

BLUE

“TRYING TO MAKE SOMETHING SPIRITUALLY INFORMED AND POWERFUL.”

BLEU: LA COULEUR DU RÊVE.
DE L'ÉTERNITÉ CÉLESTE À LA PEUR D'UNE ÂBYSSALE MÉLANCOLIE

BLUE | STATEMENT

" We have had a gut full of Fast Art and Fast food. What we need more of is Slow Art. Art that holds time as a vase holds water. Art that makes you think, and above all, Art that makes you feel. Art that isn't merely sensational, that doesn't get its message across in ten seconds, that isn't falsely iconic, that hooks onto something deep running in our natures. In a word, Art that is the very opposite of mass media.

You have these two polarities, which started at the beginning of the 20th century. One is to make Art like everything else, and one is to make Art different from everything else, holding its position as a kind of sanctuary, trying to make something spiritually informed and powerful.

Abstract painting often has to do with time. With depicting a place where time no longer implies, closer perhaps to music. It represents a search for harmony and grace. A place of timelessness and to use a word which dropped out of fashion some-time back, of Beauty.

Today we are left with a more modest, perhaps, and equally difficult task for Art to do, and that is, to be Beautiful. To manifest Beauty. People need beauty. There's a hunger for it.

We seek out zones of silence and contemplation, arenas for free thought and un-regimented feeling. A world away from the forest of Media. We are seeking value, looking for meaning, a place outside of ourselves, which tells us that there's more to life than our everyday concerns and needs. The hunger for new Art, is as strong as ever. The idea that esthetics experience provides a transcendent understanding is at the very heart of Art. It fulfills a deep human need. Despite the decadence, the confusion, and the brouhaha, the desire to experience it, live with it and learn from it, remains immortal. " - Robert Hughes

BLUE | REFERENCES

- Poem *L'Azur* by *Stéphane Mallarmé* (P.6)
- Extracts from *Notes de Voyages & Correspondance* by *Gustave Flaubert* (P.7)
- Passage from *L'inutile Beauté* by *Guy de Maupassant* (P.8)
- Extract from *Post-scriptum de ma vie* by *Victor Hugo* (P.9)
- Passage from *Carnets* by *Albert Camus* (P.10)
- Line from *Illusions perdues* by *Honoré de Balzac* (P.11)
- Citation from *Niki de Saint Phalle* (P.12)
- Citations from *Wassily Kandinsky* (P.13)
- Exctract from *Une Vague de Rêve* by *Louis Aragon* (P.14)
- *Yves Klein's* thoughts on Blue (P.15)

L'AZUR | STÉPHANE MALLARMÉ (1842-1898)

De l'éternel Azur la sereine ironie
Accable, belle indolemment comme les fleurs,
Le poète impuissant qui maudit son génie
A travers un désert stérile de Douleurs.

Fuyant, les yeux fermés, je le sens qui regarde
Avec l'intensité d'un remords atterrant,
Mon âme vide. Où fuir ? Et quelle nuit hagarde
Jeter, lambeaux, jeter sur ce mépris navrant ?

Brouillards, montez ! versez vos cendres monotones
Avec de longs haillons de brume dans les cieux
Que noiera le marais livide des automnes,
Et bâtissez un grand plafond silencieux !

Et toi, sors des étangs léthéens et ramasse
En t'en venant la vase et les pâles roseaux,
Cher Ennui, pour boucher d'une main jamais lasse
Les grands trous bleus que font méchamment les oiseaux.

Encor ! que sans répit les tristes cheminées
Fument, et que de suie une errante prison
Eteigne dans l'horreur de ses noires traînées
Le soleil se mourant jaunâtre à l'horizon !

- Le Ciel est mort. - Vers toi,
j'accours ! Donne, ô matière,
L'oubli de l'Idéal cruel et du Péché
A ce martyr qui vient partager la litière
Où le bétail heureux des hommes est couché,

Car j'y veux, puisque enfin ma cervelle, vidée
Comme le pot de fard gisant au pied d'un mur,
N'a plus l'art d'attifer la sanglotante idée,
Lugubrement bâiller vers un trépas obscur...

