

ALTERNATIVA

A TRADIÇÃO COMO
AVENTURA
A URTIGA
A VOZ DO LEAL
ABÍLIO-JOSÉ SANTOS
ALBERTO CARNEIRO
ALMADA – UM NOME DE
GUERRA
ALTERNATIVA
ALTERNATIVA ZERO
ÁLVARO LAPA
ÁLVARO SEIÇA
ANA HATHERLY
ANA JOTTA
ANA VIEIRA
ANTÓNIO ARAGÃO
ANTÓNIO BARROS
BARRISTAS E IMAGINÁRIOS
BRUNO MINISTRO
CATARINA ROSENDO
CÍRCULO DE ARTES
PLÁSTICAS DE COIMBRA
DO VAZIO À PRÓ VOCAÇÃO
E. M. DE MELO E CASTRO
ECOS DO CATUJAL
EDUARDO BATARDA
ELVIRA LEITE

EMÍLIA TAVARES
ENCONTRO DO GUINCHO
ERNESTO DE SOUSA
FERNANDO AGUIAR
FERNANDO CALHAU
HAPPY PEOPLE
HIDRA
HUGO CANOILAS
IRENE BUARQUE
ISABEL ALVES
ISABEL CARLOS
ISABEL CARVALHO
JORGE PEIXINHO
JOSÉ CARLOS COSTA
MARQUES
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LILIANA COUTINHO
LOURDES CASTRO AND
MANUEL ZIMBRO
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MARIA DO MAR
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MIGUEL VON HAFE PÉREZ
NÓS NÃO ESTAMOS
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NOVA
NUNO FARIA

OPERAÇÃO
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PAULA PINTO
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POESIA EXPERIMENTAL
PROJECTOS-IDEIAS
REVOLUTION MY BODY
RITA FABIANA
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SANDRA GUERREIRO DIAS
SEMANA DA ARTE NA RUA
SOFIA VICTORINO
SUPERGOOD
SUSANA LOURENÇO
MARQUES
THE PROMISED LAND
THIS IS MY BODY
TÚLIA SALDANHA

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OEI # 80-81: THE ZERO ALTERNATIVE:
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OEI #80/81

FIELD WORK AS THE WORK FIELD. ALBERTO CARNEIRO AND INTERVENTIONS IN THE LANDSCAPE IN THE 1970s CATARINA ROSENDO

At first I referred to the field as a space awaiting events; now I refer to it as an event in itself. But this inconsistency parallels exactly the apparently illogical nature of the experience. Suddenly an experience of disinterested observation opens in its centre and gives birth to a happiness which is instantly recognizable as your own.

The field that you are standing before appears to have the same proportions as your own life.

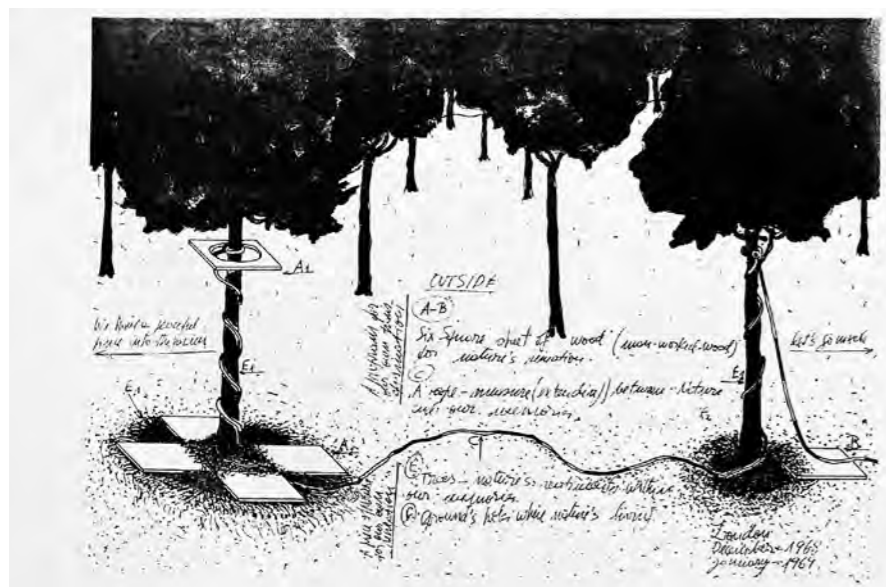
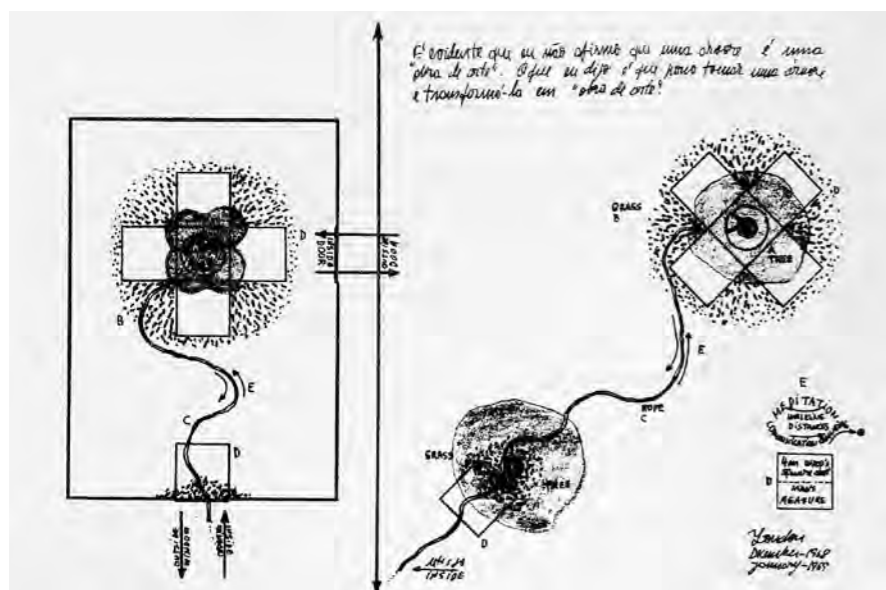
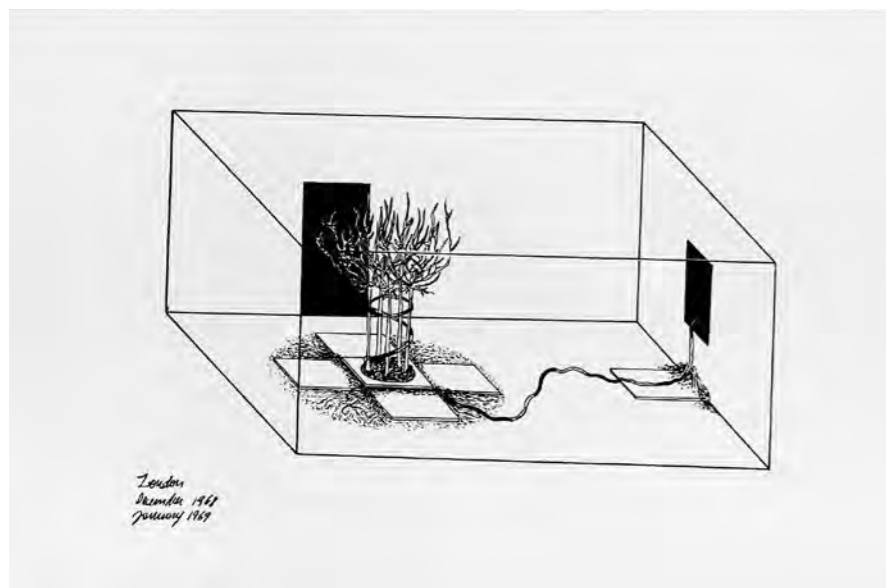
John Berger, *The Field*, 1971

Alberto Carneiro (Coronado, 1937 – 2017, Porto) was in the last year of his postgraduate studies in Sculpture at Saint Martin's School of Art (now Central Saint Martin's), in London, when he developed an exhibition project for the Camden Arts Centre. He then entered into contact with the director Jeannette Jackson, and with Alexander Dunbar, the director of the UK branch of the Calouste Gulbenkian Foundation, from whom he had already obtained permission for this extracurricular project, given his status as a grant holder of this institution.¹ It was the end of spring in 1970. Alberto Carneiro's interest in the Camden Arts Centre was sparked by the actual physical conditions of the place. The previous summer, to mark the inauguration of the centre's new garden, the exhibition *Environments Reversal* had been held there, conceived with the aim of presenting "a situation in which art of an indoor nature will be in the garden and art of an outdoor character in the gallery".² Certainly the event did not go unnoticed by the artist, all the more so because his friend and colleague from the postgraduate course at Saint Martin's, David Lamelas, was presenting a work there.

The premise on which the exhibition was based was in keeping with Alberto Carneiro's conceptual concerns.

Since his arrival in London, in autumn 1968, his research had centred around that same idea and was based on experiments conducted with Perspex acrylic sheets, with which he explored such situations as the perceptive alteration of reality through the creation of coloured planes/screens or the sensory conditions of crossing planes through transparency. In the winter of 1968–69, this research resulted in various works: the drawings *Distâncias para andar e meditar* (Walking Distances for Meditation), relating to a project conceived for a public garden and two galleries in Lisbon, Portugal; the sculptures *A flor* (The Flower) and *O jardim* (The Garden); and, above all, *Árvore dentro da escultura* (Tree inside the Sculpture), *Escultura dentro da floresta* (Sculpture inside the Forest) and *O mar prolonga-se em cada um de nós* (The Sea is Continued in Each of Us), three installations that the artist joined together under the significant title "As três extensões da natureza" (The Three Extensions of Nature) and in which, for the first time, he used black-and-white photography to capture environmental situations.

The drawings *Inside / Outside*, made in the same period, formed the basis of the exhibition project for the Camden Arts Centre, which ended up not being held, since, in the summer of 1970, Alberto Carneiro was already on his way back to Porto, the city in the north of Portugal where he had graduated in Sculpture in 1966. The long time that the director of the Camden Arts Centre had taken to answer, together with the demands that he was receiving from the Portuguese artistic context and his committed involvement in the reform of the curricula for the courses in Sculpture and Architecture at the Escola Superior de Belas-Artes do Porto, where he was to become the coordinator of the subject of Architectural Drawing for the next 29 years, proved to be the crucial factors behind this decision.



