

ESPAÇO PROJETO



MUSEU
CALOUSTE GULBENKIAN

PROJECT SPACE

AL CARTIO
CONSTANCE RUTH HOWES
de A a C
from A to C

Museu Calouste Gulbenkian
Espaço Projeto
19 de outubro de 2018 a 14 de janeiro de 2019

Calouste Gulbenkian Museum
Project Space
19 October 2018 to 14 January 2019

EXPOSIÇÃO EXHIBITION

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CALOUSTE GULBENKIAN

PROJECT SPACE

AL CARTIO CONSTANCE RUTH HOWES

o d e
A a C

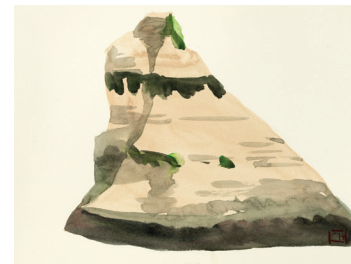
from A to C



1. A, 2015-2018



2. A Carta de Janet, 2015



3. A Desaparecida, 2015



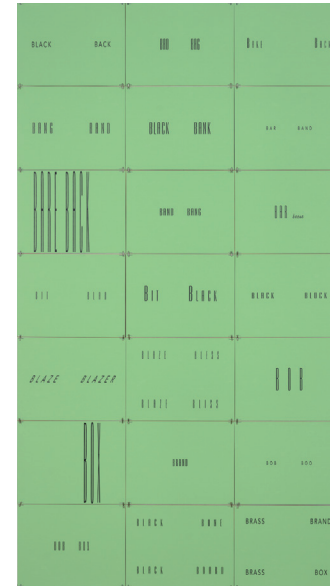
4. *A Kapitana*, 2015



5. *A Preguiça*, 2015



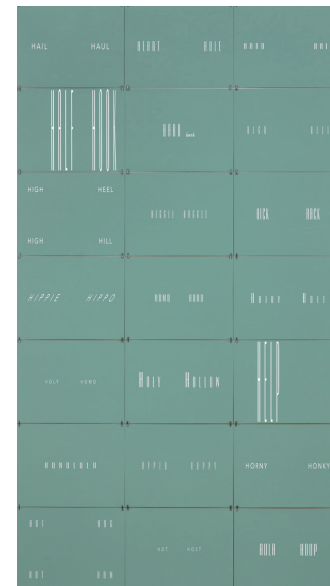
6. *Agony*, 2015



7. *B*, 2015-2018



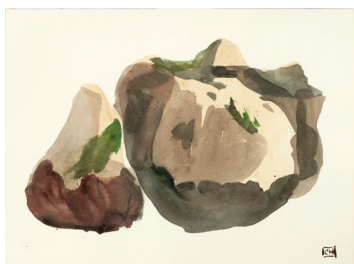
8. *Celia Out of her Way*, 2015



9. *H*, 2015-2018



10. *Jacob's Ladder*, 2015



11. *Janet's Words*, 2015



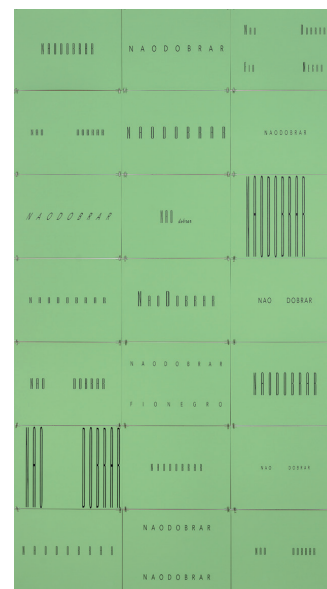
12. *La Sirène du Mississippi*, 2015



13. *Mãe-de-Água*, 2015



14. *Meeting Point*, 2015



15. *NaoDobrar*, 2018



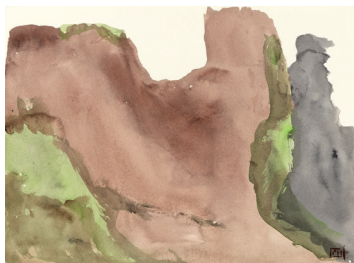
16. *Number 8*, 2015



17. *O Cão que Chora*, 2015



18. *Penelope*, 2015



19. *Quase Inteira*, 2015

«Folhas Caídas», a propósito de *A a C*

“Fallen Leaves,” on *from A to C*

Grande Público,

Dear Audience,

Pediram-me, mas eu gosto, para escrever uma folha de sala, desta vez uma folha de página.

They asked me (and I am happy to) write an exhibition leaflet, this time on a single page.

Estou aqui nesta folha como curadora, co-curadora com o Ricardo Valentim.

Here on this sheet, I am a curator, co-curator with Ricardo Valentim.

Não vou fazer o «tal texto», por duas ou mais razões; uma, porque esses tais textos (salvo raríssimas exceções), me aborrecem; outra porque, e aqui eu cito (quote) a folha de sala de 9.12.10 (altura em que nos conhecemos, eu e o Valentim):

I won't be writing one of “those” kinds of texts, for one or more reasons; one, because those kinds of texts (with rare exceptions) bore me; also because, and here I cite the exhibition leaflet from 9.12.10 (the time Valentim and I met):

