

ALEX IMPEY and NUNO GUEIFÃO | *Two flamingos in a fruit fight*

A project by Cíntia Gil

Vera Cortês, Art Agency

Opening reception on the 11th of December at 22h

From the 12th to the 23rd of December 2008

Tuesday to Friday from 11h to 19h

Saturday from 15h to 20h

«A vrai dire, tourbillons et lignes de force ne sont jamais dans l'esprit du physicien que des figures commodes, destinées à schématiser des calculs. (...) Or, la direction qu'ils indiquent n'est pas douteuse; ils nous montrent, cheminant à travers l'étendue concrète, des *modifications*, des *perturbations*, des changements de *tension* ou d'*énergie*, et rien autre chose.»

Henry Bergson, *Matière et Mémoire*, PUF, 1959, pág. 226

* «tropical hot dog
night / like two
flamingos in a fruit
fight / every colour of
day whirling around at
night / I'm playing this
music / so the young
girls will come out / to
meet the monster
tonight»

Capt. Beefheart,
*Tropical Hot Dog
Night*

«Two Flamingos in a Fruit Fight»* is an *experiment* on the possibility of creating a sensitive and complex *materiality* which is constituted as an affective collision – a destabilizing break between space continuity and the time cut that underlies each circuit between image and vision.

This discontinuous and *strange* body comes from an assumption – art works are vital operations of incision in the temporality of a vibrating matter. They are *displays* of forces, tensions, disturbances that break the schemes we use to defend ourselves from life as a diverging, deforming, anomalous matter. We are talking about an operation of plunging into materiality as an energetic bifurcation – the vital encounter between a movement that is becoming actualized and a gesture that looses its center – physical destabilization.

Nuno Gueifão and Alex Impey, in this exhibition at Vera Cortês Art Agency, offer us the strangeness of a *difference* that unbalances a possible movement *between* their works. From the intense variation between gesture and matter present in the works by Nuno Gueifão to the dispersive variation between energy and form present in the works by Alex Impey, we have here the *indecebility* between *cut* and

continuity, organic and inorganic, presence and absence, structure and rhythm. Diverging lines of forces that resend us to an inominable and unplaceble knot – ourselves as a bifurcating matter-time – subjective beings.

Cíntia Gil

Supported by:



INVENTÁRIO – arte, acção e pensamento,

“Aesthetics, Politics and Arts” Research Group, Instituto de Filosofia da Universidade do Porto

Alex Impey – dispersive seismographs

«The central point of the world coincides with its perimeter. Therefore, the world has no perimeter.»
Nicholas of Kues,
Of Learned Ignorance

Contemporarily human thought discovers, as its centre, a shock – a *deformation* that provokes a short-circuit in our basic trust about our bonds to the world as an *experimentable* and *thinkable* reality. Impotency, failing, appear as the touch stone of the most creative dimension of this thought – finitude becomes the constitutive force of each nucleus of meaning. Dispersion, porosity, the uncentred movement are now the fundamental characteristics of contemporary life experience, but also of its *vision*. Image and brain are only one: places where a world in a gaseous state appears.

Gesture and mark are nervous records of meanings that, more than letting themselves be seen or provoking reflexion, are *desirous meanings* – the world is an energetic weave, with contradictory signs that draw escaping *seismographs* – *any* state of matter that is felt through marks that cannot be mapped. Energetic vectors that resend to themselves by an operation consisting of creating holes in the surface of the world.

«Et se peut-il que le corps évanoui don't ne reste qu'un point et le point qui semble l'attacher au sol de l'image, qui le ferait uniquement tomber, coïncide, par ce comble d'irréalité, avec le point virtuel de l'image?»
J. Louis Schefer,
L'homme ordinaire du cinéma

Alex Impey places himself in the centre of an *impossible* knot: between a directing energy and a self-collided tension. The place for his hand is his eye's: the place of the break between sight and looking. His work shows us the subjective element in its most disturbing sign – an existence that could only bond through an enigmatic shock inside sensibility – a body seeking a brain. His drawings are inexpandible signs that implode in a dispersive contact zone between form and matter – a *membrane*, a fragile particle that *vibrates* in between forces. His sculptures are absorbing and processing surfaces for the qualities of the bond they create with us – an energy that subtracts meanings – a retreat into the constitution of bodies.

