
LANDLYNESS.

Inês Norton / Salomé Nascimento / Francisco Osório

Critical text by Margarida de Lopes Grilo

Invited by **TAL Projects**

Invited by TAL Projects gallery, Landlyness will have a new presentation at the Cidadela Art District in Cascais, opening on September 9th at 6pm.

Landlyness is a group exhibition of visual arts by Inês Norton, Salomé Nascimento and Francisco Osório, with critical text by Margarida de Lopes Grilo and has as its starting point the affinities related to the practices of these three artists. Eclectic and without an apparent systematic unity, what brings them together is the same need for valorization of the prosaic.

The title of the exhibition is represented by a non-existent word, alluding to a space that is taken as a 'non-place', where the sense of value is misaligned and replaced by an order that they do not recognize. A place where there is no place. The work presented here recreates situations that at the same time reveal a lack and at the same time seek to bridge the gap. The selected works, in its various approaches that go through video, drawing, photography and installation, have in common the problematization of 'value', the validation and investigation of the 'place of things'.

TAL Gallery
Pestana Cidadela Art District
Av. D. Carlos I
2750-310
Cascais, Portugal

Opening September 19th at 7pm
Until 1st October | From tuesday to sunday. From 2pm until 6pm.
contato@tal.art.br
[108.projects _ info@me108.pt](mailto:108.projects_info@me108.pt) | + 351 913022330

thanks to: Vasco Baltazar_cerâmica \ Miguel Esteves \ Diogo Ramalho

Allegory is in the realm of thought what ruins are in the realm of things. [1]

This exhibition brings together a set of works that call into question the concept of place, understood as the place that engenders what it lends to the object in order to establish a certain meaning, assumed to be transitory. Thus, the selected works of the three artists, in its eclecticism and different approaches, have in common the fragmentary imagery decomposition of prosaic objects, trying to expressively exploit different positions and contextual relations, through an allegorical impulse in the reordering of these fragments [2] in order to add to them new and unexpected meanings and, on the other hand, to recover, in its obsolescence, a significant or expressive potential.

Through the reinvention of situations that appeal to a hidden meaning of the discarded object in a dominant order, the latter is treated as a ruin, or a material and semantic fragment from which a new order can be built [3], through the allegorical impulse it adds to successive new senses - where one thing is read through another, and therefore where there is no place for absolute and autonomous senses. In other words, artists reveal an allegorical attitude, treated as a "form of expression" in which the objective world is imposed on the object as a cognitive imperative "[4]. That is, the meaning of objects, as a permanent conjecture, is revealed to the observer by the arbitrariness established between the object and its artistic reframing for the unveiling of its meaning.

The purpose of these artists is the constant re-configure of things, revealing in their fragility and obsolescence the potential and inexhaustible significant value it contains. In other words, the exhibited works suggest new and complex processes of perception and knowledge, resulting from different strategies for the exaltation of discarded objects, for their consideration as fragments capable of dialectically establishing new relations with spatiality, the course of time or memory.

Margarida de Lopes Grilo

[1].BENJAMIN W., Trauerspiel study, I, p.344 apud BUCK-MORSS, Susan, The Dialectics of Seeing: Walter Benjamin and the Arcades Project, The MIT Press, 1989, p.165 [2].Cf. OWENS, Craig, "The Allegorical Impulse: Towards a Theory of Postmodernism" in Art in Theory 1900-200: An Anthology of Changing Ideas, Blackwell Publishing, 2003, pp.1025-1032,

[3].cf. BUCK-MORSS, Susan, The Dialectics of Seeing: Walter Benjamin and the Arcades Project, The MIT Press, 1989, p.212

[4].Ibidem, p.168