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OFICINA ARARA AT ZDB

Founded in 2010. Located in an alley in Porto, ARARA is a laboratory of psychotropic activity and sonic-visual inflammation, equipped to work in silkscreen under the autistic mechanics of its Brutemberg. It is designed as an autonomous and open space of experimentation around the production of posters, books and other creations, striving to establish a direct, continuous and uninterrupted relationship between the act of drawing and the impression of multiples.

Oficina ARARA opens its doors periodically to house different moments of encounter and collective catharsis, synaesthetic manifestations and ritual exorcisms that stand as an extension of its action, in a cyclical registration of a temporal and territorial community.

Over the years, it has shattered frontiers in and outside Portugal, creating umbilical partnerships with different tribes of graphic artists and barbarian activists, among which are New Doba- Festival (RS), Le Dernier Cri (FR), Salon Mirage (BE) Monstre Festival (CH), MAGA, Convent Workshops, Crack-Fumetti Dirompenti Festival! (IT), HSHCrew (FR), Soopa, Sonoscopy, Atelier Logicofobista, Stripburger (SL), Es.Col.A, Terratreme, Gutter Fest (ES), PA, Favela, Turbine, Shadow Line, Tenderete Festival

Oficina ARARA

João Alves
Miguel Carneiro
Pedro Nora

Irina Pereira
Raquel Relvas
Ruca Bourbon

Daniela Duarte
Luís Silva

Bruno Borges
Dayana Lucas
Von Calhau!

Galeria Zé dos Bois
March 1st to April 28th 2018

EXHIBITION

Curated by
Natxo Checa
Bruno Marchand

Assembly and exhibition architecture

Oficina ARARA
Carlos Gaspar
Gaetano Belvedere
Joana Leão Jeremias
Rafael Ayres
Sambú Cassamá

EXHIBITION LEAFLET

Text
Bruno Marchand

Design
Oficina ARARA

ZDB and Oficina ARARA would
like to thank

All represented artists

Carlos Lima
João Covita
Pedro Moura
Ricardo Castro
Rui Silva

Inna Kolomiets
Miguel (Pastelaria Camões)

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- General Directorate of the Arts. The Social
Security Financial Institute and the Lisbon
City Council support ZDB.

How appropriate: the last thing we did in these exhibition halls – just before we flooded them with works by Oficina ARARA – was to spread on the floor of one of them twenty original drawings from the album *Concepto Incerto*, by E. M. de Melo e Castro, which we showed precisely one year ago in the exhibition *Verbivocovisual*. Laying together on the floor, they formed a giant rectangle that Natxo circled in that anxious back-and-forth of one who knows that what he looks for must be right in front of him. Thought I'd solidarize and so I began to peer into the glossy surface of the drawings without having a clue of what we were looking for. It didn't really matter – in fact, it was an opportunity to review those two dozen diagrammatic drawings that Melo e Castro had combined with as many cryptic phrases, the result of which are games of meaning that seem to be aimed at ruining any chance of aphoristic evidence. Just an example: to a drawing showing two parallelepipedic forms, negative of each other, Melo Castro attached the following sentence:

*the dialectical distances are reciprocally divergent
or the reciprocal dialectics are at equivalent distances*

Without taking his eyes off the works, and raising his right arm as if asking permission to speak, Natxo says: *listen: we need to choose three of these drawings for* (I cannot remember what). Before I could respond, he notes: *the problem is that they are all awesome and the choice criteria is not obvious. How do we do this? Do we choose those we believe to be the most representative ones? Three that share affinities? Or, on the contrary, three that show some diversify? In a formal or in a conceptual way? ... Shhhh ...* Crushed by the pressure of choosing the criteria, I lost sight of the choice of works and when I shook myself out of it Natxo was leaving the room with three drawings in his hands as someone who's off to hang his laundry. If it were today, I'd argue that whatever the criterion, the drawing showing a chart in the form of a horizontal hourglass should have been one of those selected. Not exactly because of the hourglass shape lying down or because of the way it subverted the pyramid logic of hierarchies; it was because our emeritus artist attached to this proposal of deierarchization of the structure (something all so relevant in a 1970s Europe so obsessed with Derrida's deconstruction) a sentence that read:

one-way streets are 2n2

The revolutionary potential of this statement has a very clear echo in the spirit of encounter, debate, respect and creative sharing that has characterized zdb's existence. Let this assertion not be confused with the kind of ingenuity that states something like "let's heal the world and make art the agent of our collective change" and so on and so forth. Not only does one not ask this of art, I am also pretty sure zdb has ever embarked on this kind of bourgeois haughtiness ... It is quite another thing to realize that we live together and that we are in motion; that this movement generates energy with a certain vibration and that this vibration attracts similar bodies that help to propagate it. Even if in different directions. Hence: as you are coming, we are going, and suddenly we are wandering together toward different places.

Zdb has spent much of the last year paying attention to art collectives and checking their different dynamics. The jump that takes us from the Portuguese Experimental Poetry (*Verbivocovisual*, February 12 to April 15, 2017) to the graphic production of OSPAAAL (*Cuban Posters of OSPAAAL 1960-1980*, July 14 to September 23, 2017) a perfect back arc is drawn – one that has an endpoint in the second vanguards and another in the ideological instrumentalization of visual power. Notwithstanding, we here at zdb have always been less interested in the historical framework of these events than in their value as examples of how to be in the world and as expressions of creative freedom. Individual or collective, makes no difference, really. Then, a few months ago, Natxo comes in the office and says: *I invited Oficina ARARA to exhibit with us. The exhibition will occupy both floors. We are doing a residency, workshops, performances, they will bring their publications, have concerts and dj sets by friends of theirs, etc., etc.*

Yeah... it made sense! In fact, we were lacking an intermediate instance of the arc referred to above. A less self-centered proposal, created by individuals who find themselves somewhere between the artistic militancy of an Experimental Poetry and the political militancy of an OSPAAAL; an example of a community of affinities and common interests governed both by the need to give way to the creative productions of their individual elements and by a permanent attention given to the careful construction of their identity as a group. Not that ARARA is devoid of ideals! What happens is that they are all too knowledgeable of the distance between ideal and ideology – that substantial difference between imagining worlds and imposing ways of living. The latter, as we all know, is absurd; the

former is only dangerous – especially when what is given to the imagination somehow reveals us, in a crystalline way, the standardizations and constraints that govern our daily life in its operative, social, emotional or even artistic aspects. Let's imagine, then, a group of five individuals living in Porto in the year 2010. Let's imagine that, together, they invest in a serigraphic machine with the intention of producing, autonomously, and without neglecting experimentation, graphic works, either individually or collectively. Let's imagine that this dynamic gains strength and momentum; that their works grow and conquer artistic recognition; that the city of Porto wakes up every now and then to find its walls punctuated with posters that mirror an textual and pictorial universe that either propose escape routes toward fantastic worlds or lays flat on its walls the most frontal social arraignments. Consider for a second how much this sort of action disturbs the stride of city life, how much it bothers its pleasant routines, and tweaks them with the acidity of the unexpected, the surprising, and the confrontational. Now let's admit that, with the same enthusiasm with which these individuals harassed the complacency that rages throughout this country, a bunch of other individuals would decide to join the feast and contribute to make ARARA the street's vigilant eye, the people's voice and the iron fist with which one opens atavistic minds.

Apparently, that's exactly what happened. *No, you are not seeing the whole picture! They have much more than screenprints in their roster! There are paintings by João Alves, drawings by Bruno Borges, Miguel Carneiro, Dayana Lucas ... Pedro Nora creates posters out of his usual design work and there is also Franklin dos Bichos (in fact, Joaquim dos Bichos, the Natxo was clearly thinking of Ernesto de Sousa and Franklin Vilas Boas) and Ruca Bourbon, who does a sort of assemblages in small wooden boxes. And then, of course, their installations, events and parties are all part of the of the group's vibe! Okay, okay ...*

After two preparatory meetings with the artists, I wrote a small press note that characterized ARARA as a "creative vortex", as a "swirl that has swallowed similar creative universes" such as those of Daniela Duarte, Luís Silva, Rui Silva or Von Calhau!. I ended the text with the idea that the exhibition we're now presenting stands as a portrait of this collective universe and of the history of its construction. As with all portraits, this one is also a snapshot that marks a specific moment of a broader and more complex process. In this sense, the exhibition "resembles a trial proof: a provisional image of a project still

in progress." More than a closed and definite position on the work of this group of artists, it is "an opportunity to take hold of what has been done, to ponder on future options and measure their relevance. But perhaps, and above all, it's the moment to ignite the energy that comes from unexpected encounters, from unpredictable conversations, and wholeheartedly celebrate that step into the void that is the experimental exercise of shared creativity." Enthused by my take on the exhibition and overflowing in my self-gratification, I shared the text with the rest of the team.