"Inside / Outside" (December 1968 – January 1969)
Work included in the artist's edition *O caderno preto* (The Black Notebook)
Photocopy on paper, 22 x 34 cm
Private Collection. Photo: Catarina Rosendo

It is, however, worth noting the preparatory drawings for the installation planned by Alberto Carneiro. These drawings show natural features, such as trees, accompanied by metal structures whose frame of reference was a two-metre-square cube (or, in other words, the space into which the human body could be inserted), garden benches and ropes that made the connection between the different parts, creating paths, all of which was replicated in two adjacent situations whose sensory properties changed according to whether they were located in an indoor or an outdoor space. As Alberto Carneiro himself said about these projects, "it was as if what was outside had been taken inside and what was inside had been taken outside, highlighting a series of relationships that the spectator established, developed and reflected upon throughout his visit".³

These drawings invoke a pleasing idea of a garden, something that was to be a constant feature of his future work. Together with the installations and sculptures already mentioned, they demonstrated the artist's wish to work on the human being's existence in the landscape in a desired communion with the natural elements. As they are largely supported by geometrical structures and mass-produced industrial materials, such as iron, ropes and photography, these works systematise, objectivise and rationalise much more intuitive and compelling motivations that are present in another work made immediately before them, *O Canavial: memória-metamorfose para um corpo ausente* (The Cane-Field: Memory-Metamorphosis of an Absent Body), dating from 1968 – which is, at every level, the inaugural work of Alberto Carneiro's artistic identity – and two other works dating from shortly afterwards, *Uma floresta para os teus sonhos* (A Forest for your Dreams), from 1970, and *Um campo depois da colheita para deleite estético do nosso corpo* (A Field after Harvest for Our Body's Aesthetic Delight), from 1973-76.⁴

Nature as the founding core of Alberto Carneiro's work is something that preceded his departure for London and which is rooted in a series of reflections that he made in around 1965 based on his reading of the works of Gaston Bachelard. These paved the way for his study of the phenomenology of Husserl and Merleau-Ponty, and, during the time that he spent in London, for his interest in structuralist anthropology, post-structuralist philosophy, psychoanalysis and the traditional thought originating from India and China and linked to Hinduism, Tantrism and Taoism. These theoretical approaches, coupled with his acute awareness of the need to renew Portuguese sculpture through an internal critique of the prevailing model of celebratory statues promoted by the totalitarian government of the *Estado Novo* (1926-1974), helped to consolidate what can best be described as a world view that informed the work of this artist and gave it its meaning: the notion that his childhood experiences had been decisive in structuring his body schema.

Alberto Carneiro was born in a small village in Vale de Coronado, an area that today forms part of the metropolitan borough of Greater Porto, but which, at the time, was far removed from everything. He grew up in a relatively poor environment where religion influenced the local customs and habits and farm work was the main basis of people's subsistence. From the age of 10, he worked in the local workshops, making typical religious images and becoming highly proficient in the carving of wood and stone, and it was only when he entered adulthood, at the age of 21, that he began to move away

from a life that otherwise would probably have offered him few perspectives for the future. The books that he read at the beginning of his university studies served, amongst other things, to provide a framework whereby his formative years could contribute to his future work, in a causal connection that was to prove most fruitful. His own rural origins and the direct contact that he had always had with the "things of the earth" (as he referred to this world made of natural materials and of the gestures and objects that were associated with it) functioned as a recurrent *topos* in all of his work, given that he soon understood that the expressiveness of his own body was a reaction to the sensations and sentiments resulting from his having been situated in and shaped by the rural environment and lifestyle. As he wrote in 1965: "Nature has been dreaming in my eyes since I was a child. How many times did I fall asleep amid the long grass? My first home was at the top of the cherry-tree that is today a sculpture. There was always a close link and a profound identity between my body and the land. The forest or the mountain that I carve out of a tree trunk or a block of stone are an integral part of my being."⁵

In early September, 1968, Alberto Carneiro arrived in London with a conceptual universe that was fast beginning to stabilise, but which, as he himself immediately realised, lacked the appropriate "technical and technological means" for his "need to define myself in the coordinates of my time" and for addressing the "problematics of today's sculpture".⁶ In the effervescent atmosphere that he encountered in the London of that time and at Saint Martin's, in particular, where he had as his teachers, among others, Anthony Caro, David Annesley and Philip King, he finally managed to overcome and deal with these questions. Furthermore, what he was looking for in his work formed part of the air of that time and was in keeping with several of the most creative tendencies that were then beginning to emerge in western art, including, most immediately, the rediscovery of nature and the landscape, of natural materials and their expressive and energetic potential. Roughly a year earlier, *arte povera* had been presented for the first time at the exhibition "Im Spazio", at the Galleria La Bertesca, in Genoa, and Richard Long had produced his seminal work "A Line Made by Walking". Coinciding with the artist's arrival in London, the Dwan Gallery, on the other side of the Atlantic in New York, presented the group exhibition "Earth Works". Roughly a year later, in the summer of 1969, after opening at the Kunsthalle Bern, the exhibition "When Attitudes Become Form" travelled to London, where Alberto Carneiro visited it at the Institute of Contemporary Arts.⁷ The exhibition of Harald Szeemann condensed several of the aesthetic and artistic axes that the artist was interested in, particularly visible in his recourse to performative and procedural techniques and his use of organic materials and their energetic properties; the inclusion of the artist's body in the works and the exploration of temporal techniques associated with movement and transience; and the attention (unusual since the late nineteenth century) that was paid to nature and the landscape as the simultaneous basis for a critical reflection on the traditional exhibition spaces and a new awareness about the effects of human action on natural resources.

The specificity of Alberto Carneiro's work gradually developed within this context, acquiring both a more conceptual and inquisitive side linked to performance



"Os sete rituais estéticos sobre um feixe de vimes na paisagem", 1974-75
 Osier bundle, canvas and black-and-white photography on cardboard. Dimensions variable
 Installation view: Portuguese Pavillion, Venice Biennial, 1976
 Collection: Calouste Gulbenkian Foundation, Lisbon. Photo: Alberto Carneiro Archive

and photography and a more traditional and tactile dimension directed towards the carving and shaping of objects and towards direct contact with the materials used in sculpture, which, in his case, was mainly wood. In both cases, there were two main axes that simultaneously passed through his artistic production: on the one hand, the relationship of the artist's body with the body of nature in the course of a sculptural awakening; on the other hand, the constant search for convergence between the double acceptance of nature as an immediate entity, which is there without the direct intervention of the human being, and as a produced entity, resulting from a culture of work that is essential and instrumental to the survival and leisure of individuals.⁸

...

Alberto Carneiro was one of the first artists, if not the first, to express his concerns within an ecological framework, as early as 1968, when, in one of his numerous "Notes for a Diary", he began to formulate the ideas that, in 1971, would be included in the artist's book *O caderno preto* [The Black Notebook], and, in 1972, were to take the title of "Notas para um manifesto de uma arte ecológica" (Notes for a Manifesto of an Ecological Art).⁹ The political and ideological dimension of this manifesto is evident, even though it is not clearly stated, since it frames the action of the artist as a necessary intervention in the culture and society of his time. The meaning that he then attached to the expression "ecological art" was much broader than the one that, from the 1980s onwards, began to inform the art produced in reaction to the increasing erosion of the natural resources caused by the extractive industries and the alterations to the landscape arising therefrom. The "ecological art" proposed by Alberto Carneiro was designed:

"to reintroduce into the memory of aesthetic sensations the values that had been instilled in Man from the Earth and had structured him over time. [...]

Ecological art is a return to the origin of our own sources; the rehabilitation of the simplest things in the meaning of aesthetic communication, not through a process of a cultural nature, acquiring values of a transitory nature, but through the awareness of essentialities, penetrating into the core of atoms, being called upon to make contact with that world that is defined in us without the constraints of social complexity [...].

A cloud, a tree, a flower, a handful of earth are situated on the same aesthetic plane as the one in which we move, they are an integral part of our world, they are a fount of sensations coming from all times, through a memory that is as old as Man himself. Not the stone because of its outer side, because of the conversion of its formal values, but because of the qualities of its intimate aspects, because of the cosmos that is contained within it and which is given to us to possess in the simplicity in which the thing lives. [...]

It is evident that we will not state that a tree is a (work of art). We shall just say that we can take it and transform it into a (work of art)."¹⁰

Alberto Carneiro's manifesto represented an attempt to go beyond a concept of nature, which, as came to be the

case in most of the art produced in and from the land in the 1960-1970s, and above all in the 1980s, reflected "a mix of attitudes ranging from ecological indifference to ecological activism"¹¹. In his case, more than thinking about the ethical and ideological terms of the human presence in the land based on the notions of equilibrium and sustainability, what was at stake was a reactivation and a re-situation of the most ancestral cultural meanings of the relationship between the human being and nature based on a co-identification and an ontological interpenetrability in which both could see themselves reflected mutually in one another.

For most of the 1970s, Alberto Carneiro devoted himself to exploring these ideas, especially through the medium of photography or, more precisely, through actions of a ritualistic or performative nature undertaken without any assistance in landscapes that, in some cases, were part of his youthful trajectories.¹² The images of these actions were later subjected to processes of combination, repetition and reverse printing, stuck onto sheets of black cardboard, mounted on various types of structures and combined with diagrams and graphs drawn in ink, in a slow working process where the final work, almost always made to be exhibited on the wall, proposed the narrative of a primeval encounter between the artist and nature through paths that were invariably structured in the shape of a mandala, the oriental symbol of convergence between the self and the cosmos.

Between 1976 and 1981, the years when Alberto Carneiro's artistic production was limited solely to photography, the gestures performed by his own body with (and through) the natural elements frequently took the form of an erotic relationship with nature that displayed unequivocal phenomenological and psychoanalytical motivations, as was the case with such works as "O Ribeiro" (The Stream), "A Floresta" (The Forest) and "Trajecto dum corpo" (Journey of a Body). Photography, always in black-and-white in order to create an effect of emotional distancing from the subjects captured, was used, in this phase, as a medium for representing the reality that was perceived and remembered, transforming the way in which the artist was affected by the properties of the natural spaces and materials into an aesthetic experience. Other works, such as the series "Arte corpo / Corpo arte" (Art Body / Body Art), which were apparently more observational in nature, recorded marks of Portuguese agricultural life¹³, such as stone huts built for shepherds, haystacks for animal fodder, allotments staked with canes, terraces on the hill-sides of the Douro valley or reeds arranged in the form of a bird trap. These photographs, recording a rurality that, at that time, was still very present in the life and memories of the Portuguese population, are combined with an image of the word "art" written in white against a black background and both of them are then re-photographed with a pane of glass placed over them in such a way that the artist's reflection is then superimposed on them. Together with the apparent neutrality with which the image captures a natural situation, the photographs emphasise the skilful quality of art and the fusion of these two elements with the artist's body and his perceptual apparatus – underlined by the gesture of bringing the camera to the level of his gaze. In this way, these works accumulate and blur symbolic spaces and diverse meanings, strengthening the mediation introduced by the artist and his means of expression between the natural thing and its cultural representation. Among



"Corpo / Pão", 1978
Detail. Black-and-white photography mounted on cardboard
Each element: 18 x 18 cm. Overall dimensions: 220 x 220 cm
Private Collection. Photo: Catarina Rosendo

all of Alberto Carneiro's works, "Art Body / Body Art" is perhaps the one that went furthest in displaying his belief that nature, although not being art, may, however, be transformed into a work of art, as stated in his "Notes for a Manifesto of an Ecological Art".

