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Kindred Spirit
Exterior View

PROJECT INTRODUCTION

Kindred Spirit is an exhibition space, conceived, founded and directed by Sérgio Fazenda Rodrigues, based upon the logic of a non-profit collaborative action. Based in Lisbon, but seeking a national and international scope, its action is focused on the creation and discussion of contents, supported by the combination of a curatorial, editorial and educational plan. Its purpose is to increase contemporary artistic creation and its approach to various audiences to seek working models that promote the conception, discussion and critical reflection of the visual arts in an inclusive manner.

The exhibition cycle *In the Present Now*, developed for 2023 and 2024, is based on a discussion supported by Ítalo Calvino's book *Six Proposals for the Next Millennium* (1998). Contrarily to what is expected, without illustrating or rebutting Calvino's ideas and aspirations, this cycle focuses on debating other forms of thought that, also in six moments, problematize, question and reflect on the present time.

The present is based on a state of permanent change, calling for a volatile gaze that does not fix itself. Diluting Cartesian logic, the exhibitions operate in the connection of the individual to the world, crossing the past and the future to problematize the present time. With no intention of concluding, but rather of finding approaches to existence in movement, the exhibitions have the opposite as a complement and uncertainty as evolution.

The exhibitions are conceived in a collaborative mode, promoting the development of mostly new works, based on a dialogue between artists, curators and exhibition spaces. Each exhibition is accompanied by a bilingual catalogue, in which the work produced is deepened and documented, also occasionally presented outside Portugal.

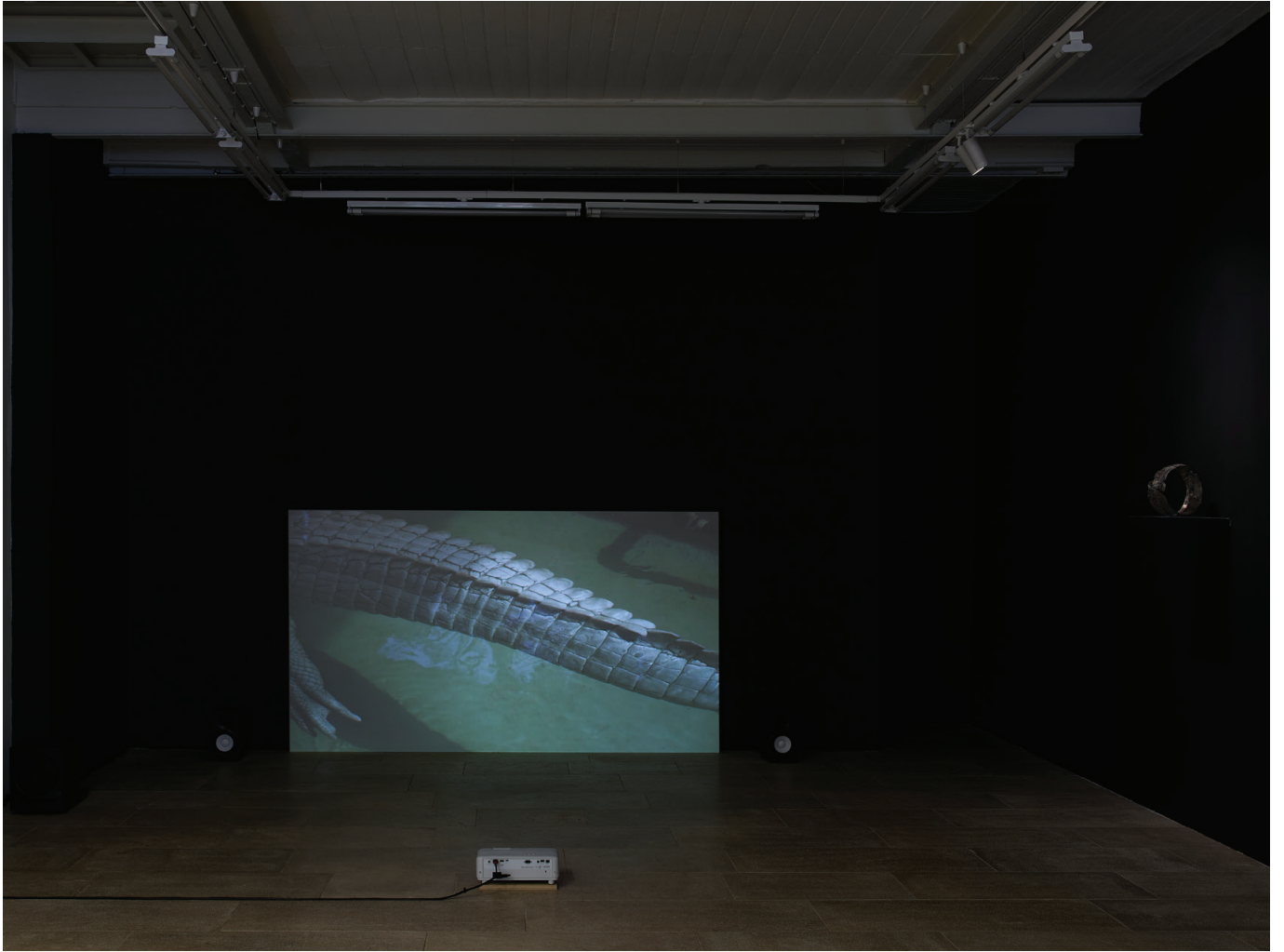
Three exhibitions are planned for 2023:

- *Rizoma / Rhizome* explores the formulation of knowledge, crossing different origins and expertise. This exhibition problematises actions that aggregate, horizontalise and deconstruct a hierarchy of wisdom.
- *Oxímoro / Oxymoron* investigates the reference of place, questioning the ideas of space and existence. Embracing paradox, this exhibition questions clarity and crosses the notions of fable, reflection and inversion.
- *Relatividade / Relativity* speculates on the expression of the event. Attentive to the elasticity of the creative process and the perception of the observer, the exhibition questions duration and the linearity of time.

The first exhibition debates the nature of knowledge, the second the place of the event and the third the course of action.



Oxymoron
Exhibition View



Oxymoron
Exhibition View

Oxymoron	24 May - 06 July	2023	Lisbon, PT
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Exhibition Text

“226.

With what lust and transcendence I sometimes, strolling through the city streets at night and gazing, from within my soul, at the lines of the buildings, the differences in constructions, the minutiae of their architecture, the light in some windows, the pots with plants creating irregularities on the balconies—contemplating all of this, I say, with what joy of intuition this cry of redemption rises to the lips of my consciousness: but none of this is real!”

Fernando Pessoa (Bernardo Soares) – *The Book of Disquiet*

Oxymoron is the second exhibition of *In the Present Now*, a series inspired by the ideas developed by Italo Calvino in *Six Memos for the Next Millennium* but focused on examining the current moment. Avoiding an immediate response that illustrates or contradicts Calvino’s expectations, *In the Present Now* seeks references that observe the world in the vicinity of a new animism¹, highlighting the connection of the part to the complexity of the whole. Thus, each exhibition is read individually and in relation to the others, shaping the cohesion of the whole.

Commenting on the notion of exactness, which according to Calvino is intimately linked to the purpose of rigor and clarity, the second exhibition revolves around the concept of oxymoron and engages in a dialogue between the Portuguese artist Henrique Pavao and the Danish artist Joachim Koester.

Calvino discusses exactness by anchoring it to the notions of precision and effectiveness, affirming it as a characteristic that reflects accuracy and detail. Thus, its acuity is considered a quality that clarifies what is said in a direct and unequivocal manner, articulating what leads us to the correct signification of what we are considering.

In the proposal developed by this exhibition, ambiguity emerges as the necessary counterpart to the understanding and measurability that exactness demands. To think of ambiguity implies considering the flexibility with which a non-dichotomous, non-Manichean nature is apprehended, where antithesis and paradox are integral parts of existence. In this sense, based on a complex, non-linear relationship, where the idea of metaphor, catachresis, and oxymoron² encompass contradiction as a structural element, the exhibition fosters an opening between fact and fiction, concrete and imaginary. Similarly, invoking cinema and literature, tensions in agreement and indeterminate profiles are sought, working with other forms of perception to blur the contours of the real.

¹ Based on the idea of a correlation between thoughts and actions, in the convergence between the physical and immaterial world, Animism departs from Cartesian dualism and reveals itself as a worldview that transcends multiple systems of belief. Also known as magical realism, fantastic realism, or animistic realism, Animism early on informs the foundations of Anthropology and continues to participate in a central discussion about the role of Art, its interpretation, and understanding today.