In «Two Flamingos in a Fruit Fight», Alex Impey gives us a forwards and backwards movement on the characteristics of space and time – as if our body was searching, for vital reasons, for a rooting point in a centre that can no longer be felt. As if we were entering in a world whose physical laws were only useful to rediscover our essential force of being – producers of dispersive energies that, sometimes, give us marks of life.

Biography

Alex Impey

Born in Manchester in 1981. Lives and works in London. Completed the BTEC Foundation Studies at the Chelsea College of Art and Design in London, with a participation in the Exchange program at the Academy of Fine Arts in Helsinki. Completed the BA in New Media at the Slade School of Fine Art in London. Participated in several collective shows, such as "Framed", SCEMFA, as part of NODE.L media art festival, London, "The Return of the Gastarbeiters", ArtLink, Belgrade, Serbia, and "13", Espaço Avenida, Lisbon.

Nuno Gueifão – the silent intrusion of affection

«I will not throw away this pen as long as it can write. I will not let go this pen as long as I haven't invented a new one.» Nijinski, *Cadernos*

«Oh life, vertiginous imminence: the one to whom everything is possible does not need to try anything anymore.» M. Yourcenar, *O tempo, esse grande escultor*

What is the weight of an image? What is the density of its composing matter? Which forces conjugate, which directions inter-cross, which tensions and balances are thrown in each instant? As if the world were recreated in every moment. To start from the beginning is an infantile illusion. To start from the old, the full, the dense, the opaque. Not to counteract with the most evident tendencies of each material – on the contrary, to make the materials *tend* to each other. To give them velocities, slownesses, rhythms – to give them direction, contrariety. To let them search for their own evasion, their own restarting point. An intensive variation where the gesture is a conductor for forces and densities. An ambiguous physics – a body that happens.

The work by Nuno Gueifão makes us experiment what Bergson, followed by Deleuze, identified by a certain *intensive virtuality*, living in the materiality of the bodies as singular actualizations of a diverging temporality. In this work, boundaries between the different artistic disciplines are perverted - not in the name of any programmatic intention on the notion of discipline in art, but by a practice that is faced every moment as an *anomalous* practice – a corporeal dynamic that *folds* its gesture, giving it the time density of a foundational moment for another *modulation* of the world. Each inscription becomes *mutation* – the material finds its own diverging lines, its singular manners of becoming *deformation* and *imagination* in the maximum potency of a reality in an *intensive becoming*.

In «Two Flamingos in a Fruit Fight», Nuno Gueifão gives us a particularly interesting moment of his work: a work in different scales, on different materials, creating *anonymous* circuits between meanings in a tension. The aesthetical categories we use to structure our perception of the works and of the world find their internal limits – the collision against the absolute singularity of a vital *happening* – a destabilizing circuit between form, matter and the operation of *giving a presence* to an intimate energy between vital temporality and impersonal time.

Biography

Nuno Gueifão

Born in Lisbon, in 1979. Lives and works in Lisbon. Completed the Basic Studies in Drawing and Painting and the Advanced learning in Plastic Arts in Ar.Co, the Visual Arts program of the Programa Gulbenkian Criatividade e Criação Artística (PGAAC) in Fundação Calouste Gulbenkian, and was a guest student at Universität der Künste, Berlin. Participated in several collective shows, such as “Bolsseiros e Finalistas – Ar.Co” in Museu da Cidade, Lisbon (2005), “Open Studio do Curso de Artes Visuais do PGCCA”, Quinta de São Miguel, Almada (2006) and “Enunciados”, Espaço Avenida 211, Lisbon (2008).