Behind the very personal stamp that causes Alberto Carneiro's works from this period to emphasise the creation of artworks as an ontological necessity, there is another set of questions that place his oeuvre in a consequent dialogue with the artistic context and the sociocultural moment that he belonged to. Before producing these highly refined works with a reasonable degree of inscrutability for the spectator, there existed a working process that began by being more objective in its visual and artistic expression. From 1972 to 1975, Alberto Carneiro produced various series of photographs that originated from his direct intervention in natural environments linked to agricultural work, such as ploughed fields and watermills on river banks, or in which he dealt with the result of this same agricultural labour, such as osier bundles and wheat stacks. The "Operação estética em Vilar do Paraíso" (Aesthetic Operation in Vilar do Paraíso), from 1973 and "Os sete rituais estéticos sobre um feixe de vimes na paisagem" (Seven Aesthetic Rituals around an Osier Bundle in the Landscape), from 1974-75 are the works most directly linked to the rural world and agricultural life, even though other works contain elements from country life, such as the already-mentioned "Art Body / Body Art" and "A Field after Harvest for Our Body's Aesthetic Delight", as well as "Ele mesmo mandala em si" (He Himself the Mandala), from 1978, in which a hut for shepherds that opens onto the landscape becomes the centre for a reflection on art and life, "Corpo / Pão" (Body / Bread), also from 1978, in which the artist appears in a vitalistic dance in the middle of a wheatfield, or "Natureza da arte na arte do corpo / Corpo da arte na arte da natureza" (Nature of Art in the Art of the Body / Body of Art in the Art of Nature), from 1979, in which shelters built for the storage of animal fodder become confused with a group of huts in a rural village.

These interventions on the landscape, which once again resulted in installations that were to be shown in the exhibition space, were also accompanied by the intense production of drawings such as "Páginas de um diário imaginário" (Pages from an Imagined Diary), "5 esculturas rurais" (Five Rural Sculptures) and "Desenhos-projectos para intervenção na paisagem" (Drawings-projects for an Intervention on the Landscape). These were a long series of drawings made in graphite, which were balanced between the descriptive neutrality of trees, hills, reliefs in the terrain, ploughed soil, rainbows and clouds, and the plain schematisation of inhabitable constructions, simple structures with a utilitarian appearance, instruments necessary for human subsistence, crosses that mark places and arrows that indicate paths. All of these are "diaries" that are recollections of imagined landscapes and which, as is common in Alberto Carneiro's work, problematise the significant spaces of reality, dream and the unconscious. The fact that this was done through marks and signs that the artist found scattered around the rural environments that he walked through during the preparation of his photographic and sculptural works clearly expresses their importance as elements capable of enhancing an aesthetic experience that cannot be dissociated from the spaces experienced.

The "Aesthetic Operation in Vilar do Paraíso" marks the first time that the artist travelled to a rural landscape in order to carry out an intervention with materials originating from the work undertaken in the fields. In Vilar do Paraíso, a small village roughly 12 kilometres south of Porto, Alberto Carneiro located a newly-harvested cornfield with haystacks spread across a long plot of land running along one of the banks of the River Valadares and its watermill. The "aesthetic operation" undertaken there was described by the artist, in the notes that formed part of his work, as "eco-art" or "land activity", and it took place in March 1973¹⁴. It consisted of four distinct moments, in what was to become his basic procedure for similar works to be undertaken in the future: in the first place, there was the "prospection, survey and selection", which corresponded to the phase in which the artist moved around an area of almost ten square kilometres, recording in it the existence of more than a thousand stacks of corn and choosing the plot of land for his artistic intervention. The second phase, of "marking out, transformation and possession", is the one that is recorded in the photographs that formed part of the final work and was, in itself, subdivided into three separate moments. In the first of these, Alberto Carneiro used a paper ribbon to form a spiral around one of the stacks. In the second moment, he engaged in a meditation composed of a period of silence and contemplation, in which the stack "revealed" itself as a work of art. These two moments were repeated with another two stacks, making a total of three stacks on which he intervened directly. In a third moment, the artist walked around the whole of the field three times, taking a fixed number of paces and passing by several other stacks, again engaging in a process of meditation that was designed to "reveal" each of the three paths as a work of art. The third phase, described as the "gathering of photographic documentation", was dedicated to organising and identifying the photographs captured in a sequential narrative, gluing them onto pieces of yellow cardboard, and combining each of these elements with an offset print, on the same yellow card, of all the photographs in a miniature form. The whole set was made to be exhibited on a wall. Finally, the fourth moment, entitled "naming as art", occurred the first time the "Aesthetic Operation in Vilar do Paraíso" was exhibited. For Alberto Carneiro, the exhibition of his works was always an essential moment of communication with the public and the way for his art to cease to be related only to himself and to belong to everyone, as he made clear, once again, in his manifesto of ecological art: "What we may communicate in recreating a tree, when needing to possess it, will certainly not be the values that connect us to it in the circumstance of that moment, but instead the places where we can recreate the memories that we all have of trees."¹⁵

In March, 1973, at the same time as he was undertaking his intervention in Vilar do Paraíso, Alberto Carneiro gave what he called a "spontaneous lecture" that was then noted down in another work, "7 esculturas naturais" (Seven Natural Sculptures), a set of drawings proposing the transformation of seven plants into "natural sculptures" through a "process of experiencing" that followed roughly the same steps as the "Aesthetic Operation". Significantly, the lecture was called, "Of the culture of corn and the culture of art – fundamental considerations about the ubiquitousness of the work of art". Despite there not being any records of this lecture



Lecture given by Alberto Carneiro at the opening of the exhibition
 “Operação estética em Vilar do Paraíso”, March 4 1974
 Photo: Ursula Zangger / Alberto Carneiro Archive

other than the notes that the artist included in “Seven Natural Sculptures”, we can safely state that it was filled with the ideas triggered by the intervention in Vilar do Paraíso and that it probably formed the basis for another lecture given by the artist on 4 March, 1974, to mark the opening of the exhibition “Aesthetic Operation in Vilar do Paraíso”. Expressed in it, once again, is the broad meaning – regenerative of the “collective everyday life” – that the artist conferred upon the ecological relationship between human being(s) and the environment: “The role of the artist in our present time [...] is to transform human behaviour within the scope of the artistic thing, thus expanding the field of creative action (his own and that of others)”, through an art that is understood as a way of communicating the collective inner experience.¹⁶ The perception about the “ubiquitousness of the work of art”, or, in other words, about the aesthetic potential of all things, is indissociable from the meditation that is, as the artist wrote, “the first datum for the discovery of the origins and for the transformation of nature into a work of art”. The actions of prospection, marking out, transformation and possession that Alberto Carneiro undertook in the landscape (by implementing the move from natural elements to an artistic condition in which the mediation of photography is instrumental) functioned as a way of possessing reality through its image.¹⁷

The image and the gestures that give it its origin is, furthermore, a core question in his work: “The anthropological surveys about the appearance of the drawing confirm the need for the creation of images, which are almost always transitive objects that give rise to potential spaces of human realisation.”¹⁸ When we observe the way in which the artist appears, in the “Aesthetic Operation in Vilar do Paraíso”, winding ribbons around haystacks or, in other works, engraving graphic signs on rocks, pressing his foot into the wet sand of the beach, penetrating the intimacy of a stone that has been transported over various landscapes, or measuring the verticality of a tree with a hug, it is as if all these gestures sought to give visibility to something that is from the realm of the unrepresentable, to make concrete a kind of timeless and suspended place that combines, into one single reality, the artist and what is around him, his memories and the reality itself. The fact that this relationship is created by an active and operative body and that the gestures are at the core of all the images created by Alberto Carneiro, whether they be drawings, photographs, sculptures or installations, is what makes his work truly pertinent and relevant even today. See, for example, the exceptional nature of a research study that the artist planned to carry out between 1975 and 1976, but which, in reality, had already been present in his visual work since at least 1973, when he produced the “Aesthetic Operation in Vilar do Paraíso”, and which continued until 1980–1981, the years when he abandoned the practice of photography and returned to the production of more traditional sculptures, in keeping with the internal needs of his own work, but also, and once again, in harmony with the international context.

A grant that he was awarded by the Calouste Gulbenkian Foundation made it possible for him to undertake this research, which concentrated on those “forms resulting from rural activities” that implied “an aesthetic behaviour”,¹⁹ including the technical and technological solutions of the working of the land and the organisation of the countryside spaces. He limited himself, above all, to the northern region of the country and included

