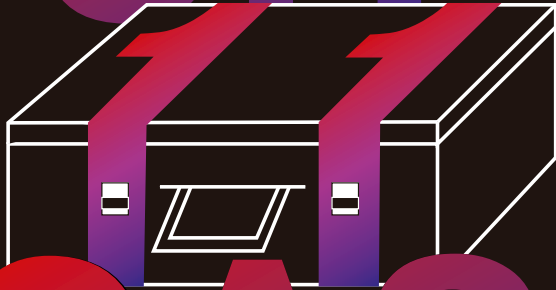


SUIT-



CASE

Como um objeto funcional, a mala tem um propósito bastante limitado - levar as coisas de alguém do ponto A ao ponto B. Mas se pensarmos numa forma de linguagem artística ou de retórica, a bagagem carrega uma complexidade metafórica e transporta questões que precisam e podem ser “desempacotadas”. Para além de ser um símbolo de bagagem emocional, a mala é um emblema de mobilidade, evocativo de todo o tipo de viagens, desde as fugas glamorosas de umas férias, ao transporte de instrumentos musicais e partituras, até ao movimento forçado de exilados e refugiados.

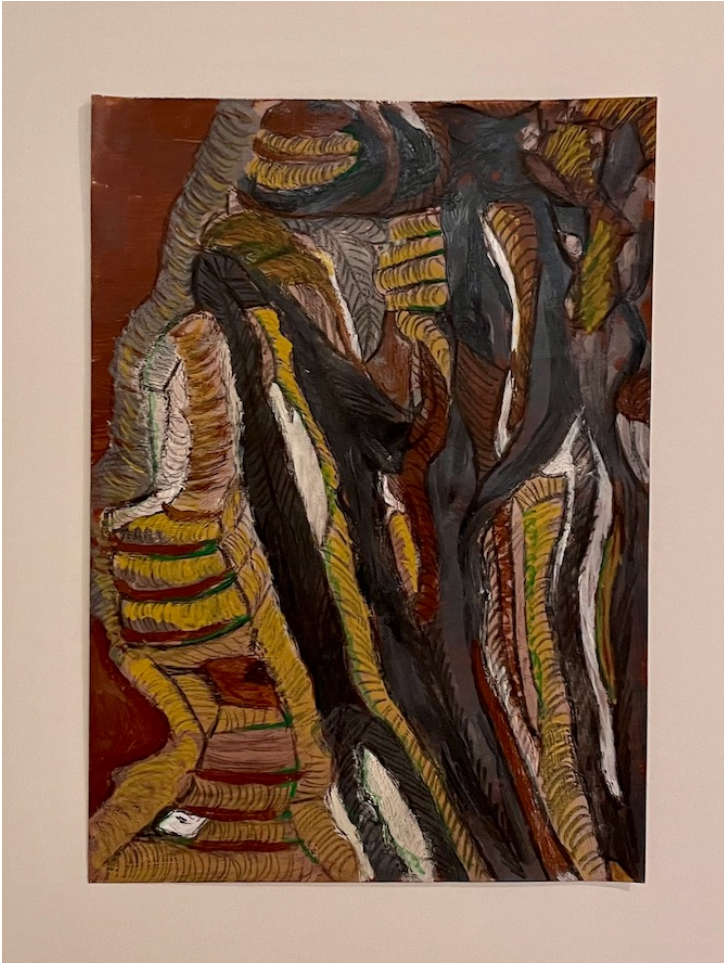
Ao longo dos anos, vários artistas, para não mencionar cineastas, dramaturgos, romancistas e compositores, trabalharam artisticamente a mala com um grande efeito simbólico (e prático).

No projecto SUITCASE 11, na sua paragem em Évora, no Colégio Mateus d'Aranda, da Escola de Artes da Universidade de Évora, no âmbito do Festival de Música Contemporânea de Évora, seleccionamos como espaço expositivo para a mostra das obras contidas na mala, uma pequena saleta envidraçada, como as existentes nos aeroportos, terminais de autocarros ou estações de comboio; um local de passagem, de espera, de pausa artística, exíguo tal como a mala.

Convidamos os visitantes a fazer uma paragem neste espaço para poderem admirar as diferentes práticas artísticas contidas nesta mala. Neste espaço expositivo, as obras dos artistas de Évora vão ingressar nesta mostra para depois seguirem juntos até ao próximo destino da SUITCASE11.

