

8. *Desenho de desejo*. 9. *Desenho de memória*. 10. *Desenho-souvenir*. 11. *Desenho do desenho*. Talvez seja desta última morada que a maioria dos desenhos de M.A.R. e S.B. nos são enviados: *é desenho do desenho, aquele que se imagina para ilustrar a palavra desenho, a primeira imagem que ela carrega, uma para cada pessoa*. Agora, conseguimos ver, que no seu conjunto, a correspondência entre M.A.R. e S.B. desenhou uma imensa espiral, que à medida que se afastou do seu centro se tornou mais aberta, traçando um arco cada vez mais abrangente; desenvolvendo um vocabulário feito a duas línguas. No início deu-se uma espécie de aprendizagem dessa gramática nova e comum – os artistas têm a capacidade de fazer a linguagem nova – e, a partir do momento que M.A.R. e S.B. fizeram deles essa nova expressão, puderam afastar-se e escrever de longe, à mesma distancia a que *nós* nos encontramos – por isso, percebemos esta nova linguagem – e é então a partir deste ponto que esta correspondência passa a sinalizar uma comunidade; passa a ser uma Carta Aberta.

Lisboa, abril de 2013

Maria do Mar Fazenda

Notas e Bibliografia:

Embora não referenciado, muito estruturante para a escrita deste texto: Abel Barros Baptista, *Consideração do trajecto* in *Coligação de Avulsos, Ensaios de crítica literária*, Lisboa: Edições Cotovia, 2003. / Embora não muito estendida a sua citação, muito inspirador para a escrita deste texto: Rilke, Pasternak, Tsvétaïeva, *Correspondência a três – Verão 1926*, Lisboa: Assírio & Alvim, 2006. /

UM. Philip Rawson, *Drawing*, Londres: Oxford University Press, 1969. / *Vitamin D, New Perspectives in Drawing*, Londres: Phaidon, 2005. / Tania Kovats (Ed.), *The Drawing Book, A Survey of the Primary Means of Expression*, Londres: Black Dog Publishing, 2007. / Roland Barthes, *O império dos signos*, São Paulo: Martins Fontes Editora, 2007. / www.publico.pt/ciencia/noticia/carta-de-crick-ao-filho-sobre-segredo-da-vida-vendida-por-seis-milhoes-de-dolares-1590858/Entrada da palavra desenho no *Dicionário da Língua Portuguesa Contemporânea da Academia das Ciências de Lisboa*, I Volume, Lisboa, Verbo, 2001. / Italo Calvino, *Palomar*, Lisboa: Editorial Teorema, 1985. /

DOIS. *Les Loisirs de la poste* de Stéphane Mallarmé foi originalmente publicado na revista literária americana *The Chap Book* por sugestão de James Whistler (um dos amigos a quem Mallarmé também endereçou algumas destas cartas). No número 3 da *Chap Book* de Dezembro de 1894, foram publicadas 27 quadras repartidas por três categorias: poetas, pintores e amigos, e, acrescida da seguinte nota do editor: *Cette petite publication, tout à l'honneur de la Poste. Aucune des adresses en vers collationnés ici n'a manqué son destinataire. Le poète ajoute que l'idée lui en vint à cause d'un rapport évident entre le format des enveloppes et la disposition d'un quatrain - par pur sentiment esthétique. Il les multiplia au gré de ses relations.* / Lygia Clark-Hélio Oiticica: *Cartas 1964-1974*, Rio de Janeiro: Editora UFRJ, 1996. / Lewis Carroll, *Meninas*, Lisboa: Assírio & Alvim, 1994. / Pinturas de Vermeer que representam os vários tempos do correio: A GIRL READING A LETTER BY AN OPEN WINDOW, c. 1657; WOMAN IN BLUE READING A LETTER, c. 1662-1665; A LADY WRITING, c. 1665-1666; THE LOVE LETTER, c. 1667-1670; LADY WRITING A LETTER WITH HER MAID, c. 1670-1671. / *The art of Richard Tuttle*, São Francisco: San Francisco Museum of Modern Art, 2005. /

TRÊS. Michael Craig-Martin in *The stage of drawing : gesture and act : selected from the Tate Collection*, Nova Iorque e Londres: The Drawing Center, Tate, 2003. / Carla Zaccagnini, *Onze desenhos* in *Desenhos [drawings]: A-Z*, Lisboa: Colecção Madeira Corporate Services, 2006.

