

Coleção Berardo (1960–2010)

Vito Acconci
Helena Almeida
Carl Andre
Giovanni Anselmo
Art & Language
Stephan Balkenhol
Georg Baselitz
Bernd & Hilla Becher
Larry Bell
Ashley Bickerton
Alighiero Boetti
Christian Boltanski
Louise Bourgeois
Marcel Broodthaers
Daniel Buren
Alberto Carneiro
Alan Charlton
James Coleman
Tony Cragg
Richard Deacon
Stan Douglas
Jimmie Durham
Dan Flavin
Hamish Fulton
Gilbert & George
Robert Gober
Nan Goldin
Dan Graham
Andreas Gursky
João Maria Gusmão
e Pedro Paiva
Jenny Holzer
Rebecca Horn
Donald Judd
Anish Kapoor
On Kawara
Ellsworth Kelly
Jeff Koons
Joseph Kosuth
Jannis Kounellis
Guillermo Kuitca
Sol LeWitt
Richard Long
Robert Mangold
Agnes Martin
Allan McCollum
John McCracken
Ana Mendieta
Mario Merz
Olivier Mosset
Matt Mullican
Juan Muñoz
Bruce Nauman
Manuel Ocampo
Dennis Oppenheim
Gabriel Orozco
Tony Oursler
Nam June Paik
Gina Pane
Pino Pascali
Giuseppe Penone
Michelangelo Pistoletto
Sigmar Polke
Richard Prince
Pedro Cabrita Reis
Gerhard Richter
Rigo 23
Ulrich Rückriem
Thomas Ruff
Robert Ryman
Julião Sarmento
Richard Serra
Cindy Sherman
Ángelo de Sousa
Ernesto de Sousa
Haim Steinbach
Frank Stella
João Tabarra
Rosemarie Trockel
James Turrell
Adriana Varejão
Claude Viallat
Pires Vieira
Bill Viola
Wolf Vostell
Jeff Wall
Sue Williams
Gilberto Zorio

This presentation of works from the collection is dedicated to the period that extends from 1960 to the present. The exhibition follows a chronological order, grouping together the most significant artistic movements of this the neo-vanguards: Minimalism, Conceptualism, Post-Minimalism, Land Art and Arte Povera, to name but a few. Over the course of these movements, the traditional categories that had previously defined the art object now underwent a profound transformation, one whose features had only been hinted at by the earlier, historic vanguards (shown on the second floor), and they were to undergo further reconfiguration in the years to come.

If, until the 1970s, it was still possible to pinpoint the characteristics of a work of art in terms of these movements, in the following years, the very idea of an artistic movement lost its pertinence and gave way to a proliferation of artistic discourses, open to various readings, some of which are presented here. During this decade, the emergence of narrative, which had been suspended in modernist art, takes on new dimensions. The contributions of media that, earlier, had not been highly regarded, such as photography and film, were now significant. We can see here practices that are extremely diverse: whether works of a confessional nature, others with a deferred and traumatic relation to the real, or works based on discourses with a claim to cultural, national or sexual alterity. There are also practices that explore a relationship with historic archives and the effects of the passage of time on memory; or the juxtaposition of vestiges of different spaces and places upon a single art object, that is thus positioned to redefine cultural structures linked to both perception and use.

Pedro Lapa **Artistic Director**

Systemic Painting

In 1966, the art critic and curator Lawrence Alloway organised an exhibition of painting titled *Systemic Painting*. The exhibition, which took place at the Guggenheim Museum in New York, brought together a group of works that, in opposition to Abstract Expressionism, revealed a non-expressive tenor; paintings with no trace of gesturalism and with great attention lavished upon method. Accused of being impersonal, the authors of these paintings sought to follow a *system* organised in such a way as to render the various elements of the painting interdependent, to be transformed finally into an intricate unit. Artists such as Agnes Martin, Ellsworth Kelly, Frank Stella, Kenneth Noland, Neil Williams, Robert Mangold, Robert Ryman and later, Alan Charlton, thus evolved pictorial works that were fairly heterogeneous, but that nevertheless all followed a similar process.