O curador

Vitor dos Santos

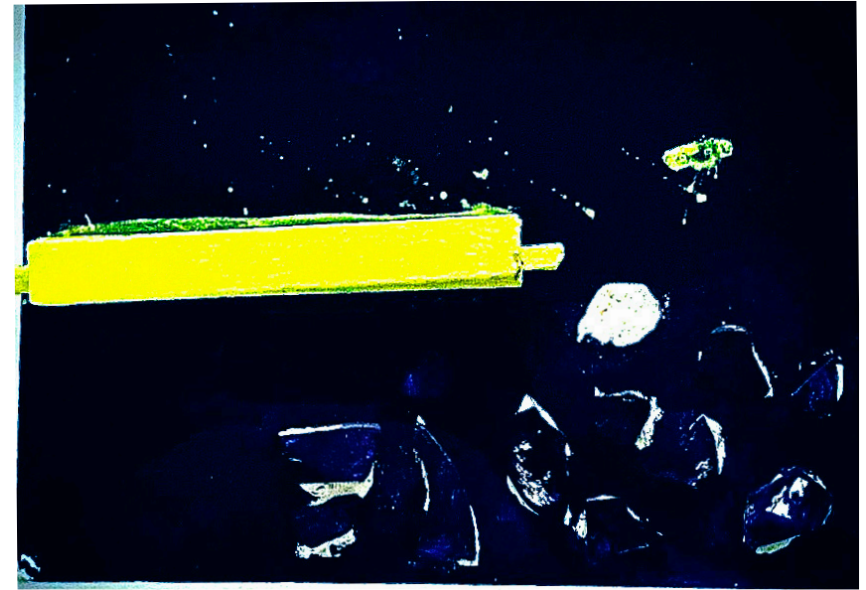


JOAQUIM PAULINO

“Simbiose”

