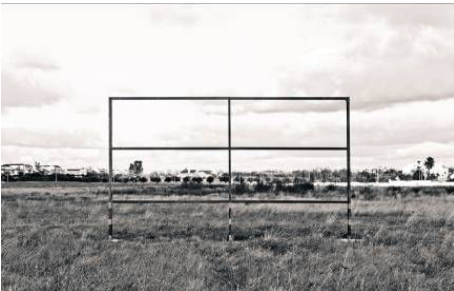


Luis Sezões (1981, PT)



In the "Fallen Empire" series we are presented with skeletal like poster boards set against different landscapes throughout Portugal. These advertising boards used to promote various political agendas, marketing campaigns and consumer products, now they bear as a witness to the current economic, politic and social situation experienced in Europe, as reminders of crashed markets, unemployment and less prosperous times, that of the ruins of fallen empires. The black and white photographs

frame the landscape in their new wake, perhaps offering a moment to consider the remains, the bigger picture of this future post-capitalism. This leads us to question how our successors will look upon this time and if there will be ruins to be seen.

Pedro Henriques (1985, PT)



Peter Henriques practice is primarily driven by the process of making images, by creating images as hybrid fields where several pictorial sources merge and intersect. His work tends to view the image in a broader sense, using the components which are found necessary for the creation of meaning, fluctuating between disciplines and techniques. In the "Dripping Trees" series upside down trees are depicted, harmonized and merged with patches of white spray that flow downwards, the trees appear to be illuminated by a flash of light against the night background, while the overlapping spray white creates a sense of over-exposure and a liquid which trickles along the surface painting.

SUMMER CALLING '12

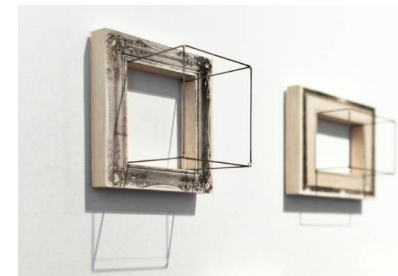
6 JUL – 8 SEP

For the third 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, through which young artists can show their potential in a professional context.

This year where more than 65 applications were enthusiastically received by a jury consisting of Jorge Viegas and James Steele (Directors of the 3 +1), Ana Anacléto and Luis Royal (invited members), have selected the following artists;

Almudena Lobera (1984, ES)



In "Espacio de Conquista" our attention is shifted from the position where a painting would normally be placed. Instead the focus is the photographed frame which then becomes the artwork. The wire cube replaces the canvas and it is within this void that we could position our own images or ponder over the shadows formed by the cube reiterating the photographic image and how we "frame" imagery.

Through her artistic practice Almudena explores the "ways of seeing" in various materials and processes, how an image is conceived through almost innumerable platforms, conduits, experienced or unexperienced. There is a performative element to the works, where space and action coexist in order to engage with the pieces.

Cristina Garrido (1986, ES)



The series of 50 postcards of artworks by well known artists have been painted out leaving the backgrounds and only hints of their presence. For each exhibition of works from "Veil of Invisibility" series Garrido invites a curator to make a selection, adding another layer to the work by identifying curatorial practices and further exploring the notions of how artworks are commoditized in an institutional context; systems of attributing value, authorship and the ownership,

themes which are central to her practice. The once humble postcard has not only become a unique object but has also appreciated in value.

Elias Gato (1989, PT)



Within this series belies two distinct and opposite poles, one being the natural habitat where fauna and flora thrive harmoniously and the other a urban environment. On first glance it appears that these two ecologies would not be able to coexist the migration of pigeons from Castro Marim to Lisbon are an example of such a phenomenon. The compromises and adjustments made by these animals perhaps acts as a metaphor for surviving in urban landscapes, unbeknowingly their habitats draw our attention to all of the nocks and cranies within the structures of the metropolis where they live and thrive thus making us look at the buildings themselves. Both of their contrasting environments are depicted side by side in the works by Elias Gato, perhaps commenting on the way that we live within "pombals", claiming our territories for our own purposes in spite of nature, yet as a means of adapting to our

environments and survival. His paintings portray this complex narrative, yet the forms of the buildings and nature have been reduced in their rendering, inviting us to wander the canvas and rest our sight or ourselves in a place where we find solace.

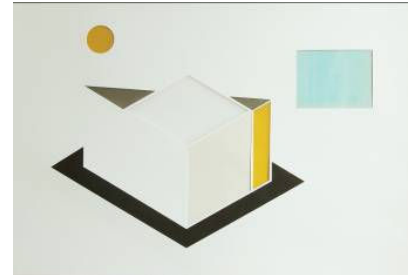
Irene de Andrés (1986, ES)



Irene de Andrés employs images from divergent mediums such as advertising and surveillance in her divergent art practice. By breaking down the images into various components, she then reconfigures them to highlight often overseen factors which then shifts the audiences focus to reinterpret them. This reconceptualizing of images by activating specific components also suggests alternate realities not only on a day to day basis but how as the audience we should revise the representation of images within art and history. "How to draw a line in a passport" investigates the "invisible" lines that dominant our lives

politically and historically. On the first page of her Spanish passport appears an image of one of Christopher Columbus's ships from his first endeavor to the Americas, de Andrés presents a series of videos with the semi-submerged passport in various waterscapes, with the artefact and documentation of these events.

Isabel Pina Ferreira (1985, PT)



"Untitled 1" and "Untitled 2" - *Dwellings series* are collage works belonging to an exploration which has evolved from the artists three-dimensional practice, based on sculpture and installation art. These works are based on a combination of project drawings with photographic records of various places, presenting a methodology and an exploration of form. Although the viewer is led to the recognition of an architectural structure placed in an environment but also witnesses an abstract form. Ferreira is interested in the ephemeral

nature of an artwork, expressed through the construction of structures that reflect upon mutability, exhibition contexts, poetics and how the mechanics of the viewers' experience and interaction whether it is direct or indirect affect the artwork.

Luis Plácido Costa (1981, PT)



Proposta "B": "4 áreas de um outro lugar" (Proposal "B": "4 areas of another place") plays with the ideas of construction and deconstruction of inhabited architectural spaces by juxtaposing sculptural forms and works on paper using materials based on and from actual locations. This works and others by Luis Plácido Costa seeks to reinterpret the divergent forms of housing and the place itself. Through his exploration of man-made spaces it is within a spaces evolution that is of interest to the artist, in that a place is transformed over time from its original conceived form to a modified version after period of occupation, and in some cases until its degradation and abandonment. The materials and aspects of a location act as a reference point for the works and

although the materials are in fact present there is also the hand of man.