Return to sender

Between July 2012 and March 2013, artists Miguel Ângelo Rocha (b. 1964, Lisbon) and Sara Bichão (b. 1986, Lisbon) established an epistolary relationship through email. A correspondence driven by the exchange of impressions, ideas and questions on the subject of Drawing: What is drawing? What can drawing do? Where does drawing lead us? Letters were exchanged using the specific language of drawing. Miguel Ângelo Rocha [M.A.R.] and Sara Bichão [S.B.] sent forth about forty question-answer drawings. Some of these postings are more immaterial than others, such as the configurations that appear in daydreams, visions informed by the memories or descriptions of that which is dreamt with open eyes; pursuing the unique ability of drawing to convey all of *this* in the same plane. The first letter that was sent contained a schematic with the instructions for a drawing. This letter is a drawing yet to be; the correspondence focused on this work process. The drawings became drawings once they were sent, addressed, received, exchanged; as in a conversation, *one thing after the other*.

*

Note. It should be stated that the author of this text has a particular fondness for the two *mediums* adopted by the artists for this dialogue: Drawing (the subject, the question, the thought process) and the Letter (the act of writing, the postal service, the correspondence). Finding our object of delight in everything and in everyone is nothing new, yet it is always new to find new objects of delight. We put forward the idea that the essential meeting point between these two mediums is the specific time/space that corresponds to them, an intrinsic quality of the drawing and of the letter. We can also say that this time/space shares the same nature of the specific time/space of the art experience.

The foremost ambition when writing this text was to intercept the dialogue between M.A.R. and S.B., joining in on this communication with “wings that beat”, as said by Rilke, in one of his letters to Marina Tsvétaïeva, during a *three-way correspondence* of varying intensity that took place during a summer, between Rilke, Pasternak and Tsvétaïeva. Given that we join in on this correspondence at a later moment, after it occurred, we find ourselves in the position of someone who discovers a set of string-bound letters, labeled “To be burnt”- the most violent of instructions, and the most disobeyed. In this case the warning is the opposite; it might have been *Drink me*, as in the labels found by Alice through the looking-glass.

ONE (subtraction)

Return to sender, address unknown.

No such person, no such zone.

Elvis Presley, 1962

Let us begin by the drive of M.A.R. and S.B., with what led them to this correspondence: Drawing. To discuss drawing, to look for a definition of drawing. At this point, the focus was not on the act (to draw) but on the idea (drawing). In a recent text that attempts a definition of drawing, it is mentioned that drawing is no longer a verb, as proclaimed by Richard Serra in the 60s, but a *noun*; a broad linguistic figure, that can be assigned the semantic function of *idea* in a sentence.

To attempt a definition of Drawing is a continuously reprised task, pertinent in various fields. Drawing has a democratic range; probably based on the principle that everyone has always known what drawing is, because everyone has always known how to draw. This is not the same as saying that drawing is everywhere or that drawing is communication, as suggested in several anthologies of texts and essays on the subject of Drawing. The classic example of the presence of drawing in everyday life, mostly found in Anglo-Saxon research, is the *doodle*: The drawing made while talking on the phone. This presence of drawing in our lives has been obliterated since our conversations on the telephone (meanwhile radically replaced by the cell phone) started taking place while in motion and with our hands busy with a second task that requires parallel attention. Another recurring example, of drawing as communication, is that of drawings containing directions for a particular itinerary (a map). Roland Barthes refers in *Empire of Signs* that the streets in Tokyo had no names or numbers, which caused people to resort to *impromptu drawings* for every appointment, invitation or sightseeing suggestion. It was never necessary to test the veracity of this statement, as it was always refuted by Barthes' fondness for this way of thinking the city and forwarding it to others. Needless to say that the drawing that indicates a path, the drawing of space - the map - was always second choice to the spoken word: "go there and then ask again", and they have both been surpassed by online search engines. The feature that keeps standing out in revealing the universal nature of drawing is the fact that children draw. Not the fact that they can *draw*, but that they know what drawing is. They know it because they have the ability to concentrate for the period of time required by drawing. Perhaps drawing is a form of time. If that even makes any sense. A form of time. Evidence that drawing is everywhere are the coincidences and serendipity of things that are driven to us. In the week this text began to be drawn, a letter written to his son by British biologist Francis Crick, co-discoverer of the double-helix structure of DNA, was auctioned. Six pages with large spacing between lines, and a drawing of a sinusoidal schematic, explaining to a twelve year old child the discovery that *life generates life*. That page is a drawing, not a mere document, partially because it emanates from that particular time known to children, the time of discovery. Drawing is a form of thought.

