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José Maria Costa
(Presidente da Câmara Municipal de Viana do Castelo)
(The Mayor)

Design
Rui Carvalho Design

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OUTRAS FACES

OTHER FACES

2010
Técnica mista sobre tela
Mix media on canvas
56x106x4 cm
Coleção privada
Private collection
FACES OLHANDO A POP ART E O DESENHO GRÁFICO

FACES LOOKING AT
THE POP ART AND
THE GRAPHIC DESIGN

Foi já neste século que Pintomeira se abriu às correntes estéticas da Pop Art e do Design Gráfico. ‘Novas Faces’ vem no seguimento de ‘Interiores’, tema da Exposição do artista em 2009. E se então era visível a influência de David Hockney e Tom Wesselmann, agora são convocadas as obras de Andy Warhol e Roy Lichtenstein.

A Pop Art e o Design Gráfico inscrevem-se no movimento contemporâneo de desacralização da imagem, o que também quer dizer de desacralização da arte. Obras de arte sem aura, as imagens da Pop Art e do Design Gráfico têm o seu destino associado à cultura de massas, designadamente à publicidade, à fotografia e ao cinema, e uma condição marcadamente tecnológica, tanto por serem formas tecnicamente reproduzidas como por integarem a dinâmica da cultura digital.

Filiado nestas expressões das artes visuais, uma cultura que imbrica com as artes do espectáculo, o processo de produção artística de Pintomeira compreende a labiríntica travessia do reino das imagens dos media, que saltam para a tela do pintor, tanto da página do jornal ou da revista, como da pantalha do cinema ou do ecrã do computador. E a utilização do Photoshop, um recurso da sua apurada técnica de manipulação das imagens, assim como a impressão digital da imagem sobre tela, apenas confirmam este movimento da arte, que tanto a aproxima das massas como a aproxima das máquinas.
It was in this century that Pintomeira opened himself to Pop Art and Graphic Design aesthetic currents. "New Faces" comes after "Interiors," the 2009 artist exhibition theme. And if back then the influence of David Hockney and Tom Wesselmann was visible, now the artworks of Andy Warhol and Roy Lichtenstein are called forward.

Pop Art and Graphic Design are in the contemporary movement of demystification of the image, which also means the demystification of the art. Artwork without aura, the images of Pop Art and Graphic Design have their fate tied to mass culture, particularly advertising, photography and cinema, and a markedly technological requirement, both because they are technically reproduced as shapes by integrating the dynamics of digital culture.

Affiliated in these expressions of visual arts, a culture that imbribates with the performing arts, the artistic production process of Pintomeira understands the labyrinth through the realm of media images that jumps to the screen of the painter, as well as off the page of the newspaper or magazine, or even the cinema display or computer screen. And the use of Photoshop, a feature of your sharp handling images technique, as well as a digital image printing on canvas, just confirming this art movement, like the masses approach as the coming of machines.
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Nesta Exposição, com dez quadros exclusivamente figurativos, a linguagem do artista desvincula-se da realidade num processo de total artificialização dos retratos, que passam ao não-lugar da impessoalidade, como se fossem objectos produzidos para consumo. Num estilo neutro e documental, estes retratos figuram, com efeito, a impessoalidade, mas figuram igualmente o isolamento. Não existe neles o espaço crítico da presença de um sujeito; existe apenas o espaço paradoxal da sua desaparição.

'Novas Faces' figura a homogeneidade absoluta de sujeito e objecto, de tempo e espaço, num processo de retorno encantatário do mesmo (retrato). Os mesmos retratos dão-nos a ver sujeitos passivos, desnudos, na maior solidão, sujeitos de mera superfície e artifício, sem qualquer interioridade, sujeitos que se libertam de toda a significação natural para ganhar a intensidade espectral do ícone, uma intensidade vazia de sentido. São assim, aliás, os sujeitos mediáticos, as estrelas de cinema e da Pop music, por exemplo, como Warhol no-lo deu a ver nos retratos de Marilyn Monroe, Elisabeth Taylor, Marlon Brando e Elvis Presley. E são assim também os retratos de "Novas Faces", que nos mostram sujeitos frios e inexpressivos, rebaixados a uma condição profana, sujeitos que não passam de imagens sem aura, realizações mecânicas, decalçadas tanto dos produtos mass-mediáticos como dos artigos comerciais, uns e outros produzidos em série.

Os dez quadros constituem duas séries de cinco quadros cada uma. Em cada série ocorre a variação das mesmas figuras, encenadas todavia de modo diferente e pintadas com distintas cores, socorrendo-se o pintor de técnicas igualmente variadas. O pontilhismo, uma técnica impresionista que utiliza pontos coloridos justapostos a fazerem mancha, e a retícula, uma técnica que imprime, por decalque, texturas sobre papel, percorrem praticamente todos estes quadros. As cores lembram, amuíde, o néon dos anúncios luminosos, com tonalidades de amarelo, azul, vermello, lilás, e têm cambiantes psicadélicos, com sugestões umas vezes obsessivas e alucinadas, outras vezes melancólicas, onde sobressaem harmonias contrastantes e experimentais.
In this exhibition, with ten frames exclusively figurative, the artist
language unlinks itself from reality through a complete artificial
process of pictures, which passes by the non-place of impersonality,
as if they were objects produced for consumption. In a neutral and
documentary-style, these pictures (portraits) are indeed presenting,
impersonality, but also showing the isolation. There is no critical
space of a subject presence; there is only the paradoxical space of
its disappearance.