«..... como alguém disse, a arte não explica. Ela é presença.»

“..... as someone once said, art cannot be explained. It is just presence.”

A tal folha dizia também: «Estação Rateira, o tempo em que vivemos; Pontinha, o lugar.» Era essa a «Pontinha, Estação Rateira », de 9.12.10. Esta é a «de A a C», de 18.10.18.

That leaflet also stated: “The time in which we live is a Dodgy Season; Pontinha, the tip, the place.” That was my exhibition, *Pontinha, Estação Rateira* from 9.12.10. And this is our exhibition, *from A to C*, from 18.10.18.

Tudo na mesma, oito anos passados.

Eight years later, and everything is the same.

Outra razão ainda, e não menos pertinente para não fazer tal texto que me aborrece, será porque eu não tenho razão, ou seja, sou irracional.

Yet another reason, and not less relevant, for *not* writing one of those kinds of texts that bore me, would be because I am not right, in other words, I am irrational.

And because Images Are Not Causes of Distraction; the A (from Al Cartio) and the

E porque as Imagens Não São Motivos de Distracção; o A (de Al Cartio) e o C (de Constance Ruth Howes), talvez por serem amadores, consigam fazer-vos fazer uma caminhada de A a Z, se os vossos sentidos estiverem dispostos a funcionar.

Play them ! ECO ! Ta - Ta !

C (from Constance Ruth Howes), perhaps because they are amateurs, may be able to take you on a walk from A to Z, if your senses are willing to comply.

Play them ! ECO ! Ta - Ta !

P.S. "The writer's creed: a well-built pen is a thing of joy. It should be treasured perhaps even more than the works which are written with it, for in many cases the instrument will outlive them."

– Dick Gallup, *Where I Hang My Hat*, 1970

Ana Jotta and Ricardo Valentim, 22.08.18, Calouste Gulbenkian Museum, Lisbon

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– Dick Gallup, *Where I Hang My Hat*, 1970

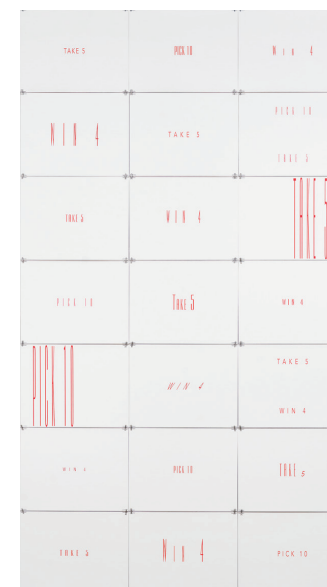
Ana Jotta e Ricardo Valentim, 22.08.18, Museu Calouste Gulbenkian, Lisboa