The propensity for a minimalist idiom links most of these works, giving body to highly organised, abstract geometric forms of progressive structural order. Whether undertaking a phenomenological interrogation of the nature of a picture (Ryman), questioning its physical identity (Stella, Kelly), its relationship with surrounding space (Charlton, Mangold) or perception (Martin), the works of these artists respond to an analytic method that seeks to operate in terms of colour, line, form and texture. Among the diverse options essayed, one can see that the effects are varied, so that we might equally find the coloured arcs and squares that fill the canvases of Stella's *Protractor* series (1967) of which *Hagamatana II* (1967) is an example; or the apparently monochromatic modulations that we see so clearly exemplified in Charlton's *Double Channel Painting* (1972). AMB

Minimalism

The term "minimalism" emerged in North America in the 1960s to describe an artistic current whose protagonists were artists like Donald Judd, Carl Andre, Dan Flavin, Sol LeWitt and Robert Morris. The exhibition *Primary Structures*, which took place at the

Jewish Museum in New York in 1966, is frequently regarded as marking the moment of transition from minimalism as a vanguard movement to one that was tended to the normative.

The emphasis on impersonal facture, favouring industrial production over the intervention of the artist's hand in the making of the works (works that were factory made, sometimes serially); the self-referentiality of the materials used (valued for their own physical properties); and the engagement of the spectator in a bid for a more active part in the reception of the work were the directives of an art form now called minimal, but previously already identified in constructivism (despite their different socio-political contexts). Geometric forms, isolated or repeated (modules either duplicating each other's scale or following a mathematic progression) were disposed on walls, in corners and on the floor, dispensing with the notion of a pedestal. "Just one thing after another" is the phrase that Donald Judd used to refer to the wish to uncouple the work from allusion and illusion, but also to indicate the work's spatio-temporal dimension, its sequential appearance.

The occupation of space by these "specific objects" (as Judd called them) – neither painting nor sculpture – brought to life the notion of the interstitial, obliging the spectator to become aware, too, of his or her own trajectory in space, a trajectory considered by writers like Michael Fried to be analogous to that of an actor on stage.

For Fried, "literalism" and "theatricality" are the undesired attributes of art, whereas what is aimed for is "presentness." Nevertheless, it was those very premises that contributed to the development of subsequent conceptual, procedural and performative tendencies in contemporary art. AD

Conceptualism

In "Art After Philosophy" (1969), Joseph Kosuth described the overlap of modernism with conceptualism, locating it in the work of Duchamp: "With the unassisted *Readymade*, art changed its focus from the form of the language to what was being said. Which means that it changed the nature of art from a question of morphology to a question of function. This change – one from 'appearance' to 'conception' – was the beginning of 'modern' art and the beginning of 'conceptual' art."

For Kosuth, works of art are analogous to analytic propositions; propositions that, presented in an art context, comment on art itself, which is thus conceived as tautological. Each work incorporates in itself the definition of art, as is made explicit in *Self-Described and Self-Defined* (1965).

While Kosuth considered that artistic research ought to be separate from the specificity of artistic categories (such as painting or sculpture), the group Art & Language were more concerned with the characterisation of the *artistic work* (the question of what constituted such a work) than with the condition of the *work of art* (the artefact that is the outcome of that labour).

The collective Art & Language launched the first number of the eponymous journal in May that same year (1969). It was edited by Terry Atkinson, David Bainbridge, Michael Baldwin and Harold Hurrell with added contributions from Lawrence Weiner, Sol LeWitt and Dan Graham.

In another periodical, *Arts Magazine*, Dan Graham published his *Homes for America* (1966-1967), rejecting the four walls of the "white cube" in favour of reaching a broader public. In this as in other conceptual works, Hal Foster finds implicit a tendency to "sociological mapping."

Conceptualism thus encompasses divergent points of departure and strategies, and concomitantly, entails dissimilar forms of tangibility. AD

Post-Minimalism

In 1968, the critic Robert Pincus-Witten coined the term Post-Minimalism to refer to the expanded field of artistic practice that emerged in the wake of Minimalism. Such works revised the range of materials and procedures available to experimental artists who remained resistant to the notion of a condition that might be considered inherent to each specific medium.

