

DIDIER FIÚZA FAUSTINO

UNBUILT MEMORIES

11.01 - 10.03.2018

Didier Fiúza Faustino's work explores the relation between art and architecture, between body and space, rethinking the established theories of art, design and structure. The artist challenges our conventional ideas and behaviour by designing imagined or unusual objects that confront us with our own physical and mental limits in a new and ever changing social reality.

Faustino's designs, photographs, videos and sculptures show his interest in the body and its fragility, on a physical, as well as a spiritual and political level. He investigates the body as a group and as a system to deconstruct the physical and mental boundaries of both the body and the spectator.

Throughout the exhibition, "the different spaces, buildings and objects recentre the body on the basis of the social and political implications of the space, simultaneously alerting people to the dangers of subjectivity and established truths"(1). In doing so, "**Unbuilt Memories** shows itself as a manifesto for the as yet unestablished possibility of reflecting on the future by excluding the notion of certainty as political and civic dogma, or as the reminiscence of a given past."(2)

1. Tomorrow's Shelter (sculpture)

The sculpture consist densely structured iron rods, presenting itself as an extreme form of protection. At the same time it is exposed in its nakedness and unfinished appearance. The work offers an incomplete and questioning reflection on the future as it seems to allude to the desperate search for protection and reassurance in an uncertain changing society struggling to construct a future for mankind.

2. Tomorrow's Shelter (28 digital prints)

The series of prints present the boundless possibilities and infinite combinations for equally infinite possible futures.

3. Exploring Dead Buildings (video, 8'26")

The video, commissioned for the 12th Havana Biennial, was filmed in Vittorio Garatti's School of Ballet. Commissioned by Che Guevarra and Fidel Castro in the 1960s. The project was intended to be a part of the country's ambitious National Art Schools building programme, but was later abandoned after the economic impact of the Cuban Missile Crisis in 1965. Each of the performing volunteers are wearing a wire rig around their head and torso, onto which is mounted a GoPro camera. They were sent to explore the building, freely, without any directions, during four days. For Faustino, the building is an uncompleted piece of architecture. Originally a site intended to receive the choreographed movement of bodies, its abandonment has left a modern ruin: a purely formal space, characterised by the absence of bodies.

4. Prototype (metal structures with GoPro)

The three metal structures that embrace or trap the body as a cage, depending on your interpretation, may be seen as the concepts and dogmas imposed on by society or even ourselves.

1. João Fernandes, curator and critic
2. Angela Rui, curator and critic

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DIDIER FIÚZA FAUSTINO, was born in 1968 and lives and works between Paris and Lisbon. He has a degree in Architecture, and has produced a body of work including photography, video, installation, sculpture, performance, scenography, urban furniture; he has worked as exhibition designer, curator and teacher and has developed several architecture projects.

He participated in the Venice Biennial of Contemporary Art (2003), Italy; Graz Biennial of Media and Architecture (2003), Austria; Valence Biennial (2003), Spain; Beijing Biennale of Architecture (2004), China; Montreal Biennial of Contemporary Art (2004), Canada; Guangzhou Triennial (2005), China; São Paulo Biennale (2006), Brazil; Busan Biennale (2006), Korea; Yokohama Biennial (2005 e 2008), Japan; Architecture Venice Biennial (2000, 2002, 2004 e 2008), Italy; Taipei Biennial (2008), Taiwan; Manifesta 7 (2008), Roverento, Italy and Performa09, New York (2009).

He has been presented in solo and group shows in public and private institutions and museums around the world, such as: CAM – Fundação Calouste Gulbenkian, Lisbon; Espace Culturel Louis Vuitton, Paris; Centre Pompidou, Paris; Museo de Arte Contemporáneo de Castilla y León, Spain; MUDAM, Luxembourg; Tate Modern, London; Musée d'Art Moderne de la Ville de Paris; Center for Contemporary Art, Kitakyushu, Japan; Institut Français d'Architecture, Paris; Museu de Arte Contemporânea de Serralves, Porto; Palais des Beaux-Arts, Paris; Maison Hermès, Tokyo; FRAC Centre, Orléans, France; MUDAC, Lausanne, Switzerland; Institute of Visual Arts (Inova), Milwaukee; Hyde Park Art Centre, Chicago; Museum of Contemporary Art (MOCAD), Detroit; Design Museum Gent, Belgium; New Museum, New York; Beyeler Foundation, Basel, Switzerland and Barbican Centre, London.

His work is present in several public and private collections, such as: MNAM, Musée National d'Art Moderne / Centre Georges Pompidou, Paris; Museu de Arte Contemporânea de Serralves, Oporto, Portugal; FRAC Centre, Orléans, France; FRAC Nord-Pas de Calais, Dunkerque, France; CAM – Fundação Calouste Gulbenkian, Lisbon; António Cachola, Portugal; MoMA – Museum of Modern Art, New York, USA.

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