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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.



Kindred Spirit
Interior View

Rizoma	09 Mar - 14 April	2023	Lisbon, PT
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Exhibition Text

Rhizome is the first exhibition of “In the Present Now”, a cycle inspired by the ideas developed by Italo Calvino in his *Six Memos for the Next Millennium*, focusing on a gaze that aims to scrutinize the current moment. Avoiding immediate reactions that illustrate or contradict Calvino’s expectations, “In the Present Now” looks for references that consider a world on the verge of a new animism¹, highlighting how the parts connect with the complexity of the whole. Each exhibition can be read either separately or in relation to the others, shaping the cohesion of the whole.

Rhizome questions notions inherent to knowledge and its transmission, the connection of individuals to the environment, and the ideas of hierarchy. To this end, it queries the role of history, narratives and the relationships between popular culture and academic erudition. Looking for systems of thought and action that move towards the foundations of a rhizomatic² nature, the exhibition promotes a dialogue that echoes ideas of depth and fluidity as a comment on the first proposal (“Lightness”) by Italo Calvino.

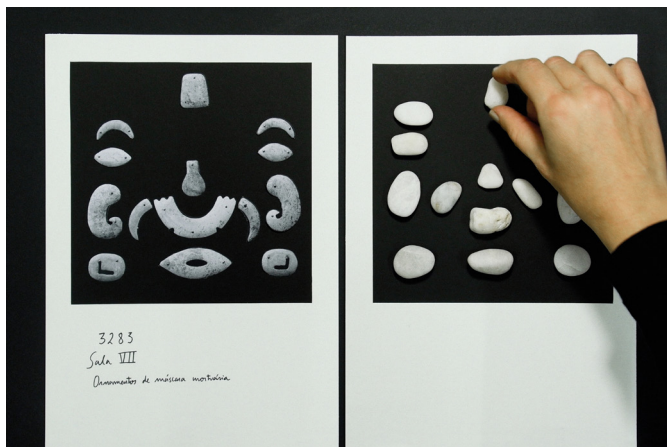
Articulating different times, modes and provenances, the exhibition brings together works by Cristina Mejías and works by Mariana Caló & Francisco Queimadela. Mejías’ work suggests an enquiring gaze, but one that is open to surprise. Her regard focuses on the ground but claims an idea of lightness and archaeological resolve that moves forward in speculative steps. The work of Caló & Queimadela recovers, examines and superimposes past memories, reinventing the expression and contours of time. Questioning the origin and persistence of objects, their works problematize how we communicate, as well as the nature of the work of art.

Sérgio Fazenda Rodrigues / Virginia Torrente

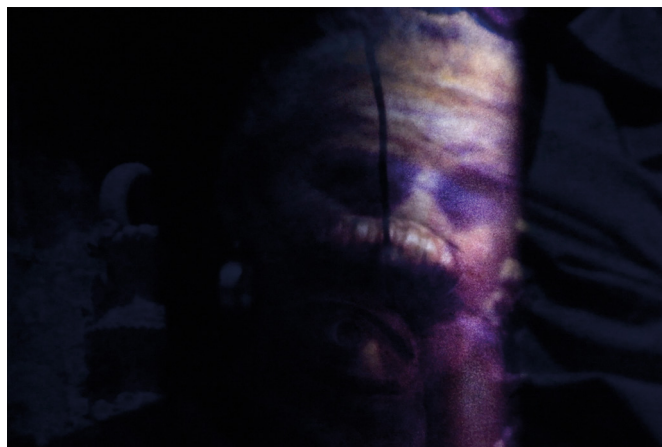
¹ Based on the idea of a correlation between thoughts and actions and the non-separation between the physical and the immaterial world, Animism moves away from Cartesian dualism, allowing itself to be perceived as a cosmovision transversal to multiple belief systems. Also known as magical realism, fantastic realism or animist realism, Animism has informed the bases of the study of Anthropology from its very beginning. It is today a key notion in a wide-ranging debate on the role of Art, and on how we read and understand it.

