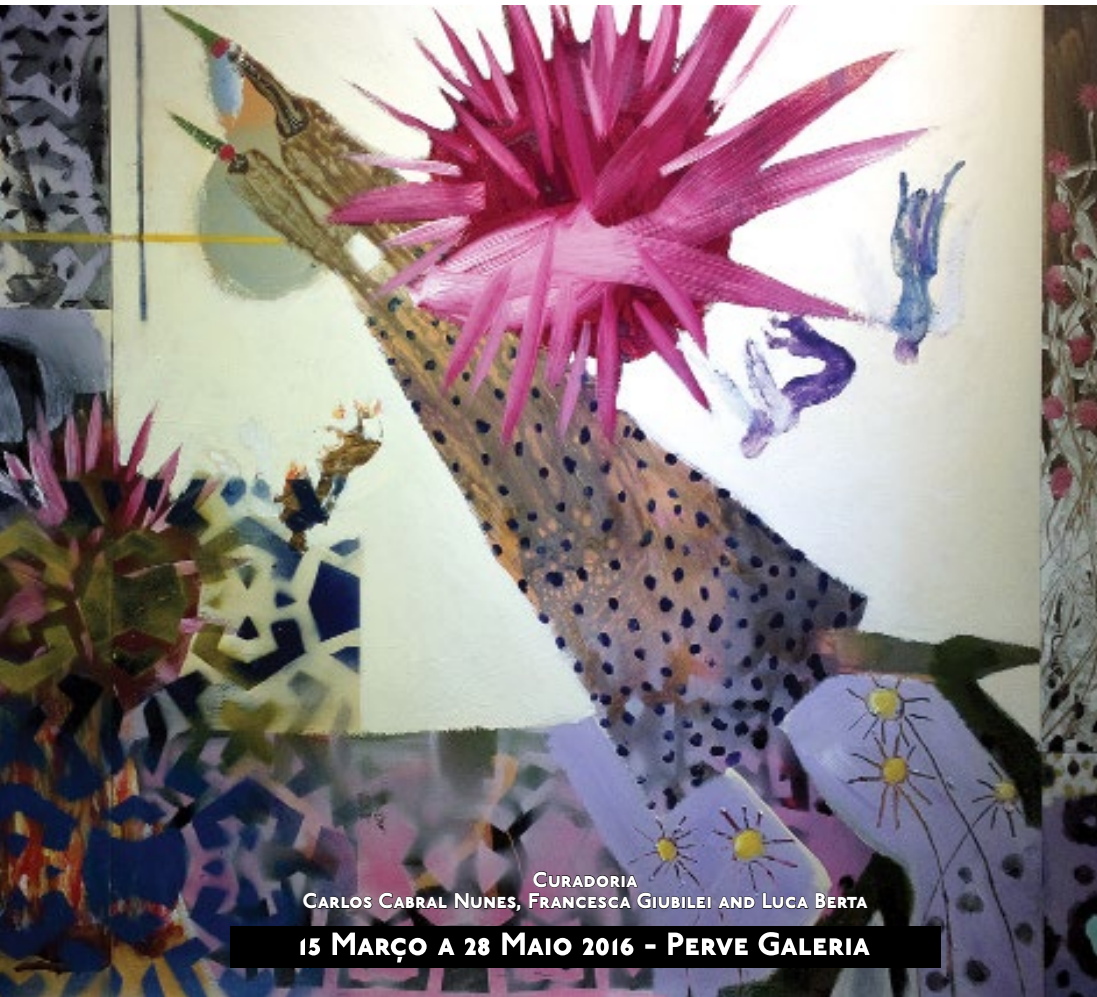




CURADORIA
CARLOS CABRAL NUNES, FRANCESCA GIUBILEI AND LUCA BERTA

15 MARÇO A 28 MAIO 2016 - PERVE GALERIA

O SOM DA CRIAÇÃO THE SOUND OF CREATION



PINTURAS SONORAS SOUND PAINTINGS

POR BY
BEEZY BAILEY
E AND **BRIAN ENO**



COLECTIVO
MULTIMÉDIA
perve
16º Aniversário

IN MEMORIAM
DAVID BOWIE



O SOM DA CRIAÇÃO

PINTURAS SONORAS

A **15 de Março**, dia exacto em que se cumpre o 16º aniversário da instalação do Colectivo Multimédia Perve em Alfama, inaugura a exposição **“O Som da Criação”**, de **Beezy Bailey** e **Brian Eno**, onde se presta também homenagem a David Bowie e à sua vertente menos conhecida, a de artista plástico.

A mostra, criada inicialmente para ser apresentada no Conservatório de Música de Veneza, onde esteve patente durante a última edição da Bienal de Veneza, é agora reorganizada para apresentação em Portugal, evocando uma das personalidades artísticas internacionais mais relevantes, David Bowie, que, para além da forte relação de amizade que manteve com os dois autores desta exposição, com eles desenvolveu prolífica e intensa colaboração quer a nível plástico, quer a nível musical.

“O Som da Criação” resulta assim da colaboração criativa entre o artista sul-africano Beezy Bailey e o reputado compositor, musicólogo e artista visual, Brian Eno, apresentando um conjunto alargado de pinturas acompanhadas por músicas compostas especificamente para essas obras pelos dois autores.

Nesta produção, os três curadores, **Carlos Cabral Nunes, Francesca Giubilei e Luca Berta**, juntamente com os artistas, propõem uma incursão pela arte, motiva na assimilação e introspecção reflexiva sobre o quotidiano perene de vivências crepusculares, emotivas, inolvidáveis.

No espaço da galeria, a exposição progride de forma vertical, com as obras a serem exibidas ao longo do percurso que a arquitectura da galeria proporciona.

Como resultado, o visitante é guiado numa incursão física, emocional e convidado a submergir numa experiência criativa proporcionada pela confluência narrativa e sensorial dos dois artistas, consubstanciada, no caso, em 40 pinturas que apresentadas, em determinadas obras, com peças musicais criadas especificamente para que a pintura seja também audível. Pinturas sonoras, num misto de exaltação e força superlativa.

THE SOUND OF CREATION

SOUND PAINTINGS

On March 15, in the exact day of the 16th anniversary of the installation of Collective Multimedia Perve in Alfama, opens “The Sound of Creation”, exhibition made by Beezy Bailey and Brian Eno.

Held by Perve Gallery, it was created originally to be presented at the Music Conservatory of Venice and was showed during the last edition of Venice Biennale. It is now specifically reorganized to its presentation in Portugal, also evoking David Bowie and his less known field of expression, the visual arts.

The exhibition results from the creative collaboration between the amazing South African artist Beezy Bailey and Brian Eno, the well-known music composer and artist. It features a wide range of works of art in painting, accompanied by specific and original music sound tracks.

Through this production, three curators, Carlos Cabral Nunes, Luca Berta and Francesca Giubilei, along with the two artists, proposes a reflection about art, visual assimilation and interaction with senses of sight and hearing.

In the gallery space, the exhibition grows vertically, with the artworks being displayed along the labyrinthine path provided by the architectural structure of the building.

As result, the visitor is guided into a physical and emotional journey and dives' in a very peculiar creative experience within the confluence of these two artists. More than 40 paintings merging with the musical pieces, makes a unique visual art body.

The exhibition summons the renewed look on the act of enjoying music and seeing art. Here, music, art and the architectural space of the gallery combine to create an existential experience where music is not to be heard only with the ears and painting should not be appreciate only with the eyes. The first becomes visible and the second poetically audible.