Hey, I've read the text! It's cool but not very exciting, wouldn't you say? I tried to remain calm, take a deep breath, and find a clever answer to Natxo's comment, while not giving up entirely on my view on the subject. Yes, I answered, we can try and include in the text references to ARARA's ecumenical position, to the fact that their stall holds works that relate directly to art brut, folk art, handicraft and even naïve art, but also houses erudite narratives, instances of symbolism and pre-Raphaelite art, a certain surrealism, a kind of Lettrism, a bastard poetics ... Or we could mention that this is a production that clearly intends to demystify the insistent equivalence between discursive hermeticism and artistic quality, allowing a porosity between sophistication of thought and referentiality. Better yet: let's stress the fact that ARARA proves that collaboration and group work do not have to imply an inevitable dilution of authorial individuality; that standing with one foot in the field of contemporary art and another one in that of civic intervention does not have to imply a yielding to populist demagoguery or last-minute neo-academism; that in the origin of the group is this spirit of irrepressible nonconformity, this will to counter those one-way streets of which Melo and Castro spoke about and that the palindrome which is the name ARARA cannot make any clearer. *Yes ... That seems great, but wouldn't it suffice to say that ARARA is probably the most interesting and active serigraphy studio in the country?* Got it, got it.

— Bruno Marchand

ENTRANCE

MURAL

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Profundezas do Douro
(Barco do Lima), 2015
[Douro's depths (Lima's boat)]
Carlos Lima, João Alves
and Ruca Bourbon

STAIRS GROUND FLOOR
- FIRST FLOOR

MURAL

Buraco da Corte
[Court Hole]

STAIRS FIRST FLOOR
- SECOND FLOOR

MURAL

B O C A
[M O U T H]

FIRST FLOOR

ROOM A

1

Fogo nos cornos, 2012

[Fire in the horns]

