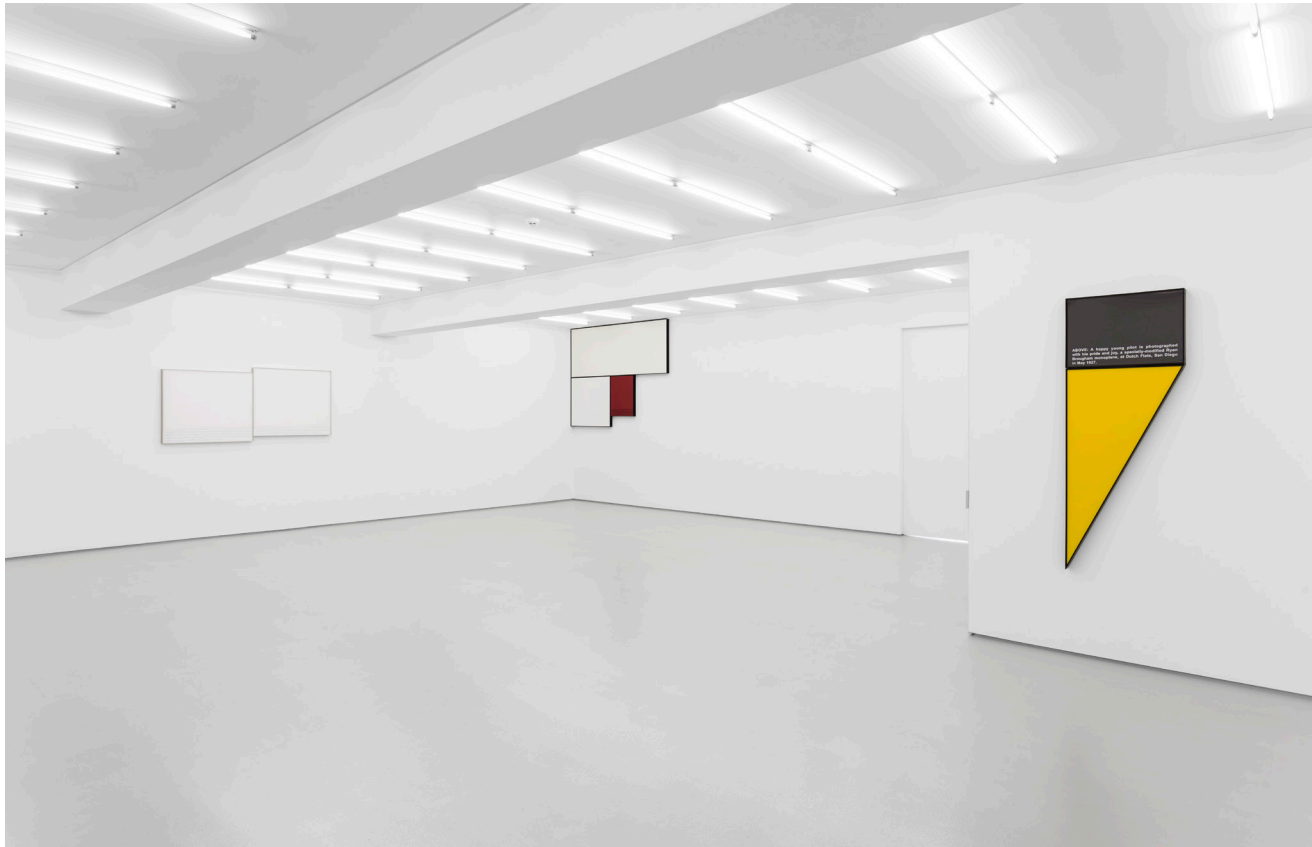


GALERIA VERA CORTÊS

João Louro A Mosca de Lindbergh



25 Janeiro – 16 Março 2019

25 January – 16 March 2019

A exposição fala de Lindbergh e do voo solitário que atravessou o Atlântico, de Nova Iorque a Paris. A bordo do *Spirit of Saint Louis*, Lindbergh lançou-se numa das maiores aventuras humanas, no que foi para muitos um dos maiores feitos da humanidade. Até à data tinha havido várias tentativas falhadas de travessia do Atlântico. O *Spirit* foi o primeiro a ligar as duas capitais e serve de mote à questão da “forma” e do “conteúdo”. Lindbergh sabia que para levar a cabo a tarefa de atravessar o oceano, qualquer excesso de peso, mais um piloto e equipamento extra, etc., diminuiria não só o espaço disponível para o armazenamento de combustível, como aumentaria o seu consumo. A relação peso e armazenamento de combustível foi uma equação minuciosamente estudada e determinou a concepção do *Spirit*, que nasce de dentro para fora. Houve um “conteúdo” que determinou a “forma” e é aí que pretendo chegar.