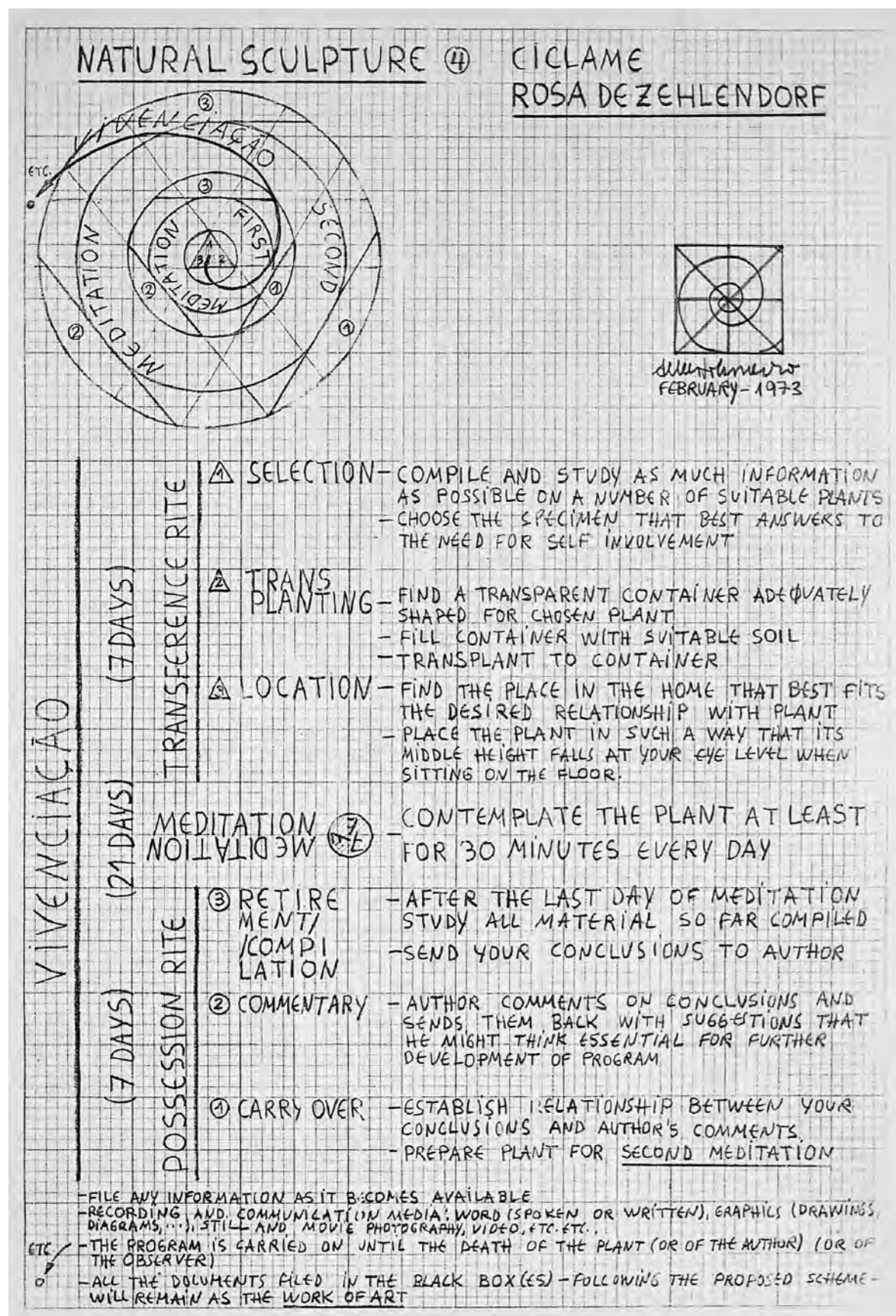
various phases of work that he described, according to an already tested nomenclature, as “prospecting”, “surveying”, “selecting”, “marking out”, “naming” and “possessing”, as well as varied means of recording his work, including writing, drawing and photography. By turning his attention to ploughed fields, haystacks, shepherd’s huts, bundles of straw, dry stone walls, tree grafts and irrigation openings in the earth, Alberto Carneiro’s gaze exercised a sculptural perception of the forms, volumes and gestures involved in the tasks of tilling the soil, a perception that was indissociable from the vital nature of the land, “that which it is impossible to live without”.²⁰

His research echoed the interventions or field works that, in Portugal, and from the 1950s onwards, architecture, music, cinema, ethnography and the visual arts themselves had done in popular culture, seeking an alternative understanding of the reality of the Portuguese countryside to the picturesque idealisations that, since the 1930s, the *Estado Novo* had been creating about the rural world. There is, however, one substantial distinction that needs to be made, not only because these researches took place during the transition to social democracy that the country had been passing through since the revolution of 25 April, 1974, but above all because they did not relate to the stable forms of popular life and art, such as traditional architecture, farming instruments, handicraft or songs. Instead, what interested Alberto Carneiro was a series of ephemeral formations that tended to disappear in the course of the annual cycle of agricultural production, to be immediately replaced by others, such as stacks of rye, osier bundles or stone walls that had collapsed due to inclement winters. The functionality inherent in the practices and materials selected enabled the artist to prepare a pragmatic and agricultural discourse that provided an alternative to the naive and gracious perspectives which, in the past just as much as today, have been formed about the rural landscape by the cultured and urban collective imagination. The programmatic principle of his research – searching for an “aesthetic behaviour” in the “tilling of the land” – was therefore revealed in the sculptural plasticity and constantly changing materiality that the artist found everywhere in the course of his country walks.

Behind this type of manifestation were the gestures made by those involved in agricultural production. In 1979, in the magazine *Sema*, Alberto Carneiro published the text “*Cultura contra cultura*” (Culture against Culture), in which actions such as the grafting of the peach-tree, the tying of the wheat bundles or the staking of the bean plant were described by the farm workers themselves:

- Tell me, Aunt Luísa, why do you take so much care in staking the bean plants? Do they grow better in this way, do they produce more beans?
- No, that’s not the reason, my boy; I always treat my vegetable patch as if it were a garden.²¹

Behind these gestures, the artist discovered an intentionality that transcended the simple functional nature of these banal actions in the world of farming. He also discovered a “taste” whose aesthetic dimension transcended the utilitarian contingency and which was innate – in other words, done without thinking – and, at the same time, the fruit of experience. What was at



"7 esculturas naturais", 1972-73
Detail. Graphite and photocopy on paper, 31,5x21,5 cm
Private Collection. Photo: Catarina Rosendo

"A floresta", 1978
Detail. Black-and-white photography and ink on cardboard
Each element dimensions: 65 x 11 cm. Overall dimensions: 65 x 360 cm
Private Collection. Photo: Catarina Rosendo

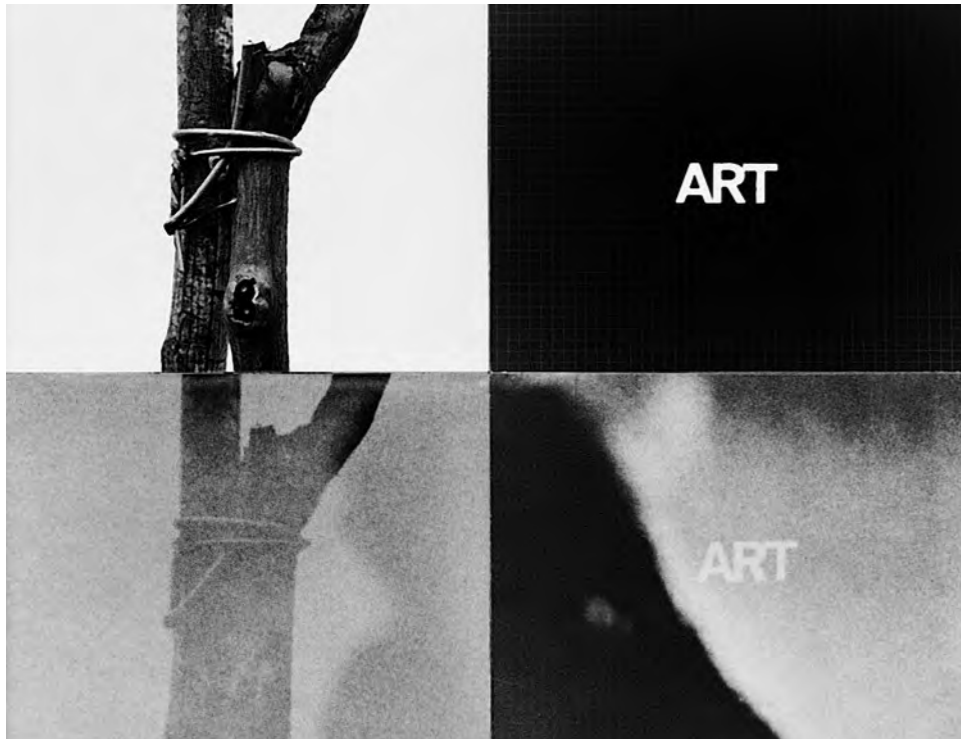


stake was an understanding of the beautiful as a necessity, freed from the mediation of the codes established by artistic theory, which the artist could see being generated in the open space between the subject and the object of his work, and which depended not only on the gestures that foreshadowed it, but was also justified in them. What was visible was the practical configuration of the reformulation of the meanings of art that the artist had pursued since the beginning of his career. The examples that he gathered together made it possible to understand, in the field, in what way the modern aesthetic (by being transformed into a specific discourse about the arts) suppressed its most ancestral underlying principle: *aesthesis*, or, in other words, "the full range of the body's sensorium".²² This *aesthesis* was still profoundly and unconsciously imprinted in the bodies of the farm workers who tilled the land and dealt every day with the materials and matters of nature. Their work resulted from a "cultural technique" which, in the general indistinctness of the real, operationalised and instituted small perceptive and concrete differences through which the conventions of "culture" and "nature" combined to form an idea of the human.²³ It was in this way that the identification of Alberto Carneiro's work with the profound reasons underlying these procedures took place, for he always conceptualised and practised it as a transitive image/object, or, in other words, and in phenomenological terms, as a visual record or material index of the significant thickness of the individual's connection with what surrounds him.

The way in which the artist dealt with all of these questions caused his work to enter into the restricted group of western artistic experiences that sought to solve the problems bequeathed by modernist theory, which had been centred around a general mistrust of the representative character of the work of art and its relationship with reality. By acknowledging artistic activity as a medial event that relates two entities (the subject and the materials that he works upon), his works rejected the self-referentiality and ontological status attributed to modern artistic production. In the same way, the exploration of the capacity of the work of art to retain the intentions and gestures that justify and permit its own existence led to the effective specificity of the artistic objects becoming rooted there (and not in the technical conditions of its production), as well as its potential for promoting an aesthetic opening up of the world.

Translation: John Elliot

- 1 Alberto Carneiro Archive, folder "Exposições Individuais - Camden Arts Centre".
- 2 Nicholas Alfrey, Stephen Daniels, Joy Sleeman, "To the Ends of the Earth: Art and Environment", *Tate Papers*, no. 17: "Art and Environment", Spring 2012, available at <http://www.tate.org.uk/research/publications/tate-papers/17/to-the-ends-of-the-earth-art-and-environment>, accessed on 4 January 2018.
- 3 Alberto Carneiro in an interview with Catarina Rosendo, 3 December 2008. Unpublished interview.
- 4 These three installations were recently the



Alberto Carneiro engraving the work "Arte = Vida / Grabado en la Piedra" (Art = Life / Engraved in Stone) into one of the rocks of the Los Barruecos Nature Reserve, as part of the Contemporary Art Week - SACOM II, Museo Vostell Malpartida, Malpartida de Cáceres, Spain, 7-11 April, 1979.
Photo: Alberto Carneiro Archive

