

**Tânia Marcelino (PT) 1989**



Found and used materials form the basis of Tânia Marcelino's work, whether directly incorporating them into her sculptural pieces or elements of them in her drawings, their presence remains. The interventions within these pieces require careful consideration as often they are humble enough to be left undiscovered. It is almost as though the artist performs a type of symbiosis by using contrasting or complimentary materials, while maintaining the integrity of the original object. *Untitled* 2012 summons the viewer to consider the mundane nature of its physicality which acts as a veil, a disguise, until the focus shifts to the area where once existed a knot in the wood which is now replaced with a lead cast. It seems as though the wooden piece has been restored, almost nurtured, altering the way in which we view the piece as a whole.

**Callum Monteith (UK) 1988**



As though the paintings have been exposed to radiation or hallucinogens, Callum Monteith's paintings are grounded in traditional and modern modes of artmaking, which he applies to his sculptural and digital works. By merging various processes and methods the artist is able to investigate the tradition of painting. The techniques he employs in *Yew Valley* and *Mt Zey* are indicative of early formalized landscape painting as well as the application and gesture of paint, however here it is as though we have been presented with a negative version of the colour palette.

Within these panoramas there is an element of the fantastical and euphoria as these small scale fluorescent-esque paintings command attention and require further examination.

**Nádia Rodrigues Ribeiro (PT) 1984**



Family photo albums and archives establishes the narrative from which Nádia Rodrigues Ribeiro has produced many photographic series. When representing these images in new contexts, a dialogue evolves creating another archive, as though rewriting history or sharpening the focus of specific moments. In *Untitled* 2012 are three distinctive images which clearly marks the exchange between the pose and the photography. These poses fix us in their gaze although is disrupted by a cameo-like profile image of a peacock which has no immediate connection to the other two images, this ironic image acting as a device which shifts our gaze once more to reconsider the composition of the three images.

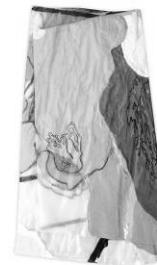
**SUMMER CALLING'13 12 JUL – 14 SEP**

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

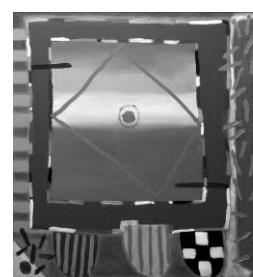
This year where more than 120 applications were enthusiastically received by a jury consisting of James Steele and Jorge Viegas (Directors of the 3 +1), Joana Baguenier and Susana Pomba (invited members), which selected the following artists:

**Tiago Alexandre (PT) 1988**



In the "Folded Drawings" we are presented with a selection of works which suggest that they have multiple interpretations and configurations hidden within the folds of the acetate. The complex compositions using various mediums oscillate between static and non static states, as though we are witness to a process of construction and destruction, themes central to Tiago Alexandre's practice. These drawings beckon us to question the possible alternatives and lead us to contemplate their restless nature and their process in a myriad of figure and form. This sculptural element in the drawings is an extension of his practice, which also includes installation, performance, painting and video.

**De Almeida e Silva (PT) 1981**



The emblematic tools employed in the "Pool paintings" series act as decoys when deciphering the works, as is the use of colour and application in what appears seemingly undecipherable. De Almeida e Silva borrows references from various noted artists throughout the history of painting, which in turn allows and provokes free associations without ever being able to settle upon a conclusion as the viewer. The only inkling given - although elusive - is through the titles which direct the interpretation of the work into endless realms. One of the common threads in this series is the incorporation of a "pool", suggestive of a meeting place or platform for the exchange of convergent ideas or a common space, a place of alchemy. This subversion of references and processes permeates into his publications and multidisciplinary work.