A forma é a expressão do conteúdo. A forma é o conteúdo.

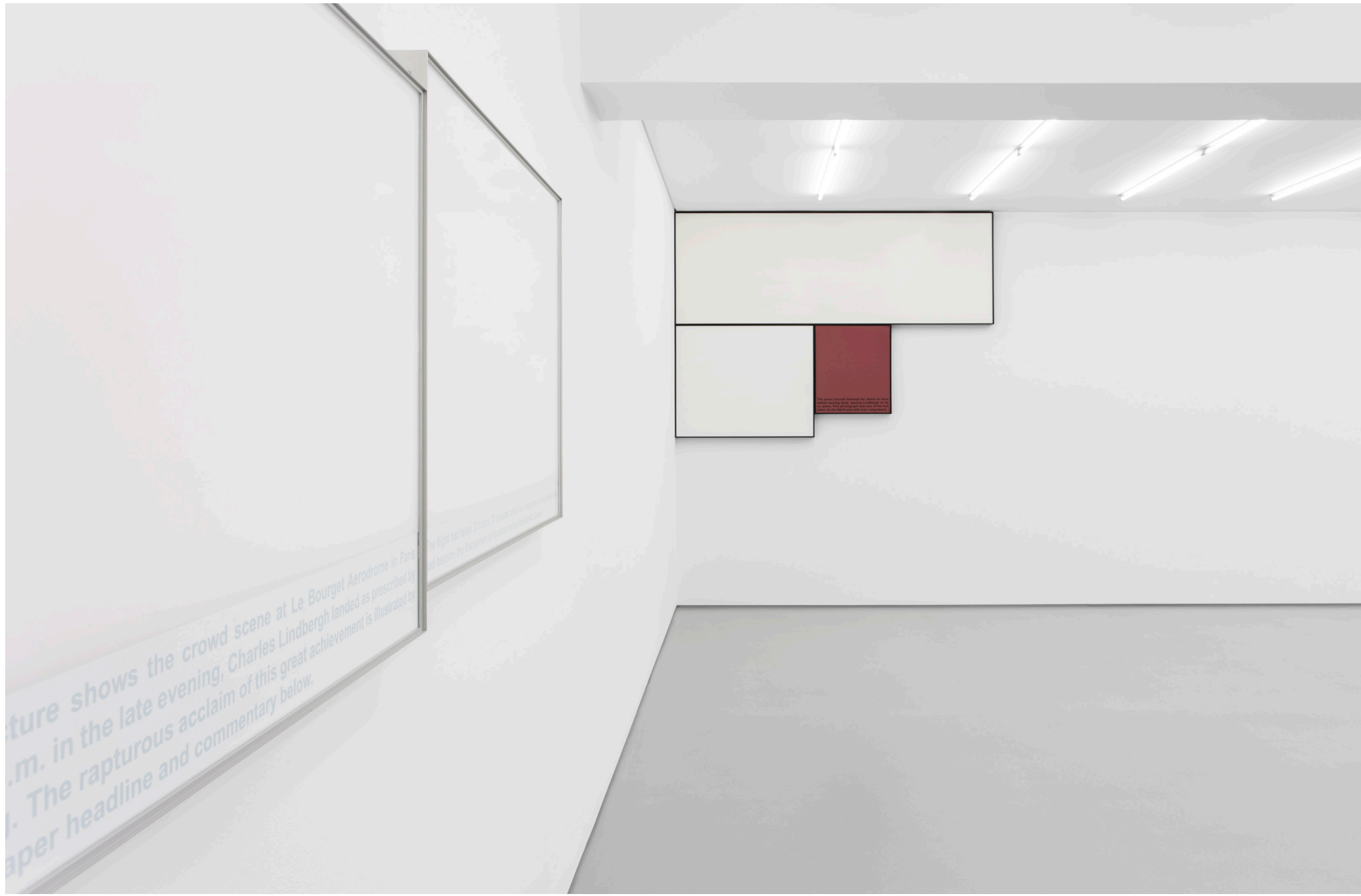
Em 1776 James Watt inventa a máquina a vapor e essa máquina inventa a revolução industrial. O mundo muda, e foi mudando rapidamente a partir dessa invenção. Nasce a fábrica, o êxodo para as cidades, o proletariado, o trabalho infantil, a desestruturação social no tecido da vida que estava ainda indefesa, assente num sistema feudal e colonial, onde o trabalho e o lucro eram encarados com tenacidade e severidade. Todos os argumentos serviam para aumentar a produtividade e a mão-de-obra infantil encabeçava a lista de recursos. Uma das tarefas importantes que algumas crianças tinham em grandes fábricas era a manutenção e a limpeza das zonas exíguas das máquinas a que as mãos de um adulto dificilmente chegavam. Havia também os “scavengers”, que nas indústrias têxteis apanhavam o resto de algodão debaixo das máquinas e limpavam o óleo e a sujidade da maquinaria. E os “piecers”, crianças com a função de emendar os fios partidos, durante o funcionamento das máquinas. Este era um dos mais arriscados trabalhos nas fábricas têxteis, de onde resultavam variados acidentes. Ao fim de muitas lacerações, fracturas, mutilações e mortes, surgiram várias recomendações e foi promovida a necessidade de cobrir as máquinas e protegê-las, por forma a evitar mais desastres. Quando foi colocada a primeira protecção numa máquina nasceu o “design”. O último *layer* do conteúdo é a sua expressão visível. A forma passa a ser o conteúdo. É a pele que liga ao mundo exterior e a sua última instância. Quando Adolf Loos