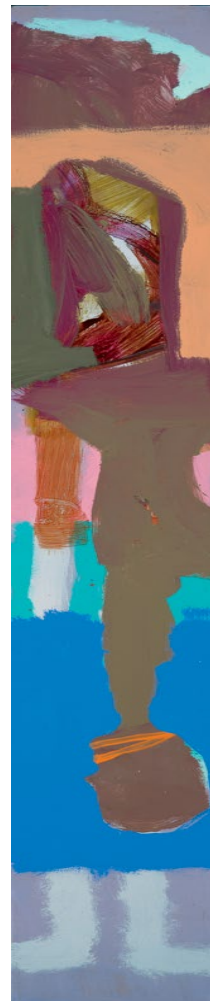
Incestor

Técnica mista s/ MDF
Mixed media on MDF
17x88 cm - 2013/2015
BeBzy73



Something in the Sky

Técnica mista s/ MDF
Mixed media on MDF
25x100 cm - 2013/2015
BeBzy67



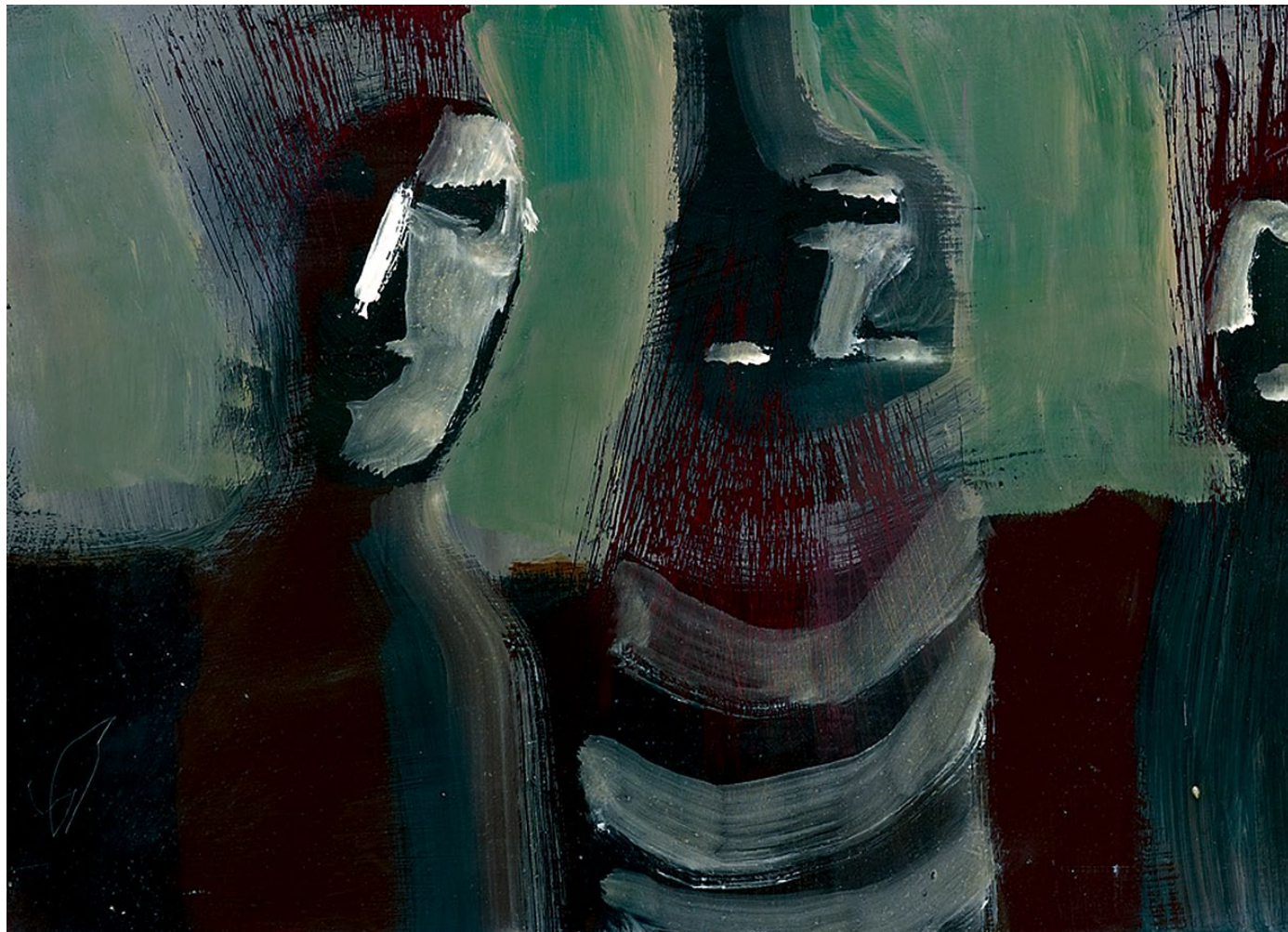
Mono scarecrow

Técnica mista s/ MDF
Mixed media on MDF
19x135,4 cm - 2013/2015
BeBzy78



Atoms in Absence

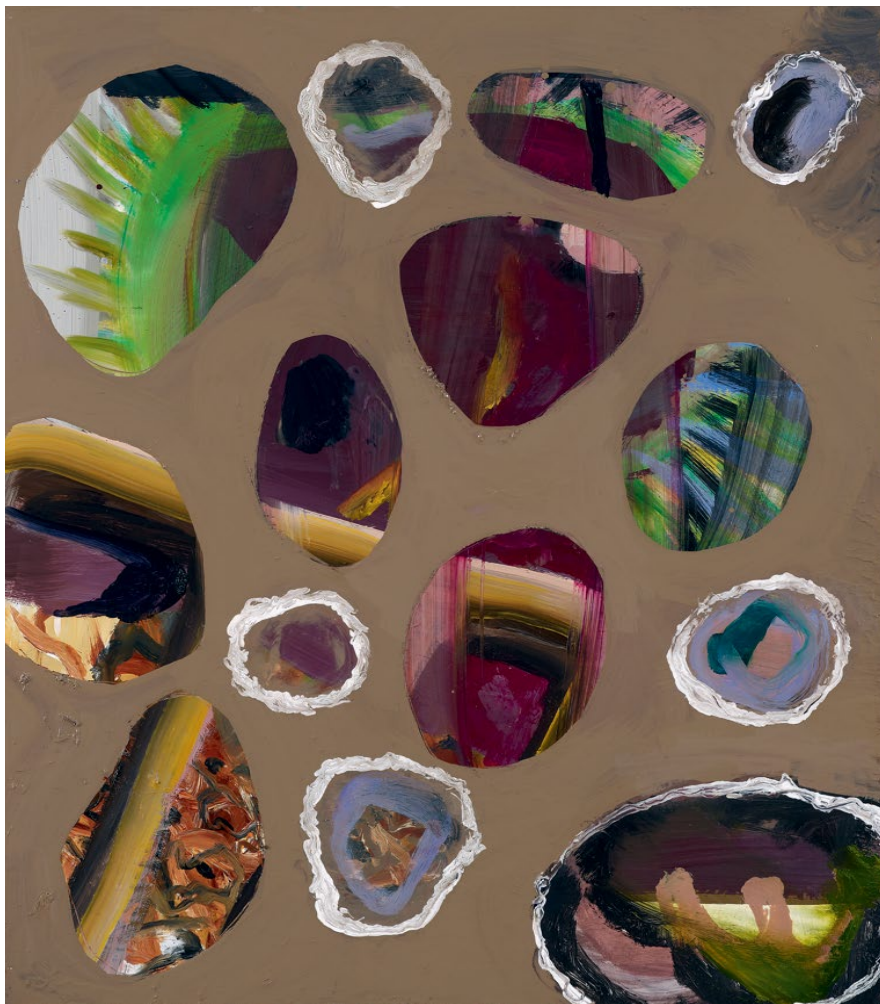
Técnica mista sobre MDF
Mixed media on MDF
63x51,5 cm - 2013/2015
BeBzy61





Passport Queue

Técnica mista sobre MDF
Mixed media on MDF
72,5x28 cm - 2013/2015
BeBzy63



Forest Occlusions

Técnica mista sobre MDF
Mixed media on MDF
43x54 cm - 2013/2015
BeBzy59



From Heaven into Hell

Técnica mista s/ MDF com música original p/audição com altifalantes
Mixed media on MDF with original soundtrack to be heard with loudspeakers
Título da música / Music title – BIG 3, 7m,50s
205x120 cm - 2013
BeBzy1A



Generals at the wall

Técnica mista s/ MDF com
música original p/audição
com auscultadores,
15m,06s

*Mixed media on MDF with
original soundtrack to be
heard with headphones,
15m,06s
74x78 cm - 2013/2015
BeBzy82*

ASCESE AGNÓSTICA

ou

A revolta dos Libertários

Num tempo - que tempo – sem tempo, resta pouco espaço para o cultivo do ser, do estar, do mágico e determinante sentir – as coisas, dentro das coisas, por dentro de nós.

Num lugar espiralado, encontrei as obras de Beezy Bailey, primeiro, e, no topo, ao final da longa escadaria adornada por diamantes, povoada de tintas e cheiros, a musicalidade dos sons de Brian Eno, mago das noites na ancestral vivência dos meus dias, quando petiz.

Nesse sítio, ali, contrariando todas as regras e ditames, numa espécie de sepulcro iluminado pelo fim de tarde onde jazesse ser santificado e fôssemos nós já partes integrantes da paisagem, levitando, vi-ouvi a criação acontecendo e pude experimentar a doce sensação de suspensão alquímica do desequilíbrio. Tudo se convertendo noutra coisa, outra matéria firmada, outra mesma contradição.

Forçando espaço e tempo para contemplação. A dicotomia abnegada dos crentes, desfazendo equívocos de natureza primordial. A gnose alimentando a sua própria contradição, como pretende Haroldo de Campos e a sua “Máquina do Mundo Repensada”.

Ali, no topo abobadado do Conservatório de Veneza, pude alhear-me irrepelivelmente de tudo quanto impelia movimento, voracidade de movimento, rapidez analítica nos dedos, no olhar, nos nervos infiltrados de sucessivas séries de acontecimentos, festividades, canais aquosos vertendo gente. O evento bienal fazendo jus a pergaminhos, gerando afã e toxicidade leve, brilhante, mas toxicidade despidoradamente tóxica, sem tempo nem lugar para o ser e o estar. Apenas ali, naquele momento de duração indefinida onde ainda permaneco, pude sair, estando. Pude viver, parando.

E agora aqui, mantenho-me nessa emoção vivenciada, renovando-a para a partilhar. Será no final uma memória profunda, por certo. Mas será. Será um algo indizível, esta experiência magnífica e pura de nos elevarmos ante o precipício. De dizermos: somos, estamos. De afirmarmos a recriação do mundo segundo novos códigos, outras vontades, uma melhor resolução universal onde todos caibam e haja uma permanente música da criação – acontecendo.

Carlos Cabral Nunes, Fevereiro de 2016

THE AGNOSTIC ASCETICISM

or

The Libertarians' revolt

A time - that time – with no time, where there is little room for cultivation the being, of being there, of the magic and determined feeling - things within things, inside of us.

In a place with coiled stairs, I found the works of Beezy Bailey, first. And then, at the top, at the end of the long staircase adorned with diamonds, populated paints and smells, I've found the musicality of the sounds of Brian Eno, bright magician of the ancestral nights, experience of my old days, when youngster.

On this site, there is, contrary to all the rules and dictates, a kind of tomb lit by a late afternoon where we were ready to be sanctified. We, belonging there as landscape components, levitating. I saw/heard the creation going on and I experienced a sweet sensation, an alchemical suspension of the imbalance. All becoming something else, another matter settled, another same contradiction.

Forcing space and time for contemplation. The selfless dichotomy of believers, dispelling misconceptions of primordial nature. Gnosis feeding its own contradiction, as wanted by Haroldo de Campos in his poem "World Machine rethought."

There, in the domed top of the Conservatory of Venice, could alienate me unrepeatably of all that impelled movement, the movement's voracity, analytical quickly in the fingers, in the eyes. The nerves infiltrated by successive series of events, festivities, aqueous channels pouring people in all directions. The biennial event making justice to the scrolls, generating enthusiasm and light, bright toxicity, but shamelessly toxic toxicity, no time or place to be and be. Only there, in that moment of indefinite duration which still remain in me, I could go out, standing. I could live, stopping.

And now, here, I regain this experienced emotion, renewing it for sharing. Will be, at the end, a deep memory, of course. But it will be. It will be a something unspeakable, this magnificent and pure experience to elevate ourselves at the precipice. We say: we are, we are. To affirm the recreation of the world according to new codes, other wills, better universal resolution where we all fit in and there is a permanent music creation - becoming being.