When Attitude Becomes Form, Harald Szeeman's curatorial project first shown at the Bern Kunsthalle in 1969, is usually cited as a significant moment regarding this trend and the subtitle of the exhibition – *Works-Concepts-Processes-Situations-Information* – enumerates the various directions it entails.

Robert Morris had already emphasised the notion of the “work” (in the sense of the “making”): the emphasis on outcome is displaced by an emphasis on process, and the concern with pre-planning is substituted by an assimilation of the casual and contingent. In turn, Sol LeWitt had already begun his conceptual trajectory, laying greater stress on the ideas underpinning the work than on its final appearance.

Bruce Nauman became one of the most prolific artists taking advantage of the variety of new directions, as may be seen in the disparity between *Smoke Rings* (1980) and *Double Poke in the Eye II* (1985).

In works such as *Fargo, Blue* (1967), James Turrell explores the meanderings of perception: “By making something out of light with light filling space, I am concerned with issues of how we perceive. [...] (W)hat is really important to me is to create an experience of wordless thought, to make the quality and sensation of Light itself something really quite tactile.” The intensification of sensory data reinforces the notion of the present body – or the body in co-presence – which was one of the strategies deployed in order to encourage the participation of the viewer-visitor in the construction of a work. AD

Revolutionary Body

What Ernesto de Sousa's work *Revolution my Body no. 1* (1977) gives us is a body fragmented, dispersed, redoubled in its difference, amplified, or in some way reiterated through its multiple fractions. The assertion “My body is your body, your body is my body” places the spectator at the heart of the question: “what limits does the body have?”

In many works of art, particularly from the 1960s on, the body goes beyond its representation and merges with its operability. Thus, the body as agent of production is confounded with the body produced. In other words, the body ceases to be merely a pretext or referent, becoming, instead, the support, the means or site of inscription of a process or an outcome. Body Art, Live Art, Performance Art, *Art Corporel* and Happenings diversely articulate the body's presence. While referring to distinct manifestations, these various terms are often used to name the same work of art. The notion of object-based work of art gives way to that of the work as an event or situation. Because such works are either ephemeral or durational, many of them are recorded either in photographs or video, and are the same records or other traces or remains of the event that enter the exhibition circuit, with different degrees of autonomy.

Philip Auslander (2005) introduced the notion of the “performativity of performance documentation,” problematising the distinction that he himself forges between two categories of documentation: the “documentary” and the “theatrical” (where the performance exists solely to be photographed or filmed, and the spectator has access to this document, and not to the event that gave rise to it.) The complexity of the relationship between event and document prompts a rethinking of the concept of “archive” and the way history is construed. AD

Nam June Paik and Bill Viola

The decade of the 1960s reflected the power of television and its expansion, which at the same time led to the condemnation of mass media culture, attested to in the writings of Marshall McLuhan (*Understanding Media*, 1964) and Guy Debord (*Society of the Spectacle*, 1967). The power of the small screen led to rapid developments in this area and, consequently, to the appearance of low-cost video cameras. It was in this context that, benefitting from the emergence of consumer-grade portable video cameras, Nam June Paik made his work *Pope Video*. In its informal presentation at the *Café à Go-Go* in New York, this video was accompanied by the manifesto *Electronic Video Recorder*. A medium that promoted the democratisation of the image was thus harnessed to the products of the art world, bringing to it innumerable advantages, not only by multiplying the creative possibilities for the exploration of notions of time, space and movement, but also by enabling artists to record the many performances and happenings that emerged in response to the Fluxus movement, to which artists such as Paik or Wolf Vostell, also a pioneer of video art, belonged. Nam June Paik now worked a great deal in video, opening the way to a world of disruptive / interactive / perceptual experiments that contributed toward an exploration of the nature of the image, as well as affecting the status of the subject. Such changes were also effected by the installations of Bill Viola. *Il Vapore* (1975), for example, emphasises the spectator's experience in a space in which he or she is invited to interact with the artist, whose image appears on the monitor, exploring the mirroring capabilities of video and experimenting with the querying of identities that emerges from what Rosalind Krauss termed "the aesthetic of narcissism." AMB