escreve o livro “Ornamento e Crime”, em 1908, tratava já este tema. A forma deveria seguir a função (Louis Sullivan) e estaria confinada a essa condição. Tudo o resto seria dispensável e ornamento. A forma não seguiria nem a tradição, nem seria um capricho, seria uma função.

O avião monolugar *Spirit of Saint Louis*, desenvolvido a partir das ideias de Lindbergh, é um bom exemplo. Lindbergh era um piloto experiente, trabalhava nos correios aéreos americanos, e contava com muitas horas de voo solitárias. Aceitou o desafio de um empresário americano, Raymond Orteig, que fundou o “Prémio Orteig”, no valor de \$25.000, no qual desafiava pilotos intrépidos a ligar em voo directo Nova Iorque a Paris (ou vice versa). Alguns pilotos antes de Lindbergh já o tinham tentado, como foi o caso de René Fonck, um ás da aviação francesa na altura. Todos fracassaram. Quando Lindbergh se lançou no desafio, identificou e discutiu com os seus projectistas e engenheiros uma série de requisitos que queria para o seu avião: para prevenir o excesso de peso, o voo deveria ter um só piloto; a cadeira no cockpit deveria ser muito pouco confortável, em vime, sem molas e sem qualquer ajuste mecânico, para evitar a sonolência de uma viagem longa; o vidro frontal no avião não existiria, para fugir à monotonia de um percurso sobre o mar e, ao mesmo tempo, ganhar espaço para o tanque principal de gasolina; por fim, fez questão que colocassem uma mosca no interior do cockpit para lhe fazer companhia mas, sobretudo, para o incomodar e impedir que adormecesse, numa viagem que teria mais de 30 horas seguidas (o voo durou 33 horas e 31 minutos).

Foram estes os requisitos que produziram a última camada do conteúdo. A forma final do avião, determinada pelas ideias de Lindbergh, produziram a aparência da aeronave, uma aparência estranha e inédita à época. Nada estava a mais. A forma final do *Spirit* era o produto de todas essas sobreposições do conteúdo.

A sua pele era a expressão desse conteúdo.



...ture shows the crowd scene at Le Bourget Aerodrome in Paris
...m. in the late evening, Charles Lindbergh landed as prescribed by
... The rapturous acclaim of this great achievement is illustrated by
...aper headline and commentary below.