Técnica mista de carvão, tinta gel
e acrílico sobre tela

29x21 cm

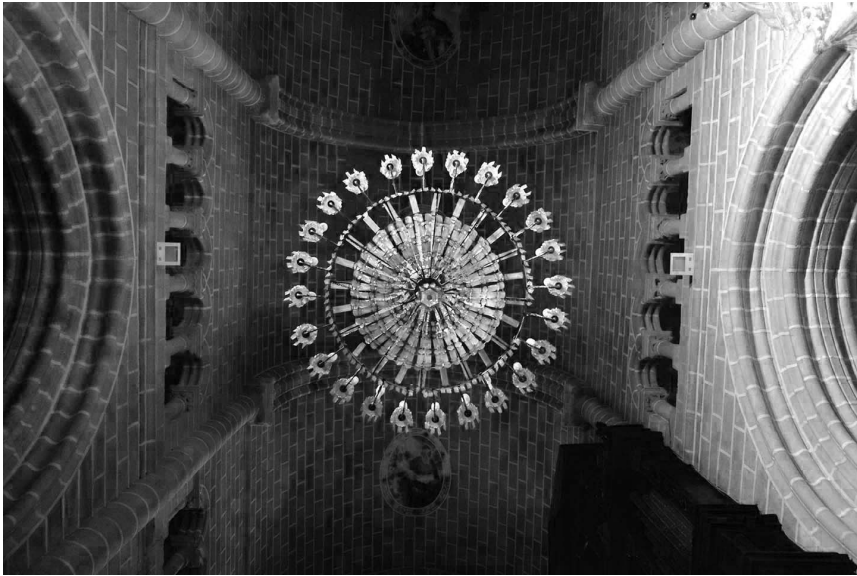


VITOR DOS SANTOS

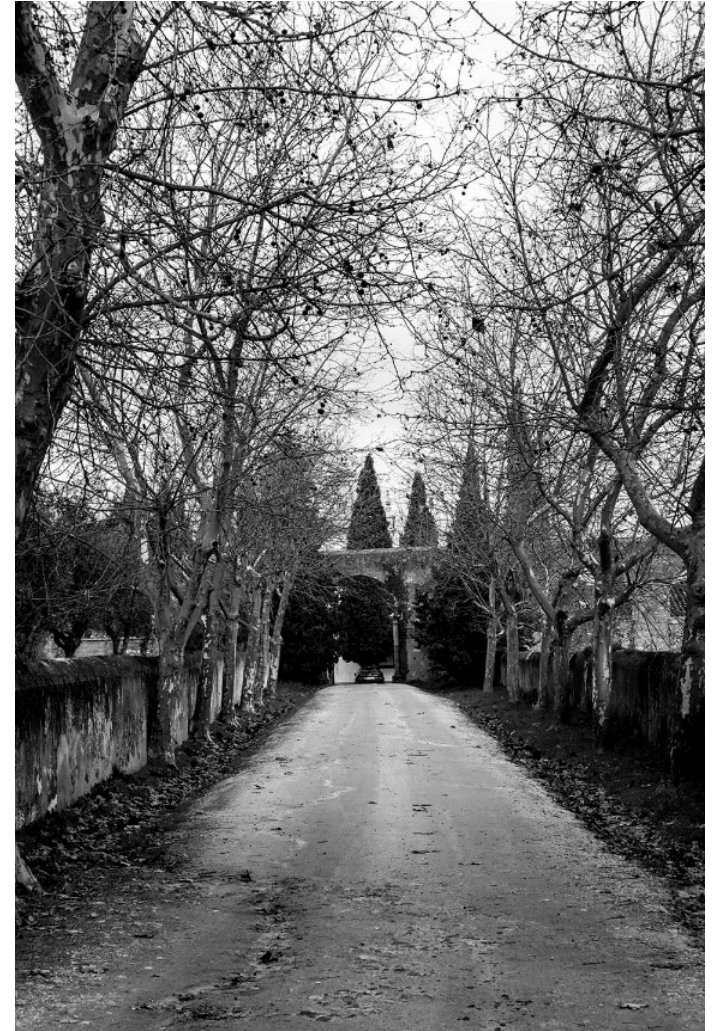
“Alegro ma non troppo”

Técnica mista sobre tela

51x41 cm



SOFIA LIU
“Rituels de l’église”
15X10 cm



SOFIA LIU
“Rituels de l’église”
10x15 cm



NINA LASSILA
"The Masquerad"
82 x 48 cm



JOERG COBLENZ
"Il mano del papa"



rosebud

DANIEL LOCUS

“Rose”



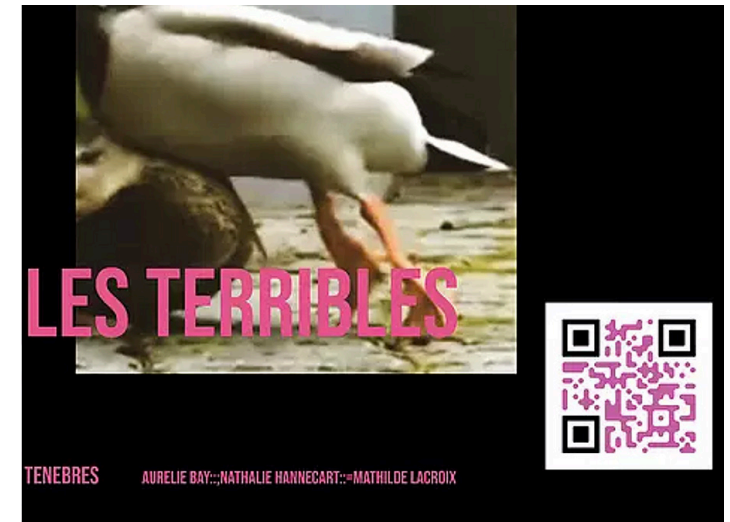
rosewood

DANIEL LOCUS

“Rose était la couleur fantasmée
des parents pour leur fille”



JEAN FRANÇOIS FLAMEY
“Photographie sur papier Hahnemühle”



NATHALIE HANNECART
AURÉLIE BAY
MATHILDE LACROIX
“Terrible Tenebres”