Support-Surface and BMPT

The group *Support-Surface* emerged in France in tandem with that American tendency reflected in the exhibition *Systemic Painting* (1966). *Support-Surface* included artists such as Marc Devade, Daniel Dezeuze, Louis Cane and Claude Viallat. This group, which was to influence artists from all over Europe, including the Portuguese painter Pires Vieira, went against the grain of the contemporary tendency to abandon painting, attempting, instead, to rethink its material potentialities and the particularities that it offered. With the separation of the two principle elements constituting the picture (the canvas and its support), the phenomenological foundations implicit in the process of painting undergo reconstruction and the pictorial medium encounters its proper place. The works of Viallat attest to the fact that the support is important as that element that sustains the surface inhabited by colour, and where, on large-scale canvases, flat, abstract forms address the epistemological properties of painting itself. These ideas were opposed by those of the group known as BMPT, consisting of Daniel Buren, Olivier Mosset, Michel Parmentier and Niele Toroni. In 1967, they took part in an exhibition called *Manifestation no. 1*. By destroying, on the evening of the exhibition launch, the canvases that they themselves had previously painted, these artists gave an early glimpse of a possible critical position in relation to the very foundations of art, and especially those of painting: the exhibition took form as an enormous void. In undermining the materiality of painting, its supremacy in relation to other artistic genres and the gallery legitimising it, and in rejecting the notion of the artist as genius (taking on board their own identities as anonymous), these artists contravened the traditional concepts underpinning the medium of painting. AMB

Marcel Broodthaers

Influenced by the socio-political events of 1968, Marcel Broodthaers created a fictional museum, *Musée d'Art Moderne, Département des Aigles* [Museum of Modern Art, Eagle Department, 1968], whose objective was to contemplate art institutions and the way they legitimised the exhibition of works of art. This critique promoted made Broodthaers an important influence on artists working during the second half of the twentieth century. This heterogeneous body of work consisted of poems, books, objects, open letters and

installations. It was, however, especially photography and film that played the most important role. Faced with the notion of reproducibility, in both his films and his photographs, he aimed at interrogating the importance of the work of art itself, regarding the whole cultural industry with some scepticism. This idea is explored in *A Voyage on the North Sea* (1974), a “book-film”, as the artist designated it. Presenting us with the same material, both the film and the book are centred around photographic reproductions of details of paintings by an amateur nineteenth century artist, and photographs of a contemporary sailing boat. In an interplay of oppositions and repetitions, Broodthaers attempts to highlight the features that separate the nineteenth century from the twentieth. In a sea-crossing that explores the conditions of the work of art immersed in mass culture, he exposes the contradictions in the binary terms image / text, book / film, and original / copy. Inevitably, a poetic dimension was always present in his work, usually distinguishing itself by its enigmatic character: this is the sensation provoked by watching *A Voyage on the North Sea*. Nevertheless, and despite this sense of indecipherability, we see underlying this work a rigorous structural analysis that brings together all of Broodthaers’ research into the mediation and proliferation of images, granting his work a notable coherence, a strong sense of social commitment and a perspicacious notion of reality. AMB

Land Art

In 1969, the German gallerist Gerry Schum designated as *Land Art* the works of artists such as Walter De Maria, Michael Heizer and Robert Smithson. These works were made in natural locations, and their production took into consideration the geographic or geopolitical features of the chosen terrain, which was frequently isolated and difficult of access. Occurring in natural surroundings, this new tendency, which developed in tandem with the proliferation of ecological debates, did not emerge simply as a means of contesting the relationship of man and nature. Land Art also occurred at the convergence of discourses on the disappearance of the art object. The works in question are of finite duration and more or less ephemeral form, while also problematising existing methods of conservation and the traditional relationship of works with art institutions. To this end, these artists resort to uncontrollable natural factors, whose mutability converts the work into an autonomous and uncertain operating system that relies purely on documentary proof (photography, video, drawing or text) to safeguard its perpetuation and, indeed, make possible its exhibition or sale. Works by artists such as Dennis Oppenheim, which are only completed in the face of direct natural intervention, or those of Richard Long, with the piles of stones collected on his walks and then exhibited in mystically charged circular forms, are highly representative of this tendency. In documenting the experience of walking, the photographs of Hamish Fulton also bear testimony to the physical engagement of the “walking artist” (as the artist defined himself) with nature. In Portugal, one of the most emblematic manifestations of this tendency may be found in the work of Alberto Carneiro, which the artist describes as ecological, arguing for an indissoluble link between the body and nature. AMB