² In a poetic view of contradiction, as embraced by Fernando Pessoa or T.S. Eliot, figures of speech hold a malleable sense, naming a fluid existence. Whether through metaphor, driven by an assumption of parallelism; through catachresis, using a word outside of its literal meaning; or through oxymoron, merging words of opposite meanings; the intention in all cases is to confer a different sense to the underlying idea, expanding it for a new interpretation.

Joachim Koester (1962, Copenhagen) develops his artistic practice by examining how we delineate the factuality of things or, in the words of Hal Foster (Artforum, April 2006), “pursuing something that traverses the border between documentary and fiction.” Using moving images, photography, and sound in an inherently installative logic, Koester analyzes and romanticizes stories and occurrences advocated by characters who are tendentially displaced. The construction and deconstruction of figures and events test the limits of narrative, exploring the notions of enigma and irony, in another realm where the poetic sphere merges with political reality.

Henrique Pavão (1991, Lisbon) combines the use of photography, sculpture, sound, and moving images to create immersive installations, where the artworks explore the boundaries of dreams and reality. By questioning the concepts of time and place, based on the intersection of ancient cosmogonies and contemporary space from Koolhaas (Junkspace) to Marc Augé (Non-Places), Pavão reflects on the role of entropy, perpetuity, memory, and irreversibility. His work assumes an exploration that is sometimes retrospective and archaeological, sometimes projective and futurist, which discusses different parameters of existence, such as myth, reflection, and inversion.

Debating the possibility of a new reality, the exhibition reinforces a concordance of opposites in which the artworks dialogue on an ambiguous plane. In a space where images, sounds, and objects relate, but also potentially absent themselves, to a place of promise. Something that questions exactness and that we recognize in the connection between the individual and the collective, the past and the future, fantasy, and the real world.

Bio	Artists
Henrique Pavão	<p>Henrique Pavão (Lisbon, 1991) lives and works in Lisbon. His work focuses on issues of entropy, loss, anachronism, story-telling and temporality, reflecting an interest and use of the archaeology of conceptual movements, connected to a sophisticated, poetical and cinematic use of processes. His work circles through different media (sculpture, film / video, photography, sound and performance) often with a concern for each medium's specific processes and mechanisms, taken as the mark of its temporality or even its history.</p> <p>Pavão obtained his Masters in Fine Arts from the Malmö Art Academy in 2016 (Professor Joachim Koester). He received several awards of which we highlight the The Marcelino Botín Foundation Award (2021) and the nomination for the 13th edition of the EDP Foundation's New Artists Award (2019).</p> <p>His work has been recently exhibited at FRAME Section of Frieze NY (NY), MAAT – The Museum of Art Architecture and Technology (Lisbon), SE8 Gallery (London), Anozero (Coimbra Biennial), Culturgest Porto (Oporto), among others.</p> <p>Pavão's work is represented in institutional collections such as CACE – The Portuguese State Art Collection; MAAT / EDP Foundation Collection; EGEAC/CML Collection, FLR – Leal Rios Foundation and António Cachola Collection – MACE / Elvas.</p>
Joachim Koester	<p>Joachim Koester (Copenhagen, 1962) weaves fact and fiction, reality and myth, focusing on occurrences of mysticism and the occult as well as the more surreal moments from our cultural and social histories. Koester examines events in time that have become more than the sum of their parts. Attempting to capture traces of what once was, Koester's work documents the past as well as poignantly comments on what happens to the places that are left behind. Questioning narrative and identity, Koester uses photography and film to explore the ways in which our shared histories are established, and in the process to question how these mediums are, ultimately, ambiguous.</p> <p>He has notably exhibited at the National Gallery of Denmark (Copenhagen), Bergen Kunsthall (Bergen), Turner Contemporary (Kent), MCA (Chicago), Musée d'art Moderne de la Ville de Paris (Paris), PS1 (New York) and Astrup Fearnley Museum (Oslo), amongst others. In 2005, Koester was included in the Danish Pavilion as part of the 51st Venice Biennale. In 2013, he was granted the Camera Austria prize for photography.</p> <p>His work can be found in international collections, including MoMA (New York), Centre Pompidou (Paris), KIASMA Museum of Contemporary Art (Helsinki), S.M.A.K. (Ghent), M.N.C.A. Reina Sofia (Madrid), Carnegie Museum of Art (Pittsburgh), and the Metropolitan Museum of Art (New York) among many others.</p>



