

Galeria Quadrum / Galeria Avenida da Índia

Ernesto de Sousa, Exercises of Poetic Communication with Other Aesthetic Operators:

José de Almada Negreiros, Oficina Arara,
Pedro Barateiro, Isabel Carvalho, Salomé Lamas,
Hanne Lippard, Sarah Margnetti, Franklin Vilas
Boas Neto, Rosa Ramalho, Nils Alix-Tabeling,
Nora Turato, Treffen in Guincho*, Ricardo Valentim

* Filipe André Alves, Hugo Canoilas, Clothilde, Vasco Futscher,
Sophia Hörmann, Fernando Mesquita, Thea Möller, Nikolai Nekh,
Sofia Montanha, Pedro Diniz Reis, Maddison Rowe,
Andreia Santana, Anna Schachinger

curated by

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Ernesto de Sousa (1921–1988) was a major and multifaceted figure from the Portuguese avant-garde, artist, poet, critic, essayist, curator, editor, filmmaker and a promoter of experimental ideas and artistic expressions. This exhibition, organized on the centenary of his birth, seeks to pay tribute to his kaleidoscopic vision of art through an intergenerational, transhistorical dialogic approach with his work and his archives.

Reflecting questions of hierarchy, authorship, and the complexity of framing, encapsulating or dividing within the multiple and complementary practices of Ernesto de Sousa – whose motto “Your Body is My Body, My Body is Your Body” serves as a poetic manifesto –, this exhibition presents the different aspects of his oeuvre (visual, poetical and theoretical), and his outstanding inventiveness of concepts.

The works, the archives and the texts will be addressed through the re-reading, the alliteration, the displacement, the activation by the punctual interventions of contemporary Portuguese and international artists as many ‘aesthetic operators’. The formulation ‘aesthetic operators’ was adopted as early as 1969 by Ernesto de Sousa and after his participation in the event *Undici Giorni di Arte Collettiva* in Pejo, Italy (1969), organized by Bruno Munari, who invented the term.¹ The appropriation of this term synthesizes Ernesto de Sousa’s concerns about the necessity to eliminate conventional distinctions between different artistic fields and the hierarchical division of labour (artist, art critic, art historian, graphic designer and technicians) as well as the social and individual status of the artist in order to work in a collective operational mode mixing art and life. The aesthetic operators are ‘engineers of soul’.

The centenary exhibition revisits the first solo exhibition in Portugal of the artist’s work held at Galeria Quadrum in 1978, *A Tradição como Aventura* [Tradition as Adventure], at the same place forty-three years later, alongside a selection of works and interactive, collective and curatorial projects spanning the period from the 1960s to the 1980s on display at Galeria Avenida da Índia. This dual exhibition brings key concepts from Ernesto de Sousa’s sympoetic, non-linear, oxymoronic thought and his counter-narratives against the dualisms of thinking and being, reflecting on

1 On the invitation from *The Undici Giorni di Arte Collettiva* in Pejo organized by Bruno Munari, one could read: “(...) Contiamo sulla tua partecipazione e collaborazione; sei autorizzato a estendere l’invito ad altri operatori estetici, con i quali sei in rapporti di stima e di lavoro”. Ernesto de Sousa adopted the term ‘aesthetic operator’ in his text ‘Nostalgia da Pintura e Anti-Pintura’ for *Vida Mundial* No.1590, 28 November 1969, but the idea of the ‘workers of the aesthetic’ and the notion of the collective force were already expressed in his statement ‘Exercise of Poetic Communication’, in *Vida Mundial*, supplement ‘Actualidade’, No.1588, 14 November 1969 and in his text ‘Graphic Arts Vehicle of Intimacy’ (1965).

numerous contemporary concerns relating to notions of pluriversality and decolonial imaginary.

Inspired by and borrowing the subtitle from the collective mixed media work *Nós Não Estamos Algures*², *Exercícios sobre a poesia comunicação* [We Are Not Somewhere, Exercises of Poetic Communication], presented at the Clube de Teatro de Algés in December 1969, the title and the format of this exhibition aim to challenge the usual dynamics and linearity of the retrospective and monographic exhibition. In a transformative and anachronistic exercise, artworks, documents, sound pieces, texts, readings, performances, and screenings are presented in analogy with the labyrinthine production of Ernesto de Sousa, offering a convivial, liminal, inclusive experience.

The past as an experience of the future (*A Tradição como Aventura*), the question of gender and binarisms (*Changement de genre*), the relationship to the photographic image and the text (in a polyphony of languages), the notions of eroticism and revolution as dissident and transgressive forces (*Revolution My Body*), and an interest for the periphery, the orality and a fragmented aesthetics are all elements of Ernesto de Sousa’s work that reveal his open, critical and innovative conception of the world.

Ernesto de Sousa’s heterogeneous work, and his dissident and poetic approach against dominant and oppressive forces, is also intimately linked to the political context of Portugal under the sway of an authoritarian regime for almost half a century. Ernesto de Sousa was five years old when the military coup d’état of 28 May 1926 took place, paving the way for the appointment of António de Oliveira Salazar as head of government in 1932 and the dictatorship of the Estado Novo³ regime based on corporatism and fascist ideals. It was not until the 25 April 1974 and Carnation Revolution (a revolution with the pacifist symbolism of carnations placed in rifles) led by soldiers of the progressive wing of the armed forces, that an establishment of democracy took place. Ernesto de Sousa’s entire visual, textual and editorial work is inhabited by a desire for freedom and emancipation, the principle of which can be summed up in two words: a “permanent revolution” in art and society.

2 The sentence ‘Nós Não Estamos Algures’ [We Are Not Somewhere] derives from the book of poetry *A Invenção do Dia Claro* [The Invention of The Bright Day] by Almada Negreiros, edited in 1921.

3 Ernesto de Sousa was arrested several times by the PIDE (Polícia Internacional e de Defesa do Estado), most notably in 1963 when he was awarded the Cannes Film Festival Prize for his film *Dom Roberto* (1962).

Rather than following a chronological approach, this exhibition covers the work and the theoretical and poetic thought of Ernesto de Sousa (critical essays in the form of poetry are shown in analogy with art in the form of texts or anti-texts, and a recourse to intertextuality) and is organized like the chapters of different pages scattered according to formulas (based on an original typography used by Ernesto de Sousa), to which a selection of his texts are associated

Nós Não Estamos Algures (1969) – Exercícios Sobre A Poesia Comunicação We are not somewhere – Exercises of Poetic Communication

This laboratory work based on the publication of poetry by Almada Negreiros in *Invenção do Dia Claro* and other poets (Mário Cesariny, Herberto Helder, Luiza Neto Jorge) consisted of a participative and circulating experience by the reader/spectator/performer through objects, songs, music, films, graphic and improvised interventions. This work, imagined as a space of creation and experimentation with the other, is symptomatic of Ernesto de Sousa's intention. The boundaries between art, literature, performance, theatre, music, graphic art and film were diluted into the collective production of an 'open work', a zone of uncertainty (*We Are Not Somewhere*) and ingenuity⁴, an exercise of appropriation and the use of poetry as a vehicle of communication and togetherness. The idea of a collective experience of poetry as action can be found in the maxims of Lautréamont, which Ernesto de Sousa read and quoted frequently, as did his Situationist contemporaries: 'La poésie doit avoir un but, la vérité pratique. La poésie doit être faite par tous. Non par un' [Poetry must have a goal, practical truth. Poetry must be made by all. Not by one] ⁵



4 This concept of ingenuity and 'voluntary naïveté' was inspired by the texts of Almada Negreiros and in his speech *Elogio da Ingenuidade ou as Desventuras da Esperteza Saloia* (In Praise of Naïveté or the Misadventures of Rustic Cunning) from 1936. As Mariana Pinto do Santos pointed out about the use of this term by Almada Negreiros, etymologically 'naïveté, or ingenuity, derives from the Latin term *ingenuus*, which he states means to be born free (...)', in *Ernesto de Sousa e a Arte Popular. Em Torno da exposição "Barristas e Imaginários"*, Sistema Solar (Documenta), 2014, pp.126–128.

5 Isidore Ducasse (comte de Lautréamont), *Poésies II*, 1870, reprinted in *Les Chants de Maldoror et autres textes*, Paris, Le livre de Poche, 2001, pp.379 and 391.

