

Paloma Checa Gismero (1985, ES)



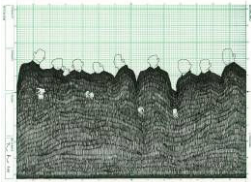
Primer día (First day) is a work about the experience of the traveler when confronted with the landscape. This work intends to resume the relationship between narrative, time and body as articulators that help us to understand our surroundings.

Rui Martins (1978, PT)



Originating from his biographical references - his father had a car shop where many crashed vehicles ended up - Rui Martins's work has traffic accidents and their traces as a main theme. From his first hand observation, his works give visibility to the energy inherent to the violent confrontation between machine and obstacle, capturing the plasticity of the deformation. In the drawing presented in this exhibition, part of a wider series, Martins uses the technique of frottage on windshields textures of several vehicles that were involved in accidents.

Theo Firmo (1983, BR)



Um grupo de grupos (A group of groups) is a series of drawings that rethink the group portrait from the point of view of an emotional and relational cartography. They are faceless portraits, where space consumes its inhabitants, requires new relationships between them and often takes on the role. There is an emotional cartography to be read and decrypted in these images. Hence the use of certain media (logarithmic paper, old sheets of graph and architects' paper) which propose a technical reading of images that are considered as essentially emotional. The absence presents itself as a key element, since most works are based on images loaded with nostalgia and uncertainty, so we do not know if we're looking at the memory or forgetfulness.

For more information about the artists please contact Galeria 3+1.

SUMMER CALLING '11

17 JUN – 17 SEP

For the second consecutive year, 3 +1 issues the challenge to national and international emerging artists not represented by galleries in Portugal to present their portfolios in order to be selected for a group exhibition at the gallery.

Summer Calling aims to act in the national art scene as a creative incubator and a platform for the dissemination of emerging art, through which young artists can show their potential in a professional context.

This year, 150 applications were received and considered. The jury of Jorge Viegas and James Steele (Directors of 3 +1), Edu Hurtado (artist and independent curator, Spain) and Patricia Telles (Collector, Brazil) has selected the following artists:

Álvaro Brito (1985, PT)



The title *Monument to A#1* refers to an object which is incongruent to its scale. The similarity with the architectural scale model gives it an enlarged physical distance and enables the confrontation with the image of a potential space. The photograph *Untitled (Distance)* researches a similar sculptural problem: it is a photograph of a body at a distance that one can not clearly explain, and therefore allows once more the observation of the space-time proposition.

Daniel Silvo (1982, ES)



Glasnost (transparency) is a term used during the Perestroika to define the policy of transparency in politics and information in the Soviet Union. In this work one can observe the paradox of a Matrioska (a handmade object traditional from Russia) made in glass, which lets you see all the other dolls within. In the video the transparency disappears when the glass is covered by a viscous fluid, which could be oil.

Giles Ryder (1972, AUS)



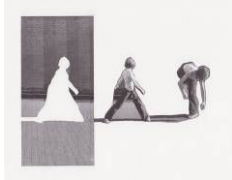
The Painting Proposal for Space Stations and Airports [Le Star] is part of a series that questions the act of "painting". This work is a model for a larger one for the imagined places referenced in the title. Despite this technological concept and the use of industrial materials, the work is essentially done by hand. The work is situated between hope and defeat between current technological and market advances and the use of resource intensive processes and Fossil fuels used for the advancement of both inner and outer space. *Painting Proposals for Airports and Space Stations [Le Star]* presents a futuristic vision of the humanistic desires for the expansion and exploration of outer-space, while amplifying the present and past as embodied in the site.

Ibai Leon (1980, ES)



"Dakota" is part of the series "Landscapes" in which the artist is currently working on. In this series, Ibai invites the viewer to take a walk through forms emerging from reality. It talks about the composition of color, medium, internal order, relations between the various elements of the work; the mystery that ultimately gives sense to the aesthetic encounter.

Inês Coelho (1984, PT)



In the series *Non-Stop*, the presence / absence of movement allows the eye to imagine and build choreographies within the space of the paper. Pictures of a person moving are photocopied and cut mischaracterizing the image, while making it impersonal, at the mercy of the appropriation of the beholder.

Joana Linda (1980, PT)



These photographs were taken in December, the last day of 2010. Like the vast majority of her images, these were not planned; they come from an emotional reaction to the space where the artist finds herself for the first time, an attempt to capture the subtle emotional exchange that occurs between the human figure and the landscape that surrounds it.

José Cunha (1980, PT)



The series *Human Nature (Portfolio I)* focuses on street photography and observation of time. In the first theme, the inspiration comes from the pioneers of Street Photography who photographed urban areas where life happened quickly, driven by a desire to instinctively capture change and progress. Consequently, the creative process of José Cunha also reflects on the observation of time, in the sense that it changes things in a visual way. This visual investigation in the form of photographs tries to contain a sense of unstaged proof of existence with the city as background.

Mikel Telleria (1972, ES)



Mikel Telleria is currently focused on *analyzing the flow of information and the way that this flow is created, distributed, consumed and absorbed. Three are the areas that I am currently dealing with: sediment/ filing; urgent vs news; ambiguity/ control.* "The Other Side of Your Eyes" is a sample of the work process and consists of erasing certain details of photographs published in history books.

Natália Rato (1984, PT)



Memory, construction and deconstruction are concepts present in this project. There is an association of a lifetime, namely childhood, to a space. The idea of heritage, family and anecdotal, is evoked by the act of collecting elements and recreating objects that exist inside a house, which are transported to the present, piercing a spatial-temporal border. The time lag between "what happened" and "what is to happen," gains importance in this project, in an attempt to "falsify" the "event".