The flight had taken 33 hours, 29 minutes, and 30 seconds to complete. It had become the first nonstop transatlantic flight.

The period around Lindbergh's flight was a time of great excitement and anticipation. The flight had become a national hero.

This exhibition focuses on Lindbergh and on his solo transatlantic flight from New York to Paris. In the *Spirit of Saint Louis*, Lindbergh set himself upon one of the greatest human adventures, which was considered by many one of the greatest achievements of humankind. There had been several failed attempts to cross the Atlantic, but the Spirit was the first to connect the two cities, and it's the starting point to the subject form and content. Lindbergh knew that, to succeed in crossing the ocean, any excess luggage, any extra pilot or equipment, etc., would reduce vital space for fuel while increasing its consumption. The ratio between weight and fuel storage was thoroughly studied, and ended up influencing the *Spirit's* design, a plane built from the inside out. There was a *content* that shaped the *form*, and that's my point.

Form is the expression of content. Form is content.

In 1776, James Watt invented the steam engine, which in turn triggered the Industrial Revolution. The world changed and kept changing rapidly after that invention. The factory was born, the exodus to the urban centres, the proletariat, child labour, the social disintegration in a still fragile life, based on a feudal and colonial system that looked upon labour and profit with tenacity and severity. Everything was used to increase productivity and child labour was one of the main resources. One of the main tasks children were encumbered with was the maintenance and cleaning of the small spaces in the machines, which were out of reach for adults. In the textile industry, the *scavengers* were tasked with picking the cotton leftovers from the floor, and cleaning the oil and grease that dripped from the machines. The *piercers* would repair the broken threads while the wheels spun over. This was one of the most dangerous jobs

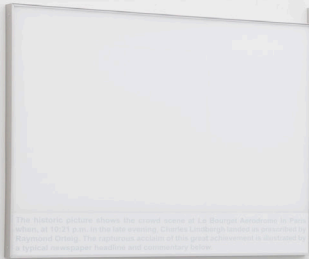
in the textile industry, and there were many accidents. After many cuts, broken limbs, mutilations and deaths, there were several recommendations that advised the industrials to cover the machines, in order to avoid more disasters. *Design* was born when the first cover was placed over a machine. The last *layer* of content is its visible expression. Form becomes content. It is the skin that connects it to the exterior world, it is its last instance. When Adolf Loos wrote his book *Ornament and Crime*, in 2008, he was addressing this issue. Form should follow function (Louis Sullivan) and should be limited to that condition. Everything else is ornament — and expendable. Form

should not follow tradition or whim, it should be always function.

Developed by Lindbergh, the monoplane *Spirit of Saint Louis* was a good example of this notion. Lindbergh was an experienced pilot working for the U.S. Air Mail and spent many hours flying solo. He accepted the challenge of an American entrepreneur, Raimond Orteig, who offered the Orteig Prize, a \$25.000 reward to the first pilot connecting New York to Paris. Before Lindbergh, other pilots had tried the feat, like René Fonck, an ace of French aviation at the time. All failed. When Lindbergh was preparing the flight, he discussed the plane with his designers and engineers: to avoid excess weight, there would be only one pilot; the chair in the cockpit should be uncomfortable, made from wicker, with no springs and not adjustable, in order to avoid sleepiness in what would be a long flight; there would be no front glass pane, to avoid the monotony of a long flight over the sea and to gain extra space for the main fuel tank; finally, he asked them to introduce a fly into the cockpit, the insect would make him company, but it would also annoy him, preventing him from falling asleep during the thirty-hour-long journey (he completed the flight in 33 hours and 31 minutes).

These were the requirements that produced the final layer of the content. The plane's final form, shaped by Lindbergh's ideas, produced the exterior appearance of the airplane, which was weird and unprecedented at the time. There was no excess. The *Spirit's* final form was the product of all that content overlapping.

Its skin was the expression of that content.



The historic picture shows the corner scene at La Bourgade Avenue in Paris when, at 10:21 pm in the late evening, Charles Lindbergh landed an aircraft in the Grand Canal. The caption section of this great achievement is described in a typical newspaper headline and commentary below.



The flight had taken 33 hours 56 minutes, which is a long time to stay inside an aircraft. The first person to fly across the Atlantic Ocean.