TWO FLAMINGOS IN A FRUIT FIGHT

alex impey and nuno gueifão in a project by cynthia gil

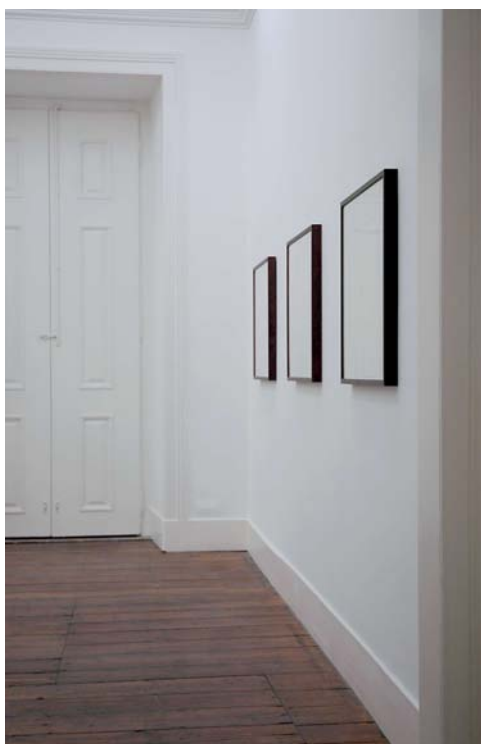
vera cortês, art agency
from 11th to 23rd december 2008