Christian Boltanski

If in his early work, Christian Boltanski alluded to his own life through his use of personal belongings and photographs, this does not imply that his approach was self-regarding. On the contrary, invoking universally and collectively held significations, while at the same time harking back to the artist’s own youth, these works transport the viewer back to the period when the artist was a child, functioning as vehicles of collective memory. Thus it was that the main concerns of Boltanski’s work began to emerge: concerns with the human condition and with the passage of time, reminiscent of a past often marked by the pathos of war; or else simply characterised by the condemnation to humdrum daily life; that duration marking our procession in the direction of a certain death. It is in this

context that Boltanski functions as a mediator between the subject and his/her final destination, softening the harsh truth contained in the inalienable fact of our ephemeral existence. The driving force behind Boltanski's work is to compress time and to generate various interpretive possibilities within a space that prompts our recourse to memory, renouncing the closure of meaning and promoting the possibility of multiple readings. Boltanski's guiding principle is at once sociological and metaphysical. In the dissolution of the idea of a single meaning – a such singularity is impossible because each of us bears residues of a whole world of personal experience – the artist ponders the instability of time itself, the capacity for interpretations to exist outside the framework of a particular time. In his photographs and repetitive installations, Boltanski attempts to vex identity, reminding us that everything is simpler than we think. Immersing the ambivalence of his discourse in an awareness of how difference resides in repetition, Boltanski reminds us, in works such as *364 Suisses Morts* (1990), of that which impels him as an artist: "each person is unique, yet each of us so quickly vanishes." AMB

The Return of Genre

If it is possible to correlate two tendencies – the one more permeable than the other, vexing and unsettling the notion of artistic genres, stretching and overstepping the intervals between categories; the other more objectual, exploring the boundaries of a single category, negotiating or testing its particularities – then these two tendencies might be said to coexist.

There have been moments in the history of art marked by the opposition, or even rivalry, between painting and sculpture (or between painters and sculptors). The distinction between the pictorial and the sculptural has latterly undergone radical revision in two directions: on the one hand, a "dematerialisation of the art object", and on the other, a *re-territorialisation* of materiality.

In the last decades of the twentieth century, in tandem with the variety of outcomes emerging from the trajectories of Minimalism, Conceptualism and subsequent tendencies (whether these manifest themselves in projects, processes or performance), we find works that return to settled categories.

Georg Baselitz, Anselm Kiefer and Gerhard Richter are three German artists usually linked to an attempt to reposition painting in its relation to history, playing off the historicity of the referent against the historiography of the medium (painting) in a mutual accommodation that cannot but reveal a reflexive tendency.

"I see myself as the heir to an enormous, great, rich culture of painting, and of art in general, which we have lost, but which nevertheless obligates us. In such a situation it's difficult not to want to restore that culture, or, what would be just as bad, simply to give up, to degenerate." In this statement of Richter, the following question seems to be implied: how to recover a line of continuity without succumbing to the artifice of an attempted restoration, and without hitting the possibility of adulterating it to the point where it is no longer recognisable? AD

The Emergence of Narrative

"I knew from a very early age that what I saw in television had nothing to do with real life, so I wanted to make a record of real life. And that psychological need included having my camera with me all times and recording every aspect of my life and the life of my friends. So the camera functioned, partially, as my memory." (Nan Goldin)

The recourse to photography as the vehicle for a diaristic rendering of images taken from everyday life serves, in the work of Nan Goldin, as an attempt to capture the condition of being human, the pain and the ability to survive and how difficult all that is. Concerned with people's external behaviour, their relationships and their sexuality and their gender

identification, Goldin fixes (suspends) moments (traces) in trajectories that entail sexual intimacy, illegal substance abuse, violence and death.

