

and 1983), evokes Carneiro's performative gestures. Like the raft of the medusa, installed at the centre of the gallery space one encounters *Metáforas da água ou as naus a haver por mares de antes navegados*, (Metaphors of water or, The ships yet-to-be by oceans where none have ventured , 1993-1994) alongside works and documentation stemming from his *Operação estética em Vilar do Paraíso* (Aesthetic Operation in Vilar do Paraíso, 1973), which was performed during March 1973 near Vila Nova de Gaia. Claire de Santa Coloma's work references Carneiro as well as Romanian-French sculptor Constantin Brâncuși. For Santa Coloma, the process of sculpting is an act of resistance. Situated within the urban, her daily work routines allude to those of a farmer or craftsman. The practice of chiselling appears to be almost therapeutic and decidedly spiritual. Ana Lupas created her fodder sculptures mostly in the form of wreaths and in collaboration with the communities of Transylvanian villages. Conceived in 1964 for an exclusively rural environment, *The Solemn Process* consists of a series of prototypical corporeal structures of various dimensions made of perishable materials such as wheat straw, hemp, cotton, wood and given form through the construction of metal containers in collaboration with Hungarian workers in Romania. Finally, Lala Meredith-Vula's photographs from the *Haystacks* series (1989 -ongoing) are also set within an Eastern European context that is far from homogenous and which is still battling the turmoil brought about by the dissolution of authoritarian regimes following the fall of the iron curtain thirty years ago in 1989. If Lupas suffered repression when creating works during the communist era from the mid-1970s onwards and collaborated with many locals for her sculptures, Meredith-Vula's decade long research and portrayal of haystacks also brought her closer to the people of her father's native Albania.

Visitors to *Rural Topographies* can consider the artistic positions as similar in form yet different in historical conception. They create a network of different approaches to the rural and simultaneously call attention to ecological concerns. The works constitute potent signifiers within a global discourse of regionalism as well as representing a call to (poetic) action within our natural environment.

Alberto Carneiro (São Mamede de Coronado, 1937 – Porto 2017) was a Portuguese artist.

Ana Lupas was born in Cluj in 1940. She lives and works in Cluj.

Lala Meredith-Vula was born in Sarajevo in 1966. She lives and works in Leicester.

Claire de Santa Coloma was born in Buenos Aires in 1983. She lives and works in Lisbon.

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RURAL TOPOGRAPHIES

Alberto Carneiro

Ana Lupas

Lala Meredith-Vula

Claire de Santa Coloma

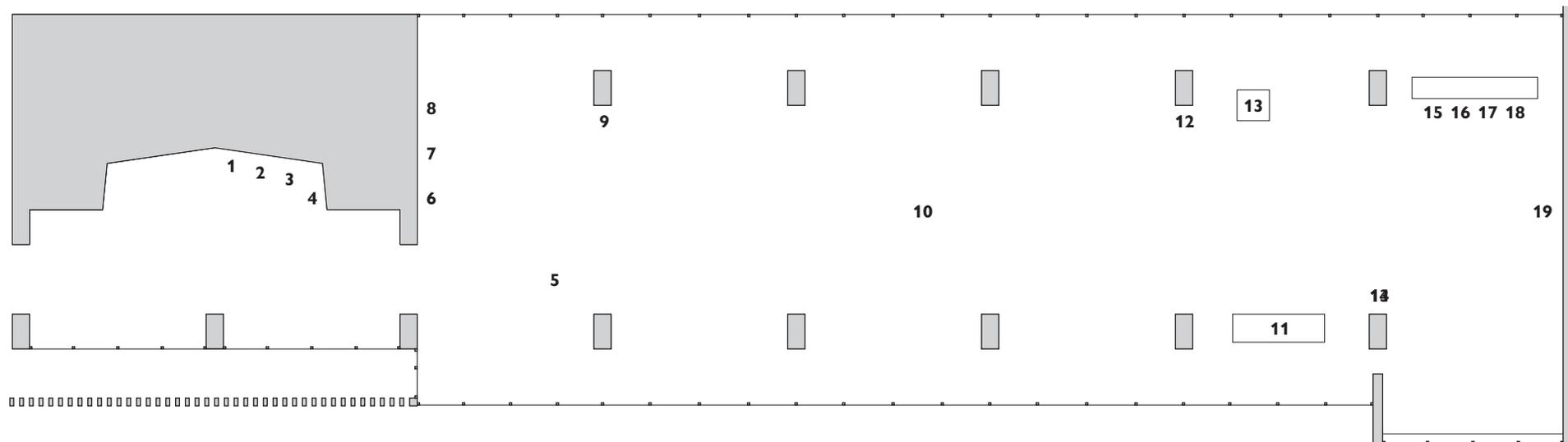
Curator: Tobi Maier

08.12.19 – 23.02.20

Alberto Carneiro's notes for a manifesto of ecological art were originally penned as entries in his diary between December 1968 and February 1972. This is a distant past, pre-Chernobyl and long before the term 'permaculture' was coined, or the effects of accelerated climate change could be felt. While we are witnessing increasing urbanisation, artists have also sought out the rural realm as a source of inspiration. *Rural Topographies* presents analogies between the work of Alberto Carneiro and three artists from different generations and geographical contexts: Ana Lupas, Lala Meredith-Vula and Claire de Santa Coloma.