Carlos Cabral Nunes, February 2016



Storm on the Heath

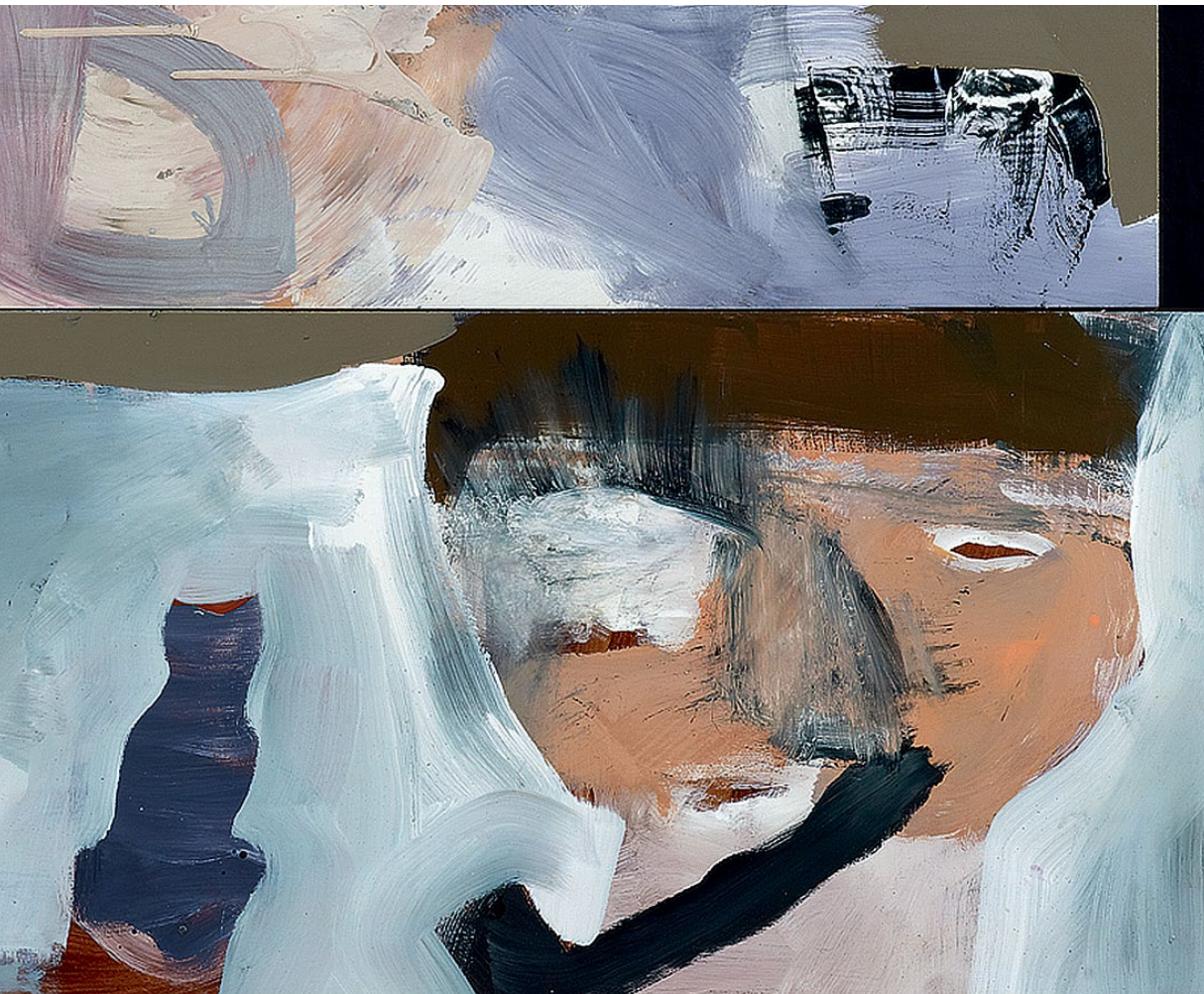
Técnica mista sobre MDF
Mixed media on MDF
31x48 cm - 2013/2015
BeBzy36



Old Memories

Técnica mista sobre MDF
Mixed media on MDF
32x43,5 cm - 2013/2015
BeBzy35





Poker Men

Técnica mista s/ MDF
com música original
p/audição com
auscultadores, 02m,17s
*Mixed media on MDF with
original soundtrack to be
heard with headphones,
02m,17s
145x57 cm - 2013/2015
BeBzy89*



Sudanese pianist

Técnica mista sobre MDF
Mixed media on MDF
42,5x52 cm - 2013/2015
BeBzy52



The Barbarians Night Club

Técnica mista s/ MDF com música original p/audição com altifalantes
Mixed media on MDF with original soundtrack to be heard with loudspeakers

Título da música / Music title – BIG 3,
7m,50s
163x120 cm - 2013
BeBzy3A

SOMETHING ABOUT

by Francesca Giubilei & Luca Berta

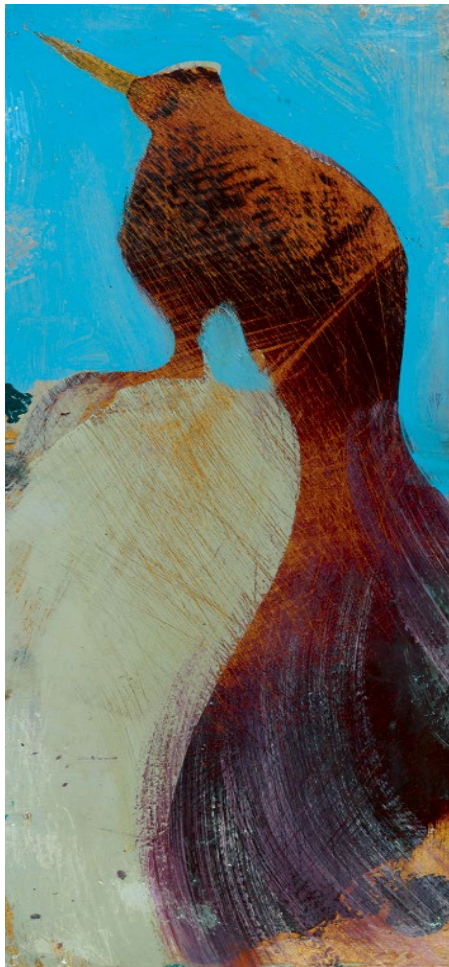
There is something about Bailey's and Eno's paintings that became clear to us only after completing the setup of The Sound of Creation at the Venice Biennale 2015. Something that we used to refer to as the "in-betweeness" of their works. Of course, the paintings are evidently in between abstraction and figuration. In some cases, there is only a field of colours, shapes and brushstrokes. Sometimes human figures, animals and plants are depicted, even though in way far from any realistic mood. Most of the times the two souls overlap in the same painting, triggering a powerful interaction. This feature probably originates in the method Bailey and Eno have found for their collaboration. They work simultaneously on several paintings laying on the floor, walking around and superimposing new layers and details to what the other has done. It's like a live performance that leaves traces on the wooden boards scattered around the room. When the traces talk to each other in a meaningful way, they have a painting.

It's not the first time that an artist paints horizontally. There are famous examples such as Jackson Pollock, or Andy Warhol with his Oxidation Paintings (even though it was not paint, but urine in his case). We are not sure, though, this has ever happened with two artists working together. And working on a horizontal plane means that each of them can approach the painting from a different direction. For this reason, in some works there are figures sticking out from opposite sides, or heads upside down. There is no permanent verse in Bailey's and Eno's works. It's a matter of gravity or, to put in better words, of absence of gravity. This is what we could only understand when the setup was finalized, and the missing element finally in place: the sound. Once you look at the works with the headphones on, or surrounded by the sound diffused by the speakers, the perceptual relationship with the paintings changes. A sort of bubble envelops your senses together with the colours and shapes. You lose the verticality of the viewing subject and are absorbed in a spherical space that has its own laws. The sound makes all the spatial references fade away, and even time flows at a different pace. In the paintings, you start seeing landscapes where up and down, foreground and background can swap. It might be like experiencing art in the outer space. The Sound of Creation is a journey you won't easily forget.



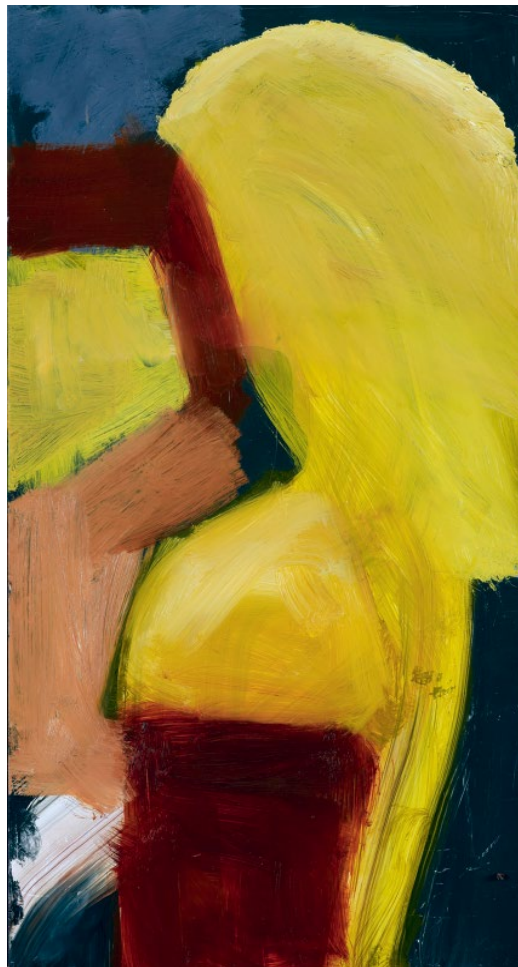
**Dark People and
Two Suns**

Técnica mista s/ MDF
Mixed media on MDF
50x39,5 cm - 2013/2015
BeBzy51



**International bird
of paradise**

Técnica mista s/ MDF
- Pintura na frente e
no verso
Mixed media on MDF
- painted also on the
back
17,5x45 cm - 2013/2015
BeBzy46



