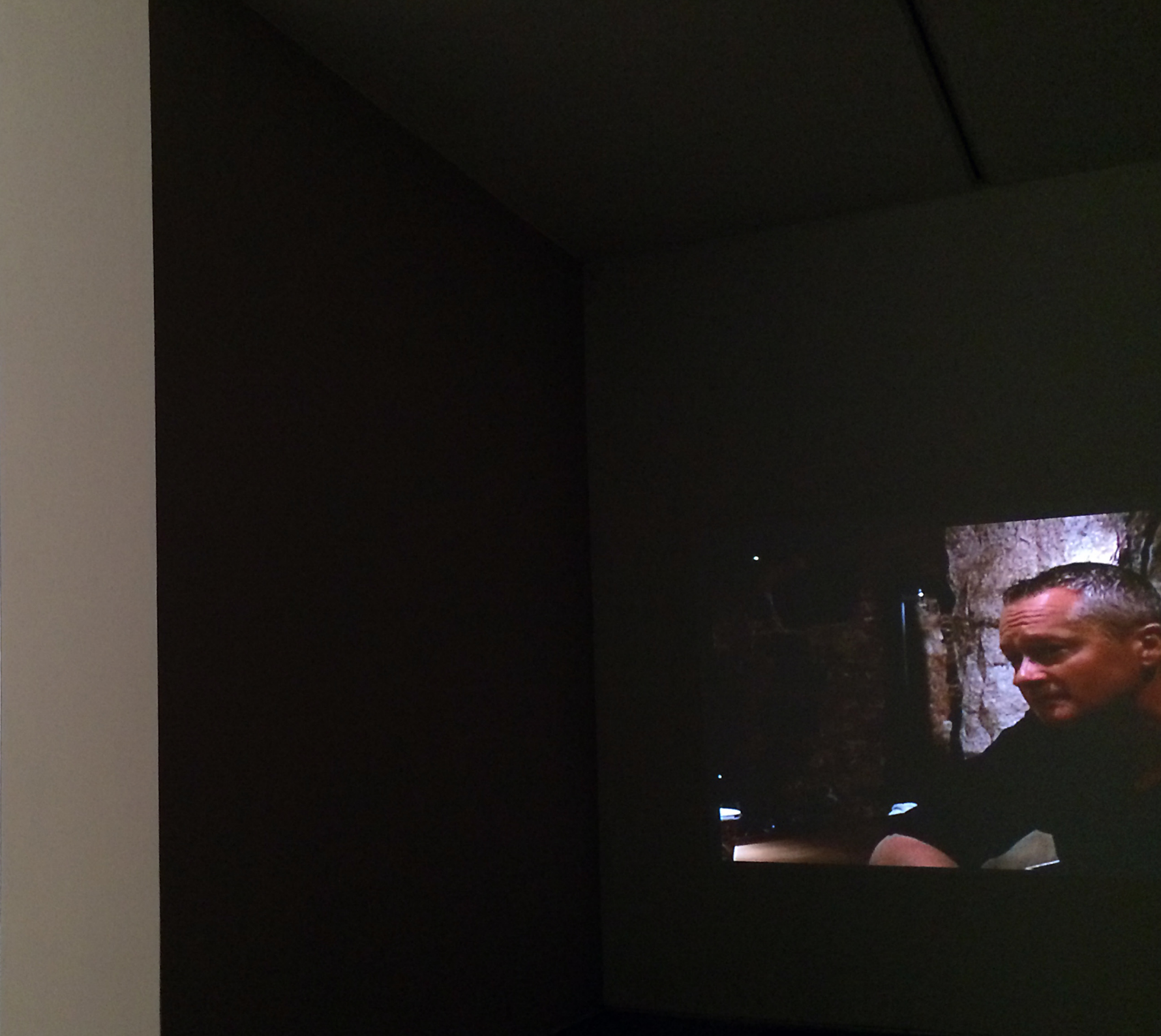


Document #1











Alexandra do Carmo

Solo Exhibitions (selection)

All was captured (even the movements of the goat), Quadrum Gallery, Lisbon 2011.

Office/Commercial, Carlos Carvalho Gallery, Lisbon 2008.

O Outro Eco, with the collaboration of Abinadi Meza, Carlos Carvalho Gallery, Lisbon, 2006.

A Willow (Or without Godot), Irish Museum of Modern Art, Dublin, 2006.

Wild M5 Sala do Veado, National Natural History Museum, Lisbon, 2004.

Micron 005, Lugar Comum-Fábrica da Pólvora, Barcarena, Portugal 2004.