**Pre Texto II (1982) – Toda a pintura (toda a poesia) é abstracta.
Toda a pintura (toda a poesia) é concreta. Explosão implosão /
All painting (all poetry) is abstract. All painting (all poetry) is concrete.
Explosion implosion.**

This body of work reveals Ernesto de Sousa's interest in the principle of literary interaction inherent in intertextuality as theorised by Julia Kristeva and Roland Barthes, of whom Ernesto de Sousa was an avid reader. The principle of literary construction through transformation, diversion, combination, quotation, allusion or plagiarism of previous texts is applied both in a formal and textual register. In this work, Ernesto de Sousa combines a ready-made (recalling the operative and technical nature of all forms of creation); a photographic (quasi-filmic) strip of a painted façade to which he lends the status of an abstract/concrete painting/poetry; and two photographic reproductions of texts that confront each other. These are the reproduction and enlargement of Freud's text, in its original German and in French language, taken from *Das Unheimliche / L'Inquiétante Étrangeté* (1919) and the original English version and Portuguese version of a text by Virginia Woolf taken from *Orlando* (1928). A masterpiece by the author, whose experimental style tells the story of an androgynous character who refuses to accept English patriarchal society, this text by Virginia Woolf, placed next to the text by Freud, works as a pre-feminist manifesto.



Olympia (1979) – Isto é um conto, Isto não é um conto, é a história de Isabel, não é a história de Isabel / This is a tale, This is not a tale, it is the story of Isabel, it is not the story of Isabel

Ernesto de Sousa's photographic and poetic work *Olympia* (1979) consists of a series of fragments – of body parts, of nature images, and of texts that can be read like a polyglottic chant – with no hierarchy imposed by punctuation. A visual poem whose text, composed from a sequence of words, seems to stem just as much from note taking as from a contamination of languages and from the slips and slides of a genre in the process of becoming. Ernesto de Sousa had no real interest to the autonomy or the unicity of the photographic image. The image follows

the same rule than the construction of language and can repeat itself. Like the words in a sentence, the process of reading (looking at) the image amplifies the meaning. The enigmatic narrative depends on every combination of images and can reappear in other works and with other texts.

In the multilingual poems accompanying this work, Ernesto de Sousa again uses textual procedures of “counter-writing”, while in the invitation from the CAPC (Círculo de Artes Plásticas de Coimbra) of 23 June 1979, Ernesto de Sousa invites the viewer to a game of appropriation and “profanation”. The name Olympia, which has become Olimpia on the postcard, is associated with an empty frame to be cut out and filled with an image of one’s choice, embodying the new *Olympia* of the other. Ernesto de Sousa dedicated an insightful and enigmatic text and study about the topic of *Olympia: OLYMPIA – Fragmentos do meu discurso amoroso*, (in SEMA, No. 1, primavera 1979).



O TEU CORPO É O MEU CORPO / YOUR BODY IS MY BODY / TON CORPS C'EST MON CORPS (since 1972) - Whatever is real in a revolutionary day remains a duration piece now.

O TEU CORPO É O MEU CORPO / YOUR BODY IS MY BODY / TON CORPS C'EST MON CORPS is a title under which Ernesto de Sousa grouped a series of actions, performances and exhibitions. This includes graphic, photographic, and filmic production, poetry and mixed media pieces made between 1972 and 1988. Resorting to otherness, love and eroticist forces as a transgressive political tool, those series of works appear as poetical attempts of resistance against political systems of repression of the Salazar’s dictatorship. Body and sexual freedom were playing an important role as an act of dissidence against the conservative regime. Using the fragmentary aesthetics of the contact sheet, mixing intimate details of the female body with scenes of revolutionary demonstrations, Ernesto de Sousa interacts between the real process of photography, the duration of film and the temporality of a day linked to the revolution. These photographic and video works are accompanied by different variants of poetic texts *Revolution My Body, 1,2,3*. The inclusiveness of the title reveals a desire for fusion between the intimate and the social body – and are visual and poetic odes to the idea of a

permanent and daily revolution (before and after the Carnation Revolution of 25 April 1974).



The Promised Land – Requiem for Vilarinho das Furnas (1979)

This work by Ernesto de Sousa evokes the autonomous life of a community organisation of breeders and farmers during the dictatorship. Nestled in the Gerês and Amarela mountains, Vilarinho das Furnas was a cattle breeder community of 200 people and 80 houses. In 1971, Vilarinho das Furnas’ land and houses were submerged by the waters of a dam under construction, putting an end to a culture and a community life. Ernesto de Sousa, along with the filmmaker Fernando Curado Matos and his crew, went to the site, which was temporarily emptied of water in 1979, to film this “Atlantis”. The result is a lifeless labyrinth of stones revealing the stigma of forced migration and the paradoxes of immigration. This video production was accompanied by a statement and a simultaneous reading of texts from the Bible, Sigmund Freud and Michel Foucault.



Biografia como arte / Biography as Art

This section is inspired by a hand written note on paper by Ernesto de Sousa related to ‘Biography As Art’, which reveals his interdependent conception of art and life, as did his Fluxus peers such as Robert Filliou and Wolf Vostell, with whom he had a relationship of complicity and friendship.

Describing himself as a ‘Specialist of General Ideas’, Ernesto de Sousa considered his life and work as a collage (‘My life is a collage’). The collage of photographic images that Ernesto made for the (free) pages of the *Alternativa Zero* catalogue (1977) function as a book in progress including the main event (the work, the exhibition, the performance, the place) in the

same register as the peripheral scenes (the meeting, the preparations, the meals, the discussions, the audience, the parties). Revealing the values of sharing, the porosity and heterogeneity of his work, these pages become the screen of a kaleidoscopic frieze on which thousands of archival images are projected. These are curatorial projects by Ernesto de Sousa (such as *Alternativa Zero*, 1977, *A Palavra e a Letra* (The Word and the Letter), 1980, *Projects Ideas*, 1974, etc..) but also photographic documentaries of important events in which Ernesto de Sousa participated, including *Undici giorni di arte collettiva* [Eleven days of collective art] in Pejo, Italy, organised by Bruno Munari in 1969; the meetings in Malpartida organised by Wolf Vostell (SACOM – Semana de Arte Contemporáneo, Malpartida de Cáceres, 1976, 1979 and 1980 editions); or the photographic report of documenta 5 in 1972, which gave rise to a conference; and finally meetings between friends (with Marianne and Robert Filliou, among others).

} Among those archives features the video recording of the event (*Encontro do Guincho*) (*Meeting at Guincho*), organised by Ernesto de Sousa in 1969 in collaboration with Noronha da Costa and Oficina Experimental, which was followed by the experimental pick nick in Rinchoa. The 1969 video is here presented in dialogue with a new video, *Treffen in Guincho* (2021), which has been produced by the collective of the same name that has been founded on the occasion of this exhibition. While the 1969 event consisted of the displacement and destruction through gun shooting on the beach of an octagonal glass object by Noronha da Costa, the disappearance of the work in the video by the collective **Treffen in Guincho**, slowly takes place in a communal process and a fluid dance, summoning up the symbiotic forces of nature, and a return to origin: 'With a communal desire and embracing the general fluidity of thoughts impregnated in contemporary culture, a meeting is promoted in Guincho (PT), between Sintra, with its poetic transgression of reason, and Mouth of Hell (Cascais, PT), where nature speaks to us, with a telluric voice, while slowly eats the ground beneath us. During this meeting, a small & viscous four-leg creature is delivered into the sea. Its nature is unknown and we do not measure its life or intelligence as human features.' (Extract from Treffen in Guincho's statement)

Ernesto de Sousa's strong involvement in the film society movement, which he founded in Portugal, was a major contribution towards the emergence of the Portuguese 'New Cinema' announced by his only feature film, *Dom Roberto* (1962), awarded twice at the Cannes Festival in 1963.

} In the spirit of Ernesto de Sousa, **Salomé Lamas** has curated, in collaboration with Isabel Alves and the archive of CEMES, a selection of texts ranging from correspondence, articles, critiques, essays, and scripts,

thus framing the socio-political intervention of the artist in the creation, production and distribution of moving image. These are presented in parallel to slides from the shooting of his film *Dom Roberto* (1958–1962) on which Ernesto intervened at the end of his life. Alongside this presentation, a screening of *Dom Roberto* has been programmed at Cinemateca (on November 29, 2021), followed by an open discussion around the making of the film and its politics of production.