FREE STYLE

TWO FLAMINGOS IN A FRUIT FIGHT

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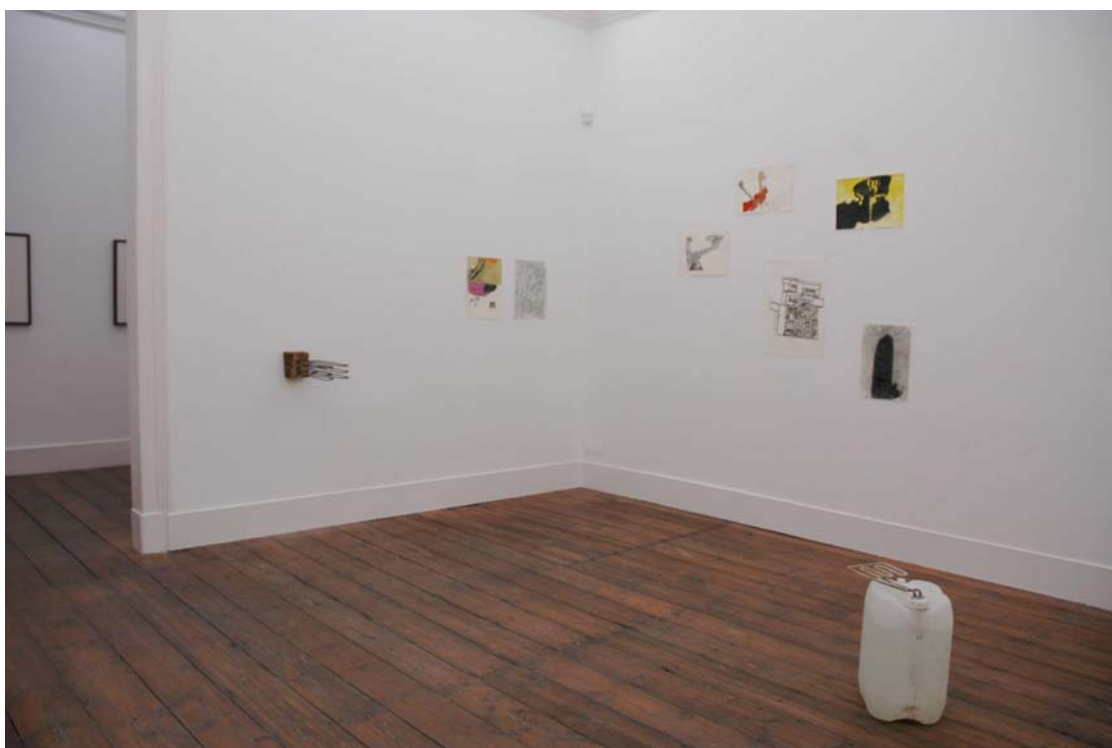
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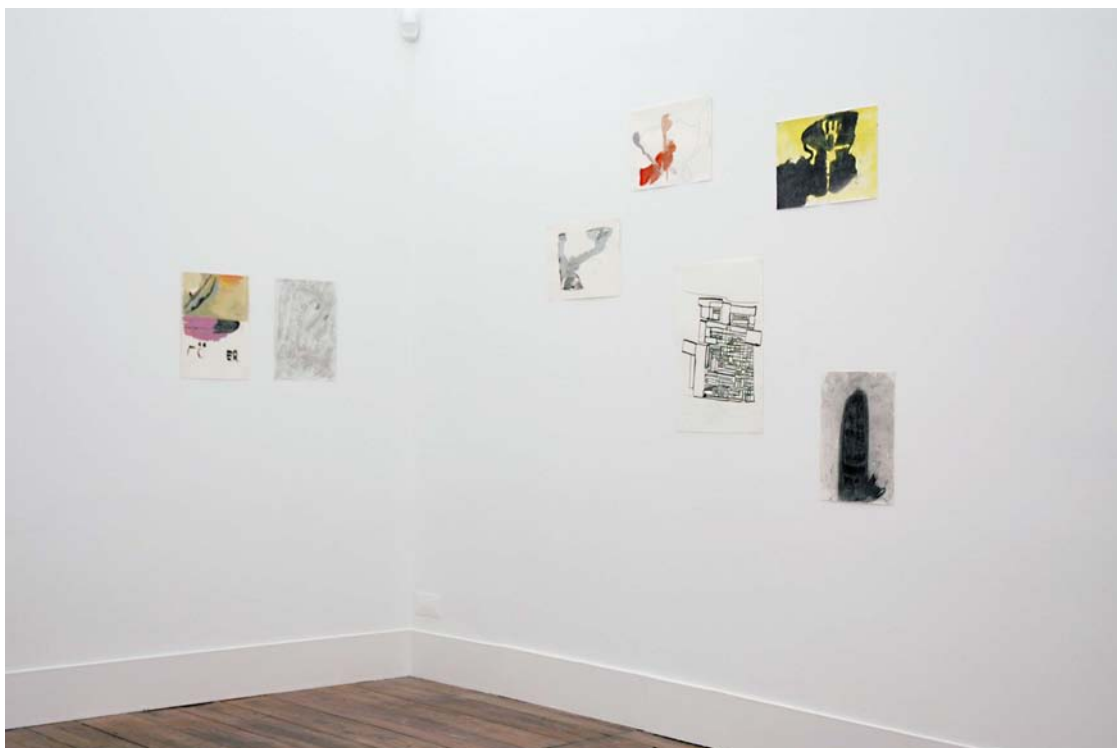
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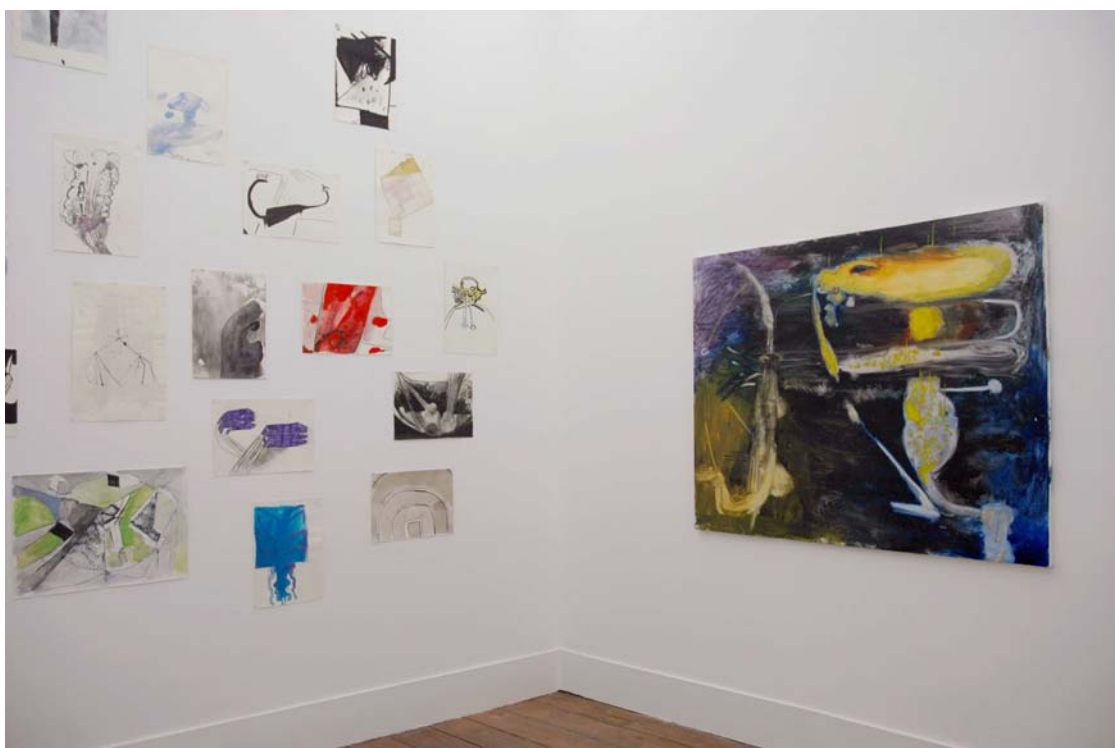
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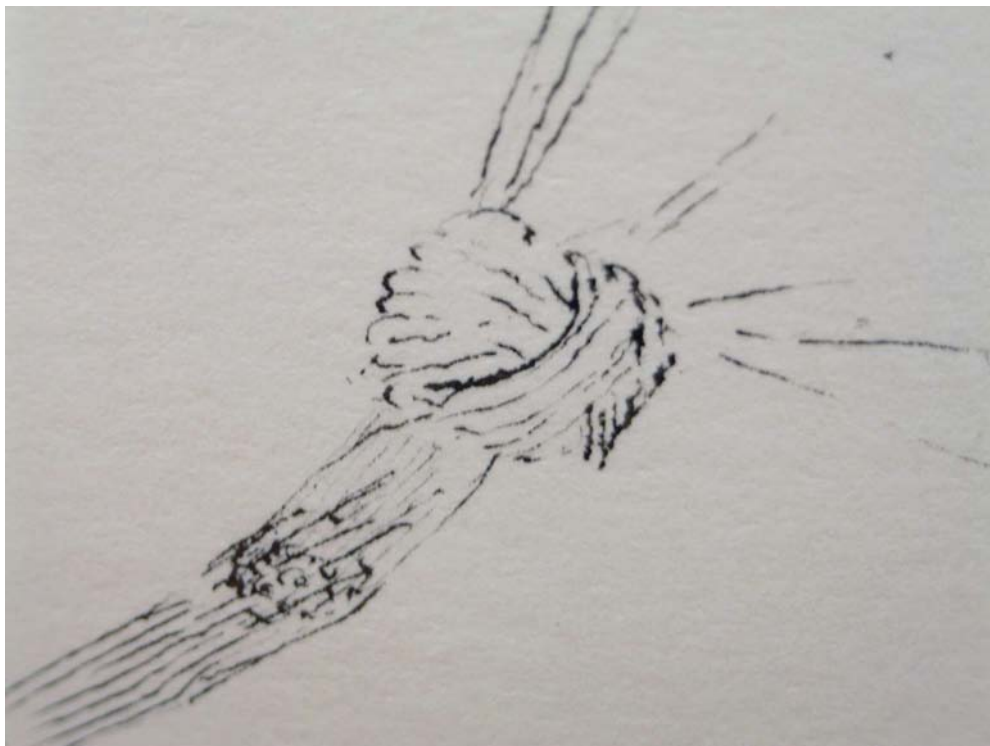
alex impey untitled | 2008 | 15 x 46 x 13 cm | heating elements, wood