Envain ! l'Azur triomphe, et je l'entends quichante
Dans les cloches. Mon âme, il se fait voix pour plus
Nous faire peur avec sa victoire méchante,
Et du métal vivant sort en bleus angelus !

Il roule par la brume, ancien et traverse
Ta native agonie ainsi qu'un glaive sûr ;
Où fuir dans la révolte inutile et perverse ?
Je suis hanté. L'Azur ! l'Azur ! l'Azur ! l'Azur !

The serene irony of the eternal Sky
Depresses, with the indolence of flowers,
The impotent poet cursing poetry
Across a sterile waste of leaden Hours.

Fleeing, with eyes shut fast, I feel it blight
With all the intensity of crushing remorse
My empty soul. Where can I fly? What haggard night
Can stifle this scornful torment at its source?

Roll in, you fogs, and pour out ashen haze
In tattered rags of mist traversing heaven;
Smother the livid swamp of autumn days
And roof them in a grand and silent haven!

And you, dear Boredom, rise from Lethean pools,
Dredging their shoals for pallid reeds and slime;
Block with unwearying hand the great blue holes
Malicious birds keep gouging time after time.

Still unremitting! let sad chimneys smoke,
And let the smothering soot, a wandering prison,
In blackening trains of horror rise and choke
The sun now fading yellow on the horizon!

- The Sky is dead. - Toward you I run!
Bestow, O matter,
Forgetfulness of Sin and the cruel Ideal
Upon this martyr who comes to share the litter
Where the happy herd of men is made to kneel.

For there I long, because at last my brain,
Like an empty rouge-pot on a dressing stand,
Has lost the art of decking out its pain,
To yawn morosely toward a humble end...

In vain! The Azure triumphs. I hear it sing
In all the bells. The more to frighten us,
It rises in its wicked glorying
From living metal, a blue angelus.

It rolls in with the fog, and like a sword
It penetrates your inmost agony.
Revolt or flight is useless and absurd;
For I am haunted. The Sky! the Sky! the Sky! the Sky!

NOTES DE VOYAGES | GUSTAVE FLAUBERT (1821-1880)
& CORRESPONDANCE

" Il y a des gens qui peignent l'infini en bleu, d'autres en noir. "

" Some paint infinity in blue, others in black. "

L'INUTILE BEAUTÉ | GUY DE MAUPASSANT (1850-1893)

" J'ai trouvé, je crois. Elle a dans toute sa personne quelque chose d'idéal qui ne semble point de ce monde et qui donne des ailes à mon rêve. Ah ! mon rêve, comme il me montre les êtres différents de ce qu'ils sont. Elle est blonde, d'un blond léger, avec des cheveux qui ont des nuances inexprimables. Ses yeux sont bleus ! Seuls les yeux bleus emportent mon âme. Toute la femme, la femme qui existe au fond de mon cœur, m'apparaît dans l'oeil, rien que dans l'oeil.

Oh ! mystère ! Quel mystère ? L'oeil... Tout l'univers est en lui, puisqu'il le voit, puisqu'il le reflète. Il contient l'univers, les choses et les êtres, les forêts et les océans, les hommes et les bêtes, les couchers de soleil, les étoiles, les arts, tout, tout, il voit, cueille et emporte tout ; et il y a plus encore en lui, il y a l'âme, il y a l'homme qui pense, l'homme qui aime, l'homme qui rit, l'homme qui souffre ! Oh ! regardez les yeux bleus des femmes, ceux qui sont profonds comme la mer, changeants comme le ciel, si doux, si doux, doux comme les brises, doux comme la musique, doux comme des baisers, et transparents, si clairs qu'on voit derrière, on voit l'âme bleue qui les colore, qui les anime, qui les divinise.

Oui, l'âme a la couleur du regard. L'âme bleue seule porte en elle du rêve, elle a pris son azur aux flots et à l'espace.