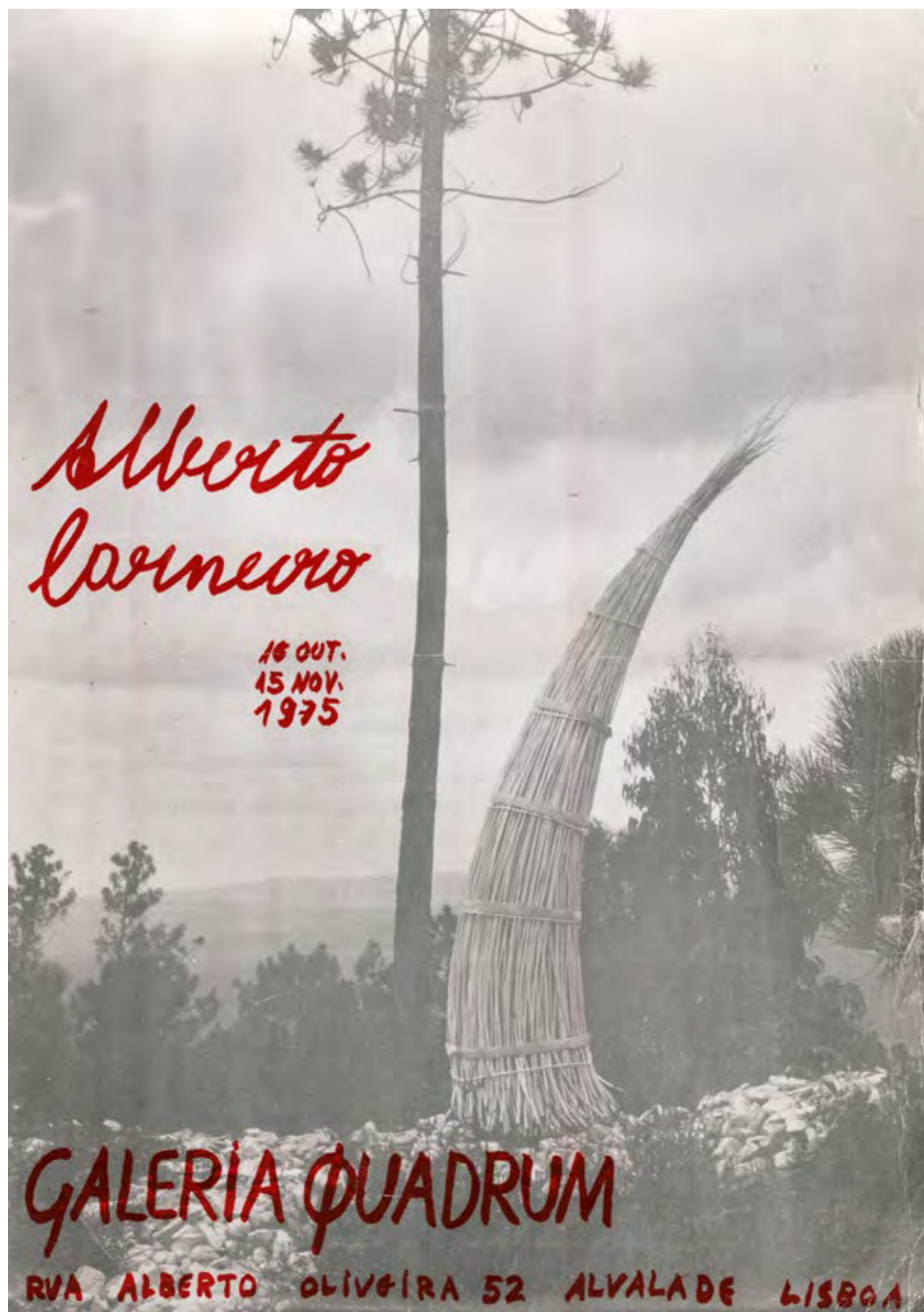
"Arte corpo / Corpo arte", 1976-78
Black-and-white photography, 35,5x44,5 cm
Private Collection. Photo: Alberto Carneiro Archive

subject of an exhibition curated by Delfim Sardo. Alberto Carneiro, Três campos / Three fields, Lisbon, Culturgest - Fundação Caixa Geral de Depósitos, 2017.

- 5 Alberto Carneiro, "O outro por ele mesmo", Das notas para um diário e outros textos. Antologia. Collection, organisation and bibliography: Catarina Rosendo, Lisbon, Assírio & Alvim, 2007, p. 32. The case of Alberto Carneiro represents a counter-example to Rosalind Krauss' post-formalist notion about the excessive self-referentiality that artists' biographies impose on their work, making no contribution to the relationship between image and meaning that is central to art and which opens it to the sociocultural context in which it is generated. In Alberto Carneiro, the narrative of his biography and his artistic production are consciously and deliberately intertwined, as can be seen in the notes that he included in the work "Operação estética em Vilar do Paraíso" (Aesthetic Operation in Vilar do Paraíso), analysed later on in this essay, where he wrote: "He had worked with nature since the age of two and became fully aware of this in December 1968", or, in other words, when he conceived the work "O canavial: memória-metamorfose para um corpo ausente" (The Cane-Field: Memory-Metamorphosis of an Absent Body), which relates to the erotic memories of playing in a cane-field close to his house when he was a child. It was through the mutual reflexivity between biography and work that the artist developed and explored a concept of form that opened his work to the community and made it possible for spectators to also recognise themselves in it. Rosalind Krauss, "In the Name of Picasso" [1981], The Originality of the Avant-Garde and Other Modernist Myths, Cambridge, MA, The MIT Press, 1986.
- 6 Alberto Carneiro, Scholarship Enrolment Form, 30 March 1968, Relatórios de Bolseiros: Alberto Carneiro, Arquivo da Fundação Calouste Gulbenkian.
- 7 The artist's personal archive contains a copy of the catalogue of the exhibition that he visited in London.
- 8 Raymond Williams, The Country and the City [1973], London, Spokesman, 2011, p. 3.
- 9 Alberto Carneiro, "Notas para um manifesto de uma arte ecológica (Das notas para um diário entre Dezembro de 1968 e Fevereiro de 1972)", Revista de Artes Plásticas, Porto, no.1, December 1973, p. 6. Text republished in Das notas para um diário e outros textos. Antologia, op. cit., pp. 25-26.
- 10 Idem, pp. 25-26.
- 11 Michael Auping, "Earth Art: A Study in Ecological Politics", Alan Sonfist (ed.), Art in the Land: A Critical Anthology of Environmental Art, New York, E. P. Dutton, 1983, p. 94.
- 12 When the artist himself figured in the images, the photographs were taken by Augusto Eira, who appears duly identified

in some of the artist's books published by Alberto Carneiro. For a more extensive analysis of the specificities inherent in the use of photography in the work of Alberto Carneiro, see Catarina Rosendo, "Towards an Aesthetic of the Concrete. Territory and Identity in the Photographic Works of Alberto Carneiro", Surveys (of Photography and Territory). Landscape and Settlement, Guimarães, Centro Internacional de Artes José de Guimarães, 2015, pp. 40-53.

- 13 The only exception is the image of the bird trap, which was taken in the course of a long journey through Brazil that Alberto Carneiro undertook in the summer of 1977-1978, after having taken part in the 14th São Paulo Biennial as the guest artist representing Portugal. Information provided to the author by the artist.
- 14 The date of March 1973 appears twice in the written notes included in the work, leading us to believe that the intervention was indeed realised at that time, although it is only in September that corn is harvested in Portugal and stored in stacks. The details of the intervention undertaken in Vilar do Paraíso described below are also mentioned on the work itself.
- 15 Das notas para um diário e outros textos. Antologia, op. cit., p. 26.
- 16 Georges Bataille, O nascimento da arte [1955], translated and presented by Aníbal Fernandes, Lisbon, Sistema Solar, 2015, p. 17.
- 17 Susan Sontag, "The Image-World", On Photography, London, Penguin Books, 1977, p. 163.
- 18 Alberto Carneiro, Campo, sujeito e representação no ensino e na prática do desenho/projecto, Porto, FAUP Publicações, 1995, p. 24.
- 19 Alberto Carneiro Archive, folder "Subsídio de Investigação do Serviço de Belas-Artes da Fundação Calouste Gulbenkian, 1975".
- 20 Bruno Latour, "Telling Friends from Foes in the Time of the Anthropocene", Clive Hamilton, Christophe Bonneuil, François Gemenne (eds.), The Anthropocene and the Global Environmental Crisis. Rethinking Modernity in a New Epoch, London, Routledge, 2015, p. 152.
- 21 Alberto Carneiro, "Cultura/contra/cultura" [1979], Das notas para um diário e outros textos, Antologia, op. cit., p. 43.
- 22 Nicholas Mirzoeff, "Visualizing the Anthropocene", Public Culture, vol. 26, no. 2, Durham, Duke University Press, Spring 2014, p. 219.
- 23 Bernhard Siegert, "Cultural Techniques, or, The End of the Intellectual Postwar in German Media Theory", Cultural Techniques. Grids, Filters, Doors, and Other Articulations of the Real, translated by Geoffrey Winthrop-Young, New York, Fordham University Press, 2015, pp. 11-15.



Poster of Alberto Carneiro's solo exhibition at Galeria Quadrum, Lisbon, in 1975
Private collection.

NOTES TOWARDS A MANIFESTO OF ECOLOGICAL ART (1968–1972) ALBERTO CARNEIRO

One makes art in order to transform the images of everyday life.

As awareness of the atrophy that urban and cultural factors exert upon the deeper joy of being, in the absence of an intimacy with nature, ecological art may reinstate, through the memory of aesthetic sensations, the Earth-based values that found definition in Mankind and structured it as time unfolded.

Ecological art will constitute the rebirth of a natural joy in the encounter with a renewed, and already infinitely closer, nature; a work in mutation within the consciousness of the unconscious that ensues from a far-off time, which is once again nominated in the possession of aesthetic sensations that are irreversible in terms of nature and future.

Creative communication is authenticated within the scope of the unconscious through the images of the deepest memories of being, which are, after all, the very core of everyday activities.

Art does not reside in the physical presence of the Altamira bison, but rather in the possession that it signifies.

Ecological art will be a return to the origin of our very sources; the rehabilitation of the simplest things in the signifying of aesthetic communication, not through a cultural process, in the acquisition of transitory values, but through the awareness of essentialities, through the penetration into the core of atoms, through a calling to contact a world that is defined in us without the constraints of social complexity: the conscious relationship of meanings in the ordering of a profound critique of the meanings that will follow as authenticity in the relationships with the world.

Nature recreated in our image and likeness: we within nature and nature as the polarizing drive of our aesthetic feelings.

A cloud, a tree, a flower, a fistful of soil are on the same aesthetic plane in which we move, they are part and parcel of our world, they are a source of sensations that issue from all times through a memory which is as old as man. Not the stones in their externality, in the conversation of their formal values, but in their intimate qualities,

in the cosmos that lives in them and is given to us in the simplicity that the thing inhabits.

What we may communicate when recreating a tree, in our need to possess it, will not certainly be the values connecting us to it in the circumstance of that moment, but rather the places wherein the recreation of the memories that we all have of trees may occur.

Obviously, we shall not say that a tree is an (artwork). We shall merely say that we can turn it and transform it into an (artwork).

Ecological art: tree in the forest of concrete.

CULTURE/ COUNTER/ CULTURE ALBERTO CARNEIRO

(Of how the city's/countryside's dichotomy is always falsified in our prevailing notion of culture as an instrument of domination and privilege of place.