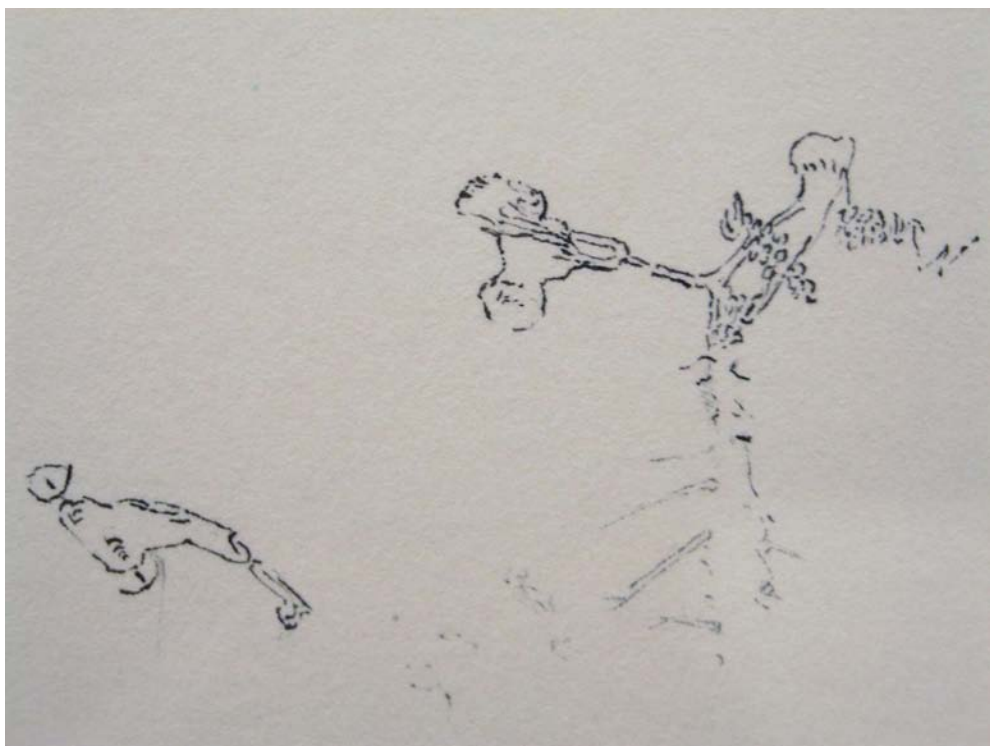
alex impey pivot | 2008 | 50 x 42 x 52 cm | heating element, plastic, sea water, metal