MAIL ART – all your mail and documentation will be exhibited

Following the tradition of George Maciunas and the Fluxus group, Ernesto de Sousa was interested in the social interconnectivity of mail art. Promoting an egalitarian ethic, mail art makes it possible to bypass traditional and official artistic circuits (institutions, galleries) and censorship while creating an international community (The Network) encouraging the circulation of art beyond walls and borders. Ernesto de Sousa was in touch since the 1970's with an alternative mail art scene including Commonpress, Betty Danon, Robert Filliou, General Idea, Jean Claude Moineau and his Meta Art (FR), copier/recopier, Wolf Vostell, Les Messageries Associées, to name but a few. He has been an active participant and promoter of mail art networks and had contributed to collective projects such as *I am*, Galeria Ramont, 1978; *Project 1978* by Robert Besson, Kyoto (shown at Galeria Diferença in 1980); *Views* by Robin Crozier, England, 1978 and *W.A.A.* by Guy Bleus, Belgium, 1982, among others.

} Questioning the communication strategies of mail art, **Ricardo Valentim** presents a new work inspired by a postcard from the 1970s by Ernesto de Sousa which featured a decorative sculpture from the 18th century with a graphic inscription of a sentence: 'Keep in Touch'. Rather than a facsimile, the artist created the same postcard as an artwork. He went to the location where Ernesto de Sousa took the original photograph of the sculpture in the 1960s at the Palácio do Correio-Mor in Loures and took a new photograph. Using the same offset printing process and same typeface from the 70s, Valentim however made some slight changes on the postcard. Ernesto de Sousa's phrase 'Your body is my body, My body is your body' has been replaced by his own line 'Sometimes the audience is running late, Sometimes the audience leaves early'. With the two postcards facing each other and placed among the archives, this work raises questions about notions of authorship, originality, and identity. 700 postcards will be activated and sent to hundreds of people during and after the exhibition. A way to keep in touch with the audience and with Ernesto de Sousa's legacy beyond the wall, the duration and the location of the exhibition.

Alternativa Zero (1977) – Meeting and getting to know each other: the search for agreement

The exhibition *Alternativa Zero* (Polemic Tendencies in Portuguese Contemporary Art), organized in 1977 by Ernesto de Sousa at the Galeria Nacional de Arte Moderna of Lisbon, embodies a historical moment (aesthetic and political) of the Portuguese avant-garde and its position with its international counterparts: “‘Alternativa’ was a big zero,’ as Ernesto de Sousa put it; ‘it was necessary to begin [after the Carnation Revolution]...It was a kind of an assessment: what do we have, what can we have?’⁶

Following *Projects Ideas*, the innovation of *Alternativa Zero* consisted in its critical position against the “salon” elite, and the rejection of the spectacular, the aesthetic and consumerist object. Ernesto de Sousa favours the valorisation of works in progress, as well as ephemerality and the festive ritual. He clearly reveals his intentions by affirming that the exhibition is equivalent to producing a collective work of art: ‘I began to consider that *producing* an exhibition could be equivalent to the production of an artwork; collective, that is, which actually matches the noblest fate of aesthetic activity (“poetry must be made by all”).[...] Militant but cultural. That is, as political as possible; the least partisan as possible.’⁷

Apart from the exhibition of *Alternativa Zero*, a documentary exhibition on the subject ‘Pioneers of Modernism in Portugal’ and a poster exhibition under the theme ‘The Vanguard and the Media’ were organized. He also programmed various events consisting of planned and spontaneous happenings and performances, debates, film and video screenings, experimental music concerts (Jorge Peixinho and Anarband) and performances, including the presentation of two works by the Living Theatre, marking their first presentation in Portugal.



6 Ernesto de Sousa, ‘Alternativa Zero’ (unpublished text for *Canal* magazine), 1980, *apud* <https://www.ernestodesousa.com/projects/alternativa-zero> [last access: 18.11.2021]

7 Ernesto de Sousa, ‘Uma criação consciente de situações’, *Colóquio-Artes* No.34, October 1977, *apud* <http://www.ernestodesousa.com/projects/alternativa-zero> [last access: 18.11.2021].

ARTES GRÁFICAS, VEÍCULO DE INTIMIDADE (1965) / GRAPHIC ARTS, VEHICLE OF INTIMACY

Ernesto de Sousa never stopped observing and exploring the possibilities of mass media and graphic arts. In addition to his research on “communication theories” in connection with the thought of Marshall McLuhan and Bruno Munari, he detected in the democratic method of mechanical reproduction of the graphic arts and the poster in particular an ideal vehicle for practicing a method of collective production and applied his policy of poetic contagion. Mixing text and image, the poster addresses all social classes and offers a means of communication between the individual and the collective. Militant and poetic in nature, graphic arts are for Ernesto de Sousa a ‘Vehicle of Intimacy’, as he expressed in his 1965 essay.

} **Isabel Carvalho** applies this principle of graphic intimacy to the lettering in her tattoo work *corpo de in(ter)venção colectiva*. Visitors to the exhibition are invited to wear a tattoo. The sentence *corpo de in(ter)venção colectiva* (Body of intervention) is a denomination for a particular body of the police that intervenes in public situations, disciplining the civil bodies to obedience.

This meaning is subverted, by introducing two brackets that isolate ‘ter’ in the word ‘intervenção’ (intervention) by changing it to ‘invenção’ (invention). The sentence, therefore, bifurcates in meaning, underlining that the body (any body) exists and is re-invented while in community, collectively.



Folk Art – A Liberdade do feiticeiro, a liberdade no horizonte das interpretações e dos sentidos / The freedom of the wizard, the freedom of the horizon of interpretations and meanings

Since the end of the 1950s, Ernesto de Sousa has devoted a great deal of research to Folk Art (art of naïve expression, as he used to call it), working on a wide range of ethnological and architectural research, as well as on comparative studies between “naïve art” and “erudite art”. Striving to overcome the age-old debate between craft and art, he organised the exhibition *Barristas e Imaginários: Quatro Artistas Populares do Norte* (Clay-Modellers and Icon Makers: four folk artists from the

North of Portugal) at Livraria Divulgação in Lisbon in 1964, presenting the works of Mistério, Rosa Ramalho, Quintino Vilas Boas Neto and Franklin Vilas Boas Neto. This exhibition introduced the public to the work of the latter, whose work was discovered by Ernesto de Sousa. Rejected by his family of stonemasons because of his freedom of expression and his methods, which did not correspond to the strict work of artisanal production, Franklin Vilas Boas Neto made a living as a cobbler while creating sculptures of fantastic creatures inspired by the shapes of the natural woods he encountered. From this meeting, Ernesto established a relationship of exchange, study and real support for the work of Franklin Vilas Boas Neto, of whom he wrote: "The freedom of the sorcerer, the freedom of the horizon of interpretations and meanings, hasn't that always been the timbre of artists, who in this manner create reality?"⁸

} On a device made of bricks and a wooden board (inspired by the simple and effective display from the exhibition *Barristas e Imaginários*), a new sculpture by **Nils Alix-Tabeling** is presented in dialogue with the works of **Franklin Vilas Boas Neto** and **Rosa Ramalho**, another brilliant figure of popular art whose freedom and inventiveness of extravagant forms surpass the classical codes of craftsmanship while revealing the unheard-of forces

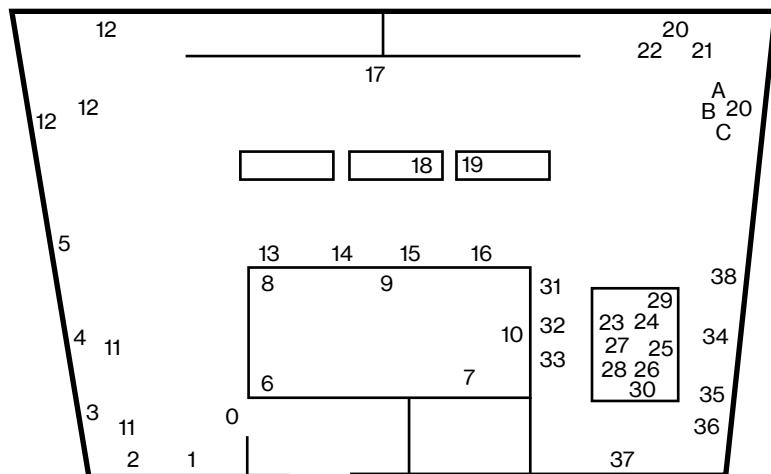
of folk art. Inspired by the minority cultures of folklore, Nils Alix-Tabeling's work invokes characters from the past, mythical creatures, chimeras, or historical figures. His interest in paganism and medieval fables is embodied in a queer practice of sculpture and craftsmanship combining cabinet making, jewellery making, paper mache and *ikebana*. Mutant monsters, the humanoid figures he sculpts are always hybrid, trans-species, trans-gender, or erotic and grotesque and invite to an *empowerment*. For this exhibition, Nils Alix-Tabeling has created a new sculpture-box from scrap wood, giving rise to the head and body of a demon. Containing medicinal plants (collected by the artist to heal certain chronic pains and fragilities), this amulet-box functions as a magical object, absorbing the trauma of daily diseases.