L'oeil ! Songez à lui ! L'oeil ! Il boit la vie apparente pour en nourrir la pensée. Il boit le monde, la couleur, le mouvement, les livres, les tableaux, tout ce qui est beau et tout ce qui est laid, et il en fait des idées. Et quand il nous regarde, il nous donne la sensation d'un bonheur qui n'est point de cette terre. Il nous fait pressentir ce que nous ignorerons toujours ; il nous fait comprendre que les réalités de nos songes sont de méprisables ordures. "

" I have found her, I believe. She has about her something ideal which does not belong to this world, and which furnishes wings to my dream. Ah! my dream! How it reveals to me beings different from what they really are! She is a blonde, a delicate blonde, with hair whose delicate shade is inexpressible. Her eyes are blue! Only blue eyes can penetrate my soul. All women, the woman who lives in my heart, reveal themselves to me in the eye, only in the eyes.

Oh! what a mystery, what mystery is the eye! The whole universe lives in it, inasmuch as it sees, inasmuch as it reflects. It contains the universe, both things and beings, forests and oceans, men and beasts, the settings of the sun, the stars, the arts - all, all, it sees; it collects and absorbs all; and there is still more in it; the eye of itself has a soul; it has in it the man who thinks, the man who loves, the man who laughs, the man who suffers! Oh! regard the blue eyes of women, those eyes that are as deep as the sea, as the blue eyes of women, those eyes that are as deep as the sea, as changeful as the sky, so sweet, so soft, soft as the breezes, sweet as music, luscious as kisses; and transparent, so clear that one sees behind them, discerns the soul, the blue soul which colors them, which animates them, which electrifies them.

Yes, the soul has the color of the looks. The blue soul alone contains in itself that which dreams; it bears its azure to the floods and into space.

The eye! Think of it, the eye! It imbibes the visible life, in order to nourish thought. It drinks in the world, color, movement, books, pictures, all that is beautiful, all that is ugly, and weaves ideas out of them. And when it regards us, it gives us the sensation of a happiness that is not of this earth. It informs us of that of which we have always been ignorant; it makes us comprehend that the realities of our dreams are but noisome ordures. "

POST-SCRIPTUM DE MA VIE | VICTOR HUGO (1802-1885)

" La femme nue, c'est le ciel bleu. Nuages et vêtements font obstacle à la contemplation. La beauté et l'infini veulent être regardés sans voiles. Au fond, c'est la même extase: l'idée de l'infini se dégage du beau comme l'idée du beau se dégage de l'infini. La beauté, ce n'est pas autre chose que l'infini contenu dans un contour. "

" Woman, nude, is the blue sky. Clouds and garments are an obstacle to contemplation. Beauty and infinity would be gazed upon unveiled. It is the same ecstasy: the idea of infinity revealed by beauty, and beauty released by infinity. Inside the infinit content of a silhouette's trace. "

CARNETS | ALBERT CAMUS (1913-1960)

À LOUISE COLET, 23 AOÛT 1846

" Ciel d'orage en août. Souffles brûlants. Nuages noirs. A l'est pourtant, une bande bleue, délicate, transparente. Impossible de la regarder. Sa présence est une gêne pour les yeux et pour l'âme. C'est que la beauté est insupportable. Elle nous désespère, éternité d'une minute que nous voudrions pourtant étirer tout au long du temps. "

" August. Thundering skies. Burning winds. Black clouds. Far east, a blue horizon, delicate, translucent. Beyond to glaze upon. Its presence is a disturbance for the eyes and the soul. Beauty is unbearably depressing. Eternity of a minute we would extend through time. "

ILLUSIONS PERDUES | HONORÉ DE BALZAC (1799-1850)

" Si le présent est froid, nu, mesquin, l'avenir est bleu, riche et splendide. "

" If the present is cold and bare and poverty-stricken, the blue distant future is rich and splendid. "

| NIKI DE SAINT PHALLE (1930-2002)