The works of the duo Gilbert & George share with Goldin the porosity between life and art, as well as certain themes, such as vulnerability, homosexuality and marginality, though the British pair makes large-scale works and enjoy teasing out a relationship between iconographic allusions and contemporary images. *The Singing Sculpture* (1969) brought Gilbert & George fame as “living sculptures”: the superimposition of artist(s) and work: a path broached as “Art for All”: “We like to use things people are against, cause the things people are against are always unloved. And nobody wants to be unloved. Like chewing gums on the street. No one thinks about them, nobody looks at them. If anyone does, is just to dig them up and throw them away. But, in fact, they have a moral dimension. Each one is put there by an individual person. That person might be dead.” AD

Appropriationism

In 1977, in response to an invitation by Helene Winer, the director of Artists Space, Douglas Crimp brought together a group of emerging artists based in New York for an exhibition titled *Pictures*. As Rosalind Krauss pointed out, the link between these artists does not lie in the coincidence of the medium they used, but in the way they understood “image” (whose production, distribution and reception had been profoundly altered by the mass media): “a palimpsest of representations, often found or appropriated, rarely unique or original”. “We are not in search of sources of origins but of structures of signification: underneath each picture there is always another picture,” Crimp observed.

Devices such as quotation, the recycling of images and Situationist *détournement* were no strangers to artistic practice; indeed, the very notion of copying (as part of a learning process) was inherent to the visual arts. What emerged in the appropriations made by artists exhibiting at Metro Pictures or the Sonnabend Gallery in New York in the 1980s was a sharpening and a vexation of the concepts of authorship and originality, and, consequently, of authority and authenticity. These were critical aspects underpinning the discourse of Post Modernism. Although appropriationism, as movement, is commonly associated to the work of artists such as Cindy Sherman, Richard Prince, Sherrie Levine, Louise Lawler and Barbara Kruger, as a working strategy, it exceeds this context.

In *Postproduction – Culture as Screenplay: How Art Reprograms the World* (2002), Nicolas Bourriaud identifies a tendency that, while grounded in the tactics of appropriation (mining, but not altogether eradicating, an “ideology of authorship”) goes beyond it in “moving toward a culture of the use of forms, a culture of constant activity of signs based on a collective ideal: sharing.” AD

German Photography

In 1957, Bernd e Hilla Becher launched an exhaustive photographic project: to capture European industrial landscapes, which until then had been essentially ignored because of political instability in those areas. Focussing exclusively on industrial ruins and systematically employing black and white photography, or in an attempt to invoke the legacy of Weimar’s *Neue Sachlichkeit* [New Objectivity], the duo’s work underlined the historical character of the medium of photography and its ability to consolidate an industrial archaeology. On the other hand, their photographs also suggested a dialogue with contemporary art practice, for in addressing the structural differentiation of images within repetition, they invoked the ideas of both Minimalism and Post-Minimalism. Another feature that positioned the Bechers not only in the context of Minimalism, but also in that of Conceptual Art, was their recourse to systematic, serial photography. Nevertheless, the emphasis laid on the (aesthetic) qualities of the work distances it from Conceptualism and brings it closer to the idiom of Weimar. Despite this particular focus, the Bechers were influential not only in Germany, but in Europe as a whole. Their

importance was given further impetus by the couple's teaching at the Düsseldorf *Kunstakademie*, giving rise to a second generation of German artists, including Thomas Struth, Thomas Ruff, Candida Höfer and Andreas Gursky. Initially, the photographs of these younger artists, still in black and white, attested an obvious debt to the precepts upheld by the Bechers, but gradually, they forged individual working methods and styles. Large-scale photographs, now not only in colour but also including the presence of people, or a series such as *Sterne*, underline Ruff's singular trajectory, just as *Happy Valley I and II* (1995) reveal Gursky's concern with capturing the sense of a teeming network, the unifying elements of the teeming contemporary urban landscape and of society at large. AMB

Jeff Wall – The Holocaust Memorial in the Jewish Cemetery (1987)