² In Botany, the word rhizome identifies a model of root, stem or stalk that develops primarily underground and horizontally, which, from its nodes, radiates aerial shoots and other roots. These ramifications multiply in any part of its body and translate a complex development that neither communicates nor obeys a linear system's logic. In Philosophy, the concept of “Rhizome” was coined by Gilles Deleuze and Félix Guattari and refers to a descriptive or epistemological model that does not possess a single root nor a hierarchical plan. Such a model refers to a system free from central and dichotomously aligned propositions and affirmations, and in which the knowledge structure does not arise from first principles but forms itself simultaneously from all conjectural points and hypotheses.

Bio	Artists
Mariana Caló & Francisco Queimadela	<p>Mariana Caló (1984, Viana do Castelo) and Francisco Queimadela (1985, Coimbra) combine the use of photography, sculpture and moving images to create immersive and intimate installations. Blurring borders, the works question the place of spontaneity, fiction and objectivity, assuming fantastic environments that question time and connect with an idea of ancestry. Rooted in long work processes, in research and in field actions, the production of Caló & Queimadela problematizes the transformations intrinsic to a continuous practice. The work affirms environmental care and a dialogue between the ideas of the biological, the vernacular and the cultural, reflecting on the physical, philosophical and symbolic meaning of cycles, surprise and everyday life.</p>
Cristina Mejías	<p>Cristina Mejías (1986, Jerez de la Frontera) develops her practice around the way in which knowledge is established. From academic interpretation to the incorporation of popular knowledge, or the crossing of scholarship with acquired experience, Mejías works on the way in which we generate, preserve and convey culture, questioning the conception of history and its linear narrative. Her work crosses stories and history, facts and personal perspectives, avoiding the hegemony of the story. The memory and awareness of the events acquire density due to the nature of the events and the imagery of the myths, or due to the facticity of the cases and the different voice of those who communicate them.</p>



Mariana Caló & Francisco Queimadela
Luminous Shadow, 2018
Video, 22'09"



Cristina Mejías
From Things to Flows, 2018-2020
Installation, variable materials



Bio	Curators
Sérgio Fazenda Rodrigues	<p>Sérgio Fazenda Rodrigues (Lisbon, 1973) is an architect, curator and publisher. He was university professor 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.</p> <p>He is a member of the International Association of Art Critics (AICA) having participated in 2015 in its direction, in Portugal. 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). Together with Celina Brás, he is the director of the company Making Art Happen, which brings together the art magazine <i>Contemporânea</i> and the independent space Kindred Spirit, 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. His work is carried out independently, in collaboration with institutions, galleries, collectors and independent spaces in Portugal, Spain, Belgium and England.</p>
Virginia Torrente	<p>Virgínia Torrente (Bilbao, 1963) is an independent curator. From 1988 to 1992 she worked as deputy director of the Madrid gallery and art books publisher Estampa, and from 1993 to 1999 she coordinated the exhibitions of the Contemporary Art Collection, MADRID. During her time as chief curator of the Patio Herreriano in Valladolid (2000-2003), she designed individual exhibitions with the artists Juan Ugalde, Isidro Blasco and Jorge Barbi, among other projects. From 2004 to 2006, she was responsible for the Artistic Direction of La Casa de América en Madrid, carrying out an intense program of solo exhibitions by Spanish, Portuguese and Latin American artists, almost all of them conceived and produced specifically for the exhibition spaces of La Casa de America. Since 2007, she has been working as an independent curator for art centers in Spain and Latin America. From 1999 to 2008, she was co-curator of the independent project Domestic, together with Giulietta Speranza, Andrés Mengs, Joaquín García and Teodora Diamantopoulos, which realized exhibitions in places in Madrid that are not commonly used to exhibit contemporary art. The work in Doméstico was documented and published in 2005.</p>