" Je montrerais tout. Mon coeur, mes émotions. Vert - rouge - jaune - bleu -violet. Haine
- amour - rire - peur - tendresse. "

" I will show everything - my heart, my feelings. Green - red - yellow - blue - violet.
Hate - love - laughter - fear - tenderness. "

| WASSILY KANDINSKY (1866-1944)

" Le bleu est la couleur typiquement céleste. Il apaise et calme en s'approfondissant. (...) En glissant vers le noir, il se colore de tristesse. (...) Le bleu profond attire l'homme vers l'infini, il éveille en lui le désir de pureté et une soif de surnaturel. C'est la couleur du ciel tel qu'il nous apparaît dès que nous entendons le mot ciel. "

" Blue is the Celestial color. The deeper it fades the more serene it becomes. (...) Drifting towards Black, it taints itself with sadness. (...) The deeper the blue becomes, the more strongly it calls man towards the infinite, awakening in him a desire for the pure and, finally, for the supernatural. It is the color of the sky. The brighter it becomes, the more it loses its sound, until it turns into silent stillness and becomes white. "

VAGUE DE RÊVES | LOUIS ARAGON (1897-1982)

" Rêves, rêves, rêves, le soleil bleu des rêves enfin fait reculer les bêtes aux yeux d'acier vers leurs tanières. "

" Dreams, dreams, dreams, at last the blue sun of dreams forces the steel-eyed beasts back to their lairs. "

| YVES KLEIN (1928-1962)

" Bleu du Ciel, bleu de la Mer, bleu divin ou bleu de l'Artiste, cette couleur nous renvoie à tout ce qui nous entoure, mais dans le domaine de l'impalpable, du fugace, de la grandeur, où l'homme peut se retrouver et se découvrir dans la solitude de la Nature offerte au sein de son infinie limpidité - par sa chair même : le Bleu "

" Blue has no dimensions, it is beyond dimensions. All colours arouse specific associative ideas, psychologically material or tangible, while blue suggests at most the sea and sky, and they, after all, are in actual, visible nature what is most abstract. The thinking man is no longer the center of the universe, but the universe is the center of the man. We shall then know 'prestige' in comparison to the 'vertigo' of before. Thus we shall become men of the air, we shall know the upward force of attraction, towards space, towards nowhere and everywhere at once; having thus mastered the earthly force of attraction we shall literally levitate in complete physical and spiritual freedom "

BLUE | ARTISTS

SKOYA Assémat-Tessandier | Alchimiste:

"I don't have time". These were the first words SKOYA said when he woke up from a two days coma after a brain trauma. In addition to the 52 stitches going across his skull, he entered in a race. A race with time.

SKOYA lived the past ten years, fast, at high pace, learning and gaining life experiences along the way. He dropped out of San Francisco Art Institute to experience living in Tokyo. He traveled back to the west with the Trans-Siberian railways. He studied Print making at the SVA in New York, before living in Amsterdam for a couple years. In Paris, his birth town, SKOYA was invited at the Cité des Arts artistic residential program and a laureate of Licra's Jean Pierre-Bloch price.

SKOYA's work has been shown in New York, Tokyo, Amsterdam and Paris. He is now living in Lisbon, Portugal, where his studio and art gallery, --- -----, is located.

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Selected studies

Penninghen, Paris - Figure drawing & still life (2000 - 2002); Parsons School of Design, New York - Oil Painting and Drawing (2004); San Francisco Art Institute, USA - Painting, Drawing, Film making, Photography, Printmaking & Lithography (2005 - 2006); Académie de la Grande Chaumière, Paris - Figure drawing (2006); Beaux-Arts de Paris - Figure drawing & still life (2006); Central Saint-Martin, London - Black & White Photography, Cameraless Photography (2006); Beaux-Arts de Paris - Figure drawing & still life (2007); Parsons School of Design, New York - Black & White Photography (2007); School of Visual Arts, New York - Printmaking, Etching, Lithography & Book Making (2007).