Joachim Koester

The Magic Mirror of John Dee, 2006

Silver gelatin print, 81.5 x 70 cm

Cortesy Joachim Koester and Gallery Nicolai Wallner



Joachim Koester

Research materials for From the travel of Jonathan Harker, 2003

Text by Joachim Koester

Photographs courtesy of Cinemateca Portuguesa - Museu do Cinema

Book Dracula by Bram Stoker

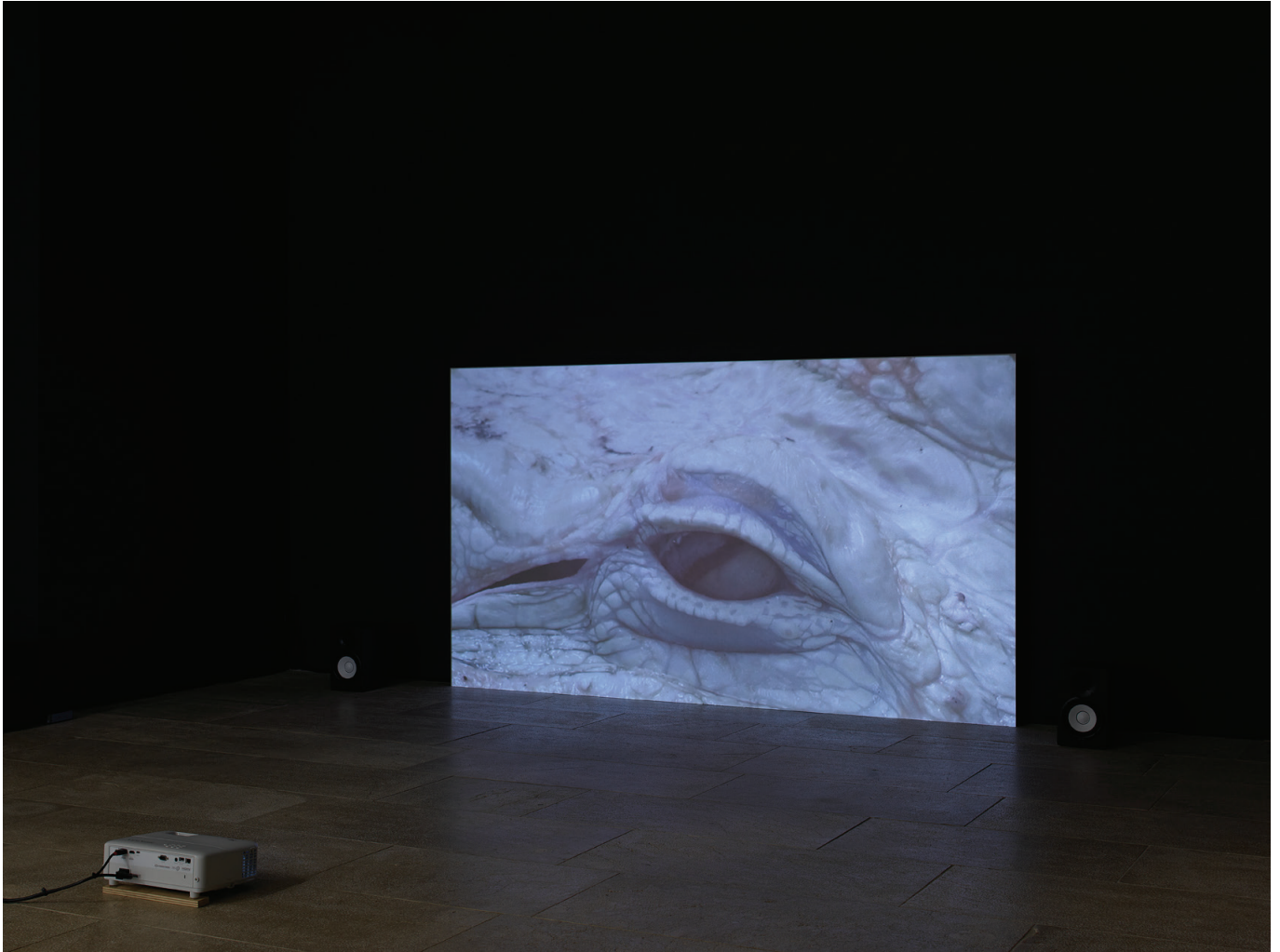


Joachim Koester

From the travel of Jonathan Harker, 2003

Series of 10 C-Print Kodak Endura / Fuji Crystal Archive and silver gelatin prints, 69 x 80,5 cm each

