

CONTRA/CTO
Curadoria de Bruno Leitão
Carlos Nogueira
Felipe Ehrenberg
Los Torreznos
Sandra Gamarra
Sara and André
4 JUL – 13 SEPT 2014

“The educated visitor should not show any surprise, anger, or enthusiasm while regarding the exhibition. It is best to adopt a calm, reserved and serene attitude at all times. On occasion, it is acceptable to nod the head, as if the work has been recognized.”

Pablo Helguera *in The Pablo Helguera Manual of Contemporary Art Style*, Jorge Pinto Books Inc.
Nova Iorque, 2007

3+1 Arte Contemporânea is pleased to present the exhibition *Contra/cto* curated by Bruno Leitão, this show gathers artists from different contexts such as locals Sara e André and Carlos Nogueira, together with Sandra Gamarra (Peru), Los Torreznos (Spain) and Felipe Ehrenberg (Mexico) whom are showing for the first time in Lisbon.

There is a hidden contract for what we expect to find in an exhibition and for the way we behave inside museums and galleries and for what we expect to find in this kind of spaces. The works presented in this show test the limits of this contract and reveals its cracks into their object of study. These seven artists shed light on the problematics associated with the socio-cultural constraints and evident contradictions in these institutions that receive and exhibit Art, and that should be open to a permanent discussion of such limits that impose within their framework.

This exhibition is composed with several directions from the painting of Carlos Nogueira that enlightens the lines that make the gallery space (and force the visitor into situating mentally in this white scenography that serves as a support for the work itself), to the instructions of Los Torreznos to the rights and obligations of the public in this space.

From the solemnity of the prints by Sandra Gamarra which play out the moment of an encounter with art to the performance of Felipe Ehrenberg his attempt to enter the Tate with a bag on it's head and eventually got this same piece into the collection of this institution, here, both artists create narratives associated with the institutional mindset.

Finally the paintings and drawings commissioned by Sara e André created by other artists that assume a

false position of interpreters, in making this “Foundation”. Such limits are formalized in artworks that allow thinking about alternatives and to maintain open discussion on what we expect to find in a group show, on how should the work of an artist be conceived and received within a space both physically and conceptually.

Carlos Nogueira (1947) has maintained a lyric investigation on the potential of place and a performativity that exudes from the encounter between public, work and space. From performance to objectification, Nogueira has as an interest in the relations with the public either through the presence of the author or by the construction of a specific space in the exhibition space.

Felipe Ehrenberg (1943) has a career expanding over 50 years employing various mediums including painting, poetry, sculpture, photography and performance. He founded the *Beau Gest Press* (1971-1974) publisher of artist's books with a collective authorial hallmark. In México he founded several artist's collectives, notably *Proceso Pentágono*.

Los Torreznos (Jamie Vallauré 1965, Rafael Lamata 1959) is a duo formed in 2000 that operates in the fields of performance, video-installation and sound. Their humoristic and direct approach allows them to explore the social and the political, by focusing on questioning the power of language and expectations in the field of art that erupt from the clash between high culture and pop.

Through the use of painting, photography, performance, sculpture and video, Sara and André (1980 and 1979) focus on questions connected with appropriation, authorship and legitimacy. Their work is based on the study of the sources of production and art theory which enable their artistic production. Identity and self-representation are at the core of their multi-disciplinary collaboration always characterized by an ironic and challenging tone.

Sandra Gamarra (1972) utilizes painting to build a discourse that questions primarily the forms of reception, recognition and added-value of some of the most celebrated works of contemporary art by questioning the surrounding pilgrimage. She founded the LiMac: a Museum for which she built a collection of art works from paintings that she made from photographs of exhibitions that she visited around the world in a game of appropriation and recompilation.

Bruno Leitão, 2014