The river draws a curve. The dress draws her hips, The context of the situation, firstly, drew us. To draw a landscape with colored pencils. To draw up a plan. The teacher drew a circle on the blackboard. The child drew on the living room walls. A figure is drawn in the window-frame. The ball drew an arc.

We follow Palomar; who, for reading a wave, sets off to observe a square meter of the ocean, in order to focus his attention on the development of a single wave; in the infinite lawn where he wishes to clear off the weeds from a planted field, and focus only on these weeds, separating them with his eye from lucerne, chaff and clover; When trying to prove he has no problem with the naked bosom of a woman on the beach, he walks by her too many times, in order to show off his stare, that stares while claiming not to. When looking up Drawing in a dictionary, the applications of its definitions in great-small sentences were more suggestive than the definitions themselves, giving us not only the confirmation that drawing is everywhere, but also the explanation that it is through Drawing that we can find meaning in things and in the world.

TWO (addition)

Villa des Arts, près l'avenue

De Clichy, peint Monsieur Renoir

Qui devant une épaule nue

Broie autre chose que du noir.

Stephane Mallarmé, *Les Loisirs de la Poste*, 1894

The correspondence between M.A.R. and S.B., made of drawings, distances itself from the surrealist game *Cadavre exquis* (although the rule of picking up from an element of the previous drawing is observed) but establishes a perfect relation with the epistolary genre that goes beyond the mere use of the mailing process: naming a sender, a recipient, dating, the notion of duration, etc. Some of the postings in this correspondence are indeed written letters. From the game, the idea of constructing an expression from two voices: a conversation. From the letter and the mail, the way of conceiving drawing as *motion-thought*.

In this correspondence we can find two different times: That of the journey/dialogue and that of the drawing/letter - times that subtly travel from one to the other. The time of the exchange is characterized by a sort of oral communication, a more impulsive, less introspective discourse. It is set off by a will belonging to the realm of affinities. The participants in this correspondence met in the teacher/student condition, and their ages are about two decades apart. Correspondence and drawing even out those polarities, because of what each of these mediums requires of the person using them. We only have to consider the prolific correspondences between artists, from which we highlight that between Lygia Clark (Belo Horizonte, 1920 – Rio de Janeiro, 1988) and Hélio Oiticica (Rio de Janeiro, 1937 – Rio de Janeiro, 1980). They were set apart by different types of exiles, but turned that dialogue into a vital force in their work. We cannot pinpoint the exact moment when M.A.R. and S.B. realized that their mailings, their correspondence, could be made available to others, to us, when the contrary would be natural. The letters were meant from one to the other, carrying in each posting their respective discovery of the world. An exacerbated, yet not excessive ambition, as it uses drawing as a tool for thinking *it*. These letters are therefore *gifts*, like those Lewis Carroll (Daresbury, 1832 – Guildford, 1898) wrote to several *Alices*,