20. *Silêncio*, 2015



21. *Stealing Twice*, 2017-2018



22. *Typography of Luck*, 2017



23. *Ursa Maior*, 2015



24. *What am I Doing Here?*, 2015



25. *White*, 2018

BIOGRAFIAS

Al Cartio (Honolulu, 1951) licenciou-se em História de Arte pelo Nova Scotia College of Art and Design em Halifax, em 1976. Em 1980, Cartio trabalha como assistente do escultor nova-iorquino Christopher Wilmarth. Nesta altura desinteressa-se pelo mundo da arte, e realiza uma série de viagens pelo sul da Europa, Norte de África e Indonésia em busca de conhecimento espiritual e da sua própria voz. Durante as viagens vai conhecer habitantes locais e outros viajantes que o influenciariam para sempre, como os povos Kerinci e Minangkabau de Sumatra; o dramaturgo Samuel Beckett, que conheceu num *riad* em Tânger; e alguma da intelligentsia portuguesa do início da década de 1980, com quem travou conhecimento durante uma estada em Lisboa, em 1981. Foi durante este período que participou na Bienal Internacional de Desenho de Lisboa (Lis'81).

Em 1983, regressa a Nova Iorque, fixando-se na Bowery. É nesta altura que se dedica igualmente à escrita e trabalha como cenógrafo para o La MaMa Experimental Theatre Club. O seu estilo artístico recusa, em última análise, qualquer categorização, apesar de ter sido fortemente influenciado pela poesia concreta. Neste período da sua vida, o seu círculo mais íntimo incluía o artista Martin Wong, o poeta Miguel Piñero, o escritor Charles Henri Ford e o colecionador Sam Wagstaff. O trabalho de Cartio permaneceria ainda assim totalmente ignorado pelo mundo da arte de Nova Iorque dos anos 1980 e, apesar de ter participado em várias exposições coletivas, nunca recebeu o reconhecimento que lhe era devido. Após a morte de vários dos seus amigos infetados com o VIH/sida, Cartio abandona Manhattan e muda-se para Greenpoint, em Brooklyn, onde reside desde então. Atualmente leciona inglês como língua estrangeira no Pratt Institute e prepara uma tradução para inglês da obra *Cleópatra* do português Francisco Sá de Miranda (século XVI).

BIOGRAPHIES

Al Cartio (Honolulu, 1951) received his B.A. in Art History at the Nova Scotia College of Art and Design in Halifax, in 1976. By 1980, Cartio had worked for a number of years for the New York sculptor Christopher Wilmarth, but had become disillusioned with the art world. He decided to quit his job, embarking on a series of trips to Southern Europe, North Africa, and Indonesia in search of spiritual clarity and his own artistic voice. During his travels he encountered local inhabitants and other travelers who had an indelible influence on him, including the Kerinci, and Minangkabau peoples of Sumatra; the playwright Samuel Becket, whom he met in a riad in Tangier; and the Portuguese intelligentsia of the early 1980s, with whom he became acquainted during a period he spent in Lisbon in 1981. It was during this time that he participated in the Lisbon International Show (Lis'81).

In 1983, he returned to New York, where he lived on the Bowery, continued making art, and began to write. He also worked as a set designer for La MaMa Experimental Theatre Club. His artistic style ultimately refused categorization, but was strongly influenced by concrete poetry. During this period, his inner circle included artist Martin Wong, poet Miguel Piñero, writer Charles Henri Ford, and art patron Sam Wagstaff. Nonetheless, Cartio's work was mostly overlooked by the New York art world of the 1980s, and though he did participate in a few group shows, his work never received the recognition it deserved. After a number of his friends passed away during the AIDS crisis, Cartio abandoned Manhattan for Greenpoint, Brooklyn, where he has resided ever since. Today he teaches ESL at Pratt Institute, and is working on an English translation of *Cleópatra* by the Portuguese writer Francisco Sá de Miranda (sixteenth century).