}In response to Ernesto de Sousa's fascinating identification and interpretation studies of traditional Portuguese culture, **Oficina Arara** reinterprets images from his collection of photographs of popular sculpture. The images printed in monochromatic tones of different colours are freely associated with phrases from popular expressions collected by Ernesto de Sousa. These calligraphic inscriptions activate the orality of a forgotten

popular language. From the more than a hundred images, Oficina Arara has selected two photographs of anthropomorphic figures by Franklin Vilas Boas Neto, a detail of Quintino Vilas Boas Neto's construction site, with a mallet and chisel in hand, a reproduction of a gargoyle from the Batalha monastery and a detail of the image of 'S. José with a boy' from the José Ferreira Thedim Workshop.



⁸ Ernesto de Sousa 'Moses asking for peace. Study on Franklin Viana (Martins) Ribeiro or Franklin Vilas Boas Neto'. *Ernesto de Sousa and Folk Art, Around the exhibition "Barristas e Imaginários"*, Sistema Solar (Documenta), 2014, p.298.



0.
Remake of a plastic curtain with letters that was part of the original installation of *We are not Somewhere, Exercises of Poetic Communication*, 1969

1,2,3,4,5,6,7,8,9,10
Ernesto de Sousa
We are not Somewhere, Nós Não Estamos Algures, Exercises of Poetic Communication, 1969. Mixed-media, including slide (black & white and color) and film (Super 8, black & white and color, silent) projections, involvements, actions, poem reading, musical improvisation, playback of music and recorded texts. Variable duration. Presented at de Teatro 1º Acto, Algés, December 1969.

1,2,3,4,5
Poems from Almada Negreiros' *Invenção do Dia Claro* (1921) selected by Ernesto de Sousa for the original event *We are not Somewhere, Exercises of Poetic Communication* in 1969.

6.
Original poster by Carlos Gentil-Homem and Ernesto de Sousa, 1969
Silkscreen on paper, 70 x 41 cm

7.
Re-edition of the posters, according to the original idea by Ernesto de Sousa, that were distributed to the public, during the 1st act of *We are not Somewhere, Exercises of Poetic Communication*, 1969

8.
Poster original by Fernando Calhau and Ernesto de Sousa, 1969
Silkscreen on paper, 70,5 x 50 cm

9.
Ernesto de Sousa e Carlos Gentil-Homem
Film of *Havia um Homem que Corria* (7'55) & film of *Happy People* (4'25), (Super 8, silent) and slides, 1968-1969

10.
Documentary film (9'30) of *We are not Somewhere, Exercises of Poetic Communication*, 1969
Script and direction by Ernesto de Sousa. Cameraman Manuel Costa e Silva. Music composition and direction by Jorge Peixinho featuring musicians António Silva, Clotilde Rosa and singer Helena Cláudio de Sousa.
Poems by Almada Negreiros, Mário Cesariny, Herberto Helder and Luíza Neto Jorge, read by António Borga, João Luís

Gomes, Madalena Pestana and Pena Viçoso.
Presented at Clube de Teatro 1º Acto, Algés, December 1969

11.
Ernesto de Sousa
The Promised Land: Requiem para Vilari-nho das Furnas, 1979
Video-sculpture for four to eight monitors, four U-Matic 625 lines video cassettes (black & white, 1 featuring sound, 3 silent) and performance with the simultaneous reading of texts from the Bible, Sigmund Freud and Michel Foucault, 20', 1979-1980.

12.
Ernesto de Sousa
Pre Texto 2, 1982
Installation comprising a ready-made (apron from a screen print workshop), texts by Virginia Woolf and Sigmund Freud (4 gelatin silver prints, 50 x 40 cm), a strip of photos (26 elements, color, 236.5 x 13 cm) and a statement.

13.
Ernesto de Sousa
Revolution My Body nr.3, 1978 (mounted in 2021)
Photo contact sheets and text (gelatin silver prints), 218x89,5 cm

14.
Ernesto de Sousa
Revolução, Corpo Tempo, 1978
3 strips of plasticized photo proofs (8 elements, gelatin silver prints, 18x18 cm) and plasticized typewritten text (18x18 cm) mounted on wood.
Collection MNAC, Museu Nacional de Arte Contemporânea do Chiado

15.
Ernesto de Sousa
Revolution my Body My Love, 1975 (unpublished work - mounted in 2021)
Gelatin silver prints, 58,5 x 75,5 cm

16.
Ernesto de Sousa
Revolution my Body nr. 1, 1978
Photo contact sheets and text (27 gelatin

silver prints), 72 x 214 cm
Collection Museu Berardo

17.
Ernesto de Sousa
Olympia, 1979
Installation composed of 33 color photographs mounted on wood (18 x 24 cm), 7 texts (typewriter print, 18 x 24 cm) and a poem-statement

18.
Ricardo Valentim
Keep in Touch, 2021
Offset and rubber stamp print on paper, 10,5 x 14,9 cm
Courtesy of the artist

19.
Salomé Lamas
Action for Isabel after Ernesto, 2021
Selection of original altered slides from the shooting of the film *Dom Roberto* (1958-1962) from Ernesto de Sousa with a selection of texts from correspondences, articles, essays and scripts, on LED reading table
Courtesy the artist & CEMES



20.
Ernesto de Sousa
Wallpaper *Alternativa Zero* catalogue pages with projection of archival images

A.
- Exhibition *Alternativa Zero, Tendências Polémicas da Arte Portuguesa Contemporânea Polemic Tendencies in Portuguese Contemporary Art*, 1977. Galeria Nacional de Arte Moderna, Lisbon, curated by Ernesto de Sousa
- *A Palavra e a Letra* (The Word and the Letter), 1980. 39th Venice Biennale, 1980, Alvar Aalto Pavilion, curated by Ernesto de Sousa

- Solo exhibition of Helena Almeida, 40th Venice Biennale, 1982 (Portuguese Pavilion), curated by Ernesto de Sousa
- *Amigos – Filliou, Friends and co*, St Jeannet St. Paul de Vence, 1973

B.

- *Undici giorni di arte collettiva in Pejo (Eleven days of collective art)*, 24.08.1969 - 03.09.1969. Organized by Bruno Munari and the Centro Sincron in the province of Trento with the participation of 250 artists including Ernesto de Sousa
- *Do Vazio à Pró Vocação (From Void to Provocation)*, 1972. Sociedade Nacional de Belas-Artes, AICA 72. Exhibition curated by Ernesto de Sousa
- *1.000.011º Aniversário da Arte/Anniversary of Art*. Círculo de Artes Plásticas de Coimbra, January 17, 1974. From an idea by Robert Filliou 1963
- *Projectos-Ideias (Projects-Ideas)*. Sociedade Nacional de Belas-Artes, 1974. Expo AICA 74. Exhibition curated by Ernesto de Sousa
- Inauguration of Museu Vostell Malpartida founded by Wolf Vostell and his sculpture V.O.A.E.X in Malpartida in Cáceres, 1976
- SACOM 2 (Week of Contemporary Art 2 – Malpartida) 1979, as part of the Portuguese participation, Malpartida de Cáceres, April 1979.