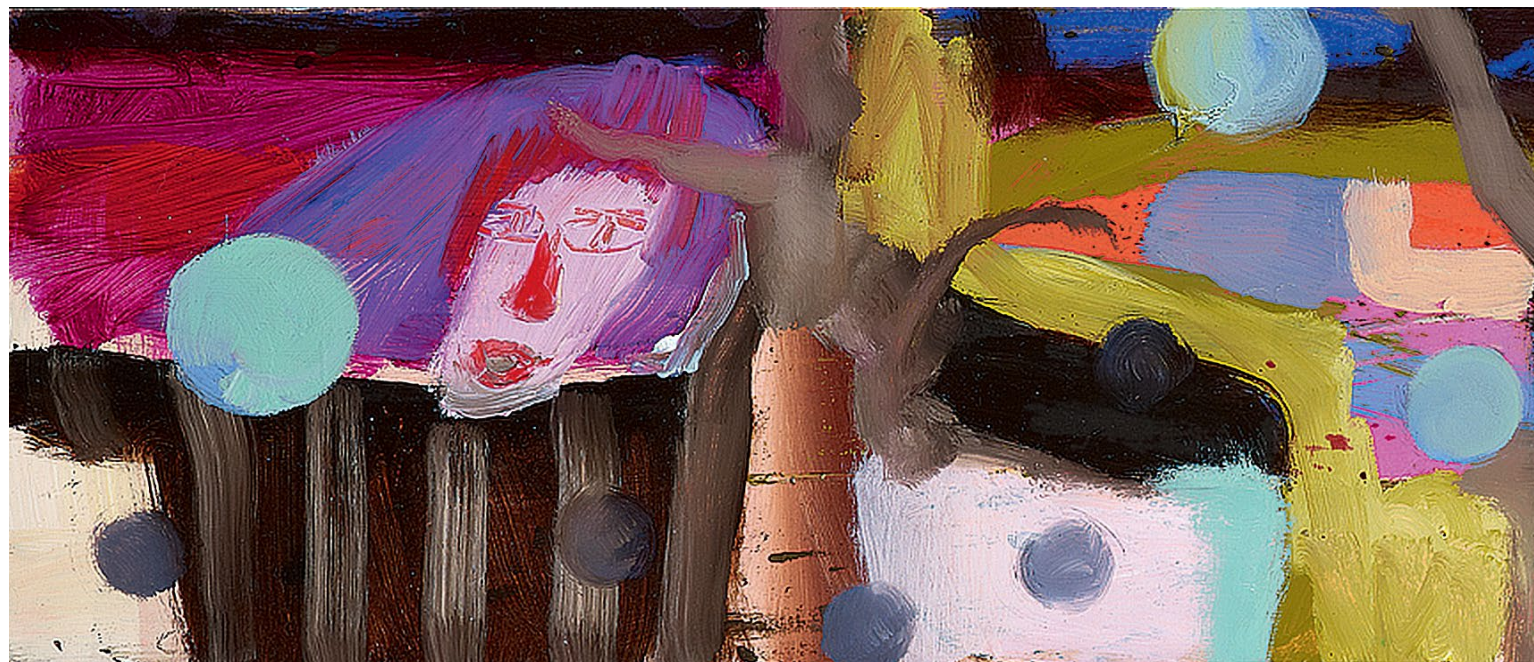
Sally Ann

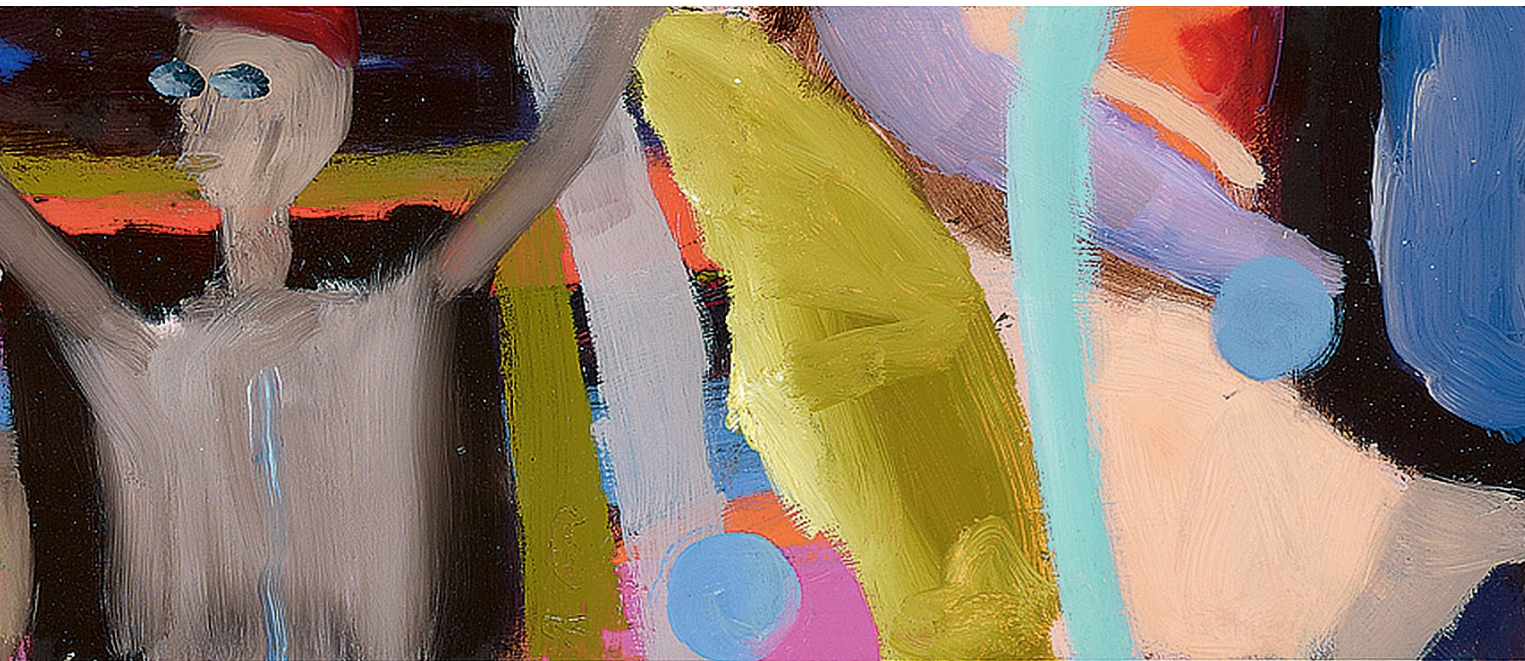
Técnica mista s/ MDF
- Pintura na frente e no
verso
Mixed media on MDF
- painted also on the
back
30,5x60,5 cm - 2013/2015
BeBzy43



Festival of Limbo

Técnica mista s/ MDF
Mixed media on MDF
 64x71x10,2 cm - 2103/2015
 BeBzy85





Neapolitan

Técnica mista s/ MDF com música original p/audição com altifalantes, 7m,00s

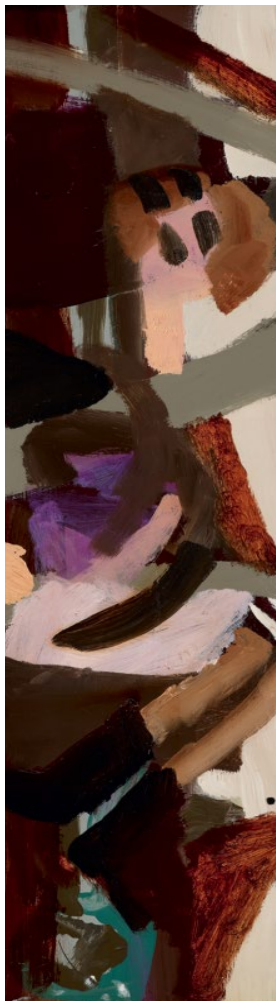
- Pintura na frente e no verso

Mixed media on MDF with original soundtrack to be heard with loudspeakers, 7m,00s

- painted also on the back

122 x 26,5 cm - 2013/2015

BeBzy76



Drumming

Técnica mista s/ MDF
Mixed media on MDF
 17,5x63 cm - 2013/2015
 BeBzy62



Pierrot Lunaire

Técnica mista s/ MDF
Mixed media on MDF
 23,5x50,7 cm - 2013/2015
 BeBzy40



Styx and Stones

Técnica mista sobre MDF
Mixed media on MDF
61x62 cm - 2013/2015
BeBzy79





Shells

Técnica mista sobre MDF
Mixed media on MDF
70x21 cm - 2013/2015
BeBzy42

BEEZY BAILEY

— — — — — *Introdução à exposição / depoimentos do autores*

Brian Eno e eu temos muito em comum, embora as nossas técnicas de pintura sejam muito diferentes.

Enquanto o Brian é exigente, arrumado e um tanto matemático, o meu é estilo é confuso, espontâneo e vai do abstrato ao figurativo, durante a realização das obras. São, talvez, essas abordagens opostas que funcionam em conjunto, criando um processo de colaboração poderoso e dinâmico.

Temos respeito por aquilo que o outro faz, tirando o melhor de cada um de nós, de uma forma harmoniosa. Um pouco como dois músicos a tocar. Ciente das marcas que cada um faz na construção de cada pintura. O Brian partilha comigo uma certa rudeza necessária na realização artística, que não tem tempo para qualquer coisa que não funcione. Assim, obliteramos e dispomos de qualquer dos nossos quadros que não estejam finalizados, até ao limite. Trabalhar com o Brian é uma das coisas que me mais aprecio na vida.

BRIAN ENO

— — — — —

Pintar com Beezy é uma aventura completa. Não sabemos por onde vamos, quando começar, e ainda menos onde vamos terminar. É como improvisação musical, à excepção de nós trabalharmos em várias obras ao mesmo tempo.

Normalmente temos 30 ou 40 imagens em movimento, simultaneamente, espalhadas pelo chão do estúdio. Depois, cada um de nós vai-se movendo muito rapidamente, a partir de uma obra para a seguinte, fazendo adição ou subtração sobre o que o outro deixou. É um pouco como jogar 30 jogos de xadrez em simultâneo.

Trabalhar numa obra pode incluir tudo, desde cortar, raspar, misturar com outra pintura, e começar de novo.

Analisando uma pintura no chão é uma forma de dizer 'Vamos olhar para ela mais um tempo'. Isso não significa que está necessariamente terminada mas apenas que um de nós acha que tem algo que vale a pena ainda olhar, então vamos defendê-la ou atacá-la durante um tempo.

Trabalhar numa obra também pode incluir cortá-la; raspá-la em conjunto com outra; dar-lhe um título; marcá-las; remover-lhes a maior parte da tinta; atirá-las fora.

As nossas diferentes formas de encarar a pintura, refletem-se no resultado final. Beezy é um pintor de ação apaixonado, que encontra vida nos cantos mais improváveis de uma obra. Eu gosto de fazer as paisagens onde a vida poderá acontecer. Juntos fazemos coisas que provavelmente nenhum de nós teria feito sozinho.