Selected exhibitions

(SOLO) Galerie Mode de Bonheur, Paris - "No Hope for us Dreamers? série 3", (18th of October - 1st of November 2013); Galerie Le Cerisier, Paris - "No Hope for us Dreamers? série 3", (27th of September - 06th of October 2013); Pop-up Gallery Favela Chic, Paris - "No Hope for us Dreamers? série 2+3", (26th of November 2013); Espace 42, Paris - "No Hope for us Dreamers? série 2", (05th of October - 14th of October 2012); Galerie Lavit Nicora, Paris - "Remodeled", (25th of November - 04th of December 2011); Creative Galerie, Paris - "No Hope for us Dreamers? série 1", (13th of May - 22nd of May 2011); Mikorin Art Café, Tokyo - "A capital(z) CONSPIRACY", (1st of December - 30th of December 2008); Galerie 34, Paris - "Inner Thoughts" & "La transparence", (30th of March - 28th of April 2007).

(GROUP) | T - - - - - , Lisbon/ Portugal - "BLUE", (24th of November - 18th of December); Cidadela Art District, Cascais/ Lisbon - "TAKEOVER 4", (20th of June - 31st of October 2015); Galerie Elliott Levensglick, New York - (25th of September - 05th of October 2014); La Gaité Lyrique, Paris - "APADAN'ART", (14th of September - 18th of September 2011); Open Studios, School of Visual Arts, New York - "Hanged to Death" (1st of July - 2nd of July 2011); Open Studios, School of Visual Arts, New York - "Contemplating NYC: Consumer societies' madness", (23rd of July - 31st of July 2007).

Selected Performances

New York: Galerie Elliott Levensglick - Dec 2014; Paris: Bus Palladium, Favela Chic, La Bellevilloise, Bateau Concorde Atlantique, WHO'S NEXT, Panic Room, Redlight, Galerie Lavit Nicora, Six & Sept, Culture Hall, Creative Galerie - 2012/ 2014; Amsterdam: Canvas Club - 2009/ 2012; Tokyo: Colorz Studio club, Fai-Aoyama, Club Ever, Module club - 2008/ 2009.

Selected Art residences

Cité Internationale des Arts de Paris (December 2012 - March 2014); School of Visual Arts, New York - Printmaking Intensive Residency Program (June - August 2011).

Selected Honors & Awards

Prix Jean Pierre-Bloch 2014, "Un artiste et son oeuvre"; Best Artist of the year for 2011 - SURL Magazine.

BLUE | ARTISTS

Anzhelika Ishkova | Photographer:

Born in Russia, 1982. Anzhelika has been living in Portugal since 2001. In 2010, she attended an introduction to Photography at the Portuguese Association of Photographic Arts (APAF), as well as an Architecture Photography course at the Portuguese Photography Institute (IPF). In 2011 Anzhelika enrolled in AR.CO Lisbon, Art center & visual communication, where she participated in two notable group exhibitions. In 2015, she held a solo show at House Museum Medeiros & Almeida and in 2016 graduated from her Photography studies at AR.CO Lisbon.

www.anzhelikaishkova.com
@anzhelikaishkova

Studies

2010 - Introduction to Photography, APAF, Lisbon/ Portugal.
2011 - Architecture Photography, IPF, Lisbon/ Portugal.
2011/2016 - AR.CO, Art Center & Visual Communication, Lisbon/ Portugal.

SOLO EXHIBITIONS

2015 - UNKNOWN, Casa-Museu Medeiros & Almeida, Lisbon/ Portugal.

GROUP EXHIBITIONS

2016 - BLUE, | - - - - - H, Lisbon/ Portugal.
2016 - White Project, CPS Gallery, Cultural Center of Belem, Lisbon/ Portugal.
2016 - UNKNOWN, Mostra, Lisbon/ Portugal.
2016 - White Project, Mostra, Lisbon/ Portugal.
2016 - White Project, Mostra, Porto/ Portugal.
2015 - AR.CO, Art center & visual communication, Lisbon/ Portugal.
2014 - AR.CO, Art center & visual communication, Lisbon/ Portugal.