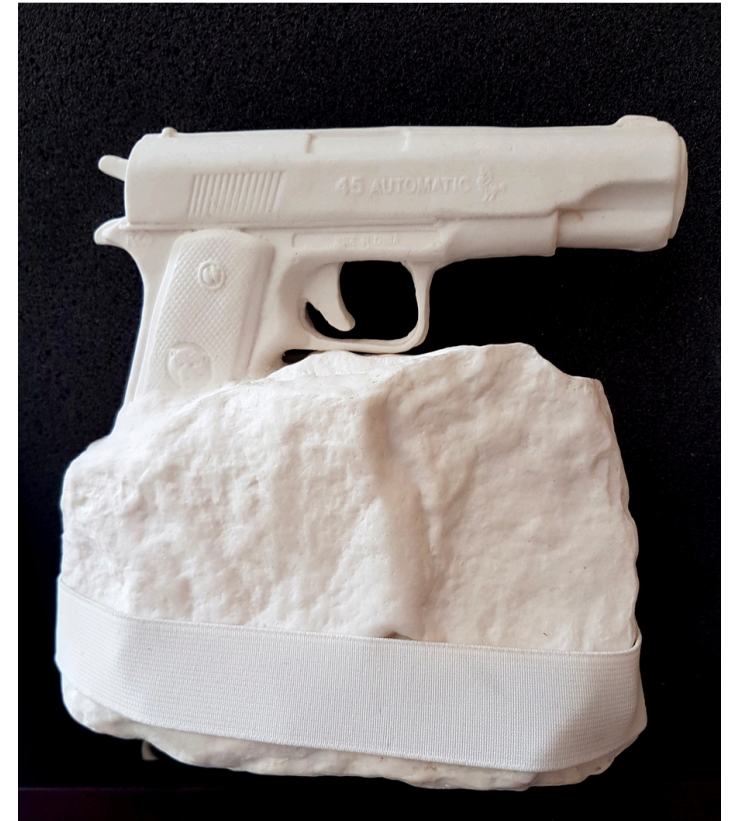
THIERRY TILLIER
“Lithographie 73/75”



ANDRÉ DELALLEAU
Sem título



SARA JUDICE DE MENEZES
“Mutation”



NORDINE MEZOUJAR
“David et Goliath”



GÉRARD BÉTHUME
“Salon d'exposition”



GÉRARD BÉTHUME
“Etats de Sièges”



ANDRÉ GOLDBERG
“Entarte kunst, München 1937”



DOMINIQUE SONNET
“Lavés par le temps”



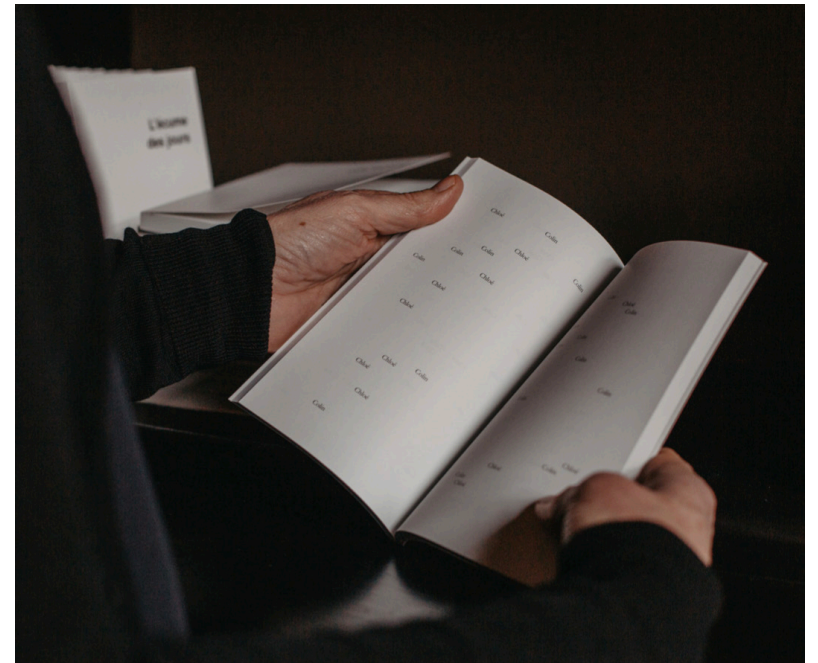
JEAN DALEMANS
Free painting



ISABELLE NOUWYNCK
“Technique mixte sur papier aquarelle Montval”
51 x 35 cm



CHARLEY CASE | CHLOE COOMANS
“Skull flower”



ALAIN BORNAIN
“L'écume des jours, roman de Boris Vian publié
en 1946, revu par Alain Bornain”



Someday, I might reach you and redeem myself.