With its celebrated diversity of images, Jeff Wall's compositions oscillate between reality and fiction, between very theatrical images of people and landscapes where human beings play but a constituent part of a carefully elaborated composition, such as we see in *The Holocaust Memorial in the Jewish Cemetery* (1987). In this work, Wall positions himself at what he considers to be distance sufficient for him to remain detached from other people. But he also remains aware of how this distance is determined by a boundary that must be respected if the human figure is to continue to be distinguishable – as an agent of social space – in the landscape. These premises enable the artist to explore in a singular fashion the genre of landscape photography, upholding the idea that it depends on a process of making visible the distances that we keep among ourselves and that contain us: it is only with recourse to a certain distance that we are able to recognise that which surrounds us. In the same way, Wall explores the relationship of natural to urban space. His work shows us how nature unfolds in a place governed by death, as opposed to the frenetic flux of urban life, which does not permit any form of communion between man and nature. In this work, a wall of trees surrounds the cemetery, defining the horizon line and marking the boundary between itself and the city. With his historical and social consciousness, Wall pictures the cohabitation of life and death, throwing light on “a sense of the real” and, through it, drawing our attention to the erratic organisation of our cities, and indeed of our social order itself. AMB

Traumatic Realism

In his book *The Return of the Real* (1996), Hal Foster elaborates the notion of traumatic realism, taking as his point of departure psychoanalytic concepts, especially those of Freud and Lacan, and exploring the applicability of such concepts through a casuistic approach to recent artistic production.

Thus, Foster observes in a Freudian vein, the recurrence of a traumatic event (in actions, dreams or images) might enable its symbolic assimilation in the economy of the psyche. This is the case with a work such as Tony Oursler's *Judy* (1994), where a dissociative personality disorder is staged through what appears to the viewer as a fragmentary iteration. Oursler based this work on the testimony of a patient (Judy): “I only experienced isolation as I flew above the room, watching below me as the invaders tortured the bodies of the other children I had created so that I could survive.”

Foster continues by noting that for Lacan, the traumatic erupts in a missed appointment with the real. The real is of the order of the ineffable: it cannot be represented, but merely repeated. It is through repetition that the traumatic real emerges, it is there that it lurks and it is produced. Think, for instance, of João Tabarra's *Tornado* (2007), where, by virtue of a loop, a situation is ceaselessly reiterated (from the order of cartography, signalled by the maps, to entropy). The rupture occurs “as if by chance.” Trauma permeates at the point of a rupture, or else by the inability to pinpoint that position (confusion). As is made manifest by a term that Lacan coined, the *traumatic* real (*trou* = hole) addresses us

through a gap. The obliquely placed window in the model house (*Untitled*, 1980) by Robert Gober, and the sense of estrangement it provokes, is one such example. AD

Discourses of Alterity

As the 20th century edged towards the 21st, critical theory – particularly in the academic world, namely in the field of Cultural Studies – came to share with artistic practice a proliferation of texts and works based on discourses of alterity.

The construction and deconstruction of a cultural ‘other’ – whatever the term of that difference might be, whether gender, race, ethnicity or sexual preference – underpins feminist, queer and postcolonial studies, all of which expose and destabilise the structure of identity.

The engagement of writers and artists with a political agenda, or simply with political premises, oscillates between committed activism on the one hand, and the presence of more or less implicit allusions, or more or less explicit critique on the other. In many works linked to the discourse of postcolonialism, stereotypes are examined, exposed, reviewed and/or subverted.

Although the much discussed link between Jimmie Durham’s support of the American Indian Movement and his own Cherokee roots, our understanding of his work ought not to be too narrowly defined by this connection. What we see in many of his works is the traffic between many different cultures and spatial and temporal contexts. Materially, this manifests itself in diversity, in hybrid forms.