but unlike those by the writer and mathematician, the postings to/from M.A.R. and S.B. require a reply. There are also correspondences that only look for an answer. Although delivered *by hand*, the exchange between Robert Rauschenberg's (Port Arthur, Texas, 1925 – Captiva, Florida, 2008) audacity and Willem de Kooning's (Rotterdam, 1904 – New York, 1997) reluctance resulted in a correspondence that was as famous as it was brief. ERASED DE KOONING DRAWING / ROBERT RAUSCHENBERG / 1953 is a drawing made by two hands, written in two languages - inscribed in graphite by the hand of the Abstract Expressionism painter; carefully erased by the Pop Art predecessor artist. This episode, like all narratives, leads us from one point to another, and conveys a both visual and graphical expression to drawing. In this sense, it is relevant to refer that in Greek the word *Grphe* does not distinguish between drawing and writing; as there is no difference in the time required by each of these actions. The letter (and mailing) adds other times to this correspondence made of drawings: the time of writing, the time of sending, the time of reading - all their specificity and immersion is condensed in several paintings by Johannes Vermeer (Delft, 1632 – Delft, 1675). This sort of infallibility of correspondence is revealed by the acquisition of a small drawing by Agnes Martin (1912, Maklin, Canada – 2004, Taos, New Mexico), by a very young Richard Tuttle (b. 1941, New Jersey) on their first meeting, signaling the very close relation between the two artists, that would last until Martin's death. Tuttle invariably refers this episode in interviews to evoke the immanence of Martin in his work, always reprising the idea that *Grass* (1963) - the small drawing in ink on paper of a tight monochromatic grid - has as much to teach him today as he sensed it would when he first encountered it.

The genealogy of this correspondence unfolds into several models. The correspondence between writers (*e.g.* Sá Carneiro/Pessoa), thinkers (*e.g.* Adorno/Benjamin), artists (*e.g.* Vieira/Cesariny) that was made public; The literary genre that uses the epistolary structure (*e.g.* *As Cartas Portuguesas* - *Letters of a Portuguese Nun*), the letter format (*e.g.* *Letter to Father*, by Franz Kafka), the letter dynamic (*e.g.* *The Post Card*, by Jacques Derrida), etc.; On the other hand, the use of correspondence as visual production might share that inaugural point in the aesthetics of literature started by Stéphane Mallarmé (Paris, 1842 – Valvins, 1898) who, in *Les Loisirs de la Poste* (*Leisures of the Post*) combines, in exciting manner, writing, the medium of the letter (the envelope, more precisely), and drawing: In the limited space of the envelope, using the area assigned to the recipient's address, Mallarmé wrote brief musical quatrains that included the name and the address of the letter's recipient. The poet stirred, in this way, the institutional connection between private spheres, complimenting the delay of mail, the detour to the path, the involvement of the intermediary (the *other*) in the correspondence. These brief poems inscribed in the specific object that is the letter share the same qualities of drawing as a repository of memories, observations and possibilities.

THREE (multiplication)

To draw by borrowed hand.

Miguel Ângelo Rocha

When is the answer to the letter complete?

When it becomes a question.

Sara Bichão

The two first postings are undated. From: M. A. R. to: S. B. A schematic containing instructions for drawing a drawing, encrypted, and only legible to the person who is drawing. From: S.B. to M. A. R. The original schematic is embedded in the drawing that was made according to the instructions to draw a drawing. These two postings use the same type of medium: pages from Moleskine notebooks, although of different dimensions. The first has the (portable) size of a pocket notebook, the second has a (household) size close to A4. The first page is on blank paper (free), the second on lined paper (organized). The first posting uses diagrams, symbols and text and is drawn using a single thin-line black pen. The second posting overlays different types of register on the lined page: the schematic imprint, the inscription, using different kinds of pens, the division of the page with an adhesive tape. Some of these fragments are filled with white ink or correction fluid. In response, two postings, that, like the first two, are the only composed of a single drawing. 22/7/2012, from: M.A.R. to: S.B. The medium (rice paper) and the fountain pen (Mont Blanc) are used in most of the postings by M.A.R. during this correspondence. Waves at Sea. A drawing-schematic recording a cyclical motion. 23/7/2012, from: S.B. to: M.A.R. A drawing-object of square shape and small dimensions. The whole surface of the paper is sealed by the meticulous application of a thin white adhesive tape. (surprisingly, I find, in this drawing, the drawing by Agnes Martin, already mentioned in this text). 25/7/2012 The posting has two types of register in every page: geometrical forms, and perpendicular lines in somewhat tight grids, somewhat orthogonal to the paper's margin; serpentine-lines, star-points and void-spaces made by a free, precise and unconformable hand. 30/7/2012 Posting composed of six drawings, detailing each of the elements mentioned in the previous post. X and Y axes; meridians; front and verse; mark; figure. The natural elements and their representation. Geometrical forms as abstractions of the real world. The circle and the triangle. Energy between bodies. The grid that separates us from all things. The grid as a measurement unit. The net of the tightrope walker. The trance. The specific focus of drawing. *One thing after the other.*