MAUREEN BACHAUS

“Someday” (videostill of the video “ a bridge out of words”)

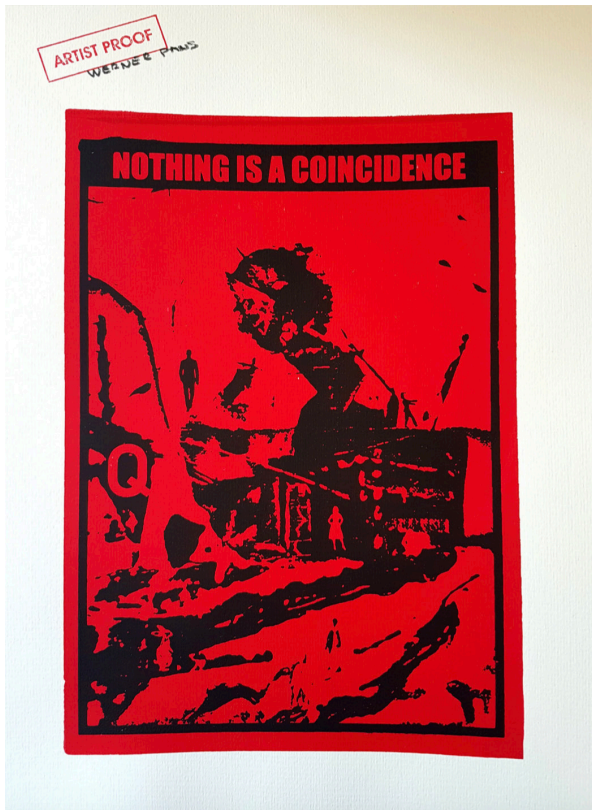
Fine Art print on Hahnemühle

13x24 cm

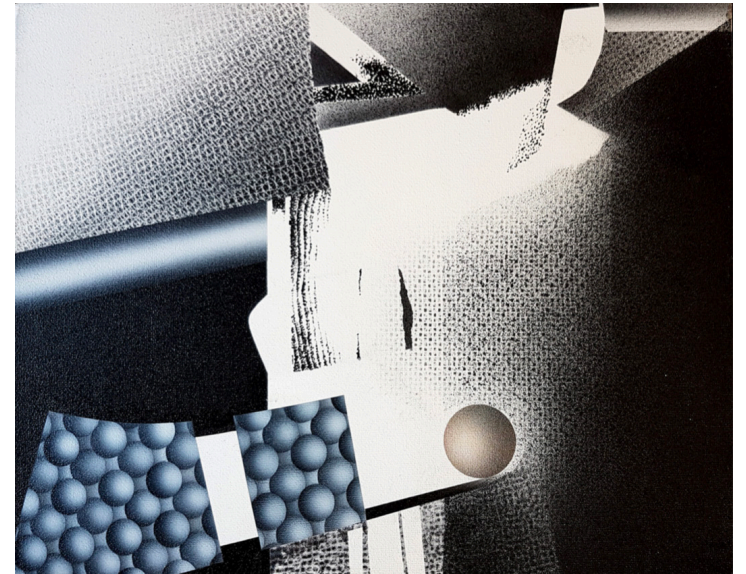


CATHO HENSMANS

“Entre 5000 & 6000”



WERNER PANS
Sem título



MICHEL VANSTRACEELE
"At home"



JEAN-MICHEL UYTTERSROT
"A l'attaque"
xylogravure sur impression numérique



BENOIT PIRET
"Blind art"
sérigraphie



SÉRGIO REIS
"Nuit et Jour"
Acrylique sur papier
29,5 X 21 cm



LUCAS RESSURREIÇÃO
"Semitendinosos"
résine polyester et fibre de verre, bois
155 X 77 X 31 cm