BLUE | ARTISTS

Ricardo Passaporte | Artist:

Ricardo Passaporte bows to abstract expressionism, with a focus on the creative process and intensely expressive gesture that runs through his work. Ricardo's painting requires a level of uncontrollability, as if he has no respect for the canvas itself but respects the aesthetic of the logo design. Passaporte rejects his painting skills, focusing only on the medium and the matter; he paints with his right hand as if he can't control the spray can properly, or as if it was painted with his left hand. A relationship between creation and destruction, where it's impossible to know which comes first.

www.ricardopassaporte.com
@ricardopassaporte

Education

Universidade Lusófona, Lisboa, Portugal.

Ubi, Universidade da Beira Interior, Covilhã, Portugal.

SOLO EXHIBITIONS

2016 - When Quality Is Cheaper, Galeria Alegria, Madrid, Spain.

GROUP EXHIBITIONS

2016 - BLUE, | - - E - - - - -, Lisbon/ Portugal.

2016 - Né Un 2 Juillet, Galerie Derouillon, Paris, France.

2016 - The Place Where Time Wins, HD Gallery, Brussels, Belgium.

2016 - Quanto tempo falta?, CMP, Oporto, Portugal.

2016 - YIA Art Fair, Galeria Alegria, Brussels, Belgium.

2016 - Aujourd'hui je dis oui, Aujourd'hui, Lisbon, Portugal.

2015 - Just because they don't do what we do it doesn't mean it's wrong, The Gallery Wrong Weather, Oporto, Portugal.

2015 - 1/81, The Auditorium of the University of the Basque Country, Bilbao, Spain. (cat.)

2015 - 1/81, Museu do Côa (Coa Museum), Vila Nova de Foz Coa, Portugal. (cat.)

2014 - Dois, Cidadela Art District, Cascais, Portugal.

2013 - P.o.p in Progress, Galleray, 215 Bowery- New York, U.S.A.

2012 - Upandcoming group show, ONO Arte Contemporanea- Bolonha, Italy.

2012 - Pick me Up- Somerset House- London, UK.

2011 - Battló House - Barcelona, Spain.

2011 - Pickpocket Gallery - Lisbon, Portugal.

BLUE | ARTISTS

Gonçalo Preto | Paint Pusher :

Born in Lisbon 1991, holds a BFA in Product Design at Faculty of Fine Arts of Lisbon, having studied at Kassel Kunsthochschule (GER), as an Exchange student. By the end of 2012 he moved to Berlin, where he lived and developed a fresh body of work mostly composed by ink on paper and printmaking techniques. In January 2014, decided to improve his skills, he moved to San Francisco, CA (US) to start his 2BFA - Painting Major at the Academy of Art University. He is now finishing the degree at FBAUL. His work has been shown in Portugal, Germany and United States.

Currently lives and works in Lisbon.

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@goncalopreto

Education

2014 2nd BFA Fine Art - Academy of Art University, San Francisco (Fall 2016)
2012 Exchange Student (Erasmus) - Kassel Kunsthochschule, Kassel, Germany
2009-2011 BFA Product Design - Faculty of Fine Arts, Lisbon, Portugal

Selected Exhibitions

2016 "BLUE" Group Show, | - - - S - - - - , Lisbon/ Portugal.
2016 "BABEL" Group Show, Miguel Justino Contemporary Art, Lisbon, Portugal
2015 "4" Group Show, Cidadela Art District, Cascais, Portugal
2015 "Spring Show", Academy of Art University, San Francisco, US
2014 "Spring Show", Academy of Art University, San Francisco, US
2013 "Means to an End" Group Show, Neurotitan Gallery, Berlin, Germany
2012 "Not Exklusiv" Rundgang, Kassel Kunsthochschule, Kassel, Germany

BLUE | ARTISTS

Henrique Reis | Artist:

The work is much associated with abstract-figurative Painting which proofs that contemporary art work does not just happen in the fields of Photography, Film, Conceptual Art or Installation, but also Painting. His work suggest the interior landscape as counterpoint to our perception of the exterior world. It relates to the search for the self in an increasingly and aggressive world where the individual moves away from himself as a result of a society moving towards dehumanisation.

cargocollective.com/henriquereis
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B. Monte Estoril, Cascais / Portugal.