C.

- Slides of the Documenta 5, 1972 (curated by Harald Szeemann at Museum Fridericianum, Friedrichsplatz, Neue Galerie, in Kassel). Ernesto de Sousa produced hundreds of slides at Documenta 5 and led an interview with Joseph Beuys.
- *Barristas e Imaginários: Quatro Artistas Populares do Norte*. Livraria Divulgação, Lisbon, 1964. Exhibition curated by Ernesto de Sousa.

21

Encontro do Guincho / Meeting at Guincho, 1969.

Film by Joaquim Barata of the meeting organized by Ernesto de Sousa in collaboration with Noronha da Costa and Oficina Experimental, Guincho beach and Rinchoa, April 3rd, 1969

22

Treffen in Guincho
Treffen in Guincho, 2021
Color video with sound, 15'
Courtesy of the artists

23

Rosa Ramalho
Carrocho, late 1960's
Colored glazed clay 12x10x10 cm
Collection Miguel Mesquita Guimaraes

24

Rosa Ramalho
Macaco Acorrentado, late 1960's
Colored glazed clay, 8x10x15 cm
Collection Miguel Mesquita Guimaraes

25

Rosa Ramalho
Cabeçudo, early 60s
Colored glazed clay, 22x15x13 cm
Collection Fernando Mesquita Guimaraes

26

Rosa Ramalho
Diabo - Cabeçudo Músico, 1968
Colored glazed clay, 28x15x13 cm
Collection Fernando Mesquita Guimaraes

27

Rosa Ramalho
Cristo, 1960's
Colored glazed clay, 27x18,5x11 cm
Collection Isabel Alves

28

Rosa Ramalho
Cabeçudo Magala 31, late 60s
Colored glazed clay, 10x10x28 cm
Collection Miguel Mesquita Guimaraes

29

Franklin Vilas Boas Neto
Animal Fantastico, between 1960/65
Wood, 90x40x44 cm
Collection Fernando Mesquita Guimaraes

30

Nils Alix-Tabeling
L'hernie Inguinale, 2021
Wood, aluminium, resin, 70x45x50 cm
Courtesy of the artist.

31

Oficina Arara
Fazer Buraco no Saco das Migas, 2017
Silkscreen and plastic ink on paper
89,3x63 cm
Courtesy of the artists

32

Oficina Arara
Ai Que Sede Tão Funda, 2017
Silkscreen and plastic ink on paper
89,3x60,4 cm
Courtesy of the artists

33

Oficina Arara
Fome Bruta Disto, 2017
Silkscreen and plastic ink on paper
89,3x63,3 cm
Courtesy of the artists

34

Carlos Gentil-Homem and Ernesto de Sousa
Poster [Alegria], 1971
Silkscreen on paper, 70 x 48 cm

35

Carlos Gentil-Homem and Ernesto de Sousa
Poster [K4], 1971
Silkscreen on paper, 54 x 76,5 cm

36

Carlos Gentil-Homem and Ernesto de Sousa
Poster [Insultai o Perigo], 1971
Silkscreen on paper, 59 x 81 cm

37

Ernesto de Sousa, *Revolution My Body nr 2*, 1976
Film (original format on super 8, color, silent) and a statement inviting the audience to intervene on the screen during the projection. The original screen was a white paper sheets with a tiny print of the sentences *Your Body Is My Body / My Body Is Your Body (O TEU CORPO É O MEU CORPO / O MEU CORPO É O TEU CORPO)* in a circular symmetrical disposition. Variable duration.

38

Isabel Carvalho
corpo de in(ter)venção colectiva (Body of intervention), 2021
Tattoos with 4 different sentences in 3 languages

CORPO(– LUGAR-OCORRÊNCIA) DE – IN(TER)VENÇÃO – COLECTIVA
CORPO(– IMAGEM-CONCEITO – PROPOSIÇÃO) DE OPERAÇÕES – ESTÉTICAS – SUBVERSORAS
CORPO(– SÍNTESE-TÉCNICA – DISCURSO – PROMOTOR –) DE – INTIMIDADES – CRÍTICAS
CORPO(– ACÇÃO PERFORMÁTICA – CURSO FUTURO) DE AMOR – TRANSFORMATIVO

BODY(– PLACE-OCCURRENCE) OF – COLLECTIVE – IN(TER)VENTION
BODY(– IMAGE-CONCEPT – PROPOSITION) OF SUBVERSING – AESTHETICS – OPERATIONS
BODY(– TECHNICAL-SYNTHESIS – DISCOURSE – PROMOTER) OF – CRITICAL – INTIMACIES BODY(– PERFORMATIC ACTION – FUTURE COURSE) OF TRANSFORMATIVE – LOVE

CORPS(– LIEU-OCCURRENCE) D' – IN(TER)VENTION – COLLECTIVE
CORPS(– IMAGE-CONCEPT – PROPOSITION) DES OPÉRATIONS – ESTHÉTIQUES – SUBVERSIVES
CORPS(– SYNTHÈSE-TECHNIQUE – DISCOURS – PROMOTEUR –) DES – INTIMITÉS – CRITIQUES
CORPS(– ACTION PERFORMATIVE – COURS FUTUR) D'AMOUR – TRANSFORMATEUR
Courtesy of the artist

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ÖFFENTLICHEN
DIENST UND SPORT

ERNESTO DE SOUSA
CENTER FOR
MULTIDISCIPLINARY
STUDIES (CEMES)

Galeria Quadrum / Galeria Avenida da Índia

Ernesto de Sousa, Exercises of Poetic Communication with Other Aesthetic Operators:

José de Almada Negreiros, Oficina Arara,
Pedro Barateiro, Isabel Carvalho, Salomé Lamas,
Hanne Lippard, Sarah Margnetti, Franklin Vilas
Boas Neto, Rosa Ramalho, Nils Alix-Tabeling,
Nora Turato, Treffen in Guincho*, Ricardo Valentim

* Filipe André Alves, Hugo Canoilas, Clothilde, Vasco Futscher,
Sophia Hörmann, Fernando Mesquita, Thea Möller, Nikolai Nekh,
Sofia Montanha, Pedro Diniz Reis, Maddison Rowe,
Andreia Santana, Anna Schachinger

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curated by
Lilou Vidal

Ernesto de Sousa (1921–1988) was a major and multifaceted figure from the Portuguese avant-garde, artist, poet, critic, essayist, curator, editor, filmmaker and a promoter of experimental ideas and artistic expressions. This exhibition, organized on the centenary of the birth of Ernesto de Sousa, seeks to pay tribute to his kaleidoscopic vision of art through an intergenerational, transhistorical dialogic approach with his work and his archives.

Reflecting questions of hierarchy, authorship, and the complexity of framing, encapsulating or dividing within the multiple and complementary practices of Ernesto de Sousa – whose motto “Your Body is My Body, My Body is Your Body” serves as a poetic manifesto –, this exhibition presents the different aspects of his oeuvre (visual, poetical and theoretical), and his outstanding inventiveness of concepts.

The works, the archives and the texts will be addressed through the re-reading, the alliteration, the displacement, the activation by the punctual interventions of contemporary Portuguese and international artists as many “aesthetic operators”. The formulation “aesthetic operators” was adopted as early as 1969 by Ernesto de Sousa and after his participation in the event *Undici Giorni di Arte Collectiva* in Pejo, Italy (1969), organized by Bruno Munari, who invented the term.¹ The appropriation of this term synthesizes Ernesto de Sousa’s concerns about the necessity to eliminate conventional distinctions between different artistic fields and the hierarchical division of labour (artist, art critic, art historian, graphic designer and technicians) as well as the social and individual status of the artist in order to work in a collective operational mode mixing art and life. The aesthetic operators are “engineers of soul”.