Courtesy by Joachim Koester and Gallery Nicolai Wallner



Joachim Koester

The World Beneath the City, 2023

Video HD (color, sound, in continuous loop)

Variable dimensions

Sound Mix & Master - Pedro Abecasis



Henrique Pavão

Moonshine, 2023

Silver extracted from 35 mm film, 20 x 20 x 10 cm



Joachim Koester

The Meditation Tapes

Museum of Modern Art, Department of Eagles: Patterns, Shimmers,
Scenes, 2016

(21'00", in continuous loop)

Text: Joachim Koester. Sound: Stefan A. Pedersen

Installation with sound piece, various materials, Variable dimensions

Courtesy Gallery Jan Mot



Joachim Koester

The Meditation Tapes

Museum of Modern Art, Department of Eagles: Patterns, Shimmers,
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(21'00", in continuous loop)

Text: Joachim Koester. Sound: Stefan A. Pedersen

Installation with sound piece, various materials, Variable dimensions

Courtesy Gallery Jan Mot

Bio	Curator
Sérgio Fazenda Rodrigues	<p>Sérgio Fazenda Rodrigues (Lisbon, 1973) is an architect, curator and publisher. He taught at the University of the Azores (2005-2012), at Escola Universitária Vasco da Gama (2013/14) and at the Faculty of Fine Arts of the University of Lisbon (2019/20), and is currently dedicated to dissemination, criticism and curating of visual arts. He is a member of the International Association of Art Critics (AICA) having participated in 2015 in its direction, in Portugal.</p> <p>He is author of the book <i>A Casa dos Sentidos</i> (Ed.Uzina, 2013) and co-founder of the <i>Palenque</i> Editorial Project (2016). He was guest editor of the visual arts magazine <i>Contemporânea</i>, for which he still writes regularly, and of <i>Colégio das Artes-Universidade de Coimbra</i>, in the book <i>Desenho Incerto</i> (Ed.Colégio das Artes, 2022).</p> <p>Together with Celina Brás, he is the director of the company <i>Making Art Happen</i>, which brings together the art magazine <i>Contemporânea</i> and the independent space <i>Kindred Spirit</i>, which he directs in Lisbon.</p> <p>He was permanent cultural adviser to the Regional Government of the Azores/Regional Directorate of Culture, and between 2010 and 2012 he was responsible for the management of the Contemporary Art Collection of the Regional Government of the Azores and the programming of exhibitions at Arquipélago - Contemporary Arts Center. He has been part of various support juries of the Portuguese Government / General Directorate of Arts, Regional Government of the Azores / Regional Directorate of Culture, Ágora - Culture and Sports / Porto City Hall, EGEAC-Municipal Galleries of Lisbon (Atelier-Museu Júlio Pomar), and the Luso-American Foundation for Development.</p> <p>His work is carried out independently, in collaboration with institutions, galleries, collectors and independent spaces in Portugal, Spain, Belgium and England.</p>

Bio	Writers
Nicolas de Oliveira & Nicola Oxley	<p>Nicolas de Oliveira and Nicola Oxley are London-based curators and writers who co-direct SE8 Gallery and the imprint Mulberry Tree Press, which produces artists' books and vinyl records. Their books with major publishers include <i>Installation art</i>, and <i>Installation art in the New Millennium: Empire of the Senses</i>, two seminal international surveys of the practice, and several monographs on Hans Op de Beeck (Belgium), Stefan Brüggenmann (Mexico) and Patrick Jolley (Ireland), the result of close working relationships with artists and galleries, as well as short fictions.</p> <p>Their curated exhibitions span 200 individual and collective projects and installations with artists such as Christian Jankowski, Hans Op de Beeck, Patrick Jolley, Phyllida Barlow, Mariko Mori, Gary Hill, Andrea Büttner, Stefan Brüggenmann, Hollis Frampton, João Onofre, Luis Paulo Costa, Henrique Pavão, John Wood & Paul Harrison, Rui Toscano, Francisco Tropa, Julião Sarmento, Daniel Silver, Tristan Perich, Helena Almeida, Anthony McCall, Mohau Modisakeng, Matt Mullican, Hugh Locke, and Ugo Rondinone, among others, as well as numerous collaborations with UK and international institutions.</p>