EDUCATION

Painting Course in the Ar.Co (Center of Arts and Communication), Lisbon, Portugal.
Painting Course in the Faculty of Fine Arts in the University of Lisbon, Portugal.

SOLO EXHIBITIONS

2015 - "Connections ", Cascais Cultural Center - Dom Luís I Fondation, Cascais, Portugal.
2014 - "Landscapes III", Fine Arts Studio, Cascais, Portugal.
2012 - "Imaginary Landscapes II", Fine Arts Studio, Cascais, Portugal.
2010/2011 - "Landscapes of Silence", House of Nectar Gallery, Sihlbruggstrasse, Switzerland.
2009 - "Landscapes of Body - Painting Exhibition", Bairro Arte Gallery, Lisbon, Portugal.
2009 - "Imaginary Landscapes I", Braço de Prata Manufactures Gallery, Lisbon, Portugal.
2009 - "InfoArt Project New York Biennial", New York, United States of America.
2006 - "BodyLandscap", ComSentidos Cultural Space, Monte Estoril, Portugal.
2005 - "Medicine Project", Hospital Fernando Fonseca, Amadora, Portugal.
2004 - "Places", Ceutarte Gallery, Lisbon, Portugal.
2003 - "Sometime", 55 Gallery, Cascais, Portugal.
2002 - "Com-Figurações Transgénicas", d'Art Gallery, Cascais, Portugal.
2001 - "Trangenic Life Place", Dasto Art Gallery, Oviedo, Spain.
2000 - "Fiat Lux", ArtSevilha Contemporary Art Fair, Sevilha, Spain.
1996 - "Des-Continuidades", Art Gallery of Vimioso Palace, University of Évora, Évora, Portugal.
1994 - "Pré-ambulos", Galante Interior Design Gallery, Lisbon, Portugal.

GROUP EXHIBITION

2016 - "BLUE", | - - - - I - - -, Lisbon/ Portugal.
2015 - Cidadela Art District, Cascais, Portugal.
2013 - "Da Terra Ao Céu" Gallery In Loco, Cascais, Portugal.
2013 - "Painting and Sculpture I", In Loco Gallery, Cascais, Portugal.
2013 - "Paisagens Múltiplas", Art Gallery Marina de Cascais, Cascais, Portugal.
2013 - "Painting and Sculpture II", Sexto Sentido - Arts Club, Cascais, Portugal.
2012 - "Painting, Photo and Engraves", Fine Arts Studio, Cascais, Portugal.
2011 - "Place", Fine Arts Studio, Cascais, Portugal.
2010 - "Time", Fine Arts Studio, Cascais, Portugal.
2009 - "Com.Art 09", Cascais, Portugal.
2009 - "Painting", Carla Firmino Gallery, Colares, Portugal.
2009 - "White Cascais Summer Experience", Cascais, Portugal.
2007 - "Encontrartes", Art Fair in Extremoz, Extremoz, Portugal.
2007 - "IN ARTE:TOSCA", Piccola Lirico, Theater Flaiano, Rome, Italy.
2005 - " III Biennale of Contemporary Medal Dorita Castel--Branco", Municipal Gallery of Fitaes, Rinchoa, Portugal.
2004 - "Painting, Sculpture and Engraving II", 55 Gallery, Cascais, Portugal.
2004 - "Religiões - O Saber e a Contemporaneidade", 55 Gallery, Cascais, Portugal.
2004 - "Do Sensorial ao Sensual", 55 Gallery, Cascais, Portugal.
2003 - "Painting, Sculpture and Engraving I", 55 Gallery, Cascais, Portugal.
2002 - "Painting and Sculpture", d'Art Gallery, Cascais, Portugal.
2002 - "II Sculpture Prize City Desk", Cascais Cultural Center, Cascais, Portugal.
2002 - "Jewellery II", Killon Stand, Exhibition Center of Batalha, Portugal.
2002 - "Jewellery I", Killon Stand, Ritz Hotel, Lisbon, Portugal.
(...)
1997 - "The International Independante Exhibition of Prints in Kanagawa 97", Kanagawa, Japan.
1995 - "The International Independante Exhibition of Prints in Kanagawa 95", Kanagawa, Japan.
(...)
1984 - "Week of Student", I.S.E.F. (Institute of Physical Education), Lisbon, Portugal.