Constance Ruth Howes (Baltimore, 1947) nasceu numa família católica irlandesa da classe operária. Apesar das suas origens humildes, licenciou-se no Barnard College, Columbia University, onde estudou com a famosa socióloga e cientista política Frances Fox Piven, entre 1966 e 1968. Em finais da década de 1960, Howes conhece Tom Hayden, um ativista antiguerra radical defensor dos direitos civis, envolvendo-se no seu trabalho com os residentes de Newark, no âmbito do Newark Community Union Project. Entre 1971 e 1977, Howes faz o doutoramento em Ciências Políticas na Harvard University, sob a orientação do sociólogo político Barrington Moore Jr. É convidada para ser professora do Departamento de Ciências Políticas da Cornell University em 1979. Em 1980, publica o seu primeiro livro, *Critical Politics, Growth, and Ethics*, que integra a lista de finalistas do prémio Best New Book in Comparative Political Sciences da American Political Science Association.

Entre 1981 e 1982, foi presidente da American Sociological Association, e em 1982 publica *Profane Democracies*, considerado um dos estudos mais importantes sobre a democracia na segunda metade do século XX. Deixa Cornell em 1988 para integrar o John Jay College na City University of New York (CUNY) antes de aceitar um cargo permanente no Departamento de Ciências Políticas no Graduate Center, CUNY. Depois de se reformar em 2014, retoma o interesse por arte que tinha desde a juventude, quando frequentou aulas de pintura aos fins de semana no Baltimore Museum of Art. Durante uma viagem em 2015 ao Algarve, cria uma série de paisagens marítimas em aquarela, que não retomará, por não as achar suficientemente dignas de atenção. Atualmente, vive no Upper West Side, em Nova Iorque, com o marido de há quarenta e quatro anos, Aaron David Rosenthal.

Constance Ruth Howes (Baltimore, 1947) was born to an Irish Catholic working-class family. Despite her modest background, she was able to attend and graduate from Barnard College, Columbia University, where she studied under the renowned political scientist and sociologist, Frances Fox Piven from 1966 to 1968. In the late 1960s, she met Tom Hayden, the radical anti-war and civil rights activist, and became involved in his work with Newark's inner-city residents as a part of the Newark Community Union Project. From 1971 to 1977, she pursued a doctorate in Political Science at Harvard University, studying under political sociologist Barrington Moore Jr. She began teaching in the Political Science Department at Cornell University in 1979. In 1980, she published her first book, *Critical Politics, Growth, and Ethics*, which was shortlisted for the Best New Book in Comparative Political Sciences Award of the American Political Science Association.

From 1981 to 1982, she held the position of President of the American Sociological Association, and in 1982, she published *Profane Democracies*, which was widely heralded as one of the most important studies on democracy in the second half of the twentieth century. She left Cornell in 1988, moving to John Jay College at the City University of New York (CUNY), before being offered a permanent position in the Political Science Department at the Graduate Center, CUNY. After retiring in 2014, she revived an interest in painting that she had nurtured in her youth during weekend studio art classes she took at the Baltimore Museum of Art. During a trip to Portugal's Algarve region in 2015, she created a series of watercolour seascapes. After completing them, she decided not to continue to pursue art-making, retreating to her Riverside Drive Co-op in New York City, where she resides today with her husband of forty four years, Aaron David Rosenthal.