Frederico Lobo

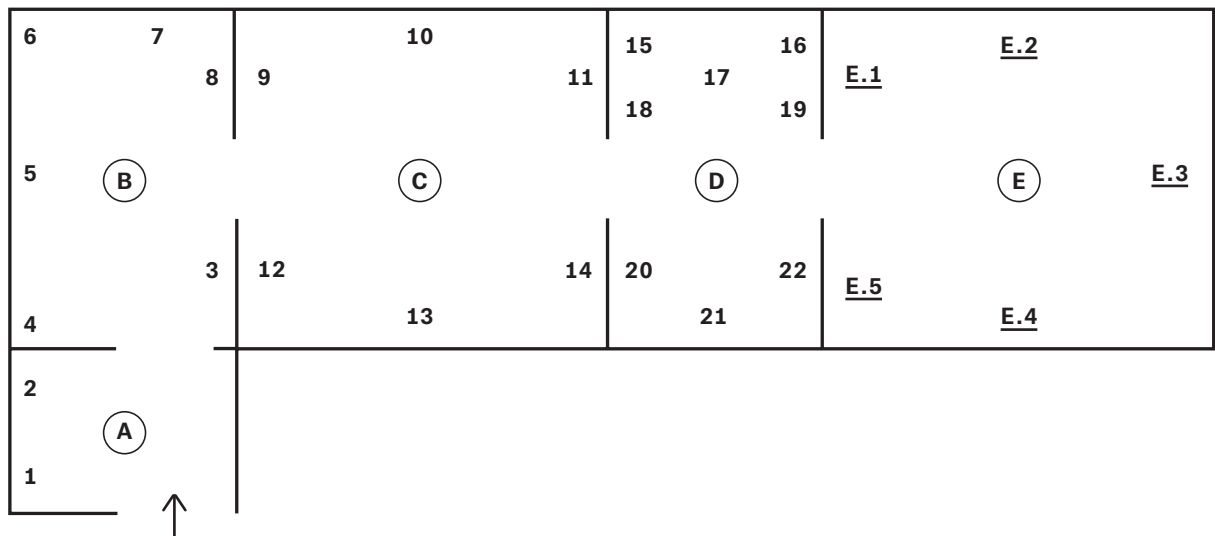
2

***A mão direita não sabe o que a esquerda
anda a fazer, 2017***

[The Right Hand Does Not Know What
The Left is Doing]

**João Alves, Miguel Carneiro
and Pedro Nora**

(from images and excerpts of oral
tradition collected by Ernesto de Sousa).



ROOM B

3
O descanso é sagado, undated
[The rest is sacred]
Joaquim dos Bichos

4
Mamão, 2011
Miguel Carneiro

5
Untitled, 2017
Bruno Borges

6
Cidadela, 2018
[Citadel]
João Alves

7
Macaco, undated
[Monkey]
Joaquim dos Bichos

8
A mão direita não sabe o que a esquerda anda a fazer, 2017
[The Right Hand Does Not Know What The Left is Doing]
João Alves, Miguel Carneiro and Pedro Nora

ROOM C

9
Parti do, 2017
[Left]
Pedro Nora

10
Elogio da Monotonia, 2012
[Praise for Monotony]
Dayana Lucas

11
Crisis, 2012
Dayana Lucas

12
Abolition of Work, 2014
Bruno Borges

13
Poster Rex, 2016
Oficina ARARA, in collaboration with
Lars Harmsen and Markus Lange

14
Vértice, Vórtice, Vertigem, undated
[Vertex, Vortex, Vertigo]
Von Calhau!

ROOM D

15
Buraco#7, 2016
Oficina ARARA

16
Rio FDP, 2012

17
Oficina ARARA Publications
(2011-2018)

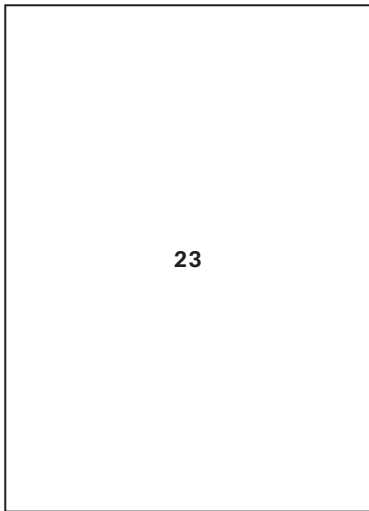
18
Buraco#3, 2012
Miguel Carneiro and Pedro Nora

19
Work, 2014
Bruno Borges

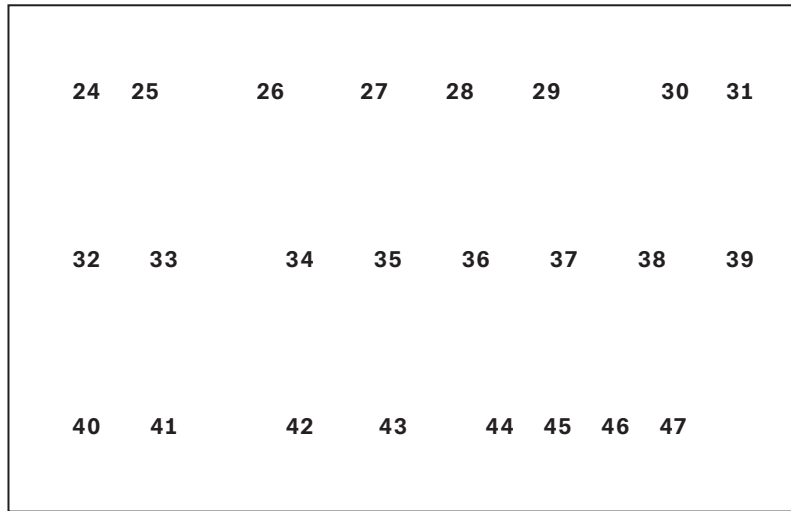
20
Buraco#6, 2013
Miguel Carneiro and Pedro Nora