The plane arrived without any incident at the Grand Canal, Paris, where Lindbergh had been expected to land. The flight was the first of many to be made by the Americans and the world's first.



The press aircraft followed for about an hour before turning back, leaving Lindbergh to fly on alone. This photograph was one of the last taken as the Spirit was still over Long Island.

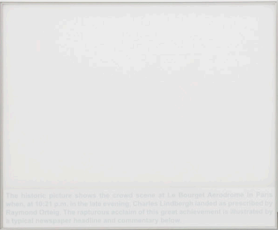
Blind Image #220, 2019

Acrílico sobre plexiglass e sobre tela

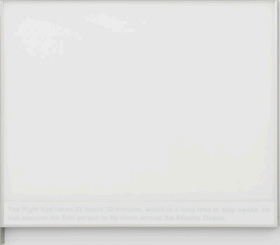
Acrilic on plexiglass and on canvas

(3 módulos / modules: 81,5 x 230,5 cm; 81,5 x 200,5; 64,5 x 55,5 cm)

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The picture shows the chandelier of the Grand Hotel, St. Petersburg, which was made in 1872 for the last tsar, Nicholas II. It is the largest chandelier in the world. The picture shows the chandelier in the Grand Hotel, St. Petersburg, which was made in 1872 for the last tsar, Nicholas II. It is the largest chandelier in the world.



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The historic picture shows the crowd scene at Le Bourget Aerodrome in Paris when, at 10:21 p.m. in the late evening, Charles Lindbergh landed as prescribed by Raymond Orteig. The rapturous acclaim of this great achievement is illustrated by a typical newspaper headline and commentary below.

The flight had taken 33 hours 30 minutes, which is a long time to stay awake. He had become the first person to fly alone across the Atlantic Ocean.

Blind Image #219, 2019

Acrílico sobre tela

Acrilic on canvas

87,5 x 201,5 cm (2 panéis / panels)

81,5 x 100,5 cm cada / each

The historic picture shows the crowd scene at le Bourget Aerodrome in Paris when, at 10:21 p.m. in the late evening, Charles Lindbergh landed as prescribed by Raymond Orteig. The rapturous acclaim of this great achievement is illustrated by a typical newspaper headline and commentary below.

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FROM LEFT TO RIGHT: From Ireland his route took him across St. George's Channel and then over Cornwall and South Devon. After crossing the south-west of England, he left the Devon coast abeam Start Point with its prominent lighthouse. His next landfall would be over France.

FROM LEFT TO RIGHT: From Ireland his route took him across St. George's Channel and then over Cornwall and South Devon. After crossing the south-west of England, he left the Devon coast abeam Start Point with its prominent lighthouse. His next landfall would be over France.

Blind Image #221, 2019

Acrílico sobre plexiglass e grafite sobre tela crua
Acrilic on plexiglass and graphite on raw canvas
282,5 x 271,5 cm
(3 panéis / panels : 282,5 x 90,5 cm cada / each)