SÉRGIO VIANA
“Contemplation”
30 X 40 cm



SÉRGIO VIANA
“Grandeur”
30 X 40 cm



LUIZ MORGADINHO
“Fenêtre à Molenbeek”
Acrylique sur toile
30 X 24 cm



VITOR ZAPA
Sem Título
Acrylique sur papier 130 gr
42 X 30 cm

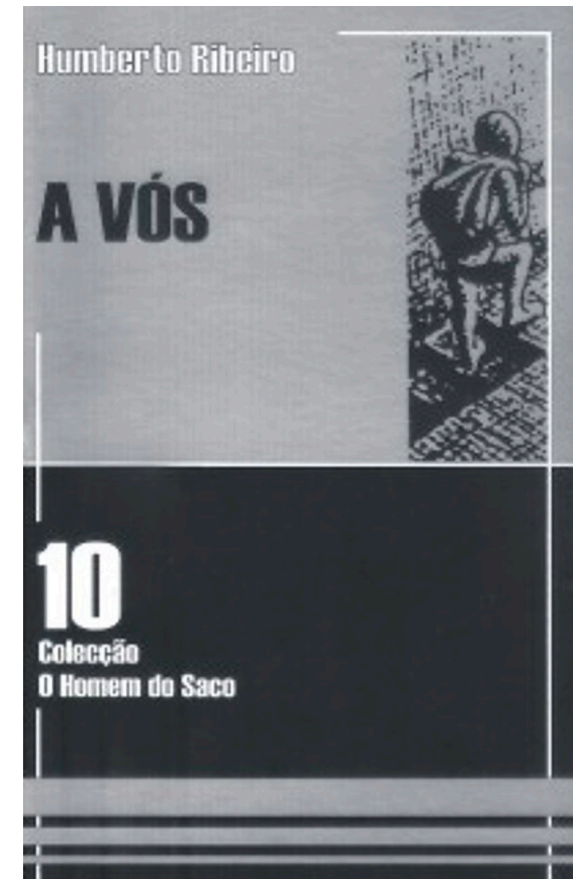


CÉLIA ROQUE

“Sentiments”

Photographie

30 X 40 cm



HUMBERTO RIBEIRO

“A Vós”

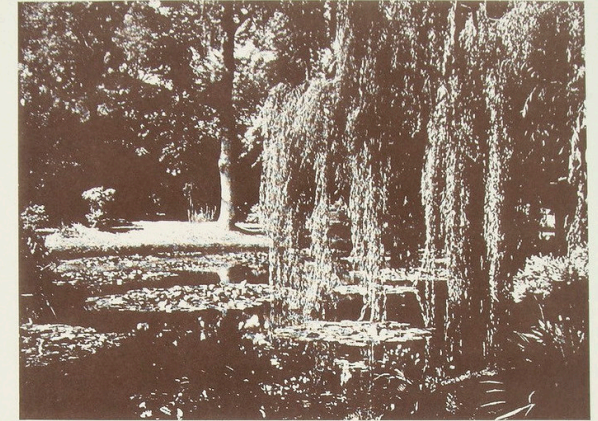
Book



PASCAL COURCELLES

Sem título

Dessin A4



monet considerait son jardin comme son
chef d'œuvre tandis que clemenceau par
le sien voulait égaler la peinture de son
ami

fleur	fleur	fleur	fleur

25/40

lenep-1976

JACQUES LENNEP

“Monet – Giverny 1976”

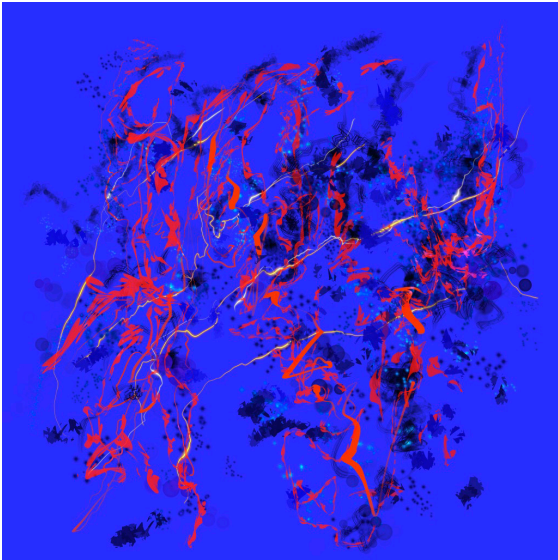
51 x 39 cm



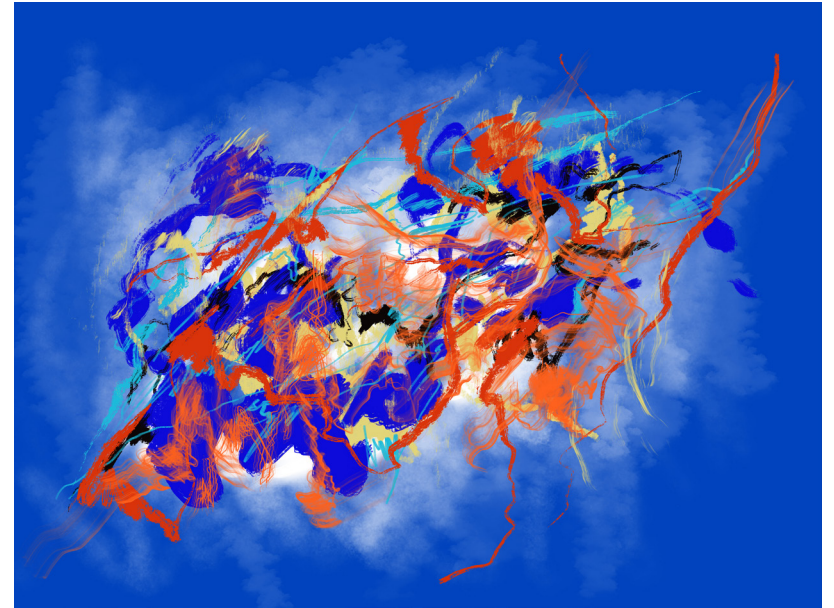
CHLOÉ COOMANS
“La vallée du monde livre”



