

11 10 06

NEW IDEAS IN MEDALLIC SCULPTURE

29 10 06

ESCOLA DE ARTES VISUAIS

AIS DO PARQUE LAGE

New Ideas

Medieval Manuscripts in the University of the Arts, Philadelphia

At Mashiko Nakashima's invitation, the 3D core of Park Village's School of Visual Arts, is part of the NEW IDEAS IN MEDALLIC SCULPTURE circuit program. Ultimately, this is a great challenge. How to preserve freedom of expression while attentive to the rules of the "Medallic" proposal?

ow to obtain quality, strength and monumentality in
small pieces perceptible to touch? How to revert the
former condition of "don't touch" into "touch me"? The
specific role of the School's 3D core, which fundamentally
works contemporary art, process, experimentation and
expansion of traditional concepts of sculpture, is to incite
and incentive our students to explore new fields, new
possibilities. The concepts of Mashiko Nakashima meet in
what respects our questions and worries, although "Medallic
sculpture" is not, up to now, a common practice in our
center. The invitation to do the Brazilian curatorial and be
part of the exposition circuit much honors us and allows
the opportunity of showing the vitality and diversity of
questions raised by our School; the multiplicity of themes
brought up, the material in use and explicit trends certify
this. There are twelve students – and as so, not dependent
on different levels of development, their works should be
seen as experimentations far from being, at the moment,
considered as "works of art" – each one with its own
peculiarity and personal characteristic. In our times, a
school of art has to make a commitment to reflection
and analysis and critique of its process and procedures. In
our School we privilege "ideas" and concepts that are
specific to the production and means of contemporary
art. Being next to expositors of the University of the
Arts of Philadelphia and the "Faculdade de Belas Artes
Universidade de Lisboa" not only favors a fruitful
change of views and experiences but also the beginning
of a potentially active interchange between institutions

School of Visual Arts
Barque Lage, at present
of the main centers of
creative artistic education
Brazil – actually in
whole of Latin America

ast a quite enviable position nowadays. From beginnings, in 1975, when the scarcity of actual training (as opposed to academic training) was a main Brazilian cultural scene, and so offered a chance so as to make the School the top place in São Paulo's virtual possibilities, it has shown to be a privileged venue for artists and art critics to be. To this, our teachers are actual artists, militant

ay give our students an apparently solid ground
ch, in fact, have nothing to do with real art
upon an actual world. As a matter of fact, all
thers are very well established artists, chosen
those who, beyond being great artists, are also
chers, which is not always the case in other
the opposite being almost always the rule.

the School was placed in a privileged position, our teachers, being at the top of their artistic vocation and unworried by bureaucratic standards, could make our students as professional as possible, unobservant as they could be of scholarly practice, only occupied with what was really expected from them in terms of intellectual development. This of course led to a degree of freedom and immediate needs which could only be got from such a situation. So as to make the School a really well and widely acknowledged place from where students are supposed to begin and where practitioners

So, in a not so long span of life (30 years are heavy a burden on the career of an institution),

recognition. It will also show what standards Brazilian artists are able to reach when facing such an invitation. Small these works may seem: great they are when they are greatly conceived.

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Takeyoshi Horie Kathleen Lilly Elaine Quave Fernando Ramos
Emily Royer Pam Sprecher

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