Introduction for the exhibition / Artists' statements

— — — — —

Although Brian Eno and I have much in common, our painting techniques are very different.

While Brian is exacting, tidy and somewhat mathematical, mine is messy, spontaneous and goes from the abstract to figurative during the making of a painting.

It is perhaps these opposite approaches coming together that creates a powerful and dynamic collaborative process that is ongoing.

We have respect for what the other is doing, drawing out the best in each other in a harmonious way. Not unlike two musicians jamming. Aware of the marks the other makes in building each picture. Brian shares with me a certain ruthlessness necessary in art making that has no time for anything that is not working, thus we obliterate or dispose of any of our paintings that are not up to scratch. Working with Brian is one of my favorite things in life.

Beezy Bailey, Cape Town

— — — — —

Painting with Beezy is a complete adventure. We don't know where we're going to start, and even less where we're going to end. It's like musical improvisation except that we're working on many pieces at the same time. Normally we'll have 30 or 40 pictures on the go at once, spreading them all over the floor of the studio, so each of us will be moving quite quickly from one picture to the next, adding, subtracting and riffing on what the other person left. It's a bit like playing 30 simultaneous chess games.

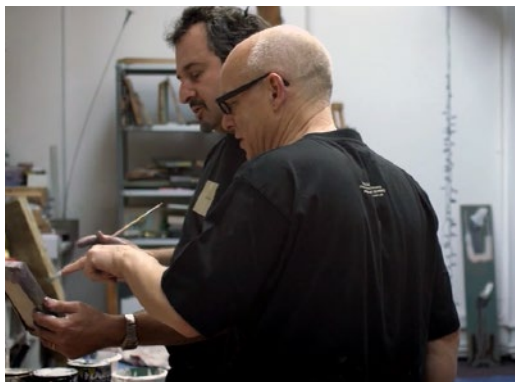
Working on something can include everything from scraping all the paint off it and starting again to taking it off the floor.

Taking something off the floor is a way of saying 'Let's look at this one for a while'. It doesn't mean that it's necessarily finished, but just that one of us thinks it has something worth looking at, so let's defend it from attack for a while.

Working on a piece can also include cutting it up; sticking it together with another piece; giving it a title; abrading it with files and chisels; painting most of it out; and throwing it away.

Our different attitudes to painting are reflected in what comes out at the end. Beezy is a passionate action painter who finds life in the most unlikely corners of a picture, and brings it out. I like making the landscapes in which life might happen. Together we make things that probably neither of us would have made alone.

Brian Eno



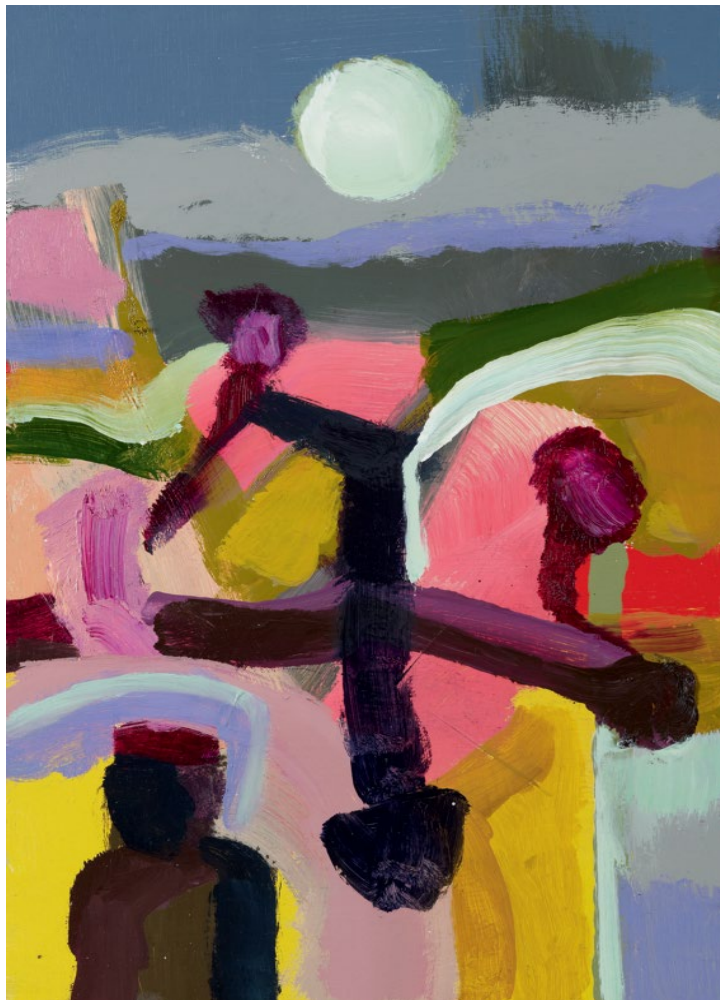
Beezy Bailey & Brian Eno

realizando as obras da mostra
doing the artworks of the exhibition



Cubist Waiter

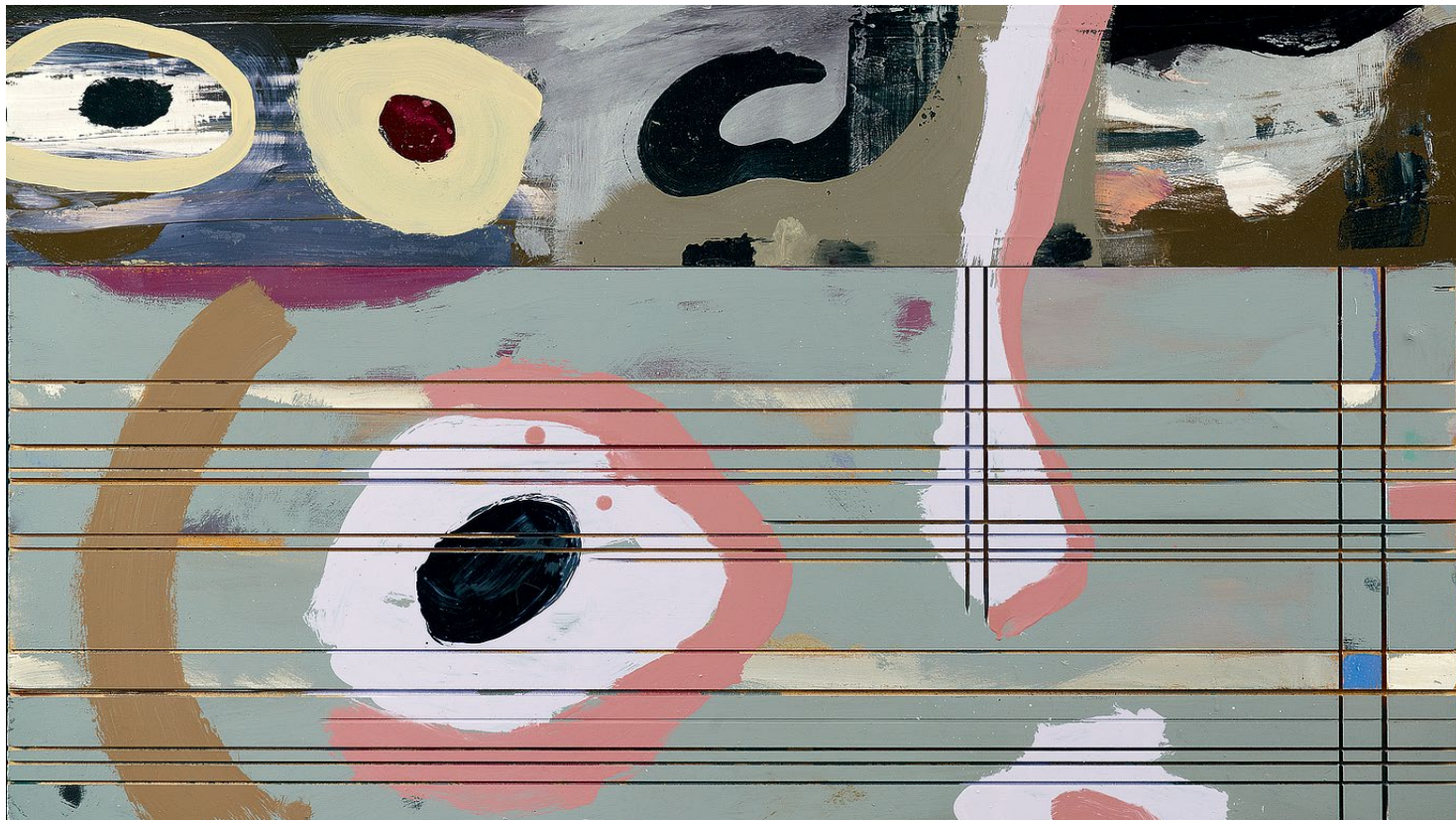
Técnica mista s/ MDF
- Pintura na frente e
no verso
Mixed media on MDF
- painted also on the
back
30x49 cm - 2013/2015
BeBzy47



Candied

Técnica mista s/ MDF com música original
p/audição com auscultadores,
2m,59s

*Mixed media on MDF with original
soundtrack to be heard with headphones,
2m,59s
24,5x38 cm - 2013/2015
BeBzy26*



Cut and Calmed

Técnica mista s/ MDF com música original p/audição com auscultadores, 08m,34s
Mixed media on MDF with original soundtrack to be heard with headphones, 08m,34s
101,5x61 cm - 2013/2015
BeBzy86