This correspondence was thus declared as thought-motion or as *visceral-thought*, as Miguel Ângelo Rocha described it. A *metabolism*, as Sara Bichão suggested, that allowed for finding a meaning to Drawing through drawing and everything it encompasses: *spontaneity, creative speculation, experimentation, directness, simplicity, abbreviation, expressiveness, immediacy, personal vision, technical diversity, modesty of means, rawness, fragmentation, discontinuity, unfinishedness, open-endedness*, as Michael Craig-Martin (b. 1941, Dublin) attempted to define it. The present set of drawings that makes up this correspondence also comprises the definitions mapped in a text by Carla Zaccagnini (b. 1973, Buenos Aires), that served as an introduction to a drawing collection: *Eleven drawings. 1. Telephone drawing. 2. Note-drawing. 3. Map-drawing. 4. Illustrative*

drawing. 5. *Descriptive drawing*. 6. *Instructions drawing*. 7. *Project drawing*. 8. *Wishful drawing*, 9. *Memory drawing*. 10. *Souvenir-drawing*. 11. *Drawing of the drawing*. It is perhaps from this latter address that most of the drawings by M.A.R and S.B. are sent to us: *The drawing of the drawing, that which is imagined in order to illustrate the word drawing, the first image it conveys, a different one for each person*. We can now see that, as a whole, the correspondence between M.A.R. and S.B. has drawn an immense spiral, that became looser as it moved away from its center, drawing an increasingly comprehensive arc; developing a vocabulary derived from two languages. At first there was a sort of learning of that new shared grammar - artists have the ability to make language new - and, from the moment M.A.R. and S.B. made that new form of expression their own, they were able to step away and write from afar, from the same distance we stand; We therefore understand this new language - and it is from this point that this correspondence signals a community: It becomes an Open Letter.

Lisbon, April 2013

Maria do Mar Fazenda

Notes and Bibliography:

Although not cited, very structuring in the writing of this text: Abel Barros Baptista, *Consideração do trajecto in Coligação de Avulsos, Ensaios de crítica literária*, Lisbon: Edições Cotovia, 2003. / Although only briefly cited, very inspiring to the writing of this text: Rilke, Pasternak, Tsvétaïeva, *Correspondência a três – Verão 1926*, Lisbon: Assírio & Alvim, 2006. /

ONE. Philip Rawson, *Drawing*, London: Oxford University Press, 1969. / *Vitamin D, New Perspectives in Drawing*, London: Phaidon, 2005. / Tania Kovats (Ed.), *The Drawing Book, A Survey of the Primary Means of Expression*, London: Black Dog Publishing, 2007. / Roland Barthes, *O império dos signos*, São Paulo: Martins Fontes Editora, 2007. / www.publico.pt/ciencia/noticia/carta-de-crick-ao-filho-sobre-segredo-da-vida-vendida-por-seis-milhoes-de-dolares-1590858 / Entry for the word “Desenho” (Drawing) in *Dicionário da Língua Portuguesa Contemporânea da Academia das Ciências de Lisboa*, Volume I, Lisbon, Verbo, 2001. / Italo Calvino, *Palomar*, Lisbon: Editorial Teorema, 1985. /