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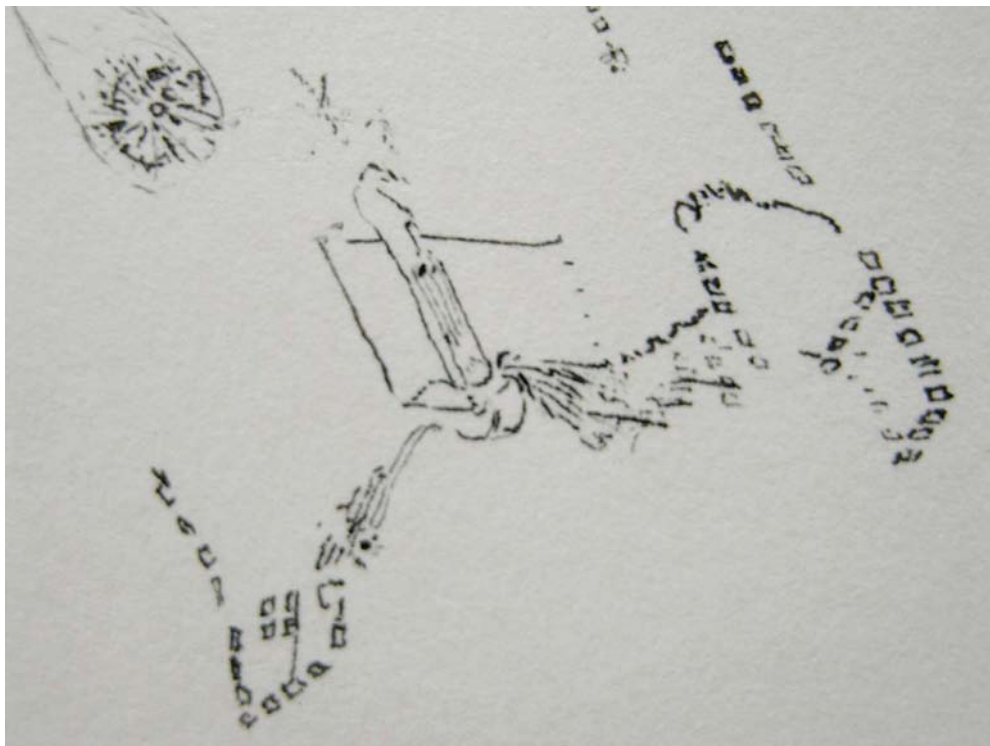
alex impey - detail untitled diagrams | 2008 | 41 x 41 cm |
pen and ink on paper