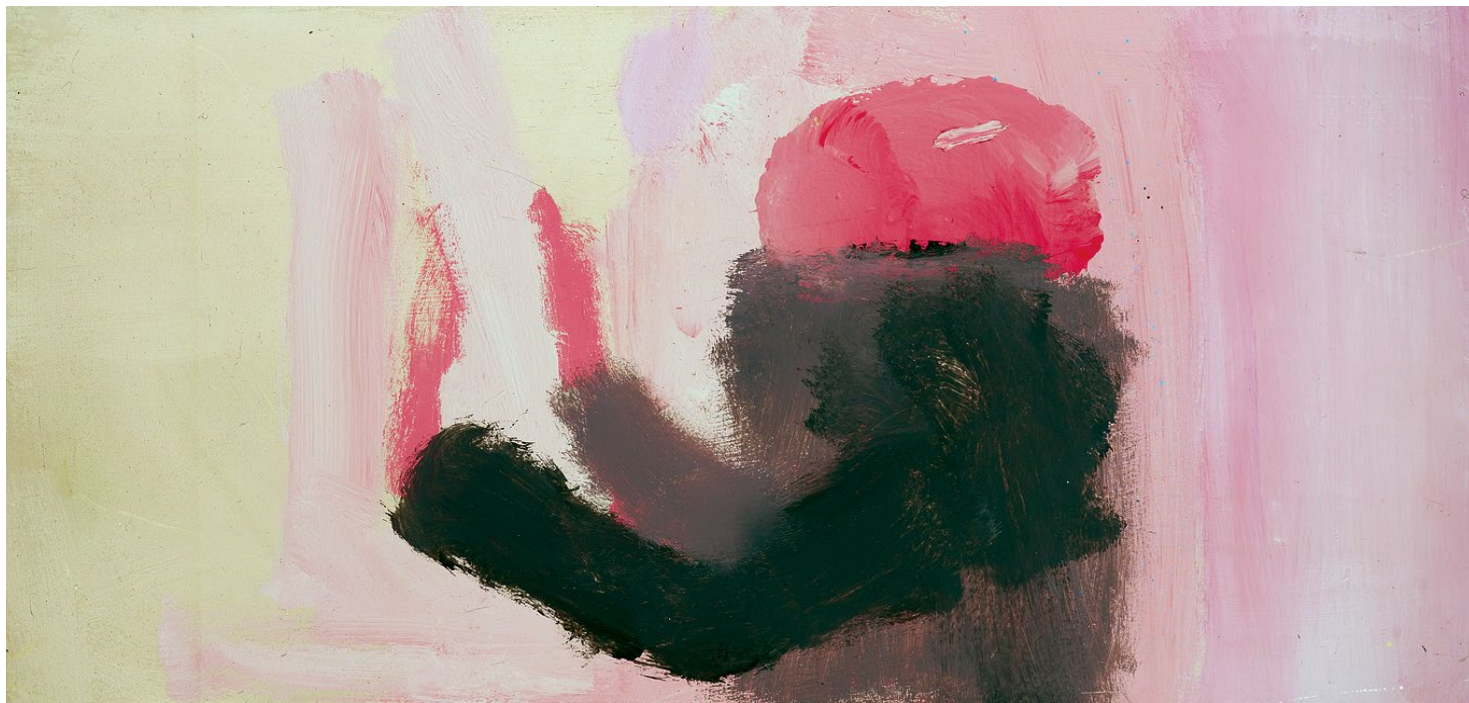
Guston's aunt

Técnica mista s/ MDF
Mixed media on MDF
 30x72,5 cm - 2013/2015
 BeBzy69



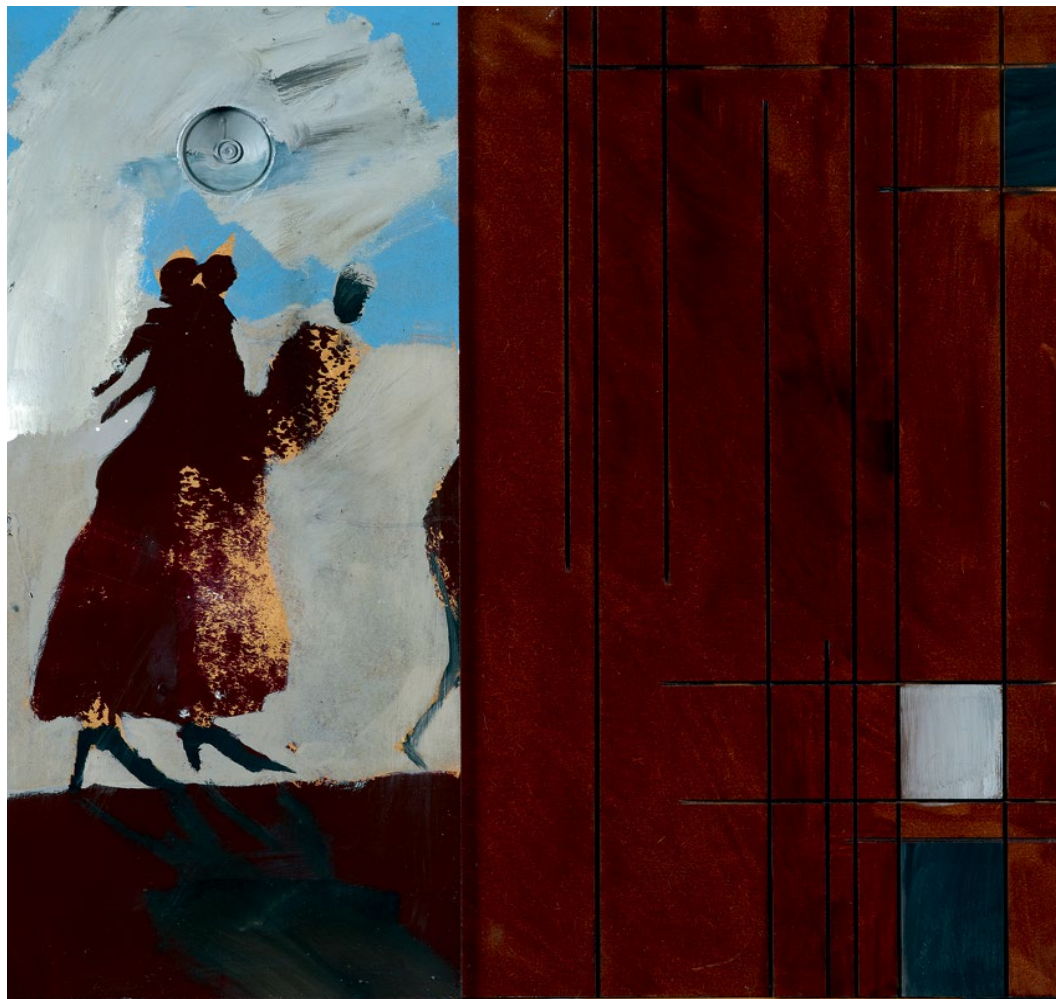
The Propagandist

Técnica mista s/ MDF
Mixed media on MDF
 20,4x57 cm - 2013/2015
 BeBzy83



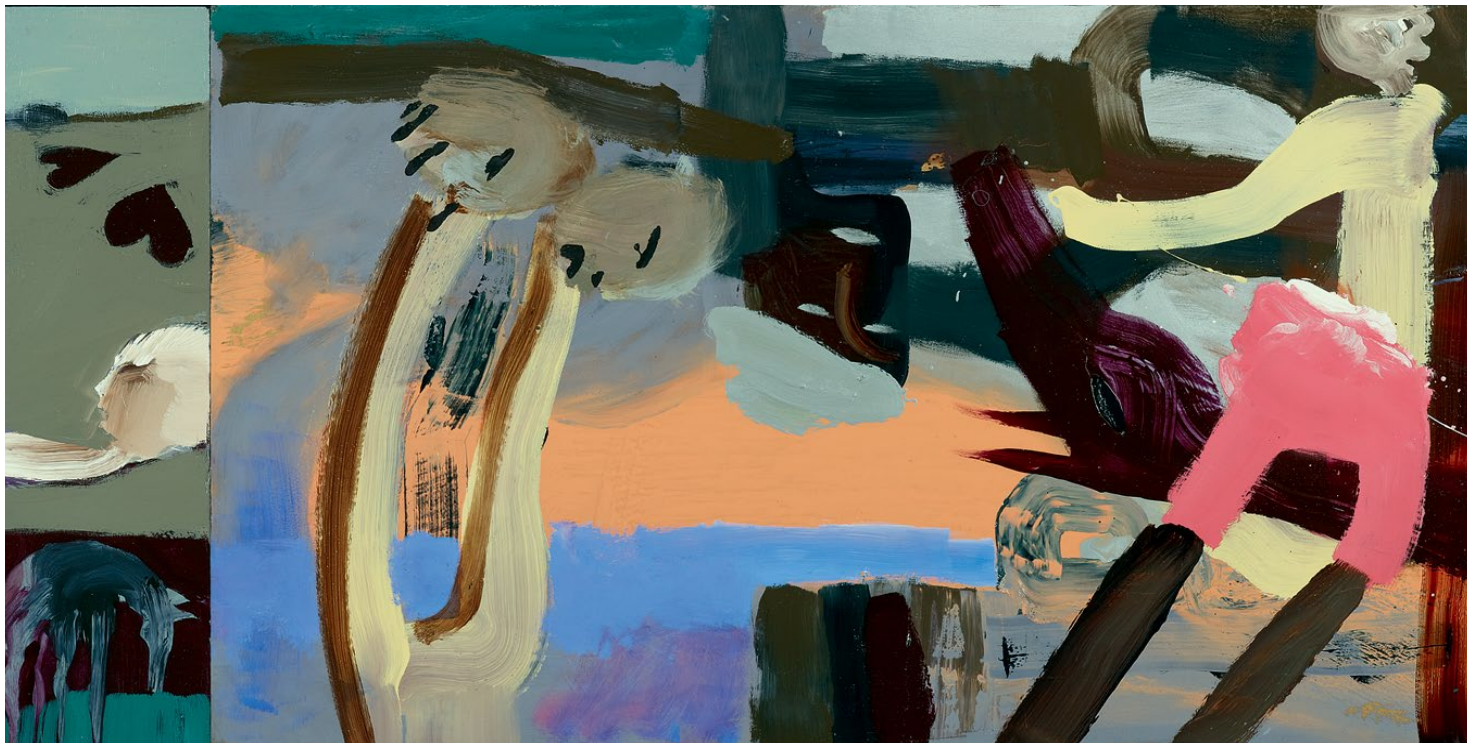
Uncle Fester

Técnica mista s/ MDF com música original p/audição com
auscultadores, 2m,39s
*Mixed media on MDF with original soundtrack to be heard with
headphones, 2m,39s*
60x31 cm - 2013/2015
BeBzy53



Matters of the side universe

Técnica mista s/ MDF
Mixed media on MDF
64x65 cm (+Speaker) - 2013/2015
BeBzy81



Twisted Race

Técnica mista s/ MDF com música original p/audição com altifalantes 2m,54s
Mixed media on MDF with original soundtrack to be heard with loudspeakers, 02m,54s
143x73 cm - 2013/2015
BeBzy91



BRIAN ENO

Brian Eno (Woodbridge, Reino Unido 1948) é músico, compositor, produtor, cantor, engenheiro de som, teórico musical, filósofo e artista plástico. Inventou a música ambiente e antecipou gêneros musicais como a New Wave e a New Age. A sua educação musical foi influenciada pelo ambiente contemporâneo dos anos cinquenta e sessenta do Séc. XX: John Cage, LaMonte Young, Terry Riley. Brian Eno afirma que a música transcende o evento musical concreto e que atinge o som puro da psique. As suas famosas experiências com música generativa são um marco na história da composição musical, na medida em que possibilitaram a criatividade humana e a intuição para interação com a prática estocástica da improvisação implementada por software de computador. Desde os anos oitenta que tem intervindo com pintura, escultura e vídeo, sem deixar que qualquer forma de arte exclua as outras. A contaminação de obras visuais com atmosferas musicais cria paisagens auditivas que libertam o poder da improvisação.