"New Faces" figure the absolute homogeneity of subject and object,
of time and space, in a process of enchanting return of the same (pic-
ture/portrait). The same portraits give us to see taxpayers, stripped,
in greater solitude, subject to mere surface and artifacts, without any
interiority, and who break free of all natural meaning to win the
spectral intensity of the icon, an intensity empty of meaning. So are,
moreover, the media subjects, movie stars and pop music; for exam-
ple, as Warhol showed us by doing Marilyn Monroe, Elizabeth
Taylor, Marlon Brando and Elvis Presley portraits. And alike are
the portraits of "New Faces" that show us a cold and unimaginative
subjects, relegated to an unholly condition, subjects aren't more
than images without aura, mechanical achievements, copied from
mass-media products as well as commercial ones and other items
produced in series.

The ten frames are two series of five picture each. In each series is
a variation of the same figures, staged however differently and with
different colours, painted thanks to the painter's also diverse tech-
niques. The pointillism, an Impressionist technique that uses juxta-
pose coloured dots to make stain, and the reticule, a technique that
prints, by decol, paper textures, roaming virtually all these paint-
ings. Colours often resemble the neon bright ads, with shades of
yellow, blue, red, lilac, and psychedelic overtones, with suggestions
sometimes obsessive and sometimes melancholic, where contrasting
and experimental harmonies stand out.
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yellow, blue, red, lilac, and psychedelic overtones, with suggestions
sometimes obsessive and sometimes melancholic, where contrasting
and experimental harmonies stand out.
Esta linha, por outro lado, passa para o lado esquerdo do plano de um dos elementos do ir e do sê do discurso, de um espaço imaginário, de uma realidade que não pode ser conhecida.

São os momentos de um discurso, e não as vezes em que a realidade insinua os momentos de um discurso, indicando que o discurso, pelo menos o ponto de continuidade, é a realidade que não consegue se conhecer.

Com isso, é possível que as duas figuras em foco dessa página sintetizem, em um espaço imaginário, o que não se sabe.

É esse tipo de conhecimento que nos permite entender a realidade como
Esta luminosidade rarafeita e os seus efeitos psicadélicos criam em cada retrato uma atmosfera artificial. E como, entretanto, de quadro para quadro, em ambas as séries, acontece uma actualização total dos elementos que os compõem, é produzido, por outro lado, o efeito de uma duplicação da realidade, o que constitui um simulacro dentro do simulacro. Esse efeito de duplicação é reforçado em dois quadros, um em cada série, pelo facto de a mesma imagem ser desdobrada em duas. O artista coloca-as lado a lado, variando todavia as cores e sinalizando cada um dos retratos com distintos desenhos geométricos – num caso, uma linha oval, que perfaz uma circunferência irregular, e, noutro caso, uma linha que quebra num rectângulo inacabado, deixando aberto um dos lados.

São obsessivos nestes quadros os pontos, as manchas, as linhas e as cordas. Os pontos que são manchas e as linhas que fazem cordas. As manchas que fazem texturas e as texturas que são pontos. O ponto que não é linha, sendo ambos manchas. Uma série de pontos a fazer as vezes de uma linha. Todos, pontos e linhas, a desenham os circulos. Não constituindo uma linha, um alinhamento de pontos insinua ali uma linha recta e acolá uma linha curva. A linha, curva ou recta, indica movimento, direcção, relação e medida. Um alinhamento de pontos pode indicar a mesma coisa, mas num movimento de descontinuidade. Como a vida, que é mais alinhamento de pontos descontínuos do que linha a indicar um fundamento seguro, um território conhecido e uma identidade estável.

Com o desenho de linhas e o alinhamento de pontos, Pintomeira figura cordas físicas e tácteis. As linhas, tal como os pontos alinhados em recta, são então cordas tensas, abrigos contra o abandono, a impessoalidade e o isolamento. O artista entrançou-os num tecido a que nos liga.

É este drapeado de pontos justapostos e de linhas curvas e rectas que nos permite flutar e manter abrigados entre o contínuo e o descontínuo, como que em resposta à nossa hesitação entre ser sólido e ser fluido.
This rarefied brilliance and their psychedelic effects create in each picture an artificial atmosphere. And how, however, from frame to frame, in both series, happens a total update of the elements constituting them, and is produced, on the other hand, a reality effect doubling, which constitutes a sham within the simulacrum. This doubling effect is enhanced in two frames, one in each series, by the fact that the same image is deployed in two. The artist puts them side by side, however changing the colours and signalling each of the portraits with different geometric designs — in one case, an oval line, which makes an irregular circumference, and, in another case, a line that breaks into a rectangle, leaving one side open.

Are obsessive in these paintings, the dots, stains, the lines and strings. The dots that are stains and lines that are strings. The stains that make textures and textures that are dots. The dot that isn’t a line, being both stains. A number of dots making sometimes a line. All, dots and lines, drawing circles. Not making a line, a dot alignment insinuates there a straight line and over there a curved line. The line, or straight curve, indicates movement, direction, and measure. An alignment of points may indicate the same thing, but a movement of discontinuity. Like life, which is more about an alignment of discontinuous points than a line indicating a safe footing, a known territory and a stable identity.

With the drawing of lines and alignment of dots, Pintoneira exposes physical and tactile strings. The lines, such as the dots straight aligned, are tight strings, shelters against abandonment, impersonality and isolation. The artist spliced them into a fabric to which he binds us.

It is this draped piece of juxtaposed dots, curved lines and straight lines that allows us to float and keep sheltered between the continuous and the discontinuous, therefore answering to our hesitation between being solid and being fluid.
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