The centenary exhibition revisits the first solo exhibition in Portugal of the artist’s work held at Galeria Quadrum in 1978, *A Tradição como Aventura* [Tradition as Adventure], at the same place forty-three years later, alongside a selection of works and interactive, collective and curatorial projects spanning the period from the 1960s to the 1980s on display at Galeria Avenida da Índia. This dual exhibition brings key concepts from Ernesto de Sousa’s sympoetic, non-linear, oxymoronic thought and his

1 On the invitation from *The Undici Giorni di Arte Collectiva* in Pejo organized by Bruno Munari, one could read: “[C]ontiamo sulla tua partecipazione e collaborazione; sei autorizzato a estendere l’invito ad altri operatori estetici, con i quali sei in rapporti di stima e di lavoro.” Ernesto de Sousa adopted the term “aesthetic operator” in his text “Nostalgia da Pintura e Anti-Pintura” for *Vida Mundial*, No. 1590, November 28, 1969, but the idea of the “workers of the aesthetic” and the notion of the collective force were already expressed in his statement “Exercise of Poetic Communication”, in *Vida Mundial*, supplement “Actualidade”, No. 1588, November 14, 1969, and in his text “Graphic Arts, Vehicle of Intimacy” (1965).

counter-narratives against the dualisms of thinking and being, reflecting on numerous contemporary concerns relating to notions of pluriversality and decolonial imaginary.

Inspired by and borrowing the subtitle from the collective mixed media work *Nós Não Estamos Algures*², *Exercícios sobre a poesia comunicação* [We Are Not Somewhere, Exercises of Poetic Communication], presented at the Clube de Teatro de Algés in December 1969, the title and the format of this exhibition aim to challenge the usual dynamics and linearity of the retrospective and monographic exhibition. In a transformative and anachronistic exercise, artworks, documents, sound pieces, texts, readings, performances, and screenings are presented in analogy with the labyrinthine production of Ernesto de Sousa, offering a convivial, liminal, inclusive experience: «La rencontre et la connaissance mutuelles, la recherche d’un accord.»³

The past as an experience of the future (*A Tradição como Aventura*), the question of gender and binarisms (*Changement de genre*), the relationship to the photographic image and the text (in a polyphony of languages), the notions of eroticism and revolution as dissident and transgressive forces (*Revolution My Body*), and an interest for the periphery, the orality and a fragmented aesthetics are all elements of Ernesto de Sousa’s work that reveal his open, critical and innovative conception of the world.

Ernesto de Sousa’s heterogeneous work, and his dissident and poetic approach against dominant and oppressive forces, is also intimately linked to the political context of Portugal under the sway of an authoritarian regime for almost half a century. Ernesto de Sousa was five years old when the military *coup d’État* of 28 May 1926 took place, paving the way for the appointment of António de Oliveira Salazar as head of government in 1932 and the dictatorship of the Estado Novo⁴ regime based on corporatism and fascist ideals. It was not until the 25 April 1974 and Carnation Revolution (a revolution with the pacifist symbolism of carnations placed in rifles) led by soldiers of the progressive wing of the armed forces, that an establishment of democracy began. Ernesto de Sousa’s entire visual, textual and editorial work is inhabited by a desire for freedom and emancipation, the principle

2 The sentence “Nós Não Estamos Algures” [We Are Not Somewhere] derives from the book of poetry *A Invenção do Dia Claro* [The Invention of the Bright Day] by Almada Negreiros, edited in 1921.

3 In French, in the original invitation letter for *Alternativa Zero* written by Ernesto de Sousa in 1977. Translation: “The encounter and the mutual knowledge, the search for consent.”

4 Ernesto de Sousa was arrested several times by the PIDE (Polícia Internacional e de Defesa do Estado), most notably in 1963 when he was awarded the Cannes Film Festival Prize for his film *Dom Roberto* (1962).

of which can be summed up in two words: a “permanent revolution” in art and society.

Rather than following a chronological approach, this exhibition covers the work and the theoretical and poetic thought of Ernesto de Sousa (critical essays in the form of poetry are shown in analogy with art in the form of texts or anti-texts, and a recourse to intertextuality) and is organized like the chapters of different pages scattered according to formulas, (based on an original typography used by Ernesto de Sousa), to which a selection of his texts are associated (downloadable by QRCode in the exhibition and via the booklet).

A Tradição como Aventura (1978) / Tradition as Adventure

Revisiting the schemes of the original 1978 exhibition, *A Tradição como Aventura* [Tradition as Adventure] by Ernesto de Sousa means to develop a critical reflection on the notion of social and sacred space within two spatial and complementary entities. This new chapter explores the mechanisms developed by the author. The *social space* as a meeting place featured documentation and displays dedicated to the free expression and intervention of the public as well as a discussion platform. The viewer had to pass through the *social space* to reach the exhibition space, which consisted of eleven photographs, three books in progress and two mandalas in the so-called *sacred space*. Within this photographic installation Ernesto de Sousa applied a principle of maximization and repetition of the image as a profile of an ancient divinity (scarred) taken from a detail of a Roman sarcophagus bas-relief (Tróia, Setúbal, PT). He also used a method of literary typographical appropriation in line with inter-textuality and the concept of *dis-authorization*.

Two photographic reproductions of texts by R.D. Laing (*The Bird of Paradise*) and Saint Augustine (*The Confessions*) are placed on either side of the gallery. Laing's text is represented in English and without alteration, while Saint Augustine's has undergone a visible textual transformation and semantic modification (title, subject, conjugation). The latter, newly titled and corrected by Ernesto de Sousa (*Changement de genre*), is conjugated in the feminine while the word “God” is replaced by “Revolution”. These texts are not translated, “they ‘should be peeped at’...something is missing,” wrote the author in the booklet-poem of the 1978 exhibition. These pages by Laing and Saint Augustine conceal the entrance to the last room, which preserves two mandalas made from intimate fragments of female bodies.

The ambiguity and enigma of this work remains total, like all poetic forms, whose reading escape the reduction of a discursive language.

In addition to these works, the book in progress *This Is My Body#4* and the textual work *Palavras Próprias e Impróprias* [Proper and Inappropriate Words] are presented. The latter is representative of Ernesto de Sousa's approach to photography, based on various fragments, quotations and heterogeneous sources (press articles, exhibition and conference photographs etc.). Throughout his life, Ernesto de Sousa has endeavoured to free art from its normative and linear definition and to decompartmentalize disciplines and their language.

} **Hanne Lippard's** new sound piece (*Ownwords*, 2021) is an oral exploration of Ernesto de Sousa's 1978 text work *Palavras Próprias e Impróprias* [Proper and Inappropriate Words], a lexical grid of 128 pages, each of which contains only a single word in multiple languages. The words vary between proper nouns, common names or verbs questioning the semantic and grammatical hierarchy of language through a drift of syntax. Exploring the poetic and political nature of this work in relation to the determinism of language, Hanne Lippard's sound-piece aims to recontextualize fragments of these individual words at a distance from their first presentation at Galeria Quadrum in 1978, as an embodied statement in the artist's own female voice and composition. Installed at the far end of the exhibition, the voice carries throughout the tunnel-like structure of the space, only audible as a murmur at the entrance. The articulation of words gradually becomes clearer as the viewer passes through the exhibition and enters the room, to become immersed in its acoustic dimensions, which are both physical and verbal at once.

} At the very core of **Nora Turato's** practice is language. In her work she translates information taken from her daily intake of articles, conversations, subtitles and advertising slogans into linguistic-visual scripts for videos, installations, artist books, murals and spoken word performances. Nora Turato channels the textual hysteria emitted from our smartphones to accentuate the volatility of language when taken out of context. Her work speaks to an age in which language is separated from its informative function and words are abstracted from meaning. For this exhibition, Nora Turato has designed two posters that interact with Ernesto de Sousa's textual works, representing sentences floating on virtual black pages (open tabs). Collected in the format of an annual book – which the artist considers as a *pool*—those sentences reflect the cultural climate of the world and its transformations.

} Sarah Margnetti develops a painting style combining techniques of trompe l'oeil and an elusive narrative that explore the fragmentation of the human body (generally her own) and the sensorial and cultural potential of certain materials. The process of self-examination and body fragmentation works as an image for a state of deconstruction. The ephemeral quality of Sarah Margnetti's work emphasizes a strong and direct connection to the present due to the limited experience in time of her site specific wall paintings, which usually disappear at the end of each exhibition.

Sarah Margnetti's intervention for this exhibition explores the enigmatic photographic image of the "Banquet Sarcophagus" / "Sarcófago do Banquete" taken by Ernesto de Sousa for *Tradition as Adventure* at Quadrum in 1978 (in a poster and photographic format) thus lending a renewed interpretation to the image.