Brian Eno (Woodbridge, UK 1948) is a musician, composer, music producer, singer, sound engineer, music theorist and philosopher. He has invented ambient music, and has anticipated music genres such as the new wave and new age.

His musical education was influenced by the contemporary music scene of the Fifties and Sixties: John Cage, LaMonte Young, Terry Riley.

He claims that music transcends the concrete musical event, and reaches the pure sound of the psyche. His famous experiments with generative music are a landmark in the history of music composition, as they enabled human creativity and intuition to interact with the stochastic practice of improvisation implemented by computer software.

Since the Eighties he has experimented with painting, sculpting and video making, without letting any form of art preclude the others. The contamination of visual works with musical atmospheres creates auditory landscapes that release the power of improvisation.



Olduvai Gorge

Técnica mista s/ MDF
Mixed media on MDF
35,5x104,5 cm - 2013/2015
BeBzy71



Blue Bird Greens

Técnica mista s/ MDF com
música original p/audição com
auscultadores, 1m,36s
*Mixed media on MDF with
original soundtrack to be heard
with headphones, 1m,36s*
23,5x39,5 cm - 2013/2015
BeBzy39

BEEZY BAILEY

Biografia

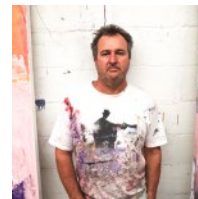
Nasceu em Johannesburg, África do Sul, em 1962. Experimentou vários suportes na sua carreira artística, nomeadamente a pintura, escultura e o desenho. Ao longo dos últimos trinta anos, teve inúmeras exposições individuais, especialmente em Londres, Joanesburgo e Cidade do Cabo, e participou em mostras colectivas um pouco por todo o mundo. A música sempre foi um elemento-chave de inspiração, como é demonstrado nas colaborações de longo prazo que manteve com músicos excepcionais, como David Bowie, Brian Eno e Dave Matthews. A improvisação é uma de suas modalidades criativas favoritas. Ele trabalha muitas vezes simultaneamente em diferentes pinturas, fazendo-as interagir umas com as outras a um nível mental e físico. A contaminação entre obras de arte e com outras formas de arte é um dos seus suportes criativos. As suas obras são geralmente densas e oferecem uma experiência envolvente, o que significa que exigem uma imersão sensorial que vai para lá da visão pura.

EXPOSIÇÕES SELECIONADAS

2011 - ICON/ICONOCLAST, Everard Read Gallery, Johannesburg
2010 - Dancing Jesus - Hava Nagila in We are not Witches' fund raiser exhibition, Saatchi Gallery, London; Graphic work shown at João Ferreira Gallery, Cape Town
2009 - Notes from the Empire-curated by Christianne Mennicke, at the Kunsthau, Dresden
2006 - Zwelethu / Beezy Bailey collaboration work acquired by the Kunsthalle Vienna
2005 - Exhibits collaboration with Zwelethu Mthethwa, Prague Biennale
2004 - New Identities : Contemporary Art in South Africa, Bochum, Germany
2003 - Beezy Bailey & Zwelethu Mthethwa, 'Ticket to the other side' at the 8th Cuba Biennial

Biography

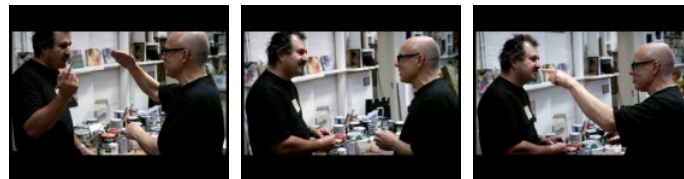
Born in Johannesburg, South Africa, in 1962. Has experienced many media in his artistic career, namely painting, sculpting, and drawing. Over the past thirty years he has had numerous solo shows, especially in London, Johannesburg and Cape Town, and group shows all over the world. Music has always been a key element of inspiration to him, as is notably demonstrated by the long-term collaborations with outstanding musicians such as David Bowie, Brian Eno and Dave Matthews.



Improvisation is one of his favorite creative modalities. He often works simultaneously on different paintings, making them interact with each other on a mental but also physical level. The contamination between artworks and with other forms of art is one of the engines of his creativity. His works are usually dense and offer an engaging experience, meaning that they require a sensory immersion that goes beyond the sheer vision.

SELECTED EXHIBITIONS

2011 - ICON/ICONOCLAST, Everard Read Gallery, Johannesburg
2010 - Dancing Jesus - Hava Nagila in We are not Witches' fund raiser exhibition, Saatchi Gallery, London; Graphic work shown at João Ferreira Gallery, Cape Town
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Beezy Bailey & Brian Eno
realizando as obras da mostra
doing the artworks of the exhibition



Envy

Técnica mista s/ MDF
Mixed media on MDF
29,5x33 cm - 2013/2015
BeBzy29

CURADORES



Carlos Cabral Nunes

Nasceu em 1971, em Moçambique. Vive em Portugal, desde 1975. Foi aluno da Academia Artística de Remscheid, Alemanha, em 1989. Frequentou o curso de "Digital Multimedia Authoring" no Arthouse Multimedia Centre for the Arts, Dublin, Irlanda, e é membro permanente da Academia Europeia de Media Digital, Utrecht, Holanda. Concluiu em 2013, a componente lectiva do Doutoramento em Artes Visuais da Universidade de Évora.

Desenvolve, desde os quinze anos, percurso artístico e profissional ligado, primeiramente, à fotografia, música, performance e teatro. Admirador da obra de Artur Bual e de Mário Cesariny, que se tornariam seus amigos, a eles deve o incentivo para se envolver nas artes visuais, passando a expor a partir de 1997. No mesmo ano realiza o manifesto de Arte Global, que deu origem à criação do Colectivo Multimédia Perve, de que é membro fundador e dirigente. No ano 2000, fundou a Perve Galeria e, em 2013, a Casa da Liberdade - Mário Cesariny, exercendo funções de direcção e curadoria.

Como autor multimédia, recebeu várias distinções em Portugal e no estrangeiro, entre os quais o "Prémio Jovem - Arte Contemporânea" na XI Bienal de Vila Nova de Cerveira, "Grande Prémio - Multimédia XXI", da APMP, galardão "Design Visual e Interacção" do Prémio Nacional de Multimédia, e a distinção "Europrix Nomenée", do International Centre for New Media de Salzburgo, em 2001. Foi membro do júri do "Top Talent Award" em 2003. Participa regularmente como formador

e orador, expondo o seu trabalho audiovisual e multimédia, em cursos, seminários e conferências em território nacional e em países tais como Espanha, França, Alemanha, República Checa e Áustria. É realizador da série documental "NOMA", composta por 24 filmes dedicados à arte moderna e contemporânea.

Em 2008 fez o projecto de curadoria "O.U.T.", para a Trienal de Praga (ITCA 2008) e também "MOBILITY- Re-Reading the Future", projecto com apoio europeu, inserido no plano de curadoria desta trienal, que foi apresentado em 5 países. Em 2014 lançou uma extensa e complexa iniciativa pública, bem sucedida, subscrita por mais de 10.000 pessoas, para a manutenção no país da colecção composta por 85 obras de Joan Miró, que o Governo Português pretendia alienar em leilão internacional.

Luca Berta

PhD, é autor de artigos científicos para revistas internacionais e de livros sobre arte e filosofia, o último dos quais é "Na Cama com Mona Lisa. Arte contemporânea para viajantes e mentes curiosas", publicado em 2014.

Ensina Fenomenologia da Arte Contemporânea na Universidade Privada IUSVE, em Veneza. Foi curador assistente de "GLASSTRESS. White Light / White Heat", evento Colateral da 55ª Bienal de Veneza.

Francesca Giubilei

É uma curadora independente e produtora de exposições e de acontecimentos artísticos. Tem licenciatura em Economia, com especialização em Administração de Arte, Património e Cultura e está a completar uma segunda licenciatura em História e Crítica de Arte Contemporânea. De 2008 a 2013 foi responsável pelo desenvolvimento e realização de projectos culturais e exposições relacionadas com a promoção do vidro na arte contemporânea. Colabora com Espaço, lidando com a revisão de exposições em Veneza. É oradora em conferências internacionais sobre a arte e o vidro (no "Contexto do vidro Europeu" em 2012, na "Sociedade de vidro da Irlanda", em 2013, na Universidade Nova de Lisboa, em 2014, e na Sociedade de Tecnologia de Vidro, em 2104).

CURATORS



Carlos Cabral Nunes

Born in 1971, in Mozambique. Lives in Portugal, since 1975. He was a student of Arts Academy in Remscheid, Germany, in 1989. He attended the course "Digital Multimedia Authoring" at Arthouse Multimedia Centre for the Arts, Dublin, Ireland, and he is a permanent member of the European Academy of Digital Media, in Utrecht, the Netherlands. He have concluded in 2013, the academic component of this PhD in Visual Arts, at the University of Évora.

