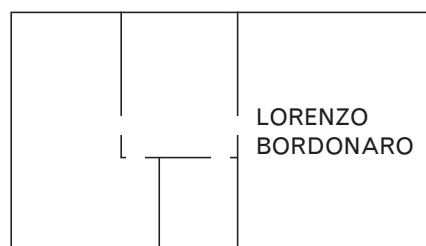


## 1ST FLOOR



## MARIA TRABULO

Lisbon, 6<sup>th</sup> of November 2016: the photo of a fallen statue lying on a wooden floor becomes viral in the social media pages and in the national and international press. The setting is one of the exhibition rooms at the Museu Nacional de Arte Antiga, Lisbon (MNAA).

The photograph was taken and shared by a visitor moments after the fall. It depicts a male figure with wings fragmented in several pieces. It is an 18<sup>th</sup> century wooden representation of Saint Michael the Archangel. Despite the incident, its expression is serene, almost happy.

Descriptions of this event suggest that the fall of the statue was caused accidentally by a museum visitor that was trying to capture a photo of another piece in the room. However, what the investigation failed to detect (or inform) was that the archangel jumped. In a humanlike emotion and gesture, fearing to become forgotten or to be replaced by another piece, the archangel jumped from its pedestal so that it would be the center of attention.

*Guided Visit (Collecting Dust)*, takes place in the rooms most feared by the statue: the museum storage rooms, where much as the Archangel, thousands of never or rarely exhibited pieces patiently await to be noticed. There, the artist performs a symbolic gesture of care as she patiently dusts off each sculpture and collects the sediments of stone, wood, plaster and paint that accumulate in the space over time. By doing so, the artist takes part in the museological process of trying to keep time still. The collected samples are imprints of the pieces' surfaces that provide a new way to represent and exhibit them outside the museum's storage.

*Guided Visit (Collecting Dust)*, suggests a tour through the resistance of objects through time and of humanity through objects, shedding light on our resilience in not being forgotten.

## MATHILDE WALKER-BILLAUD

Mathilde Walker-Billaud presents *The World Is Gone, I Must Carry You*, an exhibition project on view at Bonniers Konsthall, Stockholm last fall. Here, works by contemporary artists Susan Hiller, Sky Hopinka, Bethan Huws, Gala Porras-Kim and Krista Belle Stewart which all use recordings of rare languages resonate with each other and create a cacophonous soundscape.

Walker-Billaud will explore how grounding voices to the body and the land, making "voicescapes" is an aesthetic and political gesture that carves space for invisible communities and their territories.

## EMILY WARDILL

Emily Wardill has worked extensively in 16mm film during the early years of her artistic practice. For the occasion of AiR 351's Open Studios the artist gathered a group of films from 2006 to 2013, which are presented to the public for the first time in this context. Here we can find several of the concerns present in subsequent works such as the relationship between physicality and representation, between language and imagined space and the irreducible strangeness of images.

# AiR 351

AIR351.ART

**MAY 29, 2021**  
**11A.M–7P.M**

**LORENZO BORDONARO**

**CAMMISA BUERHAUS**

**LUÍS LÁZARO MATOS**

**CATARINA PINTO LEITE**

**MARIA TRABULO**

**MATHILDE WALKER-BILLAUD**

**EMILY WARDILL**

AV. VASCO DA GAMA 11, CASCAIS

# Open Studios

**AiR 351**

### INSTITUTIONAL PARTNERS



### SPONSORS



### GRANT SPONSORS



### PARTNERS



### POWERED BY



## LORENZO BORDONARO

“My current artistic research explores the relationship between human beings and Nature, through the notions of home and shelter.

During my residency I created two open/permeable structures in a dialogue with AIR351’s garden preexisting elements. These installations deconstruct the idea of the ‘house’ as an enclosed space separated from the environment. They are intended to be imaginative and poetic invitations to reinvent human beings’ place in the world. Also, they envision an alternative and utopic way/space of living and sociability, a different way of ‘inhabiting’ together, especially at a time when a mutation in the relationship between humanity and the environment is tantamount to its future survival.

My drawings and smaller scale sculptures and objects – also developed during the residency – combine structural/geometric and organic elements. These suggest, in a more abstract and conceptual way, the tension and possible symbiotic coexistence between humankind and the environment, between the individual subject and the phenomenological world.”

(LB)

## CAMMISA BUERHAUS

“I am a theatre artist, writer, and musician. For the past ten years I’ve worked in between artistic disciplines, developing a hybrid practice across harsh noise, theatre, and visual art. I write and direct confessional – performative psychodramas written in hallucinatory prose.

During my time in residency at AIR351, I have been developing a process – based studio practice. Some processes include experimenting with digital printing techniques in pursuit of emotional affect, free associative script generation, and collaborative film editing sessions with Matúš Písarčík, assistant at AiR 351.

Thanks to the generous support of this residency, I was able to work with artist James Newitt to film a version of my most recent dramatic monologue, *The Maze*. Some of these works that I’ve been developing in residency will be presented at a solo exhibition in Lisbon this September 2021.”

(CB)

## LUÍS LÁZARO MATOS

*Seabed Monsters and the Cosmic Rays* is a project that Luís Lázaro Matos developed throughout his residency at AiR351, in partnership with the ceramics department of Ar.Co. This project is a follow up of the exhibition *Waves and Whirlpools*, curated by Martha Kirszenbaum at Galeria Municipal do Porto in 2020.

Starting off from a video animation of his song *Bermuda Triangle*, from his last album named *Waves and Whirlpools*, the artist pursued his work around the idea of the Sea as a metaphorical space where things “disappear”. This project records the recent interest of the artist in overlapping the mysteriousness of the seabed with its monsters and the strangeness of the deep cosmos.

The overall installation is composed by a song, aquatic landscape paintings, an electrifying mural in tune with the sound of guitars, and a group of ceramic Manta Rays installed in the middle of a field of led ring lights.

For the AiR 351’s Open Studios, Luís presents fragments from this project which will also be shown at Madragoa gallery from May 28.

## CATARINA PINTO LEITE

“In this residency at AIR351, I’m developing a project called *Diaphanous*, an installation with Japanese paper. Over my previous work as a painting restorer, I’ve learned how to handle many materials and techniques, namely this one, in a very particular way. This paper is versatile, fragile yet resistant, and allows the creation of extremely delicate compositions and shapes.

Each vertical panel has different associations, compositions made with several sheets and the visual result may seem like a drawing or calligraphy, in a non-verbal language. By their overlap, each panel gains a more malleable body like a fabric, contradicting the initial fragility. When natural light passes through them, it allows the spectator to view what was previously concealed and we enter a world of lights, shades and voids in a slow process of discovery.

*Diaphanous* holds the transparency, gentleness and fragility of the everyday life of a human being: a thin and seemingly fragile layer of existence, doubly resistant when seen up close; a living organism molded by time; a creature who lets her essence shine through in the light of day.

*Diaphanous*: a space of truth, of partaking, of genuine introspection. A place of nostalgia; a place of desire.”

(CPL)

Open Studios

AiR 351

Open Studios

AiR 351