The exercise of reactivating the archives of Galeria Quadrum is also revealing the historical climate of the time, as evidenced by the pile of posters designed by Ernesto de Sousa for the 1978 exhibition. Those posters were not used because they were deemed too erotic by the curator and Galeria Quadrum founder Dulce d'Agro (who organized the artist's first solo exhibition in Lisbon and with whom the artist collaborated on various occasions). Finally, the title of this project, *A Tradição como Aventura* [Tradition as Adventure], crystallizes Ernesto de Sousa's oxymoronic thinking and his conception of modernity based on a non-linear temporal construction between past, present and future: "The small word 'as' [in *Tradition as Adventure*, as José Miranda Justo puts it], in its semantic humility, expresses the most important fact: we look back from the future with eyes full of desire, the desire for and of revolution."⁵

Oralidade, futuro da arte? (1968) / Orality the Future of Art?

Ernesto wrote his text *Oralidade, futuro da arte?* [Orality the Future of Art?] in 1968, at a pivotal moment when Portugal was still under the sway of a dictatorial regime with censorship restrictions, and burgeoning conceptual art was dismantling the strategies of a capitalist world. The claim to an immateriality of art and the vocalization and performativity of words (which Portugal lacked at the time) exposes the political as well as aesthetic ambitions of Ernesto de Sousa, who was aware of his contemporaries

⁵ José Miranda Justo, "A Meditative Flow on Ernesto de Sousa's Conception of Modernity (And Two Appendixes On Related Matters)", *The Zero Alternative, Ernesto de Sousa and Some Other Aesthetic Operators in Portuguese Art and Poetry from the 1960s Onwards*, OEI Magazine #80/81, Stockholm, 2018, p. 85.

reflections, such as Lucy Lippard and John Chandler's 1968 text *The Dematerialization of Art* (followed by Lucy Lippard's famous book *Six Years: the dematerialization of the art object from 1966 to 1972...*, published in 1973). In the tradition of graphic arts, to which Ernesto dedicated the text "Artes Gráficas, Veículo de Intimidade" [Graphic Arts, Vehicle of Intimacy] in 1965, it is orality that confirms the autonomy of the work against sensationalism, market value and ownership, but also and above all the embodiment of a freedom of expression.

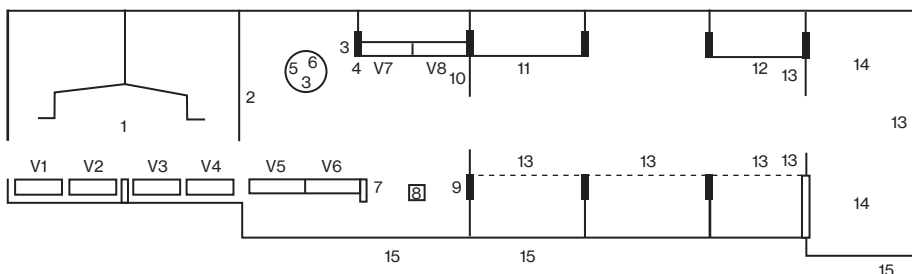
} Pedro Barateiro's work focuses on deconstructing binary narratives of western culture and thought. His contribution for the exhibition includes a text piece *Kissing Someone in the Middle of a Crowd: Translating Ernesto de Sousa's "Orality the Future of Art?"* (2018-2021) based on the essay written by Ernesto de Sousa in 1968. The artist also presents *My body, this paper, this fire* (2018), a performance that departs from the student demonstration of November 24, 1994, in front of the Portuguese Parliament. A particular event of Portugal's recent history, this demonstration was one of the most violent events since the fall of the fascist regime in 1974. Both, the text and the performance, were written around the same time and reflect on the idea of touch and care in the form of a kiss.



Intimate Pieces, since the 1970s

From the 1970s onwards, Ernesto de Sousa began to develop a series of neo-romantic conceptual works entitled *Intimate Pieces*, which revealed his status of artist-curator. The works exist both in project format (on paper) and in the form of oral expression (in private or social space).

} Isabel Carvalho's tattoo work *corpo de in(ter)venção colectiva* is dedicated to the (intimate) body of the exhibition audience, which has become the vehicle of a collective process (visitors are invited to apply a tattoo). The original phrase *corpo de in(ter)venção colectiva* (Body of intervention) is a denomination for a particular body of the police that intervenes in public situations, disciplining the civil bodies to obedience. This meaning is subverted, by introducing two brackets that isolate "ter" in the word "intervenção" (intervention) by changing it to "invenção" (invention). The sentence, therefore, bifurcates in meaning, underlining that the body (any body) exists and is re-invented while in community, collectively.



1
Ernesto de Sousa
O sistema, 1974-2021
Fragment of *Intimate piece*

2
Archival photograph from the *social space*
in Galeria Quadrum 1978

3
Library with books from Ernesto de Sousa and a selection of alternative press and newspapers from his collection and texts written by Ernesto de Sousa

4
Undated poster *Curso de iniciação à arte moderna*

5
Ricardo Valentim
Keep in Touch, 2021
Offset and rubber stamp print on paper
10,5 x 14,9 cm
Courtesy of the artist

6
Pedro Barateiro
Kissing Someone in the Middle of a Crowd: Translating Ernesto de Sousa's "Orality the Future of Art?", 2018-2021
Text and images printed on PVC
Courtesy of the artist

7
Isabel Carvalho
corpo de in(ter)venção colectiva (Body of intervention), 2021
Tattoos with 4 different sentences in 3 languages

CORPO(– LUGAR-OCORRÊNCIA) DE – IN(TER)VENÇÃO – COLECTIVA
CORPO(– IMAGEM-CONCEITO – PROPOSIÇÃO) DE OPERAÇÕES – ESTÉTICAS – SUBVERSORAS
CORPO(– SÍNTESE-TÉCNICA – DISCURSO – PROMOTOR –) DE – INTIMIDADES – CRÍTICAS
CORPO(– ACÇÃO PERFORMÁTICA – CURSO FUTURO) DE AMOR – TRANSFORMATIVO

BODY(– PLACE-OCCURRENCE) OF – COLLECTIVE – IN(TER)VENTION
BODY(– IMAGE-CONCEPT – PROPOSITION) OF SUBVERSING – AESTHETICS – OPERATIONS
BODY(– TECHNICAL-SYNTHESIS – DISCOURSE – PROMOTER) OF – CRITICAL – INTIMACIES
BODY(– PERFORMATIC ACTION – FUTURE COURSE) OF TRANSFORMATIVE – LOVE

CORPS(– LIEU-OCCURRENCE) D' – IN(TER)VENTION – COLLECTIVE
CORPS(– IMAGE-CONCEPT – PROPOSITION) DES OPÉRATIONS – ESTHÉTIQUES – SUBVERSIVES
CORPS(– SYNTHÈSE-TECHNIQUE – DISCOURS – PROMOTEUR –) DES – INTIMITÉS – CRITIQUES
CORPS(– ACTION PERFORMATIVE – COURS FUTUR) D'AMOUR – TRANSFORMATEUR
Courtesy of the artist

8
Ernesto de Sousa
Pile of hundred of posters of the exhibition *Tradition as Adventure*, 1978 which have not been presented at the time, according to a decision of the curator Dulce d'Agro.

9
Nora Turato
The result of all this is what Harris calls "human", 2021
Inkjet print on semi gloss photo paper,
126 x 81 cm
Courtesy of the artist and LambdaLambdaLambda, Prishtina, Brussels

10
Nora Turato
If you go to the Netflix website, you might wonder why the film Okja is recommended for you, 2021
Inkjet print on semi glossy photo paper,
126 x 81 cm
Courtesy of the artist and LambdaLambdaLambda, Prishtina, Brussels

11
Ernesto de Sousa
Este é o Meu Corpo n.º 4 / This is my Body n.º4, 1978
Book in progress/portable piece composed of 17 x 8 strips (136 elements) of gelatin silver prints 130 x 374 cm

12
Ernesto de Sousa
Palavras Próprias e Impróprias, 1978 (reedited in 2021)
Proper and Improper Names, book in progress/portable piece, 16 x 8 strips (128 elements) archival pigment print
130 x 352 cm

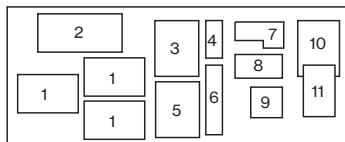
13
Ernesto de Sousa
Tradition as Adventure, 1978
Installation composed of 9 gelatin silver prints, (126 x 81 cm each) including two altered texts by Laing and Saint Augustine (126 x 81 cm each) and two Mandalas in silver gelatin prints (55,5 x 43 each)

14
Hanne Lippard
Ownwords, 2021
Four-channel sound installation, 4'31"
Courtesy of the artist and LambdaLambdaLambda, Prishtina, Brussels

15
Sarah Margnetti
Fragments, 2021
Work *in situ*, acrylic on glass
Dimensions variable
Courtesy of the artist

Except when stated otherwise, all works are courtesy of CEMES (Ernesto de Sousa Center for Multidisciplinary Studies).