The exhibition is divided into two chapters, covering a variety of media employed by Alberto Carneiro. Celebrating its fortieth birthday this year, Cooperativa Diferença (where Carneiro was a member and held solo shows in 1979 and 1981) presents a series of graphite drawings produced towards the end of the artist's career and which have never been exhibited before. These works hint at the immediate surroundings of his studio and the hilly landscapes of Northern Portugal. Also presented are three triptychs produced by pressed flower petals that were plucked by Carneiro from plants in his garden in São Mamede do Coronado near Porto.

The second exhibition chapter, installed at Galeria Quadrunm (where Carneiro held five solo exhibitions between 1975



1
Alberto Carneiro
 Exhibition poster "Alberto Carneiro", Galeria Quadrum, 1975
 Offset on paper
 Alberto Carneiro Archive

2
Alberto Carneiro
 Exhibition poster "Percurso na paisagem", Galeria Quadrum, 1983
 Offset on paper
 Alberto Carneiro Archive

3
Alberto Carneiro
 Exhibition poster "O corpo subtil", Galeria Quadrum, 1981
 Offset on paper
 Galeria Quadrum Archive

4
 Selection of exhibition images:
 – *Alberto Carneiro*, Galeria Quadrum, 1975
 – *Trajeto de um corpo*, Galeria Quadrum, 1977

– Galeria Quadrum at Art Basel, 1979
 – *Ele mesmo - outro*, Galeria Quadrum, 1979
 – *O corpo subtil*, Galeria Quadrum, 1981
 – *Percurso na paisagem*, Galeria Quadrum, 1983
 Galeria Quadrum Archive

5
Claire de Santa Coloma
Sem título, 2019
 Wood (*Maclura Pomifera*), rawhide
 Courtesy the artist and Galeria 3+1, Lisboa

6
Lala Meredith-Vula
Štrpce, Kosova, 11 November 2016, 2016
 Photograph giclée print
 Courtesy the artist

7
Lala Meredith-Vula
Drisht, Albania, 11 November 1995, No. 3, 1995
 Photograph giclée print from 35mm, negative
 Courtesy the artist

8
Lala Meredith-Vula
Junik Kosova, 27 May 1989, No. 3, 1989
 Photograph giclée print from 35mm, negative
 Courtesy the artist

9
Alberto Carneiro
No jardim estaremos melhor, 1971
 Photographic print on paper
 Alberto Carneiro Archive

10
Alberto Carneiro
Metáforas da água ou as naus a haver por mares de antes navegados, 1993-1994
 Tola, mahogany and ocomé woods
 Alberto Carneiro Archive

11
Ana Lupas
The Solemn Process, 1964-74, 1980-85, 1985-2008
 15 photographs taken in sepia
 Courtesy the artist and Tate, London
 Exhibition copies made in 2018 by CDAN

12
Alberto Carneiro
Trajeto dum corpo, 1976-77, April 1 – Maio 31, 1977
 Installation view
 Galeria Quadrum Archive

13
Claire de Santa Coloma
Sem título, 2017
 Holm oak wood
 Courtesy the artist and Galeria 3+1, Lisbon

14
Ana Lupas
The Solemn Process, 1964
 Offset on paper
 Courtesy the artist and P420, Bologna

15
Alberto Carneiro
Sem Título (Operação Estética em Vilar do Paraíso), 1973-74
 Photographic print and ink on paper
 Collection Galeria Alvarez

16
Alberto Carneiro
Arte ecológica – Operação estética em Vilar do Paraíso, 1973
 Photographic print and ink on paper
 Collection Galeria Alvarez

17
Alberto Carneiro
Sem Título (Operação Estética em Vilar do Paraíso), 1973-74
 Chinese ink on graph paper, tracing paper and map, and collage on paper
 Collection Galeria Alvarez

18
Alberto Carneiro
 Exhibition folde "Operação estética em Vilar do Paraíso", Galeria Alvarez, 1971
 B/w letterpress print on red coated paper
 Alberto Carneiro Archive

19
Alberto Carneiro
Operação estética / Vilar do Paraíso, 1973
 Photographs and print on paper (76 elements)
 Col. Serralves Foundation – Museum of Contemporary Art, Oporto
 Acquisition in 1999