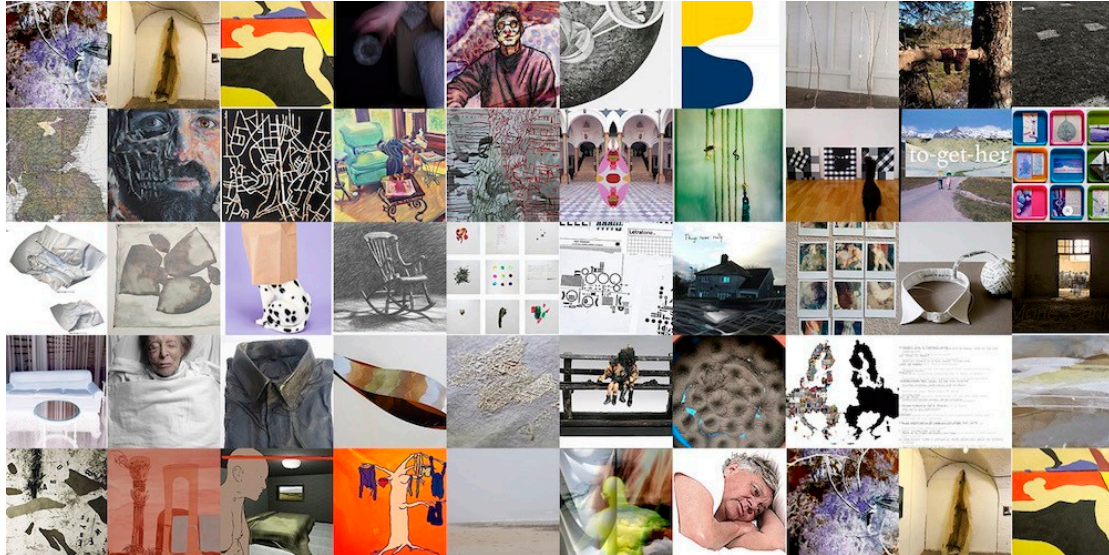


## Factory Silver Arm receives 59 artists in the world in August/September 2019

*Loss and Lucidity is curated by Diana Ali*



*Translated into English.*

Lisbon, August 7, 2019 - The Factory Silver Arm devote the months of August and September "the tension between appearing and disappearing that characterizes contemporary art", in the words of curator art and "materializing" factory, Professor Nuno Nabais Philosophy. The starting point is an exhibition, curated by British Diana Ali, entitled Loss & Lucidity. The collective, which brings together 59 artists of different nationalities and belonging to distant aesthetic traditions, "questions on how to find clarity and closure. It allows the artists to then find answers on how the unexpected can be avoided instead of calculated or measured, because ultimately, our possessions may have disappeared, but we are still here," says Diana Ali.

The full list of artists is <https://losslucidity.blogspot.co.uk> . Visitation August 8 and September 18.

**Curator of art and "materializing" Factory Arm Silver, Professor of Philosophy Nuno Nabais writes about Loss & Lucidity. Read below:**

"Art is what appears just to show up. Before having a meaning, a form, a story, each new object - created according to the aesthetic regime - mainly responds to a need for appearance. It is created to be seen, heard, touched or read. And what defines your work of art is precisely this ontological status of autonomy, that is the fact that the art object, be it beautiful, sublime, ugly or sinister, just the act of appearing. There is another way of thinking that is common to all the works that we recognize as art. Art is what appears and is conserved in this simple show, with no other purpose than to stay in this

appearance (a museum, a computer monitor, a public place or a private place). Since Plato that this autonomy appears in art experience was disqualified as appearance. The West is defined largely by this double equation  $\text{art} = \text{false appearance} = / = \text{real what-not-appears} = \text{true}$ . You traverse so the pursuit of knowledge for the ideal sphere to the sphere of what is captured only by concepts. Only what can be learned out of any vision, hearing, or reading tangibility, is respected as real and as true.

The whole art of the twentieth century is crossed by the ruin of this evidence. On the one hand, bringing functional objects with an inherent meaning and usefulness of the system for the interior of the appearance of artistic objects. It was the famous case of urinal Marcel Duchamp. By the simple act of making appear as pure pop up a urinal sink by placing it in the center of an art gallery, Duchamp showed that anything could be transformed into art since it is subordinate to pure devices appear. On the other hand, especially in the field of performing arts, contemporary art work experience, not so much the appearance of something, but rather, to his disappearance. Extreme event is perhaps the film of João César Monteiro *Snow White*. Nothing appears. It is a film is a work of art yes, but that brings up your own demise.

The Silver Arm Factory wants to devote the months of August and September thinking this tension between appearing and disappearing that characterizes contemporary art. Your starting point is a group exhibition curated by Diana Ali. With the title "Loss and Lucidity", 59 artists of different nationalities and belonging to very distant aesthetic traditions, erode our concepts of "appearance," "look ".

The bottom line is, as it appears in the art what is lost, what happens as disappearance? Will lucidity before the loss, acute awareness of a void left by what has disappeared, now defines the appearance regime of artistic creation? And this clarity (at the same time as perceptual awareness mode and how ethical experience of mourning for the missing), it will have the status of "revealing" of what is to be seen in the artwork? "

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