V1



1. LISBOA BOLOGNA LISBOA Arte Fiera 78, Quadrum Galeria Portugal, catalogue feat *Ser Moderno em... Portugal* by Ernesto de Sousa

2. Sherif Defraoui e Silvie Defraoui, Galeria Quadrum, catalogue, text by Ernesto de Sousa

3. Newspaper, Diário de Lisboa, A Década, text by José-Augusto França The Decade, 10.01.1980

4. Newspaper clipping *agenda*, 31.01.1978

5. Newspaper, "Ernesto de Sousa – a vida transformada em arte" by Emílio Rosa de Oliveira, 11.07.1987

6. Newspaper clipping "de Lisboa a Bologna" 12.11.79

7. Newspaper A Capital, *Ernesto de Sousa nos Coruchéus faz retrospectiva de si mesmo*, 09.11.78

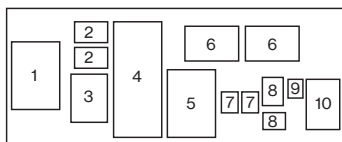
8. Newspaper Diário Popular, Eurico Gonçalves, *A Tradição como Aventura*, 23.11.1978

9. Newspaper clipping 15.03.1986

10. Newspaper Diário Popular, Ernesto de Sousa, *Carta aberta a Eurico Gonçalves Tradição*, 30.11.1978

11. Magazine O Jornal Ilustrado, 14.08.1987, text by Rui Ferreira e Sousa, *Ernesto de Sousa: um mestre apaixonado*

V2



1. Poster *Conhecimento da Arte Actual Curso Prático* by Ernesto de Sousa, 1978

2. Photos of the works *Form is* and *Content is* by Fernando de Filippi

3. Program of the teaching course *Knowledge of Current Art* by Ernesto de Sousa, 1978

4. Fernando de Filippi, brochure, text by Ernesto de Sousa

5. Photocopy of a poster "Videoart e os novos meios" organized by Ernesto de Sousa, 1978

6. Ulrike Rosenbach, brochure, text by Lucy R. Lippard

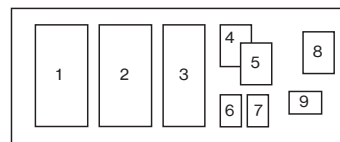
7. Invitation cards to Ernesto de Sousa's conference on Art-Process, and Dany Bloch's presentation of video-tapes, to performances by Gina Pane and Ulrike Rosenbach, and to the exhibition by Chérif and Silvie Défraoui, Galeria Quadrum 29.03 – 05.1978

8. Photo of a performance by Ulrike Rosenbach, Galeria Quadrum, 1978

9. Photo of the same performance by Ulrike Rosenbach on a prior date

10. Photo of a performance by Gina Pane, Galeria Quadrum, 1978

V3



1. Poster of *A Tradição como Aventura*, Galeria Quadrum, 1978

2. Poster for *A Tradição como Aventura*, Galeria Quadrum, not distributed, 1978.

3. Brochure / poster of *Tradition as Adventure*

4. José Barrias, typewritten text for the brochure / poster for *Tradition as Adventure*

5. Small poster of *A Tradição como Aventura*, Galeria Quadrum, 1978

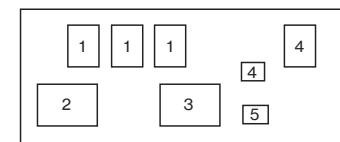
6. Saint Augustin, *Les confessions*, ed. Garnier Flammarion, 1975

7. R.D. Laing, *The Bird of Paradise*, ed. Penguin, 1984

8. Catalogue *Esse Ouro Dantes*, Galeria Quadrum, Lisboa, 03 – 04.1986

9. Invitation card *Esse Ouro Dantes*, Galeria Quadrum, Lisboa, 03 – 04.1986

V4



1. *Intimate Piece*, AM AR, dedicated to Irene Buarque and Nuno Teotónio Pereira, 3 sheets, 1981

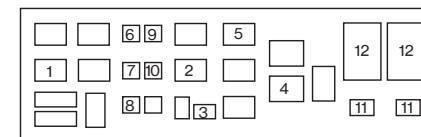
2. *Intimate Piece* of the cycle *Gradiva*, 1978, published in SEMA, Autumn 1979

3. *Intimate Piece*, *Gradiva*, contact sheet

4. *Intimate Piece*, *The Scream*, 1977

5. Description of the idea behind the *Intimate pieces*

V5



Opening 07.11.1978

Photos by José Manuel Costa Alves
View of the Social Space, among others:

1. Ana Hatherly and Saudade Cortesão

2. Eduardo Prado Coelho, Helena Vasconcelos, Gi and Julião Sarmento

3. Francisco Bronze and Eurico Gonçalves

4. Dulce d'Agro and Ernesto Melo e Castro

5. Social space with photos from the opening

Polaroids:

6. Dulce d'Agro and Ernesto de Sousa

7. Dulce d'Agro, José Conduto and Palolo

8. Intervention in the social space by Ernesto de Sousa

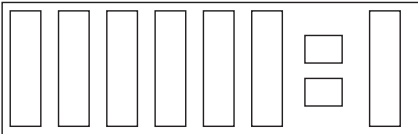
9. Ernesto de Sousa, Nikias Skapinakis, and Isabel Alves

10. Leonel Moura, Rosa and Mário Varela Gomes and José Carvalho

11. Invitation to the opening, 07.11.1978

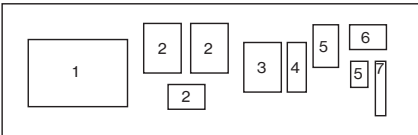
12. Small poster, 1978

V6



Documentation of the installation process of *Tradition as Adventure* With Mariano Piçarra, Manuel Piçarra, Ernesto de Sousa, Isabel Alves and Dulce d'Agro
Photos by José Manuel Costa Alves

V7



1. Brochure of *Tradition as Adventure* (front side) by Ernesto de Sousa, 1978

2. Project for the brochure poster of *Tradition as Adventure* by Ernesto de Sousa, 1978

3. Leaflet of *Tradition as Adventure* Galeria Ars Viva, Berlim, 1980

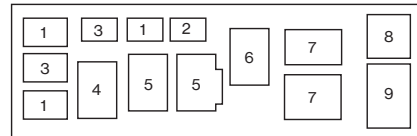
4. Project for the text and the brochure

5. Project and photograph of the text work *Changing gender*

6. Detail of the installation, the *sacred space* and the two texts *Changement de genre* (St. Augustin) and Laing in the outsider

7. Photos of Ernesto de Sousa with a friend in the sacred space

V8



1. Photographs of the books in progress *This is My Body n.º 3*, *This is My Body n.º 4* and *Proper and Improper Names*

2. Ernesto de Sousa organizing the elements of *This is my Body n.º 4* during installation, Galeria Quadrum, 1978

3. Photocopies documenting the exhibition opening

4. Invitation letter for public participation to react to the work *Proper and Improper Names*

5. Installation plan on two sheets

6. Letter to Vostell explaining the installation of the solo show *Tu cuerpo es Mi Cuerpo*, which was presented in Malpartida in 1978

7. Installation in the exhibition *25 Artistas Portugueses Hoje*, MAC-USP, São Paulo, 1981

8. Contact sheet of the research for the installation at the National Archeological Museum

9. Photograph of a detail of a Roman sarcophagus from the National Archeological Museum

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