21
MURAL
Buraco #5 - Um Olho na Merda, Outro no Infinito
[Buraco #5 - One Eye on The Shit The Other on The Beyond]
Miguel Carneiro

22
Rio FDP, 2012



23



24 25 26 27 28 29 30 31

32 33 34 35 36 37 38 39

40 41 42 43 44 45 46 47

WALL E.1

23

Abertura da Oficina ARARA, 2011
[Opening of Oficina ARARA]
Oficina ARARA

WALL E.2

24

Caracas Llorá, 2011
[Caracas Cries]
Dayana Lucas

25

Nu, 2015
[Naked]
Bruno Borges

26

Untitled, 2014
Von Calhau!

27

Buraco da Corte, 2013
[Court Hole]
Oficina ARARA

28

Aveso, 2011
[Inside Out]
Von Calhau!

29

D'Olho Pavão, 2018
[D'Eye Peacock]
João Alves and Miguel Carneiro

30

Work, 2014
Mariana Caló and
Francisco Queimadela

31

Andrómeda, 2015
[Andromeda]
Miguel Carneiro and Pedro Nora

32

Nau dos Loucos, 2018
[Ship of Fools]
Miguel Carneiro

33

Macaco, 2015
[Monkey]
Oficina ARARA

34

Feedbackground (1), 2014
Dunja Jankovic

35

Cesariny, 2012
Bruno Borges

36

É o Diabo Que Me Chama, 2011
[It is the Devil Who Calls Me]
Miguel Carneiro

37

Maus Hábitos, 2011
Dayana Lucas and Miguel Carneiro

38

Boca, 2013
[Mouth]
Oficina ARARA

39

Pandemónio, 2016
[Pandemonium]
Miguel Carneiro

40

Totem, 2016
João Alves

41

Macaco Estrelas, 2017
[Monkey Stars]
Miguel Carneiro

42

Buraco #1, 2011
Miguel Carneiro and Pedro Nora

43

A abolição do trabalho, 2017
[The Abolition of Work]
Bruno Borges

44

Work, 2014
Dayana Lucas

45

Buraco da Corte, 2013
[Court Hole]
Oficina ARARA

46

Rumor (I), 2015
Pedro Nora

47

NAVIO VAZIO
B(arbárie) F(ecunda), 2011
Isabel Carvalho

48	49	50	51	52	53	54
55	56	57	58	59	60	61
62	63	64	65	66	67	68

WALL E.3

48
Work, 2014
Mónica Baptista

49
Work, 2014
Pedro Nora

50
solua, 2016
[sunmoon]
Pedro Nora

51
A Côte de Urubu, 2010
[Urubu's Court]
Von Calhau!

52
Pronóstico, 2012
[Prognostic]
Doa Ocampo

53
Matanças, anno VI, 2016
Dayana Lucas and Miguel Carneiro

54
Sexta-feira Santa, 2017
[Good Friday]
João Alves

55
Casa Viva, 2015
Bruno Borges

56
Já reina!, 2011-2014
[It Reins!]
Miguel Carneiro

57
Vento de Facas, 2011
[Sharp Wind]
Von Calhau!

58
Macaco, 2015
[Monkey]
Oficina ARARA

59
Jaula Von Calhau, 2011
Von Calhau!

60
Feedbackground (2), 2016
Dunja Jankovic

61
HHY & The Macumbas, 2010
Dayana Lucas in collaboration
with Jonathan Uliel Saldanha

62
Hora do Lobo, 2014
[The Hour of The Wolf]
Miguel Carneiro

63
25, 2017
Dayana Lucas

64
Sybarite, 2016
João Alves

65
Mi Reino No Es De Este Mundo, 2015
[My Kingdom Is Not From This World]
Ruca Bourbon

66
Work, 2014
DF

67
*ERNESTO DE SOUSA: ALMADA,
UM NOME DE GUERRA / NÓS NÃO
ESTAMOS ALGURES*, 2012
Dayana Lucas, Miguel Carneiro
and Von Calhau!

