

CRAC Alsace, Centre rhénan d'art contemporain, is located in Altkirch, France, at 18 rue du Château. Contact CRAC Alsace at +33 (0)3 89 08 82 59 and info@cracalsace.com. Access the future, present and past of CRAC Alsace via www.cracalsace.com.

Press file

From March 6 to May 15, 2022, *Loise Dóing*, a solo exhibition by Pedro Barateiro, with works by Mário Varela Gomes and Aurélia de Souza, curated by Elfi Turpin.

Opening on Sunday, March 6, from 12 pm to 6 pm. The artist will be present.

Loise Dóing is organized in collaboration with Casa da Cerca—Centro de Arte Contemporânea, Almada, as part of Saison France-Portugal 2022.

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Dear friend / lover / stranger,

On a recent trip to the Azores, I visited the weather station that monitors earthquakes, temperature and wind in the city of Angra do Heroísmo, Terceira Island. The archipelago is located in the middle of the Northern Atlantic Ocean and the area is known to produce the Azores High, which includes wind patterns that have a strong effect on the weather in Europe and North America.

Wind played an important role during the Portuguese colonial campaign. The capacity to manipulate wind, water currents and navigation tools brought a group of beings to slaughter, enslave and contaminate others, with the purpose of “civilizing” them. As the narrative tells us, this is the beginning of modern globalization and capitalism. European culture, based on the domination of nature through agriculture, planned an expansion of dogmas. Liberated from religion, the development of science, as well as human-centered myths (or multiple fictions), helped to expand the idea of private subjective capital as the ultimate form of emancipation of the human body and mind. Culture was forged and manipulated by human minds, performed by repressed bodies. A culture of repression was established and cherished; the human body was objectified through art and science. The production of objects became an obsession. Mirrors were perfected to accompany and fulfill an ever-growing expansion of the human gaze. The clash was inevitable: a clash between the self and the environment.

In their book *Preliminary Materials for a Theory of the Young-Girl*, the collective Tiqqun wrote: “At the beginning of the 1920s, capitalism realized that it could no longer maintain itself as the exploitation of human labor if it did not also colonize everything that is beyond the strict sphere of production. Faced with the challenge from socialism, capital too would have to socialize. It had to create its own culture, its own leisure, medicine, urbanism, sentimental education and its own mores, as well as a disposition toward their perpetual renewal.”

During the trip I went for a long lonely walk in a place called *Mistérios Negros* [Dark Mysteries], a volcanic rock formation that continues to grow among small bushes. At some point, between rocks, wind, moisture, and speedy clouds passing above my head, I could no longer distinguish whether I was on top of a mountain or underwater. I had the weird sensation of being part of that place, and at the same time, I felt like the most unnecessary being walking on those stones. And

for a few minutes, I disappeared. On the island I experienced many varied and fast-changing emotions. Everything moved faster and the presence of the wind felt almost as if it wanted to speak. I had to stop trying to understand what was happening around me and just be there. I was present. I felt I was present. I don't know why I'm mentioning this. I often try to find the absurd in common, everyday actions and objects, it brings purpose.

In fact, I have been thinking a lot about the wind. Like time, the wind can be felt and represented, affecting things in so many ways, and yet it has no form. It has to do with my interest in immateriality, in speech, in things felt and not represented. I've always felt like a quantum computer, considering the rotation of the Earth in my calculations and how things change and evolve. An obsession of mine is watching the live stream of the International Space Station (ISS). Cameras follow the rotation of the Earth. The ISS is also a weather station and, like an art space, it monitors changes in the environment, it tries to predict future events and their effects on our lives. It assures me that I am here, we are here. We can say that what these cameras record is real, or at least we agree that they exist and record events in front of them. Well, at least some of us believe that. It is necessary to fight ignorance with facts.

Yours,
Pedro

Pedro Barateiro

Born in 1979 in Almada, Portugal. Lives and works in Lisbon.

Pedro Barateiro works in a variety of media, including sculpture, film, performance, writing and drawing. His work focuses on the deconstruction of Western binary narratives. Barateiro organises events and exhibitions at Spirit Shop, a space founded by him and attached to his studio at Rua da Madalena in Lisbon. In 2020, together with a group of artists, he initiated the first association for visual artists in Portugal (AAVP).