Uma Sala com Repetição de Tudo, Modulo Gallery Lisbon, 2003.

Group Exhibitions (selection)

Between Document and Fiction, Passos Manuel, Maus Hábitos, Porto, 2011

Collecting The New: Recent Aquisitions to the IMMA Collection, Irish Museum of Modern Art, Dublin, 2010.

1 Século, 10 Lápis, 100 Desenhos: Viarco Express, Museu da Presidência da República, Lisbon, 2009.

Financial District, International Studio & Curatorial Program, New York, 2009.

Lá Fora, Electricity Museum, Lisbon, 2009.

I Certamen de Dibujo Contemporaneo Pilar Y Andres Centenera Jaraba, Guadalajara, Spain, 2008.

The Square Root of Drawing, Temple Bar Gallery, Dublin, 2006.

The Steam Shop (or The Painter's Studio), Lugar Comum, Barcarena, Portugal 2006.

Space, Place & Interface, LiveBox Gallery at Ravenswood, Chicago, 2006.

E=mc², Museum of Science and Technology, Coimbra, Portugal 2005.

Bread Matters III, West Cork Arts Center, Cork, 2005.

Whitney Museum Independent Studio Program Exhibition, New York, 2005

Draw, Dwight Hackett Projects, Santa Fe, New Mexico 2005.

Paper and Process, Art Projects International, New York, 2004.

New Work Artists in Residence, Location One, New York, 2004.

GO, Liquidacion-Total, Madrid, 2003.

Expect the World moinonplus, Künstlerhaus Bethanien, Berlin, 2002.

Symposium 2002 Art Values: Public and Private, Pratt Institute, (selections; Janet Koplos) New York.

Amadeu de Sousa Cardoso- Third Prize, City Museum, Amarante, Portugal 2002.
Desenho, Mitra Gallery, Lisbon, 2000.

Residencies/Workshops

Irish Museum of Modern Art, Dublin 2006
Location One, New York, 2004
Triangle Artist's Workshop, New York, 2004

Grants (selection)

2006: Gulbenkian Foundation and Institute of the Arts.
2004: Luso-American Foundation and Institute of the Arts.
2001-2003: Gulbenkian Foundation and Luso-American Foundation.

Publications (selection)

Catarina Rosendo, Representations of a Community of Experience in Alexandra do Carmo. "Tudo foi captado (mesmo os movimentos do cabrito)": "Everything was captured (even the movements of the goat)", Lisboa, Galeria Quadrum, 2011.
David Barro, 2008, "Las fissuras perceptivas de Alexandra do Carmo", in Office/Commercial, Dardo ds/ Galeria Carlos Carvalho, Santiago de Compostela/Lisboa, 2008.
Jonathan Goodman, 2004, Time's Archeologist ,2007--The Monkeys Gaze, i.e. in www.anamnese.pt. Ilidio Pinho Foundation.
Bruno Marques, 2006, The Steam Shop (or the painter's studio)' From the expansion of the Studio to an anthropolo
Robert Knafo, 2004, On the Paleontology-Democracy Continuum,
<http://www.studiovisit.net>, 2005--Dinosaur Drawings i.e. in www.anamnese.pt.

Collections (selection)

Irish Museum of Modern Art
Ilidio Pinho Foundation
Norlinda e José Lima collection





CARLOS CARVALHO ARTE CONTEMPORÂNEA
Rua Joly Braga Santos, Lote F R/C
1600 - 123 Lisboa Portugal
Tel.+(351) 217 261 831 | Fax+(351) 217 210 874
carloscarvalho-ac@carloscarvalho-ac.com
www.carloscarvalho-ac.com

Artistas Artists Ricardo Angélico | José Bechara | Daniel Blaufuks
Catarina Campino | Mónica Capucho | Isabel Brison | Carla Cabanas
Manuel Caeiro | Alexandra do Carmo | Paulo Catrica | Sandra Cinto
Roland Fischer | Javier Núñez Gasco | Susana Gaudêncio
Catarina Leitão | José Lourenço | José Batista Marques | Mónica de Miranda
Antía Moure | Álvaro Negro | Luís Nobre | Ana Luísa Ribeiro | Richard Schur
Eurico Lino do Vale | Manuel Vilariño

Horário Seg-Sex 10h00-19h30 Sáb 12h00- 19h30
Open Mon- Fri 10am-7:30pm Sat 12am-7:30pm

[Google Map](#)

© Carlos Carvalho Arte Contemporânea

A galeria no / Follow us on
[Facebook](#) | [Flickr](#) | [Issuu](#)