68
*A mão direita não sabe o que a esquerda
anda a fazer*, 2017
[The Right Hand Does Not Know What
The Left is Doing]
João Alves, Miguel Carneiro
and Pedro Nora

69	70	71	72	73	74			
75	76	77	78	79	80	81	82	
83	84	85	86	87	88	89	90	91

WALL E.4

69
Guerrilheira PAIGC, 2015
 [PAIGC Guerrilla]
 Instituto Fonográfico Tropical

70
Cem Raios T'Abram, 2015
 [And A Hundred Bolts of Lightning
 Opened Us]
 Cem Raios T'Abram

71
A trama e o círculo, 2015
 [The Mesh and the Circle]
 Mariana Caló and
 Francisco Queimadela

72
Nympha, 2015
 João Alves

73
Feedbackground (1), 2014
 Dunja Jankovic

74
Mundo de Cristal, 2010
 [The Crystal World]
 Dayana Lucas in collaboration with
 Jonathan Uliel Saldanha

75
Karlon, 2017
 Pedro Nora
 (after *High Cities of Bones*,
 a film by João Salaviza)

76
Harpoemas, 2013
 [Harpoems]
 Dayana Lucas, Miguel Carneiro
 and Nuno Pinto (poem)

77
Macaco, 2015
 [Monkey]
 Oficina ARARA

78
Terminator Studies, 2014
 Jean-Baptiste Bayle
 with Pedro Nora

79
Feedbackground (1), 2014
 Dunja Jankovic

80
Mamão, 2011
 Miguel Carneiro

81
Careto, 2015
 [(North of Portugal and Galiza
 tradicional mask)]
 Miguel Carneiro and Pedro Nora

82
 ? ? ? ?, 2016
 Pedro Nora

83
Feira Laica, 2011
 [Feira Laica Fair]
 Miguel Carneiro

84
Ernst Götsch, 2017
 Dayana Lucas

85
Regina, 2017
 Daniela Duarte and João Alves

86
Quem Ri Por Último, 2016
 [Who Laughs Last]
 Miguel Carneiro

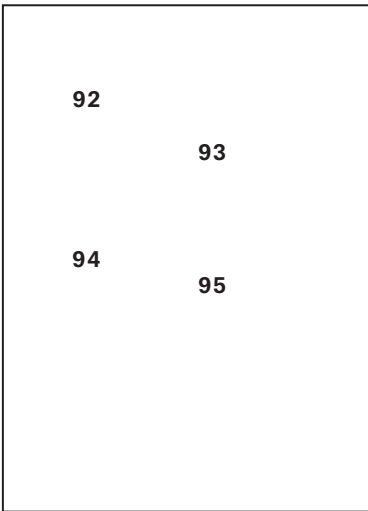
87
Rumor (III), 2016
 Pedro Nora

88
*Cartaz de lançamento do livro/dvd
 SOOPA e projecção do filme na FBAUP*,
 2011
 [SOOPA – Book Launch
 and Film Projection]
 Dayana Lucas

89
P.A., 2017
 Miguel Carneiro

90
Condução Cega, 2012-2014
 [Blind Conductor]
 Von Calhau!

91
Work, 2014
 Daniela Duarte



WALL E.5

92

Selvajada, 2014

[Jungle]

Ana Torrie and Oficina ARARA

93

Buraco da Corte, 2013

[Court Hole]

