

Artists: Abílio-José Santos, Álvaro de Sá, Ana Hatherly, Ânima, António Aragão, António Dantas, António de Campos Rosado, António Nelos, Ariel Tacla, Augusto de Campos, Décio Pignatari, Edgard Braga, E. M. de Melo e Castro, Erthos Albino de Souza, Haroldo de Campos, Iberê, José-Alberto Marques, José Lino Grünewald, Julio Plaza, Leonhard Frank Duch, Liberto Cruz, Manuel de Seabra, Neide Sá, Nei Leandro de Castro, Nenn, Omar Khouri, Paulo Miranda, Pedro Osmar, Pedro Tavares de Lima, Pedro Xisto, Peo, Quirinus Kuhlmann, Regina Silveira, Régis Bonvicino, Ronaldo Azeredo, Salette Tavares, Silvestre Pestana, Sílvio Antonio Spada, Ubirajara Ribeiro, Willy Corrêa de Oliveira e Wlademir Dias-Pino.

Networks, Collaboration and Resistance in/between Portugal and Brazil, 1962–1982

26.6 – 5.9.2021

curated by
Rui Torres

Galeria Avenida da Índia
Avenida da Índia 170, Lisboa
Tuesday to Sunday: 10h-13h e 14h-18h
Free entrance

Guided visits by appointment
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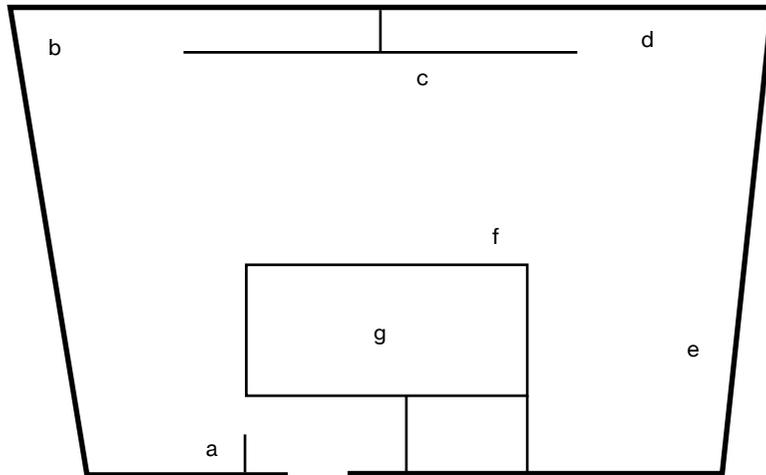


Galeria Avenida da Índia

Fernando Aguiar and Pedro Barbosa own and maintain specialized collections that combine and amalgamate poetry and other arts. Their archives preserve a vast array of concrete, visual and process poems, as well as Mail-Art, Fluxus. Supporting operative movements and groups, the tangible media for the dissemination of such objects ranges from books, magazines, anthologies, and posters, to press clippings, exhibition catalogues, photographs, and audiovisual documentation.

There is an intentional turbulence in these collective publications that circulated in/between Portugal and Brazil. Sharing the Portuguese language, they acted as a network and circulated internationally, resisting commodification and defying conformity.

This exhibition aims to identify analogous forms of expression that constitute common acts of resistance in Portugal and in Brazil, albeit in different times and in dialogue with different communities. To expose the implied exchanges, we propose a set of six hashtags that characterize the core of the selected publications: resistance, method, collaboration, appropriation, network and research.



a #resistance

Ponto 1 (Guanabara, 1967); *Invenção 2* (São Paulo, 1962); *POESIA EXPERIMENTAL 2* (Lisboa, 1966); *Hidra 1* (Porto, 1966); *Suplemento do «Jornal do Fundão»* (Fundão, 1965); *Antologia da Poesia Concreta em Portugal* (Lisboa, 1973).



Detail of "A rotação é o desequilíbrio contínuo", 1974. by E. M. de Melo e Castro, 1974. Re: *Antologia da Poesia Visual Europeia*, 1977. Fernando Aguiar Archive.

subversion, action, engagement

polemics as tool against oppression and censorship

the poem as site of resistance

"I believe that all modern poetry, as well as all authentically modern art and literature, is born out of experimentation. There is a crisis, to be sure, but it has a positive meaning - not of decline. This crisis is that of freedom itself - rather, it is freedom itself." (António Ramos Rosa, 1965)

deconstruction of the discursive languages of power

"what other fate could Portuguese Experimental Poetry expect than to be renegaded by some and cultivated with resistance by others?" (E. M. de Melo e Castro, 1977)

#resistance postulates #method

b #method

Ponto 2 (Guanabara, 1968); *Operação 1* (Lisboa, 1967); *POESIA EXPERIMENTAL 1* (Lisboa, 1964); *Hidra 2* (Lisboa, 1969)



Detail of "Alfabeto estrutural 2", by Ana Hatherly. In: *Operação 1*, 1967. Fernando Aguiar Archive.

careful experimentation

intersections of language and code

"There is no revolutionary art without revolutionary form" (Vladimir Maiakovski)

"Act: feeling of communication, against the contemplative. Act: operation of probabilities" (in: Manifesto "Proposição", *Ponto 2*)

"Poem: instrument of struggle" (Wladimir Dias-Pino, in: "o SOL", 1967)

"laboratory for poetic research and action, with characteristics of periodicity and militancy, aimed at promoting the avant-garde work of art through team work, and therefore open to all who wish to engage in the process." (in: *Invenção 2*)

"revolutionary poetry, in form and content" (in: *Invenção 2*)

"to create truly new things is to create freedom" (in: *Invenção 2*)

#method activates #collaboration

c collaboration

PO.EXI 80 (Lisboa, 1980); *Dois ciclos de exposições* (Coimbra, 1980); *Visopoemas* (Lisboa, 1965).