TWO. *Les Loisirs de la poste* (Leisures of the post) by Stéphane Mallarmé was originally published in the American literary magazine *The Chap Book* by suggestion of James Whistler (one of the friends to whom Mallarmé addressed some of these letters). 27 quatrains were published in issue 3 of *Chap Book*, December 1894, divided into three categories: poets, painters, and friends; accompanied by the following editor’s note: *Cette petite publication, tout à l’honneur de la Poste. Aucune des adresses en vers collationnés ici n’a manqué son destinataire. Le poëte ajoute que l’idée lui en vint à cause d’un rapport évident entre le format des enveloppes et la disposition d’un quatrain - par pur sentiment esthétique. Il les multiplia au gré de ses relations.* / Lygia Clark-Hélio Oiticica: *Cartas 1964-1974*, Rio de Janeiro: Editora UFRJ, 1996./ Lewis Carroll, *Meninas*, Lisbon: Assírio & Alvim, 1994. / Paintings by Vermeer representing the various moments of mail: A GIRL READING A LETTER BY AN OPEN WINDOW, c. 1657; WOMAN IN BLUE READING A LETTER, c. 1662-1665; A LADY WRITING, c. 1665-1666; THE LOVE LETTER, c. 1667-1670; Lady Writing a Letter with her Maid, c. 1670-1671. / *The art of Richard Tuttle*, San Francisco: San Francisco Museum of Modern Art, 2005. /

THREE. Michael Craig-Martin in *The stage of drawing : gesture and act : selected from the Tate Collection*, New York and London: The Drawing Center, Tate, 2003. / Carla Zaccagnini, *Onze desenhos in Desenhos [drawings]: A-Z*, Lisbon: Madeira Corporate Services Collection, 2006.

Miguel Ângelo Rocha

Nasceu em Lisboa em 1964. Licenciou-se em Pintura na Faculdade de Belas-Artes da Universidade de Lisboa em 1992. Posteriormente, entre 1994 e 1996, obteve um Master of Fine Arts na School of Visual Arts em Nova Iorque, ingressando em 2002 como Professor Assistente na Faculdade de Belas-Artes de Lisboa. Actualmente finaliza um doutoramento centrado na sua prática artística e o tempo gerúndio. Expõe com regularidade desde 1991 e desde 1994 que reside em Lisboa e Nova Iorque.

Das exposições individuais que realizou, destacam-se: *Retratos de Mário Eloy* (cur. Pedro Lapa), 1996, Museu do Chiado, Lisboa; *Three of a Perfect Pair*, 1996, Galeria Laure Genillard, Londres; *Kafka's Hotel*, 2000, Frieda and Roy Furman Gallery no Lincoln Center, Nova Iorque; *Duplo*, 2002, CAPC, Coimbra; *Quatro Ímpares*, 2006, Fundação Carmona e Costa, Lisboa; *Against the Wall. Towards the Rear*, 2007, ATM Gallery, Nova Iorque; *Imponderável* (cur. Nuno Crespo), 2008, Hospital Júlio de Matos, Lisboa e *Um exemplo daquilo*, 2010, Galeria Miguel Nabinho, Lisboa.

As participações em exposições colectivas são múltiplas e das quais salientam-se: *Lusitania – Identidad/Diversidad*, 1992, Círculo de Bellas Artes, Madrid; *Imagens para os anos 90*, 1993, Fundação de Serralves, Porto; *Depois de amanhã* (cur. Isabel Carlos), 1994, Centro Cultural de Belém, Lisboa; *After School* (Cur. Klaus Kertess), 1998, Visual Arts Museum, Nova Iorque; *50 anos de arte portuguesa*, 2007, Fundação Calouste Gulbenkian, Lisboa; *Les Détours de L'Abstraction. Collection MUDAM* (cur. Marie-Noelle Farcy, Clément Minighetti), 2012, MUDAM, Luxemburgo e *SHORELINE – artes plásticas na colecção do Ar.Co* (cur. Manuel Castro Caldas), 2012, Centro de Artes de Sines (CAS), Centro Cultural Emmerico Nunes, Sines.