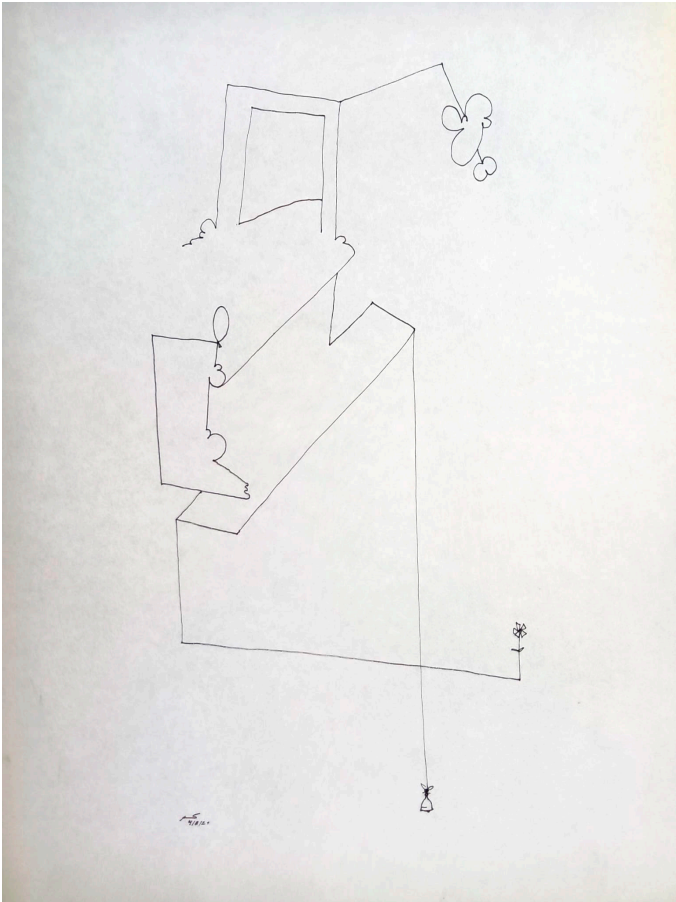
ROBERT QUINT
“La défaillance de la clôture du Jardin d’Eden”
51 x 39 cm



BRIGITTE SCHUERMANS
Anne en liberté
50 x 50 cm



BRIGITTE SCHUERMANS
Hommage à Jaime
53,3 x 40 cm



ALEXANDRE SILVA

Sem Título

Drawing

DESIGN DA COMUNICAÇÃO DO EVENTO
ESTUDANTES / LICENCIATURA DE DESIGN DAVD/EA/UE

Bernardo Pereira
Inês Veríssimo
Margarida Valente

ORIENTAÇÃO

Prof^ª. Célia Figueiredo

the 1990s, the number of people in the world who are poor has increased from 1.2 billion to 1.6 billion.

There are a number of reasons why the number of people in the world who are poor has increased. One reason is that the world's population has grown rapidly. Another reason is that the world's economy has not grown fast enough to keep pace with the population growth. A third reason is that the world's resources are being used up, and this is leading to a decline in the standard of living in many parts of the world.

There are a number of things that can be done to reduce the number of people in the world who are poor. One thing is to control the world's population. Another thing is to grow the world's economy faster. A third thing is to use the world's resources more wisely.

There are a number of things that can be done to control the world's population. One thing is to encourage people to have fewer children. Another thing is to provide better education for women. A third thing is to provide better health care for women and children.

There are a number of things that can be done to grow the world's economy faster. One thing is to invest in infrastructure. Another thing is to encourage trade. A third thing is to encourage innovation.

There are a number of things that can be done to use the world's resources more wisely. One thing is to conserve energy. Another thing is to recycle. A third thing is to use renewable resources.

There are a number of things that can be done to reduce the number of people in the world who are poor.

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