Of how art involves the words of art and becomes involved in them, developing the very theory of those who affirm it.)

'Uncle Alexandre made a graft in the new peach tree; he pruned the wild peach tree and chose the female branch, split it and inserted in it the male branch of the best peach tree; he rolled the twine around once and then unrolled it, he rolled it a second time and unrolled it again, only by the third time did he tighten and tie it.

– If you do not mind me asking, uncle Alexandre, why did you not tie the twine the first time? Would the graft not take?

– Oh, it would take, but I would not like that.’*

On the inside art is a river, a tree, a cloud, everything, to the image and likeness of those who feel it and speak it. For those who think it, art is their way of being; theirs: her way of being art and his way of being the thinker. We all say that art just is – the universality of being art, and art as surrender. We all say avant-garde but hide at the reargarde (that which follows at the back) – these are two concomitant levels in the artwork as consciousness of intervention upon the social. Art is not neutral and it participates in the politics of those who take it as a way of life. A blessed thing that satisfies the desire (the aesthetic need) while creating others. To live art and to bring into awareness the feeling/thinking causality of the aesthetic message that comes to us from here and there, from the north, from the south, from the east, from the west, in everything and through everything, through earth, water, air, fire – which burns in the humid volatilizing of being solid. The process of being the metamorphosis of art in everyone's poetic need. Avant-garde art: the rearguard of being the other side of art. The conscious says it and transfers it straight away to the realm of mystery in the genesis of the other-thing-art, which starts off and will once more be avant-garde and rearguard of someone and for someone who has spoken of themselves and of art, as misery? – But misery is still bad consciousness of and about something in the process of clarifying itself.

Only in the wake of revolution is art a gift to whoever deserves it, if that is the case, as an aesthetic satisfaction of their hunger, of their need for art.

Text from “Das notas para um diário” [Notes for a diary], 1968-1972, first published in Revista de Artes Plásticas #1 1973. This English translation was made for the book arte vida / vida arte. art life / life art. Alberto Carneiro (Serralves, 2013).

‘José cut furrows with the hoe; from time to time he stopped, looked, watched and realigned a few beds. They were not according to his sacred geometry, which had come from the earth as wisdom of a whole life connected to it.’*

On the outside art is the body of those that it affirms, an image that transcends what is said of it. We are the body of art and the transformation of that body as image of art. A body pierced by concepts – artifices to signify our original feeling. We could also add – reflecting upon what has already been lived and unraveling the deep secrets of memory, the consciousness of matter itself – that everything occurs in that constant to and from, between the outside and inside; between being and its object. Not merely being, not just the object, but the space, the frequency of the times between the two: matter in the process of understanding, working and transforming so that appropriation occurs, so that naming happens and possession takes place. ‘Appropriation: supreme reflex of identification on the part of the one possessed. Possession: the discovery of the artist’s being the being of the work and revelation of the work as being.’**

Here, in the relation with the work, each one is the artist; creator and master of their moments of aesthetic enjoyment, in the dazzlement of giving and exhausting themselves until reaching the understanding of being once again the beginning of something. Eternal return through the transformation that Now demands of us so that the immediate may always be the other side of the mirror, aesthetic and free in the metamorphosis of the body-art, tangible support of the infinite.

‘Ripe cherries in cold May and embers still warm to eat them by.’**

Art takes place everywhere via the body-other, and as soon as communication is established and aesthetics becomes message and necessity of that body. Body tactile, body tasting, body smelling, body hearing, body seeing, body aesthetic action of body, transformation of the absent body, art. Through this understanding, art is being and non-being, crucible of our aesthetic contradictions, simultaneity of beauty and ugliness.

‘The harvest of wheat in the big field... Here and there, uncle Tónio went back and redid the knot around one of the bundles, huddling them closer to the base of the stack.

– Why do you do it, uncle Tónio?

– For no reason, but they look prettier like this, you know.’*

Culture is everything we feel for everything we grasp on to, as life. We can always find the ways in which each thing is different, if we search our body in the body-other, in the body-art. Thus, we dialectically prolong our pleasure of being and coming to understand that each thing is our inside as an extension towards our outside, an object of synthesis for that which we are in it (art) and for it (body) – a spiral trajectory, a toing-and-froing between self, as inside, and everything that aggregates it, as outside. Culture (that which is through what it appears to be) and counterculture (that which is through what one wishes it to appear like) are the same thing as conventions that will always remain that which they are intended to be. The references of fashion are made according to the ways of those who wish to affirm them. Whose is the responsibility to claim knowledge? What is it to know?

‘Aunt Luísa stuck each stick next to a bean shoot and entwined it with the others, like someone looking for the balance of form. I watched her for a long time, meditating on that knowledge to adjust each stick so that the whole was more than the mere structure for the good growth of the bean plants.

– Pray tell, auntie Luísa, why are you so careful in arranging the sticks for the bean plants? Do they grow better like this, do they give more beans?

– No my son, that is not the reason; I always tend my potager like a garden.’*

Let us leave the concept of culture outside of the hut and meditate a while on the line of the horizon, extending the vanishing point until it melts into the cosmos. Through meditation, the body is the culture of itself, the liveable of everything that aggregates in it and aggregates it, full and empty of the space between its inside and its outside; negation of any affirmation it may ever make; movement for to-morrow. ‘Through meditation the body is. Through it, it does not contrive, penetrate or unravel beyond the consciousness of what may be perceived in it. Through meditation, it experiences the wisdom and knowledge in the three stages of revelation of the work: appropriation, naming and possession.’** The aesthetic bonds are there as the very quest and search for the other, and will, surrender and desire to be. Surrender: gift towards the outside; desire: gift towards the inside. Art is the aesthetic space between the self and its object, the flux of the most secret times of life. Through art everyone is and is art.

‘Ultimately art is always made by everyone.’**

Porto, May 1979

* notes from “O amanhã da terra e o comportamento estético [The tilling of the land and aesthetic behaviour].

** notes from “As notas para um diário” (1968-1972) [Notes for a diary].

Text originally published in Sema #2 1979, p. 58-59. This English translation was made for the book arte vida / vida arte. art life / life art. Alberto Carneiro (Serralves, 2013).

Pages 350-379: Alberto Carneiro, Os sete rituais estéticos sobre um feixe de vimes na paisagem, 1975. Artist’s edition, print run unknown. Typographic printing, 31,5 x 22 cm. Private Collection.

Pages 380-383: Alberto Carneiro, “Operação estética em Vilar do Paraíso”, 1973. Detail. Black-and-white photography and printing on cardboard. Each element dimensions: 29 x 42 cm. Overall dimensions: 116 x 798 cm. Collection: Serralves Foundation, Porto.

Pages 384-387: Alberto Carneiro, “Operação estética no Alto de S. João (Aregos)”, 1974/75. Detail. Black-and-white photography and printing on cardboard. Each element dimensions: 29 x 42 cm. Overall dimensions: 116 x 798 cm. Collection: Serralves Foundation, Porto.



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Os sete rituais estéticos sobre um feixe de vimes na paisagem. Les sept rituels esthétiques sur un faisceau d'osiers dans le paysage. Seven aesthetic rituals around a bundle of willow-wands in the landscape.

Os sete momentos de cada ritual. Les sept moments de chaque rituel. The seven moments of each ritual.

① Momento um - O elemento agregador (feixe de vimes) altera as relações do espaço-paisagem e cria os fatores estéticos. Moment um - L'élément rassembleur (faisceau d'osiers) modifie les relations de l'espace-paysage et fait apparaître les facteurs esthétiques. First tempo - the aggregative element (bundle of willow-wands) changes the relationship space-landscape and generates the aesthetic factors.

② Momento dois - Marcação das relações estéticas sobre o horizonte. Moment deux - Marquage des relations esthétiques sur l'horizon. Second tempo - Marking the aesthetic bounds with the horizon.

③ Momento três - Marcação e meditação da posse sobre o elemento agregador das relações estéticas. Moment trois - Marquage et méditation de la possession sur l'élément rassembleur des relations esthétiques. Third tempo - Formalizing and meditating on the appropriation of the aggregative element.

④ Momento quatro - Marcação das relações estéticas periféricas. Moment quatre - Marquage des relations esthétiques périphériques. Fourth tempo - Marking the aesthetic bounds with the immediate neighbourhood.

⑤ Momento cinco - Seleção e marcação de alguns elementos qualificatórios do sistema de relações estéticas. Moment cinq - Sélection et marquage de quelques éléments qualificatifs du système de relations esthétiques. Fifth tempo - Selecting and marking some of the elements qualifying the aesthetic bounds.

⑥ Momento seis - O sistema de relações como permanente estética num espaço e num tempo definidos. Moment six - Le système de relations comme permanente esthétique dans un espace et dans un temps définis. Sixth tempo - The system of relations as the permanent aesthetic component in a well defined space-time frame.

⑦ Momento sete - Codificação do ritual num espaço de arte. O espaço e o tempo do sítio de arte como componentes variáveis. Moment sept - Codification du rituel dans un espace d'art. L'espace et le temps du lieu d'art, des composants variables. Seventh tempo - Codification of the ritual within a place of art, the space and time of the site as variable components.

④ - 1975

Os sete rituais estéticos sobre um feixe de vimes na paisagem - les sept rituels esthétiques sur un faisceau d'osiers dans le paysage - seven aesthetic rituals around a bundle of willow-wands in the landscape.

primeiro ritual - premier rituel - first ritual

marumhas



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Os sete rituais estéticos sobre um feixe de vime na paisagem - les sept rituels esthétiques sur un faisceau d'osiers dans le paysage - seven aesthetic rituals around a bundle of willow-wands in the landscape.

Os sete momentos de cada ritual. Les sept moments de chaque rituel - the seven moments of each ritual.

① Momento um - O elemento agregador (feixe de vime) altera as relações do espaço - paisagem e suscita os fatores estéticos. Moment um - L'élément rassembleur (faisceau d'osiers) modifie les relations de l'espace - paysage et fait apparaître les facteurs esthétiques. First tempo - the aggregative element (bundle of willow-wands) changes the relationship space-landscape and generates the aesthetic factors.

② Momento dois - Marcação das relações estéticas sobre o horizonte. Moment deux - Marquage des relations esthétiques sur l'horizon. Second tempo - Marking the aesthetic bounds with the horizon.

③ Momento três - Marcação e meditação da posse sobre o elemento agregador das relações estéticas. Moment trois - Marquage et méditation de la possession sur l'élément rassembleur des relations esthétiques. Third tempo - Formalizing - and meditating on - the appropriation of the aggregative element.

④ Momento quatro - Marcação das relações estéticas periféricas. Moment quatre - Marquage des relations esthétiques périphériques. Fourth tempo - Marking the aesthetic bounds with the immediate neighbourhood.