Está representado em diversas colecções públicas, nomeadamente: Fundação de Serralves, Porto; Museu do Chiado, Lisboa; CAM – Fundação Calouste Gulbenkian, Lisboa; MUDAM, Luxemburgo e Ross School of Business, Universidade do Michigan, E.U.A. Sobre a sua obra foram publicados vários artigos e críticas a exposições em publicações como: Flash Art, Artforum, Art Monthly e Artpress.

Born in Lisbon in 1964. Graduated in Painting at Faculdade de Belas-Artes, University of Lisbon in 1992. In 1996 completed a Master of Fine Arts at the School of Visual Arts, New York. Has been Assistant Professor at Faculdade de Belas-Artes since 2002. He’s currently working on a doctorate based in is practice as an artist and the time gerund. Shows regularly since 1991 and, since 1994, lives in both Lisbon and New York.

Among his individual shows are: *Portraits of Mário Eloy* (cur. Pedro Lapa), 1996, Museu do Chiado; *Three of a Perfect Pair*, 1996, Laure Genillard Gallery, London; *Kafka’s Hotel*, 2000, Frieda and Roy Furman Gallery at Lincoln Center, New York; Miguel Ângelo Rocha, 2001, RAM, Rotterdam, Holland; *Double*, 2002, CAPC, Coimbra; *Four Odd Numbers*, 2006, Fundação Carmona e Costa, Lisbon; *Against the Wall. Towards the Rear*, 2007, ATM Gallery, New York; *Imponderable* (cur. Nuno Crespo), 2008, Hospital Júlio de Matos, Lisbon and *An Example of That*, 2010, Galeria Miguel Nabinho, Lisbon.

Miguel Ângelo Rocha participated in multiple group exhibitions, namely: *Lusitania – Identidad/ Diversidad*, 1992, Círculo de Bellas Artes, Madrid; *Images for the 90’s*, 1993, Fundação de Serralves, Porto, Centro de Exposições do Alto Tâmega, Chaves; Perspectives, 1994, La Ferme du Buisson, Paris; *The Day After Tomorrow* (cur. Isabel Carlos), 1994, Centro Cultural de Belém, Lisbon; *After School* (cur. Klaus Kertess), 1998, Visual Arts Museum, New York; Linha de Costa, 1997, Künstlerwerkstatt, Munich; *50 Years of Portuguese Art*, 2007, Fundação Calouste Gulbenkian, Lisbon; *The Detours of Abstraction. Collection MUDAM* (cur. Marie-Noelle de Farcy, Clément Minighetti), 2012, MUDAM, Luxemburg and *SHORELINE – artes plásticas na colecção do Ar.Co* (cur. Manuel Castro Caldas), 2012, Centro de Artes de Sines (CAS), Centro Cultural Emmerico Nunes, Sines.

His work is in several public collections such as: Fundação de Serralves, Porto; Museu do Chiado, Lisbon; CAM – Fundação Calouste Gulbenkian, Lisbon; MUDAM, Luxemburg and Ross School of Business, University of Michigan, Ann Arbor. Also, all different articles and reviews on his work were published in Flash Art, Artforum, Art Monthly and Artpress, to name a few.

Sara Bichão

Nasceu em Lisboa em 1986. Licenciou-se em Pintura na Faculdade de Belas-Artes da Universidade de Lisboa em 2008. Em 2011, na mesma faculdade, completou o Mestrado em Artes Plásticas. Foi *alumni* da Residency Unlimited em 2012. O seu trabalho é representado pela Rooster Gallery no Lower East Side de Nova Iorque e pela Galeria Bessa Pereira em Lisboa. Desde 2012, vive e trabalha em Lisboa e Nova Iorque.

Das suas exposições individuais, as mais recentes são: *Open Gates*, 2012, Rooster Gallery, Nova Iorque; *Cisma na Observação*, 2012, Museu Nacional de História Natural e da Ciência; *GATE A*, 2012, Arte Institute, Nova Iorque; *Inventei um Romance. Romance Inventado*, Round the Corner, Lisboa.