**Sara Amido (PT) 1989**



In the two video works *When I am explaining something to you* and *A lot of things*, we are presented with two different narratives, both of which deal with the notions of language, text and interpretation, subjects which the artist explores through her works. *When I am explaining something to you* presents a discourse by a non native speaker of English, making us unsure at first whether we are listening to the voice of the artist or the voice over, as the expressions and timing mismatch at points through the duration. Similarly in

*A lot of things* the audience becomes absorbed by the story, until realizing that there is no straightforward monologue, as the word "thing" has replaced many of the words. The versatility and ambiguity of this word is reinforced by the use of the excepts which have been taken from synonyms in the dictionary, in turn saying a lot of things. The two videos place the viewer on a minefield of comprehension, as they are lead into a crafted path with an apparent tangible dialogue.

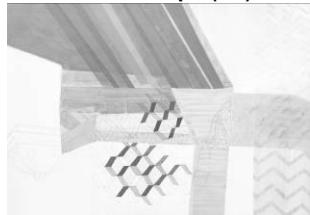
**Carla Fernández Andrade (ES) 1983**



Here, Carla Fernández Andrade's *Paths to lands* presents a series of photographs from the vantage point of a car journey through landscapes, with the presence of an onlooker. The relationship between man and nature features throughout the works by Carla. This series highlights the exploration of "paths" through nature and what these paths represent in symbolic and metaphorical sense. Although the roads carve and dominate the landscape, they become a visual path to the future of what

lays ahead, the unknown, much in the same way man responds to nature, feeling at the same time influenced by it and the need to dominate it also, for fear of its uncertainty and its unpredictability.

**Cristina Del Campo (ES) 1981**



*Entornos (Environments)* and *Shopping Carts* are series which are the result of a process of gleaning from the everyday domestic environment, the latter also from a foreign environment. Constructing the image is done primarily of a catalogue of often overlooked visual elements – objects, designs and architecture, which in turn have their scale manipulated, creating specific focal points. The artist relates the compositions to a contemporary discourse in still life, as the forms and motifs are juxtaposed in a collage-like application, allowing the individual elements to coexist and exist independently of one another at the same time. This recontextualization of the everyday objects becomes a fiction of reality.

**Tarryn Gill & Pilar Mata Dupont (AU) 1981**



Multidisciplinary artists with a background in dance and music theatre, Tarryn and Pillars' video work *Gymnasium* is an example of their interest in responding to their environment, often in relation to ideas of identity, nationalism and political events. As propaganda films portray a utopian ideal, so too does this video, with notions of fascism set in the backdrop of a gym. The artists draw upon the intrinsic nature and importance of sport in

Australian culture, while commenting on the parallels between a sportsfield and a battlefield "as a location for the demonstration of legitimate patriotic aggression" with a satirical undertone.

**Mikael Larsson (SE) 1980**



At the core of Mikael Larsson's investigations is the process of subverting the materiality of objects and in doing so creating an alternative platform for reinterpretation by the viewer. These sculptures question the relationship between the original object and its material, its associations in context as well as our individual perception. Within these works also belies a narrative of commerciality and mass production, challenging the systems within framework of Art institutions.

In *Peanuts*, the artist also considers the validity of an artwork when presented in the context of a gallery space, while at the same time dually a commentary on consumerism and irony.

**Mauro Vallejo (ES) 1981**



Confronted by two different modes of aviation in the photo-engraving *Conflictos de intereses*, at first glance presenting a comparison of types, symbolically suggestive of conflict, therein lays the ambiguity and one is left to consider the alternatives. *Galakt (Materia Oscura)* ponders similar ambiguity as Mauro Vallejo responds to concept of dark matter and man's inability to define it, revealing itself only as a vacuum and visible only

when its surrounds change course inexplicably. The artist suggests that these laws of the unknown are not always explicable are not akin to the manner in which all events occur. The nature of the unexplainable is demonstrated in this installation, as a coffee cup lies forlorn across a newspaper. In a period of hyper saturation of information these multiple interpretations allow the audience to form its own conclusion of the artist's work.