He had solo exhibitions at Kohta (2022), Rialto6 (2021), P/////AKT (2020), Netwerk Aalst (2017), Basement Roma (2017), REDCAT (2016), Museu Coleção Berardo (2015), Kunsthalle Basel (2010), Kunsthalle Lissabon (2010), Lumiar Cité (2010), Museu de Serralves (2009), among many others.

He has participated in group exhibitions such as the 13th Sharjah Biennial (2017), 20th SESC - Video Brasil (2017), 29th São Paulo Biennial (2010), the 16th Biennale of Sydney (2008) and the 5th Berlin Biennale (2008), and in museums and art centers such as M HKA, Kunsthalle Munster, Palais de Tokyo, Fundação Gulbenkian, MAAT, Fondazione Giuliani, Le Plateau—Frac Île-de-France.

His performances have been presented in various institutions such as Centre Pompidou, École nationale supérieure des beaux-arts—ENSBA, Théâtre de la Ville and Fondation Ricard in Paris, Teatro Rivoli in Porto, TDMII and Teatro São Luiz in Lisbon, among others.

Barateiro edited the books *Temporary Collaborations* and *ACTIVITY* (JRP|Ringier) with artist Ricardo Valentim. He edited several books including the monograph *How to Make a Mask*, (Kunsthalle Lissabon and Sternberg Press) and *The Artist as Spectator and Just a Sound* (Mousse Publishing).



Pedro Barateiro, Έye λιαδωκ, 2022. Inkjet print on Baryta 410 gm paper. 100 x 75 cm. Courtesy of the artist.



Pedro Barateiro, *Allegorie für a Schwester*, 2022. Video animation, color, sound. Duration 6'50". Courtesy of the artist, Sardinha em Lata & @Rd@ Alface.



Pedro Barateiro, *Portrait of my Father*, 2022. Inkjet print on Baryta 410 gm paper. 100 x 75 cm. Courtesy of the artist.



Pedro Barateiro, *Αβυσσος*, 2019. Exhibition view of *Πυ Βδου, Τις Ραρε, Τις Ξιρε* at P/////AKT (2019). Photo by Charlott Markus. Courtesy of the artist.



Pedro Barateiro, *Ruínas (Wreckage)*, 2015. Exhibition view of *Sous le regard de machines pleines d'amour et de grâce*, Palais de Tokyo (03.02 – 08.05.2017). Photo by Aurélien Mole.



Pedro Barateiro, *The Current Situation*, 2015. Exhibition view at @R@@ Alsace, 2018. Photo by Aurélien Mole. Courtesy of the artist.



Pedro Barateiro, *Ηβικς τς Πλακς α Πλακς*, 2011. Performance presented in the context of Festival Move, Centre Pompidou (2018). Photo by Hervé Veronese.

The art center

@RA@ Alsace is a contemporary art center dedicated to experimentation and creation. Through exhibitions, residencies, publications, and outreach programmes, @RA@ Alsace supports artistic production by promoting the encounter between artists, publics and works of art.

Access and practical information

Exhibitions are open from Tuesday to Sunday, 2 to 6pm. Guided tours are organized on Saturdays & Sundays at 3pm.

@RA@ Alsace, Centre rhénan d'art contemporain, is located in Altkirch, France, at 18 rue du Château. Contact @RA@ Alsace at +33 (0)3 89 08 82 59 and info@cracalsace.com.

Partners

@RA@ Alsace is supported by Ville d'Altkirch, Collectivité européenne d'Alsace, Région Grand Est, DRAC Grand Est—Ministère de la Culture, as well as Les Amis du @RA@ Alsace and Club d'entreprises partenaires.

@RA@ Alsace is a member of d.c.a and Plan d'Est.

Loise Döng is organized in collaboration with Casa da Cerca—Centro de Arte Contemporânea, Almada, as part of Saison France-Portugal 2022, and received additional support from Fondation Calouste Gulbenkian—Délégation en France.

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