Develops, since the age of fifteen, an artistic work in photography, music, performance and theater. Admirer of the work of Artur Bual and Mario Cesariny, who would become his friends, they've encouragement him to get involved in visual arts, starting to exhibit in 1997. On the same year, he does a Global Art Manifesto, which gave

rise to the creation of the Collective Multimedia Perve. In 2000, he founded the Perve Gallery and in 2013, the Freedom House - Mario Cesariny, exercising management functions and curatorship. As multimedia author, he have received several distinctions in Portugal and abroad, including the "Youth Award - Contemporary Art" at the XI Biennial of Vila Nova de Cerveira; "Grand Prix - Multimedia XXI", by APMP; reward "Visual Design and Interaction", by the National Multimedia Award; and the distinction "Europrix Nomenee", by the International Centre for New Media in Salzburg, in 2001. He was jury member of the "Top Talent Award" in 2003. He regularly participates as a trainer and speaker, exposing his audiovisual and multimedia works. He have given courses, seminars and conferences in Portugal, Brazil and in other countries such as Spain, France, Germany, Czech Republic and Austria. He is the director of the documentary series "NOMA", consisting in 24 films devoted to modern and contemporary art. In 2008 he has made the curatorial project "O.U.T. - The underground" for the Triennial in Prague and also "MOBILITY - Re-Reading the Future", project with European Union funding, which was presented in 5 countries. In 2014 he have launched an extensive and complex public initiative, signed by more than 10,000 people, to maintain a country's art collection consisting in 85 artworks made by Joan Miró, which the Portuguese Government intended to sell in an international auction. This initiative was successful and the artworks have remained in Portugal.

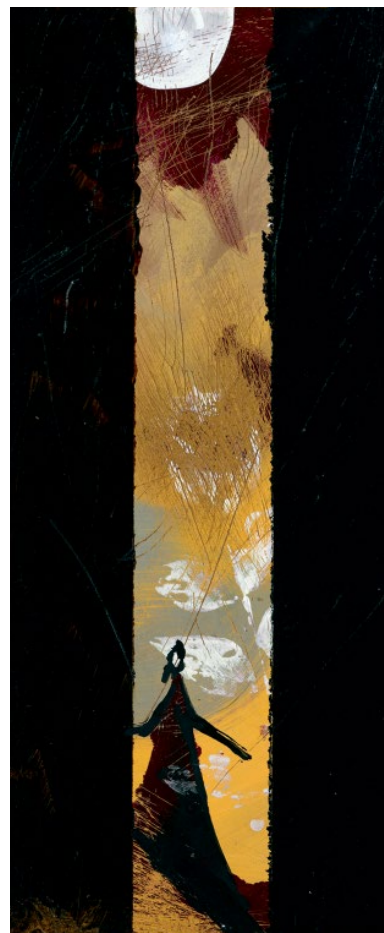
Luca Berta

Luca Berta, PhD, is the author of scientific papers on international journals and books about art and philosophy, the latest of which is *In Bed with Mona Lisa*. Contemporary Art for Commuters and Curious Minds, StudioLT2/Central Books, 2014. He teaches Phenomenology of Contemporary Art at the IUSVE Private University in Venice. He has been assistant curator of *Glasstress*. *White Light/White Heat*, a Collateral Event of the 55th Biennale di Venezia.

Francesca Giubilei

Francesca Giubilei is an independent curator and organizer of art exhibitions and events. She has a degree in Economics with a specialization in Art Management of Heritage and Culture and is completing a second degree in History and Criticism of Contemporary Art. From 2008 to 2013 was responsible for the development and organization of cultural projects and exhibitions related to the promotion of glass in contemporary art. She collaborates with Espoarte, dealing with the review of exhibitions on the Venetian area.

She is a speaker at international conferences about art and glass (European Glass Context 2012, Glass Society of Ireland, 2013, University Nova de Lisbon, 2014, Society of Glass & Technology, 2104).



Egyptian

Técnica mista s/ MDF
Mixed media on MDF
23,5x50cm - 2013/2015
BeBzy44



Midnight Veld

Técnica mista s/ MDF com
música original p/audição com
auscultadores, 10m,34s
*Mixed media on MDF with
original soundtrack to be heard
with headphones, 10m,34s*
79x71 cm - 2013/2015
BeBzy74



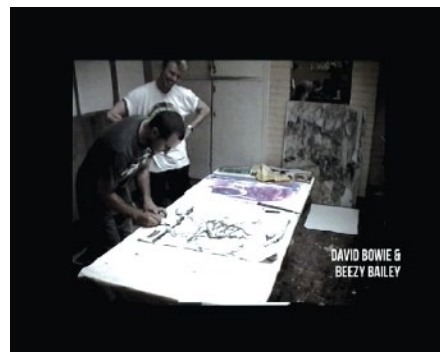
Love Story, Middle Kingdom

Técnica mista s/ MDF com música original p/audição com altifalantes, 10m,34s
Mixed media on MDF with original soundtrack to be heard with loudspeakers, 10m,34s
145x88 cm - 2013/2015
BeBzy90



David Bowie's painting
"Child in Berlin"

Made for a charity event at the Eduard Nakhamkin Fine Arts Gallery in New York City in 1990.



Beezy Bailey & David Bowie

Painting in 1994

Frames from the movie "Outsider"



David Bowie

Exhibition at the Groninger Museum in the Netherlands



IN MEMORIAM

David Bowie's quotes

“ I do feel that there is a much more inclusive feeling among the arts communities in general – music, literature, the visual arts. And I'm determined that if I want to paint, do installations or design costumes, I'll do it ”.

source: <http://www.telegraph.co.uk/music/artists/david-bowie-interview-from-1996-i-have-done-just-about-everythin/>

“ I kind of went public in about '94 with the visual stuff that I do. I'm not sure why I made that choice, and I'm still to this day not sure if it wasn't a mistake, but there's no turning back. Up to that point, painting for me was private, and it really was about problem solving. I'd find that if I had some creative obstacle in the music that I was working on, I would often revert to drawing it out or painting it out. Somehow the act of trying to recreate the structure of the music in paint or in drawing would produce a breakthrough ”.

“ I'm not quite sure what the process is. It's a real “Eureka!” thing. I'll put together a peculiar set of instrumentation, or I'll combine sounds that are kind of unusual, and then I'm not quite sure where the text should fall in the music, or I'm not sure what the sound conjures up for me. So then I'll go and try and draw or paint the sound of the music. And often a landscape will produce itself, then I'll identify locations within the landscape. Suddenly I'll realize where things go in the music ”.

M. K. : Explain more clearly why you began to exhibit.

“ Vanity [laughs]. No, really, Eno asked me to do some stuff for a charity thing. So I produced a set of prints for him. And I enjoyed the process. I enjoyed standing in the gallery, kind of in the back a bit, watching people go past the stuff and come up with their own explanations for what it was. I thought, this is fun. Then I was asked to do a show because of that first one. Another reasoning went into it as well. This starts to become quite a complex issue, but I felt very dissatisfied with myself as a musician during a lot of the '80s, the last part of the '80s. I was going through my middle-age crisis smack on cue. Soon as I hit 40, it all went wrong. When I hit 1987, it just seemed that nothing worked for me musically. I'd lost the plot. It really felt bad. I felt awful with myself as an artist. And I probably started working on the visual side of things really quite desperately to find some salvation as an artist ”.

Excerpts of an interview made by Michael Kimmelman for the New York Times

Source: <http://www.nytimes.com/2016/01/15/arts/design/david-bowie-on-his-favorite-artists.html>



Beezy Bailey & David Bowie

Obra realizada pelos dois artistas em 1994

- imagem de arquivo

Artwork made by the 2 artists in 1994 - Archive image

DAVID BOWIE

Visual Art

One day in the early 1990s, Karen Wright, then editor of the British magazine *Modern Painters*, received a phone call asking if David Bowie could come to dinner with her editorial board. “We arranged to meet at the Groucho Club” in London, Ms. Wright said in a telephone interview. “When I arrived, he was looking at a Picasso catalog, and we immediately began to talk about the images, and then quickly chose a cover for my next magazine.” Mr. Bowie joined the board, and over the next few years he interviewed numerous art world figures, including Balthus, Damien Hirst, Tracey Emin, Jeff Koons and Julian Schnabel.

During this same period, Mr. Bowie was fervently creating his own art, producing hundreds of paintings, chalk and charcoal drawings, collages of computer-generated images and sculptural objects that began to find their way into auctions and exhibitions.

Composer, pop icon, designer, movie star, fashion inspiration, conduit for the avant-garde — Mr. Bowie was all that, and a visual artist and collector, too, who at this particular moment in his life gave as much attention to painting, drawing and sculpture as he did to his music.

(...) In 1993, a year after marrying the model Iman, Mr. Bowie accompanied her to a photo shoot in Cape Town, where he met and interviewed the artist Beezy Bailey for *Modern Painters*. “I suggested we paint while we did the interview, and he loved that,” Mr. Bailey said in a telephone interview from Cape Town. After they worked together for several days, Mr. Bowie invited Mr. Bailey to come to New York, where he was playing Andy Warhol in Julian Schnabel’s film “*Basquiat*.”

“We set about making about 50 paintings, collecting scraps from the street and shiny bits of paper in hardware stores,” Mr. Bailey recounted. “What was clear all along was that he despised the business side of art. It was all about the act of creation. The painting fed the music and vice versa: It was a creative energy machine.”

Their collective work formed part of the Cork Street exhibition, “*New Afro/Pagan and Work: 1975-1995*,” in 1995, and a subsequent exhibition at the Daniel Blaise Thorens Gallery in Basel in 1996. (...)”

Excerpts of an article made by Roslyn Sulcas for the *New York Times*

Full article: www.nytimes.com/2016/01/15/arts/design/painting-offered-a-different-palette-for-david-bowies-talents.html



Beezy Bailey & David Bowie

Obra realizada pelos dois artistas em 1994

- imagem de arquivo

Artwork made by the 2 artists in 1994 - Archive image



Rubber Life

Técnica mista s/ MDF
Mixed media on MDF
47,5x33 cm - 2013/2015
BeBzy45

Conceito e Curadoria / Concept & Curator

Carlos Cabral Nunes, Francesca Giubilei, Luca Berta

Direção Executiva / Management

Nuno Espinho

Produção e Comunicação / Production & Communication

Graça Rodrigues

Design Gráfico / Graphic Design

CCN & Rita Guedes

Produção / Production & Communication

Colectivo Multimédia Perve

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Susana Soares

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LISBOA

Sally Ann

verso da obra
reproduzida na pág. 18

*back of the artwork
published on page 18*

Técnica mista s/ MDF

Mixed media on MDF
30,5x60,5 cm - 2013/2015
BeBzy43

Obra da capa
artwork on the front page:

Broken Dance

Técnica mista s/ MDF com música original p/
audição com auscultadores,
07m,50s

*Mixed media on MDF with original
soundtrack to be heard with headphones,*
07m,50s

Título da música / Music title - BIG 3
120x120 cm - 2013
BeBzy2A



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