⑤ Momento cinco - Seleção e marcação de alguns elementos qualificativos do sistema de relações estéticas. Moment cinq - Sélection et marquage de quelques éléments qualificatifs du système de relations esthétiques. Fifth tempo - Selecting and marking some of the elements qualifying the aesthetic bounds.

⑥ Momento seis - O sistema de relações como permanente estética num espaço e num tempo definidos. Moment six - Le système de relations comme permanente esthétique dans un espace et dans un temps définis. Sixth tempo - The system of relations as the permanent aesthetic component in a well defined space-time frame.

⑦ Momento sete - Codificação do ritual num espaço de arte. O espaço e o tempo do sítio de arte: componentes variáveis. Moment sept - Codification du rituel dans un espace d'art. L'espace et le temps du lieu d'art: des composants variables. Seventh tempo - Codification of the ritual within a place of art: the space and time of the site as variable components.

1975

Os sete rituais estéticos sobre um feixe de vime na paisagem - les sept rituels esthétiques sur un faisceau d'osiers dans le paysage - seven aesthetic rituals around a bundle of willow-wands in the landscape.

segundo ritual - deuxième rituel - second ritual.

S. BERTOLOMEU DO MAR



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Os sete rituais estéticos sobre um feixe de vimes na paisagem - les sept rituels esthétiques sur un faisceau d'osiers dans le paysage. Seven aesthetic rituals around a bundle of willow-wands in the landscape.

Os sete momentos de cada ritual. Les sept moments de chaque rituel. The seven moments of each ritual.

① Momento um - Elemento agregador (feixe de vimes) altera as relações do espaço - paisagem e suscita os fatores estéticos. Moment um - L'élément rassembleur (faisceau d'osiers) modifie les relations de l'espace - paysage et fait apparaître les facteurs esthétiques. First tempo - the aggregative element (bundle of willow-wands) changes the relationship space-landscape and generates the aesthetic factors.

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③ Momento três - Marcação e meditação da posse sobre o elemento agregador das relações estéticas. Moment trois - Marquage et méditation de la possession sur l'élément rassembleur des relations esthétiques. Third tempo - Formalizing and meditating on the appropriation of the aggregative element.

④ Momento quatro - Marcação das relações estéticas periféricas. Moment quatre - Marquage des relations esthétiques périphériques. Fourth tempo - Marking the aesthetical bounds with the immediate neighbourhood.

⑤ Momento cinco - Seleção e marcação de alguns elementos qualificativos do sistema de relações estéticas. Moment cinq - Sélection et marquage de quelques éléments qualificatifs du système de relations esthétiques. Fifth tempo - Selecting and marking some of the elements qualifying the aesthetic bounds.

⑥ Momento seis - O sistema de relações como permanente situação num espaço e num tempo definidos. Moment six - Le système de relations comme permanente esthétique dans un espace et dans un temps définis. Sixth tempo - The system of relations as the permanent aesthetic component in a well defined space-time frame.

⑦ Momento sete - Configuração do ritual num espaço de arte. O espaço e o tempo do rito de arte: componentes variáveis. Moment sept - Configuration du rituel dans un espace d'art. L'espace et le temps du lieu d'art: des composants variables. Seventh tempo - Configuration of the ritual within a place of art: the space and time of the site as variable components.

1975

Os sete rituais estéticos sobre um feixe de vimes na paisagem - les sept rituels esthétiques sur un faisceau d'osiers dans le paysage - seven aesthetic rituals around a bundle of willow-wands in the landscape.

terceiro ritual - troisième rituel - third ritual.
monte de s. lourenço



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Os sete rituais estéticos sobre um feixe de vimes na paisagem. Les sept rituels esthétiques sur un faisceau d'osiers dans le paysage. Seven aesthetic rituals around a bundle of willow-wands in the landscape.

Os sete momentos de cada ritual. Les sept moments de chaque rituel. The seven times of each ritual.

① Momento um - O elemento agregador (feixe de vimes) altera as relações do espaço-paisagem e cria os fatores estéticos. Moment um - L'élément rassembleur (faisceau d'osiers) modifie les relations de l'espace-paysage et fait apparaître les facteurs esthétiques. First tempo - the aggregating element (bundle of willow-wands) changes the relationship space-landscape and generates the aesthetic factors.

② Momento dois - Marcação das relações estéticas sobre o horizonte. Moment deux - Marquage des relations esthétiques sur l'horizon. Second tempo - Marking the aesthetic bounds with the horizon.

③ Momento três - Marcação e meditação do povo sobre o elemento agregador das relações estéticas. Moment trois - Marquage et méditation du peuple sur l'élément rassembleur des relations esthétiques. Third tempo - formalizing - and meditating on - the appropriation of the aggregative element.

④ Momento quatro - Marcação das relações estéticas periféricas. Moment quatre - Marquage des relations esthétiques périphériques. Fourth tempo - Marking the aesthetic bounds with the immediate neighbourhood.

⑤ Momento cinco - Seleção e marcação de alguns elementos qualificativos do sistema de relações estéticas. Moment cinq - Sélection et marquage de quelques éléments qualificatifs du système de relations esthétiques. Fifth tempo - Selecting and marking some of the elements qualifying the aesthetic bounds.

⑥ Momento seis - O sistema de relações como permanente estética num espaço e num tempo definidos. Moment six - Le système de relations comme permanente esthétique dans un espace et dans un temps définis. Sixth tempo - the system of relations as the permanent aesthetic component in a well defined space-time frame.

⑦ Momento sete - Codificação do ritual num espaço de arte. O espaço e o tempo do rito de arte: componentes variáveis. Moment sept - Codification du rituel dans un espace d'art. L'espace et le temps du lieu d'art: des composants variables. Seventh tempo - Codification of the ritual within a place of art. The space and time of the site as variable components.

④ - 1975

Os sete rituais estéticos sobre um feixe de vimes na paisagem - les sept rituels esthétiques sur un faisceau d'osiers dans le paysage - seven aesthetic rituals around a bundle of willow-wands in the landscape.

quarto ritual - quatrième rituel - fourth ritual.

Não arte



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Os sete rituais estéticos sobre um feixe de vimes na paisagem. Les sept rituels esthétiques sur un faisceau d'osiers dans le paysage. Seven aesthetic rituals around a bundle of willow-wands in the landscape.

Os sete momentos de cada ritual. Les sept moments de chaque rituel. The seven times of each ritual.

① Momento um - O elemento agregador (feixe de vimes) altera as relações do espaço-paisagem e suscita os fatores estéticos. Moment um - L'élément rassembleur (faisceau d'osiers) modifie les relations de l'espace-paysage et fait apparaître les facteurs esthétiques. First tempo - the aggregative element (bundle of willow-wands) changes the relationship space-landscape and generates the aesthetic factors.

② Momento dois - Marcação dos relacionamentos estéticos sobre o horizonte. Moment deux - Marquage des relations esthétiques sur l'horizon. Second tempo - Marking the aesthetic bounds with the horizon.

③ Momento três - Marcação e mediação do posse sobre o elemento agregador das relações estéticas. Moment trois - Marquage et médiation de la possession sur l'élément rassembleur des relations esthétiques. Third tempo - Formulating and meditating on the appropriation of the aggregative element.

④ Momento quatro - Marcação dos relacionamentos estéticos periféricos. Moment quatre - Marquage des relations esthétiques périphériques. Fourth tempo - Marking the aesthetic bounds with the immediate neighborhood.

⑤ Momento cinco - Seleção e marcação de alguns elementos qualificativos do sistema de relações estéticas. Moment cinq - Sélection et marquage de quelques éléments qualifiants du système de relations esthétiques. Fifth tempo - Selection and marking some of the elements qualifying the aesthetic bounds.

⑥ Momento seis - O sistema de relações como permanente estética num espaço e num tempo definidos. Moment six - Le système de relations comme permanent esthétique dans un espace et dans un temps définis. Sixth tempo - The system of relations as the permanent aesthetic component in a well defined space-time frame.

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④ - 1975

Os sete rituais estéticos sobre um feixe de vimes na paisagem - les sept rituels esthétiques sur un faisceau d'osiers dans le paysage - seven aesthetic rituals around a bundle of willow-wands in the landscape.

quinto ritual - cinquième rituel - fifth ritual

alto do lado



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Os sete momentos de cada ritual. Les sept moments de chaque rituel. The seven times of each ritual.

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② Momento dois - Marcação das relações estéticas sobre o horizonte. Moment deux - Marquage des relations esthétiques sur l'horizon. Second tempo - Marking the aesthetic bounds with the horizon.

③ Momento três - Marcação e meditação da posse sobre o elemento agregador das relações estéticas. Moment trois - Marquage et méditation de la possession sur l'élément rassembleur des relations esthétiques. Third tempo - formalizing and meditating on the appropriation of the aggregative element.

④ Momento quatro - Marcação das relações estéticas periféricas. Moment quatre - Marquage des relations esthétiques périphériques. Fourth tempo - Marking the aesthetic bounds with the immediate neighbourhood.

⑤ Momento cinco - Seleção e marcação de alguns elementos qualificatórios do sistema de relações estéticas. Moment cinq - Sélection et marquage de quelques éléments qualificatifs du système de relations esthétiques. Fifth tempo - Selecting and marking some of the elements qualifying the aesthetic bounds.

⑥ Momento seis - O sistema de relações como permanente estética num espaço e num tempo definidos. Moment six - Le système de relations comme permanente esthétique dans un espace et dans un temps définis. Sixth tempo - the system of relations as the permanent aesthetic component in a well defined space-time frame.

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④ - 1975

Os sete rituais estéticos sobre um feixe de vimes na paisagem - les sept rituels esthétiques sur un faisceau d'osiers dans le paysage - seven aesthetic rituals around a bundle of willow-wands in the landscape.

sexto ritual - sixième rituel - sixth ritual
vale de coronado



①



②



④



④



⑦



③



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⑥



⑥



⑤



⑤



Os sete rituais estéticos sobre um feixe de vimes na paisagem. Les sept rituels esthétiques sur un faisceau d'osiers dans le paysage. Seven aesthetic rituals around a bundle of willow-wands in the landscape.

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③ Momento três - Marcação e meditação da posse sobre o elemento agregador das relações estéticas. Moment trois - Marquage et méditation de la possession sur l'élément rassembleur des relations esthétiques. Third tempo - Formalizing and meditating on the appropriation of the aggregative element.

④ Momento quatro - Marcação das relações estéticas periféricas. Moment quatre - Marquage des relations esthétiques périphériques. Fourth tempo - Marking the aesthetic bounds with the immediate neighbourhood.