OBRAS EM EXPOSIÇÃO WORKS IN THE EXHIBITION

1.
Al Cartio
A, 2015-2018
Tinta mate e liquitex sobre papel agrafado a cartão |
Flat paint and liquitex on paper stapled on board
151,1 x 83,8 cm
2.
Constance Ruth Howes
A Carta de Janet, 2015
Aquarela sobre papel | Watercolour on paper
23 x 31 cm
3.
Constance Ruth Howes
A Desaparecida, 2015
Aquarela sobre papel | Watercolour on paper
23 x 31 cm
4.
Constance Ruth Howes
A Kapitana, 2015
Aquarela sobre papel | Watercolour on paper
31 x 23 cm
5.
Constance Ruth Howes
A Preguiça, 2015
Aquarela sobre papel | Watercolour on paper
23 x 31 cm
6.
Constance Ruth Howes
Agony, 2015
Aquarela sobre papel | Watercolour on paper
31 x 23 cm
7.
Al Cartio
B, 2015-2018
Tinta mate e liquitex sobre papel agrafado a cartão |
Flat paint and liquitex on paper stapled on board
151,1 x 83,8 cm
8.
Constance Ruth Howes
Celia Out of her Way, 2015
Aquarela sobre papel | Watercolour on paper
23 x 31 cm
9.
Al Cartio
H, 2015-2018
Tinta mate e acrílico sobre papel agrafado a cartão |
Flat paint and acrylic on paper stapled on board
151,1 x 83,8 cm
10.
Constance Ruth Howes
Jacob's Ladder, 2015
Aquarela sobre papel | Watercolour on paper
23 x 31 cm
11.
Constance Ruth Howes
Janet's Words, 2015
Aquarela sobre papel | Watercolour on paper
23 x 31 cm
12.
Constance Ruth Howes
La Sirène du Mississipi, 2015
Aquarela sobre papel | Watercolour on paper
31 x 23 cm
13.
Constance Ruth Howes
Mãe-de-Água, 2015
Aquarela sobre papel | Watercolour on paper
23 x 31 cm
14.
Constance Ruth Howes
Meeting Point, 2015
Aquarela sobre papel | Watercolour on paper
23 x 31 cm
15.
Al Cartio
Não Dobrar, 2018
Tinta mate e liquitex sobre papel agrafado a cartão |
Flat paint and liquitex on paper stapled on board
151,1 x 83,8 cm
16.
Constance Ruth Howes
Number 8, 2015
Aquarela sobre papel | Watercolour on paper
23 x 31 cm
17.
Constance Ruth Howes
O Cão que Chora, 2015
Aquarela sobre papel | Watercolour on paper
23 x 31 cm
18.
Constance Ruth Howes
Penelope, 2015
Aquarela sobre papel | Watercolour on paper
23 x 31 cm
19.
Constance Ruth Howes
Quase Inteira, 2015
Aquarela sobre papel | Watercolour on paper
23 x 31 cm
20.
Constance Ruth Howes
Silêncio, 2015
Aquarela sobre papel | Watercolour on paper
23 x 31 cm
21.
Al Cartio
Stealing Twice, 2017-2018
Tinta mate e liquitex sobre papel agrafado a cartão |
Flat paint and liquitex on paper stapled on board
151,1 x 83,8 cm
22.
Al Cartio
Typography of Luck, 2017
Tinta mate e liquitex sobre papel agrafado a cartão |
Flat paint and liquitex on paper stapled on board
151,1 x 83,8 cm
23.
Constance Ruth Howes
Ursa Maior, 2015
Aquarela sobre papel | Watercolour on paper
23 x 31 cm
24.
Constance Ruth Howes
What am I Doing Here?, 2015
Aquarela sobre papel | Watercolour on paper
31 x 23 cm
25.
Al Cartio
White, 2018
Tinta mate e liquitex sobre papel agrafado a cartão |
Flat paint and liquitex on paper stapled on board
151,1 x 83,8 cm
26.
Al Cartio
exit C, 1981
Madeira e metal | Wood and metal
260 x 40 x 6 cm
Coleção | Collection Banco Sabadell
Inv. 902231
27.
João Marques (Oliveira de Azeméis, 1882-Lisboa, 1973)
Sem título | Untitled, 1912
Aquarela sobre papel | Watercolour on paper
37 x 48,5 cm
Coleção | Collection Constance Ruth Howes

AL CARTIO
CONSTANCE RUTH HOWES

d e

A

a

C

from A to C