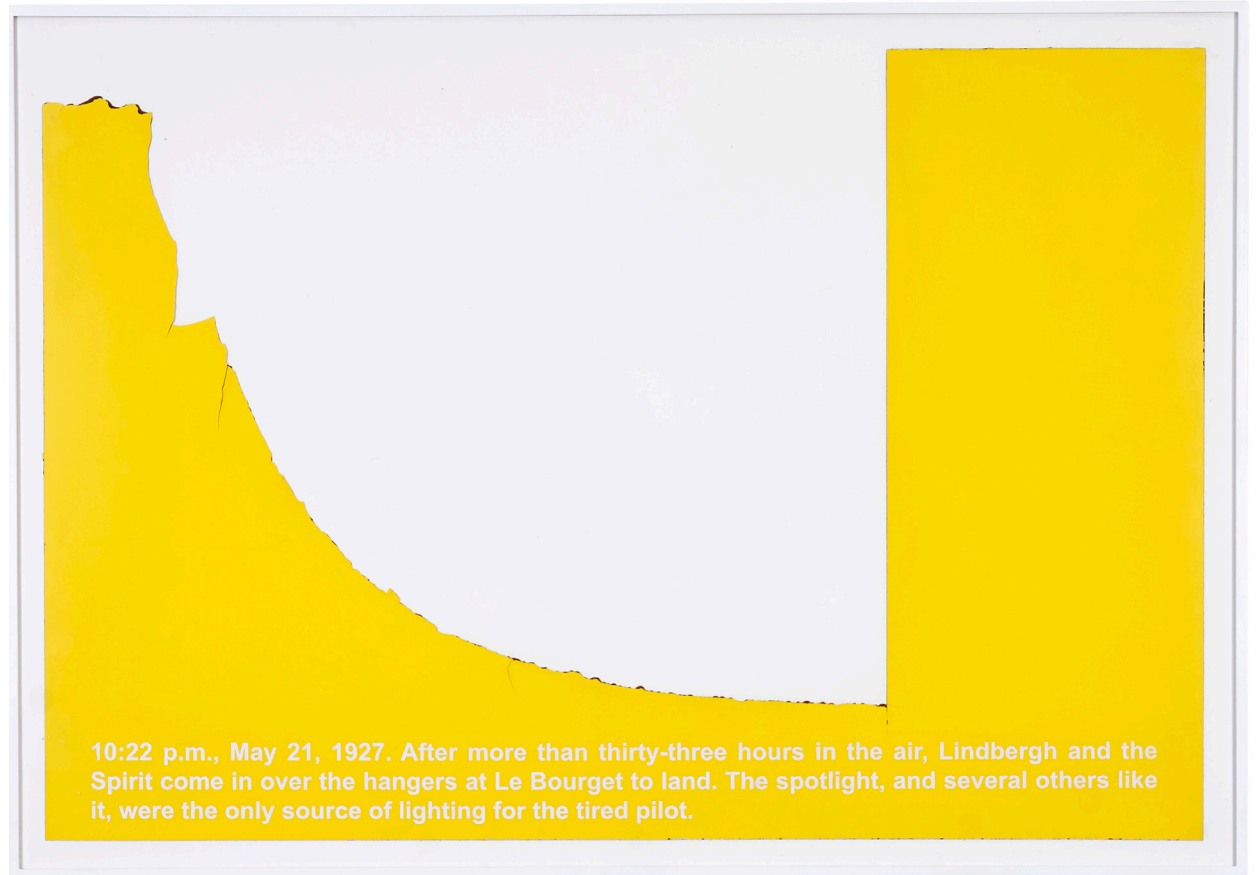




ABOVE: The final phase of Lindbergh's planned route. Note the lack of detail on the European mainland (Missouri History Museum Library and Research Center).

Blind Form #003, 2019
Grafite sobre papel e laminite
Graphite on paper and laminite
117,5x87,5 cm

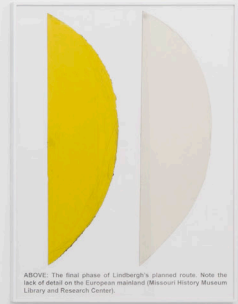
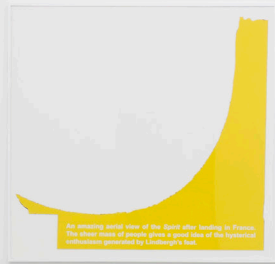
ABOVE: The final phase of Lindbergh's planned route. Note the lack of detail on the European mainland (Missouri History Museum Library and Research Center).



10:22 p.m., May 21, 1927. After more than thirty-three hours in the air, Lindbergh and the Spirit come in over the hangers at le Bourget to land. The spotlight, and several others like it, were the only source of lighting for the tired pilot.

Blind Form #004, 2019
Acrílico sobre laminite
Acrilic on laminite
89,5 x 127 cm

1927 Lindbergh's flight was a triumph for the United States and the world. The flight was a triumph for the United States and the world.