Das exposições colectivas de Sara Bichão, destacam-se: *Extending the Line*, 2012, Arevalo Gallery, Miami Beach; *Six Apart*, 2012, Barbara Davis Gallery em Houston, Texas; *Concrete Mirrors*, 2012, Crypt Gallery, Londres; *SPECTRUM*, 2012, Casa Medeiros de Almeida, Lisboa; *ADUANA*, 2011, Museu Nacional de História Natural e da Ciência, Lisboa; *Espaço em Parallaxe* (com o colectivo Tempos de Vista), 2011, Observatório Astronómico de Lisboa; *ZIP BUNG*, 2011, Sala do Veado, Lisboa; *Hotch Potch*, 2010, LXFactory, Lisboa; *D’Aprés Nuno Gonçalves*, 2010, Museu Nacional de Arte Antiga, Lisboa; *Anteciparte’09* (premiada), 2009, Fundação Oriente, Lisboa; *Prémio Fidelidade Mundial - Jovens Pintores*, 2009, Chiado 8, Lisboa.

O seu trabalho faz parte de colecções públicas como: Kelly Jackowski, MidFirst Bank, Arizona; Janet Gust, Twins Design, Houston; Culturgest - Fidelidade Mundial, Lisbon; Telo de Morais, Coimbra. Dos artigos e e críticas das suas exposições: *Houston Press*, Texas; *P3 - Público*, Portugal; *ArtCircuit*, Miami; *Arte Institute*, New York; *Resolve 40*, New York; *Jornal I*, Portugal; *Artecapital.net*, Portugal; *Jornal das Letras*, Portugal; *Jornal de Negócios*, Portugal; *TimeOut*, Portugal.

Born in Lisbon in 1986. Graduated in Painting at Faculdade de Belas-Artes, University of Lisbon in 2008. In 2011 completed a Master of Fine Arts at the same school. She was *alumni* of Residency Unlimited in 2012. Her work is represented by Rooster Gallery in the Lower East Side of New York. Since 2012, she lives and works in both Lisbon and New York.

From her solo shows, the latest highlights are: *Open Gates*, 2012, Rooster Gallery, New York; *Schism on Observation*, 2012, National Museum of Natural History and Science, Lisbon; *GATE A*, 2012, Arte Institute, New York; *I Invented a Romance. Romance Ivented*, 2011, Round the Corner, Lisbon.

Among Sara Bichão group exhibitions are: *Extending the Line*, 2012, Arevalo Gallery, Miami Beach; *Six Apart*, 2012, Barbara Davis Gallery in Houston, Texas; *Concrete Mirrors*, 2012, Crypt Gallery, London; *SPECTRUM*, 2012, Casa Medeiros de Almeida, Lisbon; *ADUANA*, 2011, National Museum of Natural History and Science, Lisbon; *Space in Parallax* (with Tempos de Vista collective), 2011, Astronomical Observatory, Lisbon; *ZIP BUNG*, 2011, Sala do Veado, Lisbon; *Hotch Potch*, 2010, LXFactory, Lisbon; *D’Aprés Nuno Gonçalves*, 2010, National Museum of Ancient Art, Lisbon; the competition for emergent artists *Anteciparte’09* (awarded), 2009, Oriente Foundation, Lisbon; *Fidelidade Mundial Prize - Emergent Painters*, 2009, Chiado 8, Lisbon.

Her work is in several public collections: Kelly Jackowski, MidFirst Bank, Arizona; Janet Gust, Twins Design, Houston; Culturgest - Fidelidade Mundial, Lisbon; Telo de Morais, Coimbra. From the articles and reviews of her exhibitions are: *Houston Press*, Texas; *P3 - Público*, Portugal; *ArtCircuit*, Miami; *Arte Institute*, New York; *Resolve 40*, New York; *Jornal I*, Portugal; *Artecapital.net*, Portugal; *Jornal das Letras*, Portugal; *Jornal de Negócios*, Portugal; *TimeOut*, Portugal.