Detail of "Istória VEM", by António Aragão, 1963.
Re: Antologia da Poesia Concreta em Portugal, 1973.
Fernando Aguiar Archive.

teamwork, cooperation, exchange, dialogue

"vanguard can only exist as collective movement" (Haroldo de Campos)

"individuals creating something, create for others but also with others" (António Aragão, in: Suplemento do «Jornal do Fundão», 24 janeiro 1965)

"construction of an open language of communication and dialogue" (E. M. de Melo e Castro, in: Literatura portuguesa de invenção)

#collaboration predicts #appropriation

d #appropriation

Qorpo Estranho 1 (São Paulo, 1976); Qorpo Estranho 2 (São Paulo, 1976); Filigrama (1981 e 1982); Código 2 (Salvador da Bahia, 1975); O Feto 6 (Rio de Janeiro, 1976).



Detail of "Sintagma 10", by E. M. de Melo e Castro.
In: Operação 1, 1967. Fernando Aguiar Archive.

exploration and problematization of the normative performativity of instruments and materials

dissolution of boundaries between genres, hybridization and intermediality

translation, dialogue, adaptation

"To publish: to make public and capture responses through which it is possible to continue operating" (João Alexandre Barbosa, in: "Depoimento", Qorpo Estranho, 1976)

"to work with materials and available printing forms. INDUSTRIALXARTESANAL (...) FROM INDIVIDUAL TO SOCIAL" (in: O Feto 6, 1976)

#appropriation stirs up #network

e #network

Representação portuguesa à XIV Bienal de São Paulo (São Paulo & Lisboa, 1977); *A proposição 2.01: Poesia experimental* (Lisboa, 1965); *Ephemerá 12 - Brazil Special* (Porto Alegre / Amsterdam, 1978); *Ponto y Ovum 10* (Brasil / Uruguai, 1968); *Edition ET* (Berlin, 1966); *Arlington Une* (s.l., 1966); *Arlington Quadro* (Sherborne, 1968); *Antologia da Poesia Visual Europeia* (Lisboa, 1977).



Detail (adaptation) of "Textocidade para o poeta", de Luís António de Figueiredo. In: Artéria 1, 1976. Moraes Barbosa Collection.

dissemination, alternative forms of communication, diffusion, transmission

"signs copulating in their infinite universe" (Gabriel Emídio Silva, in: Artéria 1, 1975)

"circulation in the greatest number of places where they can arouse interest. TOTAL PROCESS: creation, reproduction, distribution." (in: O Feto 6, 1976)

collective involvement as an instrument against marginalization

#network involves #research

f #research

POESIA EXPERIMENTAL 1 (Lisboa, 1964); *Código 4* (Salvador da Bahia, 1980); *Invenção 4* (São Paulo, 1964); *Artéria 1* (São Paulo, 1975); *Artéria 2* (São Paulo, 1976); *Código 1* (Salvador da Bahia, 1974), *Código 3* (Salvador da Bahia, 1978); *Joyciana* (Lisboa, 1982).



Detail (adaptation) of "Sem título", by Neide Sá.
In: Ponto y Ovum 10, 1968.

exploration, inquiry

critical involvement with the renewal and reinvention of tradition

"if for some tradition exists and must be imitated, for others, if it exists it is only for reinvention" (Ana Hatherly)

critical reflection and reflexive transgression of codes

"ethical position of refusal and research (...) methodological openness for creative production" (E. M. de Melo e Castro, 1977)

#research enhances #resistance

g [@box]

Videos featuring select pages from the publications on display

Left

#resistance postulates #method
#method activates #resistance

Front

#collaboration predicts #appropriation
#appropriation stirs up #collaboration

Right

#network involves #research
#research enhances #network

Rui Torres is a professor at the Universidade Fernando Pessoa, Porto, and a researcher at the ICNOVA (NOVA Institute of Communication). He created and coordinates the PO.EX Digital Archive (www.po-ex.net) and writes about literature and communication, mediation and arts.

Started in 1999, the **Moraes-Barbosa Collection** (São Paulo, Brazil) is a repository of conceptual art and video art as well as an archive of 15,000 objects of dance and performance, experimental music, visual poetry, and art magazines. Currently, there are several projects in progress with artists, researchers and art critics, which explore the archive, as well as a project with the University of São Paulo dedicated to the study of art and artificial intelligence.

The **Fernando Aguiar Archive** (Lisbon, Portugal) contains around 50,000 items related to experimental and visual poetry, performance, Mail-art, artist's books, Fluxus and conceptual art, since the 1960s, with emphasis on the component of Portuguese experimental poetry. The documentary collection consists of books, catalogues, magazines, artist's magazines, posters, leaflets, photographs, slides and negatives, contact proofs, videos, digital poetry, cassettes, discs and CDs of sound poetry and postcards, among others.

The exhibition was on view at the John Young Museum of Art, University of Hawai'i at Mānoa between October 26, 2020 - January 28, 2021, where it was organised by Maika Pollack and Rui Torres, based on an essay by Rui Torres.

A bilingual publication with an introductory essay by Rui Torres and edited by Maika Pollock accompanies the exhibition. Design by Wayne Kawamoto.



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