BLUE | GUIDELINES

| GENERAL OUTLINE

- 1 Color
- 5 Artists
- Piece(s) must be delivered by Artist between 1st & 15th of November 2016
- GROUP SHOW scheduled for December 2016

| CONSTRAINTS

- Piece's color: Blue
- Minimum size: 2.25 m2
- Maximum size: 19.40 m2 (Max height 3m40 / Max width 5m70)
- No Bullshit. No Mental Masturbation.
- "An 'Untitled' piece is an incomplete piece." - Marcel Duchamp

| PRIVATE OPENING

- Blue Cocktail or/and Blue Dinner with the Artists and selected guests
- Thursday 1st of December 2016 from 7pm to 12am
- Entrance on invitation only
- Dress code for Artists + Guests: Blue
- "Mille et un ballons bleus" installation & launched throughout the opening.
- Yves Klein's Monotone and Silence Symphony

• On Private Opening night we will only invite professional relations, Art related relations and Elders.

This will allow them to view the show with peace and "silence".

Friends' night is the next day.

| PUBLIC OPENING

- Friday 2nd of December 2016 5pm - 10pm (can be pushed to 12am)
 - Dress code for Artists + Guests: Blue
- (A blue "Bonnet d'Âne" will be handed to guests showing up not accordingly to the dress code.)

- Each Artist needs to bring a minimum of 30 to 50 people to the opening night.

- Blue water or Blue Pastis will be served at the opening.
- "Mille et un ballons bleus" installation & launched throughout the opening.
- Yves Klein's Monotone and Silence Symphony every 30 minutes.
- Record Collectors - Two guests selected as Masters of Ceremonies with an exclusive musical selection on the Blue theme.

BLUE | DRESS CODE



* I. E. The Blue Dress Code

BLUE | INVOLVEMENT

| CLOSING

- Closing day: Sunday 18th of December 2016 8pm
- Take down: Monday 19th December 2016 9am - 6pm
- Cleaning (as a Group): Tuesday 20th December 2016 9am - 6pm

* Each Artist is responsible to clear/clean any modifications he or she made to the space as well as repair any damages made by his or her installation.

| FINANCES

• Flyers + Paste-up Posters + Catalogues + Vinyl Wall Decals + Blue Pastis + Openings' fees + Electricity + Use of facility (the list continues):

- Option (A) = 250€ per person
- Option (B) = 15% commission on each sold piece

* Each Artist chooses as an individual which of the two Option he wants to choose.

** Option (B) requires for the shown piece(s) provided by the Artist to be estimated at a minimum of 1,670.00€

| DUTIES & RESPONSIBILITIES

- Guerrilla Marketing - Posters for Paste Ups: Each Artist is responsible to glue 50 posters around Lisbon City.
- Flyers: Each Artist is responsible to pass around 100 flyers around Lisbon City.
- Promote the show verbally throughout its entire duration, guide/bring people to the exhibition.
- Partake in the show's activities and be present on site when available.
- Provide photo/written content.
- Promote the show on your Social Networks throughout its entire duration, guide/bring people to the event's main page.
- Use the Hashtag: #Bluegroupshow on your social networks posts. (FB/Twitter/Instagram ...)
- * Note: Please remain attentive as a second hashtag will come along the line.
- Video Teasers prior to the show on each Artist.