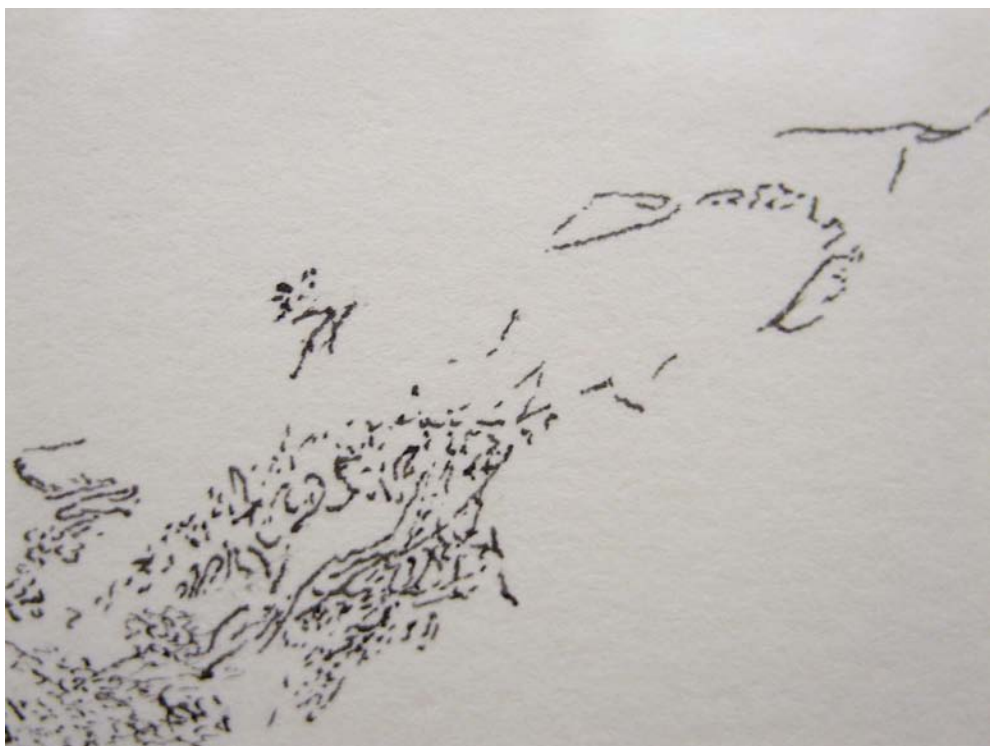
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TWO FLAMINGOS IN A FRUIT FIGHT

alex impey and nuno gueifão in a project by cynthia gil



nuno gueifão untitled | 2008 | 42 x 29,5 cm | mix media on paper



nuno gueifão untitled | 2008 | 50 x 70 cm | mix media on paper

TWO FLAMINGOS IN A FRUIT FIGHT

alex impey and nuno gueifão in a project by cynthia gil



nuno gueifão untitled | 2008 | 59 x 42 cm | mix media on paper



nuno gueifão untitled | 2008 | 42 x 29,5 cm | mix media on paper

TWO FLAMINGOS IN A FRUIT BASKET

alex impey and nuno gueifão in a project by cynthia gil



nuno gueifão untitled | 2008 | 180 x 140 cm | mix media on canvas