In *Quem disser, As frases, Ricardo Reis* or *Vamos morrer*, Durham gives us a *Concise History of Portugal* (*História Concisa de Portugal*, the title of his first exhibition at the Módulo Gallery in Lisbon in 1995), in other words the possibility of (historic) fiction stemming from the conflation of site-specific elements. These might be objects found on the streets of Lisbon, or words drawn from a book by Saramago; details sifted by an artist – either foreign or nomadic – in transit. AD

Gabriel Orozco

Describing himself as a Mexican who travels the world, or simply as an immigrant, Gabriel Orozco has evolved a body of work in diverse media: work that may be characterised simultaneously by its porosity of meaning as by the strong sense of universality it transmits. Immersed in symbolic exchange, his works reside somewhere between the transitory and the eternal, and these two poles remain in constant flux. For this artist, there is no pure raw material: “all the material one might use has a cultural weight and political implications, everything has a history.” The poetics of Orozco’s work resides in the space where everyday reality converges with recurring memories, inviting the viewer to participate in experiences as physically brief as they are intellectually enduring. A camera, for example, captures unrepeatable moments, but the resulting photographs are not intended to play the role of a relic or a document; rather, it is the image one longs for, that which, at the moment of its reception, reactivates the past and extends it into the present. From this, a diffused memory flows; a memory that remains alive in all of Orozco’s work, the outcome of the potential contained in the collective, socio-cultural memory of that object. It is the omnipresence of cultural memory that offers the possibility of emergence of new meanings. Just as the Greek atomist philosophers had to think of the idea of emptiness in order to arrive at a conception of how atoms relate to one another, so Orozco gives body to empty spaces that are vulnerable, but also, above all, open to an interrogation of all that surrounds us, of all that constitutes us. The series *Atomists* (1996) is an instance of this: here the artist has created his atoms or empty spaces, moments of exception in which anything might happen. AMB

João Maria Gusmão and Pedro Paiva

Working collaboratively since 2001, João Maria Gusmão and Pedro Paiva began exhibiting that same year with *InMemory*. A short while later, the pair evolved the project *DeParamnésia* (2002), a set of three exhibitions in which the subject is confronted with uncertain double realities (or false memory), based on the Bergsonian notion of *dejà vu*. This project laid the foundation for the body of research on which future works were based, such as *Eflúvio Magnético: O Nome do Fenómeno* [Magnetic Effluvium: The Name of the Phenomenon] (2004), based on Victor Hugo's novel, *The Man Who Laughs*, telling of a storm at sea in which the ocean is threatened by "sudden eruptions of phenomenological creativity." Dubbed by Hugo "magnetic effluvium", this event – as a phenomenon that was neither comprehensible nor communicable – was the duo's point of departure. This resistance to meaning, also sustained in the writings that accompany Gusmão and Paiva's works – steers all of their explorations. Employing the most diverse of media (including photography and 16 mm film) and having recourse to scientific methodologies influenced by the likes of Nietzsche, Bergson, Heidegger or Jarry, the pair strives to test physical and conceptual limits in small, metaphysical fictions sustained by a nihilistic power, simultaneously preventing a possible event from happening, and giving rise to unexpected triumphs. These are underpinned by the recurrence of irony and the absurd, whether in relation to the exceptionality of phenomena, the frailty of our beliefs, or the self-referential role of the art object. In all these ways, truth is probed. The dissolution of the boundaries between art and science thus serves to deconstruct / reconstruct truths that are taken for granted; truths that are, in the last analysis, multiple, their universality and incontestability non-existent. AMB

Texts: AnaMary Bilbao (AMB), Ana Dinger (AD)

Museu Coleção Berardo defines itself as Portugal's foremost museum of modern and contemporary art. Here, the visitor can enjoy pieces by artists associated with the most diverse cultural contexts and varied forms of expression, which played a part in shaping the history of the art of the last century. In both the Berardo Collection's permanent exhibition and in the highly varied range of temporary exhibitions, the museum gives prominence to the most significant names in national and international art. Names such as Pablo Picasso, Salvador Dalí, Marcel Duchamp, Piet Mondrian, Joan Miró, Max Ernst, Maria Helena Vieira da Silva, Francis Bacon, Andy Warhol, Donald Judd and Bruce Nauman, among others, are presented within the framework of the movements that their works made it possible to define through a chronological series that allows visitors to embark on a journey through time itself.

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