Oficina ARARA

94

Matanças anno VII, 2017

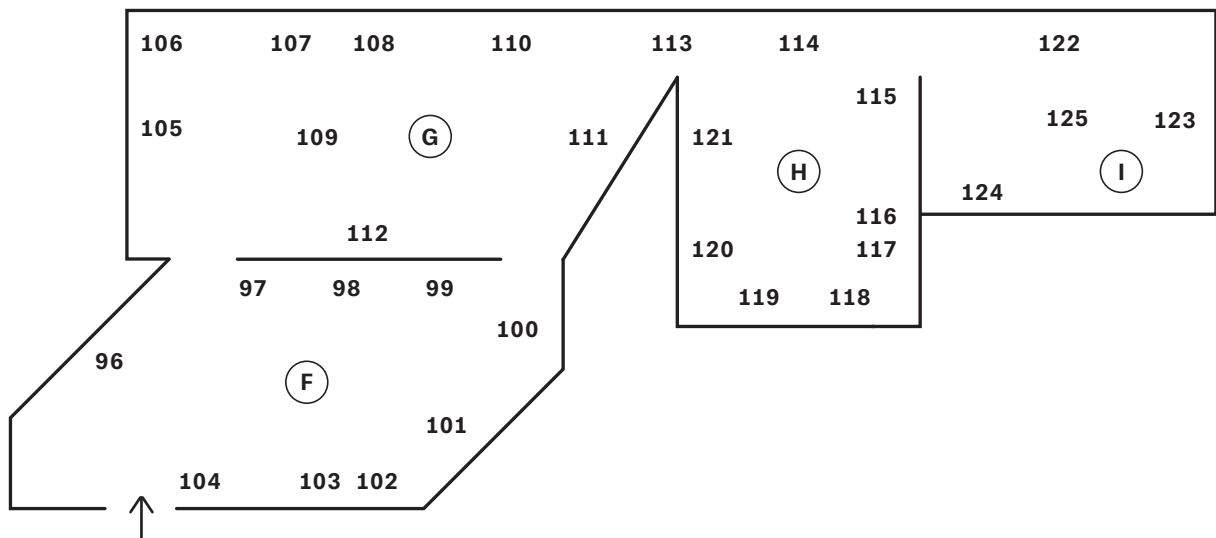
Dayana Lucas

95

Aniversário, 2017

[Anniversary]

João Alves



SECOND FLOOR

ROOM F

96
Quarto Caminho, 2017
[The Fourth Way]
Miguel Carneiro

97
Serpente, 2017
[Serpent]
João Alves

98
Demónio do Tempo, 2018
[Time Daemon]
João Alves

99
Labirinto, 2017
[Labyrinth]
João Alves

100
Livro de cabeceira, 2017
[Bedside Book]
João Alves

101
Quatro Elementos, 2018
[Four Elements]
João Alves

102
Ódio, 2017
[Hate]
João Alves

103
Amor, 2017
[Love]
João Alves

104
Ovelhas Assassinas, 2017
[Murderous Sheep]
João Alves

ROOM G

105
Eremita das Grutas Impossíveis, 2017
[Hermit of the Impossible Caves]
Ruca Bourbon

106
Mocho, undated
[Owl]
Joaquim dos Bichos

107
Posto de Controle de Locus Solus, 2017
[Locus Solus Checkpoint]
Ruca Bourbon

108
Crocodilo, undated
[Crocodile]
Joaquim dos Bichos

109
Carroça da Bruxa, 2017-2018
[Witch Wagon]
Oficina ARARA

110
Oratório de São Droid, Santo Padroeiro dos Robots Humanoides, 2017
[Saint Droid Oratory, Patron of the Humanoid Robots]
Ruca Bourbon

111
Inferno, undated
Joaquim dos Bichos

112
Laboratório de Transmutação Biológica, 2017
[Laboratory of Biologic Transmutation]
Ruca Bourbon

113
Serpente, undated
[Serpent]
Joaquim dos Bichos

ROOM H

114
Arara dá de comer aos filhos, 2018
[Arara feeds the children]
João Alves

115
Mamão Lava o Outro, 2011-2014
[One Hand Washes The Other]
Miguel Carneiro

116
Work, 2011-2014
Miguel Carneiro

117
A Hora do Lobo, 2014
[The Hour of The Wolf]
Miguel Carneiro

118
Já Reina!, 2011-2014
[It Reins!]
Miguel Carneiro

119
Dança Macabra, 2011-2014
[Danse Macabre]
Miguel Carneiro

120
Macaco Estrelas, 2017
[Monkey Stars]
Miguel Carneiro

121
Simia Vanitas, 2011-2014
Miguel Carneiro

ROOM I

122
Cena do Quotidiano na Era Mesozóica, 2017
[Vernacular Scene from the Mesozoic Era]
Ruca Bourbon

123
Quem Ri Por Último, 2016
[Who Laughs Last]
Miguel Carneiro

124
Adão e Eva, 2018
[Adam and Eve]
João Alves

125
Espelhos, 2016-2018
[Mirrors]
Rafael Cortés and Oficina ARARA