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20 - 1975

Os sete rituais estéticos sobre um feixe de vimes na paisagem - les sept rituels esthétiques sur un faisceau d'osiers dans le paysage - seven aesthetic rituals around a bundle of willow-wands in the landscape.

setimo ritual - septieme rituel - seventh ritual.

serva de santo tirso



①



②



⑦



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⑤

ALBERTO COANEIRO
ESULTOR

HOMEM + NATUREZA = ECOLOGIA
ARTISTA + NATUREZA = ECO-ARTE



TRABALHA COM A NATUREZA DESDE OS DOIS ANOS DE IDADE
E TOMOU CONSCIÊNCIA PLENA DISSO EM DEZEMBRO DE 1968.
ELE NÃO ADIRMA QUE A NATUREZA É UMA OBRA DE ARTE
APENAS DIZ QUE PODE TOMÁ-LA E TRANSFORMÁ-LA EM OBRA
DE ARTE. ATRAVÉS DA SUA ACTIVIDADES ARTÍSTICA ELE
ADIRMA A ARTE.

PECIÊN

E

Caridelo

Passeiro

Passadoiro

Passadoiro

Passadoiro

Passadoiro

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UBIQUIDADE DA OBRA DE
SEBUNDO A SUA EX-

CIÀ A MEDITAÇÃO

O DADO PRIMEIRO

PARA A DESCO-

BERTA DAS

ORIGENS

E PARA A

TRANSFOR-

MAÇÃO DA

NATUREZA

EM OBRA DE

ARTE. ELE

NUNCA DIZ QUE

ISTO OU AQUILO NÃO

É UMA OBRA DE ARTE POR

SABE QUE ELA DEPENDE DA VERDADE ESTÉTICA DE QUEM

A ADIRMA. ALBERTO COANEIRO - 4/3/1974

PROPOSTA: ACTIVIDADE DA TERRA.

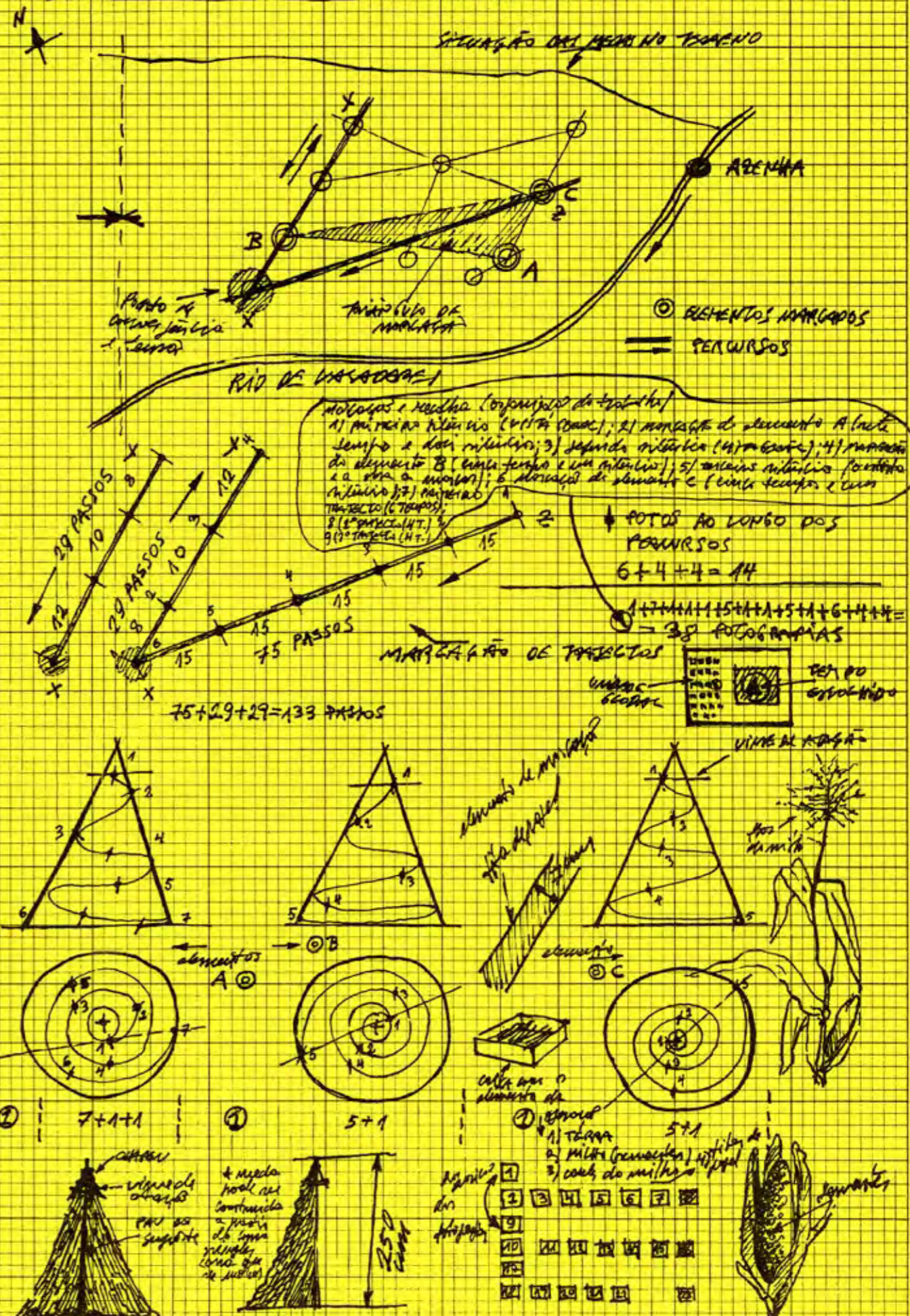
MATERIAL: MEDAS DE PALHA DE MILHO.

ZONA DE PROSPECÇÃO: 9,352 KM².

EXEMPLARES ANOTADOS: 1.043.

- 1) PROSPECÇÃO, LEVANTAMENTO E SUBSCRIÇÃO.
- 2) MARCAÇÃO, TRANSFORMAÇÃO E POSSE.
- 3) RECOLHA DE DOCUMENTAÇÃO FOTOGRAFICA.
- 4) NOMINAÇÃO COMO ARTE.

ECO-ARTE - OPERAÇÃO ESTÉTICA EM VILAR DO PARAISO - MARÇO DE 1973





PRIMEIRO SILENCIO (VISTA GERAL)



MARCAÇÃO DO ELEMENTO A-T.1



A-TEMPO 2



A-TEMPO-3



A-TEMPO 4



A-TEMPO 5



A-TEMPO 6



A-TEMPO 7



A-1º SILENCIO (O ARTISTA)



A-2º SILENCIO (A-REVE)



SEGUNDO SILENCIO (V. GERAL)



MARCAÇÃO DO ELEMENTO B-T.1



B-TEMPO 2



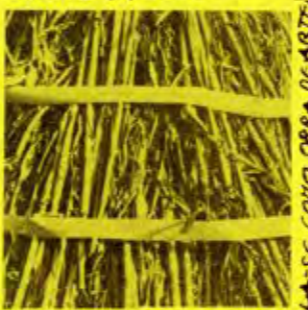
B-TEMPO 3



B-TEMPO 4



B-TEMPO 5



B-SILENCIO UNICO (B-REVE)



TERCEIRO SILENCIO (O ARTISTA)



MARCAÇÃO DO ELEMENTO C-T.1



C-TEMPO 2



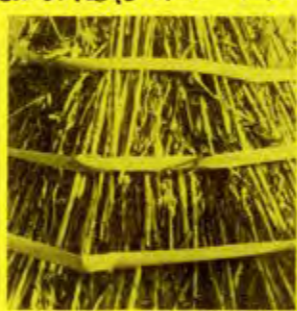
C-TEMPO 3



C-TEMPO 4



C-TEMPO DE MEDITAÇÃO



C-SILENCIO UNICO (C-REVE)



AO ARTISTA A OBRA DE ARTE



TRAJECTO 1 E MEDITAÇÃO (1º PASSO)



T1-15 PASSOS DADOS



T1-30 PASSOS DADOS



T1-45 PASSOS DADOS



T1-60 PASSOS DADOS



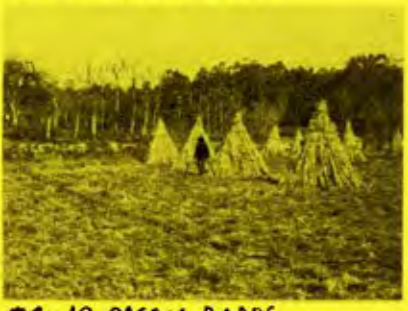
T1-75 PASSOS DADOS (T1 REVELA)



TRAJECTO 2 E MEDITAÇÃO (1º PASSO)



T2-8 PASSOS DADOS



T2-18 PASSOS DADOS



T2-30 PASSOS DADOS (T2 REVELA A OBRA DE ARTE)



TRAJECTO 3 E MEDITAÇÃO (1º PASSO)



T3-8 PASSOS DADOS



T3-18 PASSOS DADOS



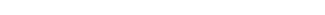
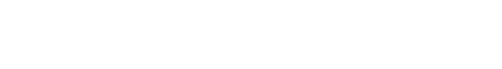
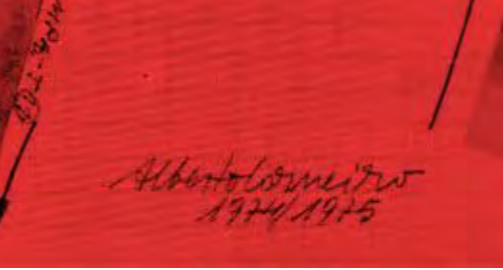
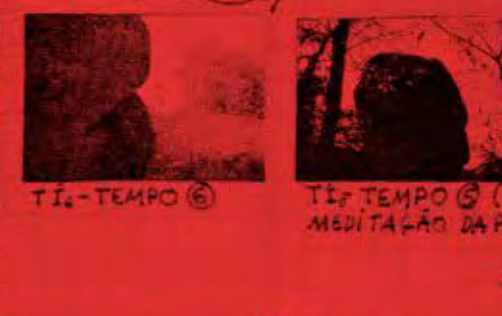
T3-30 PASSOS DADOS (T3 REVELA A OBRA DE ARTE)



OPERAÇÃO ESTÉTICA NO ALTO DE S. JOÃO (AREGOS)

1974/1975

- ① PROSPECÇÃO, LEVANTAMENTO E SELECÇÃO (1974)
- ② MARCAÇÃO, NOMINAÇÃO E POSSE (1975)



COLOPHON

OEI magazine

Editor-in-chief: Jonas (J) Magnusson
Editor and image editor: Cecilia Grönberg

OEI
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www.oei.nu

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*

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in Portuguese art and poetry from the 1960s onwards.**

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