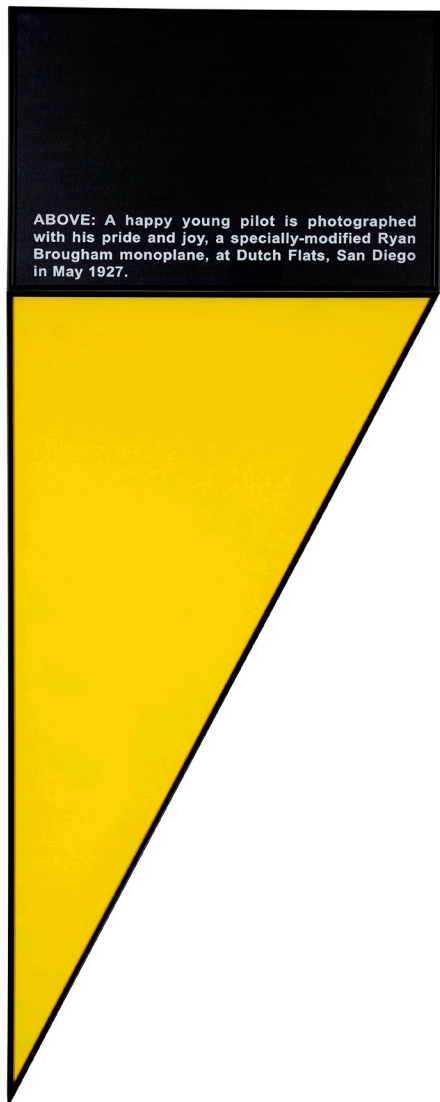


An amazing aerial view of the *Spirit* after landing in France. The sheer mass of people gives a good idea of the hysterical enthusiasm generated by Lindbergh's feat.

An amazing aerial view of the Spirit after landing in France. The sheer mass of people gives a good idea of the hysterical enthusiasm generated by Lindbergh's feat.

Blind Form #005, 2019
Acrílico sobre laminite
Acrilic on laminite
89,5 x 127 cm





ABOVE: A happy young pilot is photographed with his pride and joy, a specially-modified Ryan Brougham monoplane, at Dutch Flats, San Diego in May 1927.

Blind Image #229, 2019
Acrílico sobre tela e plexiglass
Acrylic on canvas and plexiglass
160 x 63 cm (2 módulos / modules)

ABOVE: A happy young pilot is photographed with his pride and joy, a specially-modified Ryan Brougham monoplane, at Dutch Flats, San Diego in May 1927.



ABOVE: A happy young pilot is photographed with the pilot and crew, in specially-modified Ryan Douglas monoplane, at Dutch Fies, San Diego in May 1927.

João Louro
Lisboa, 1963

João Louro nasceu em Lisboa em 1963, onde vive e trabalha.

Estudou Arquitetura na Faculdade de Arquitetura de Lisboa e Pintura na Escola Ar.Co. O trabalho de João Louro engloba pintura, escultura, fotografia e vídeo. Descendente da arte minimal e conceptual, tem uma atenção especial às vanguardas do início do século XX. O seu trabalho traça uma topografia do tempo, com referências pessoais mas, sobretudo, geracionais. Utiliza como fonte recorrente a linguagem, a palavra escrita, e procura fazer uma revisão da imagem na cultura contemporânea, a partir de um conjunto de representações e símbolos do universo visual coletivo. O minimalismo, o conceptualismo, a cultura pop, o estruturalismo e pós-estruturalismo, autores como Walter Benjamin, Guy Debord, Georges Bataille, Blanchot ou artistas como Donald Judd ou Duchamp, formam o léxico através do qual João Louro se exprime. Foi o representante de Portugal na Bienal de Veneza de 2015 com a exposição *I Will Be Your Mirror | Poems and Problems*.

João Louro was born in 1963, in Lisbon, where he lives and works.

He studied Architecture at the University of Lisbon and Painting at the Ar.Co School of Visual Art. João Louro's body of work encompasses painting, sculpture, photography and video. João Louro's work descends from minimal and conceptual art, with special attention to avant-garde movements of the early twentieth century. It draws out a topography of time, with references that are personal but mainly they are generational. With regular recourse to language as a source, as well as the written word, he seeks a review of the image in contemporary culture, starting out from a set of representations and symbols from the collective visual universe. Minimalism, conceptualism, Pop culture, structuralism and post-structuralism, authors such as Walter Benjamin, Guy Debord, Georges Bataille and Blanchot as well as artists like Donald Judd and the ever-present Duchamp, form the reference lexical universe of the artist. He was the portuguese representative at the Venice Biennale of 2015 with the exhibition *I Will Be Your Mirror | Poems and Problems*.

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