

(Text by José António B. Fernandes Dias introducing the 'Noite (Vi)Vida' exhibition at gAD (Galeria AntiksDesign) in Lisbon, 2006.)

Noite (Vi)Vida

José Antonio B.
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We were never catechized. We live by the right of a sleepwalker. We had Christ born in Baía. Or in Belém do Pará

Against Memory source of custom. Personal experience renewed.

[Oswald de Andrade, *Anthropophagous Manifesto*, Year 374 Swallowing the Bishop Sardinha (1928)]

Today, the issue. If it is a mistake to think that all the fantasies continued leading to the creation of alternative worlds fully developed, it seems clear that this accumulation of details prolix, taken to the extreme, often ends in a kind of encyclopedic density that allows us to speak of a true alternative world.

In the works of Nelson's recurring themes, often easily identifiable, but when you look more and better, which is always there is a profusion of shapes, the whirl of images, a continuous metamorphosis of things together. Resulting in an instability of meanings, a trap that holds our gaze and our imagination. That is particularly evident in the proliferation of obsessive erotic figures, particularly breasts with nipples that are also eyes, breasts that are too phalluses, or testicles.

Of course we remember logo of surrealism, but we must also not forget the baroque vernacular of Brazilian culture, neither anthropophagy Oswaldian that devours everything and digests, the amalgamating disparate, nor the plastic expressions of thought processing that characterizes the philosophies and visions of world of the indigenous peoples of Brazil.

all people, this fantastic existence tends to occupy some time and only minimally depart from conventional reality, correcting small segments of our life situation due to inner needs by matching imaginatively a fragment from the outside world with our desires. There are others, however, to whom life seems to be fantasy, or save yourself, richer, more dominant or less fragmentary. These can draw certain fantasies continuously over months or years. Fantasies which are grown by accumulation, which will do more detailed and complex over time. The fantasy becomes the dominant mode here at the expense of the adaptation to the everyday world. We can perhaps assume that this is because their lives in the real world they provide a little stimulation and satisfaction of their needs insufficient. They give us the impression often let themselves entangling and trapping by the process of invention, and start enjoying creating with details seemingly away from the issue. If it is a mistake to think that all the fantasies continued leading to the creation of alternative worlds fully developed, it seems clear that this

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When I saw these works of Nelson Cardoso for the first time, many things came to mind; associations, echoes, memories and references multiplied. The cubist collages and Dadaists, the aides found objects, wonderful boxes of Joseph Cornell, the effects of frottage by Max Ernst, assemblages, the bricoleur Lévi-Strauss ... but, more than anything, which was packing under the appointment of Art Brut, problematically as always are problematic in the art cupboard. Originally formulated by Jean Dubuffet (the same who coined the notion of assemblage) in mid-1940, the first definition of the term classic is written by this painter in his text "L'art brut arts culturels préféré aux" (1949):

"We understand by this term works produced by persons unscathed by artistic culture in which imitation plays a small or absent ... These artists derive everything-themes, choice of materials, modes of transposition, rhythms, styles of writing, etc of their own depths and not the conventions of classical art or art that is fashionable. We witness here the artistic creation completely pure, raw, crude, and totally reinvented in all its phases, only through the impulses of artists. That's why an art that expresses an inventiveness unparalleled. "

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If we remember the principles of Dubuffet, but not as an artist working in the wine business of your family, we understand better the meaning of poetic and celebratory-Art Brut as the best champagne, Brut means here also the purest, least adulterated of things.

While in Dubuffet, and its renowned collection, the use of the term was restricted to the production of psychiatric patients, visionaries, psychics and children, its scope has widened considerably since then, as have multiplied the designaçõe - in 1972 the British writer Roger Cardinal coined the term Outsider Art,

then came "art isolated", "vagrant or tramp art" (maverick), "visionary art", "self-taught art", "idiosyncratic art", "original art", "strange art" "Art without art" - to cover a bewildering range of arts activities outside, or in opposition to the hegemonic concerns. Maybe it's wrong to think that the most interesting aspect is that of artistic independence.

Nelson is not a naïf nor strictly an autodidact. He attended courses at ARCO, and went through other formations - the lathe operator, technician photography - that developed in different ways in itself technical capabilities to manipulate materials, to build, to look and see. Crafts made when at age 17 he left home, in Ribeirão Preto home to hippies means of São Paulo, and became what is still a "bird in the wild." This expression was used by him several times in the conversations we have had to refer to himself and his life, but also serve to speak of their work that night, more than the daytime, are inseparable from his person. But if in your artistic activity best known as a sculptor, cultivated and domesticated side is more present here in this work, the self-taught and outsider dominates. Despite the accumulated knowledge of "arts educated" by living with other artists by attending museums, exhibitions and art galleries, by consulting books and magazines, here, at night, it is as if the halt. What fuels this work, and in them materializes, is restlessness, personal discovery and experimentation. That each of us can now experience, identifying himself there, or leaving them to find other, them.

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