

The artists

Alina Palamarciuc, Moldavia
Alina Zaharia, Romania
Alvin Ng, Singapore Celestino
Monteiro, Portugal Dmitry
Biriukov, Russia Filipe
Rodrigues, Portugal Helder de
Carvalho, Portugal Isabel
Mourão Alves, Portugal Joanne
Betts, England
Jorge Baldwin, Peru
Pedro Alves da Veiga, Portugal
Pilar Andaluz, Portugal
Raimundo Martinez, Spain
RKLSK, Ukraine
Sascha Kürschner, Germany
Tânia OP, Portugal
Víctor Escaleira, Portugal

ALINA PALAMARCIUC



Moldavia

Título da obra: O anjo do acesso

Ano: 2015

Técnica / Material: Óleo sobre tela artística

Tamanho em cm: 100 x 100 cm

site: [https://](https://alinapalamarciucart.wixsite.com/alinapalamarciucart)

[alinapalamarciucart.wixsite.com/](https://alinapalamarciucart.wixsite.com/alinapalamarciucart)

[alinapalamarciucart](https://alinapalamarciucart.wixsite.com/alinapalamarciucart)

Biography

Artista Plástica natural de Moldávia, com formação académica em Belas Artes, atua na área da Arte Moderna e Contemporânea com exposições pessoais e colectivas de pintura.

Atividades Artísticas no Ensino Básico, Formação Profissional, Eventos Culturais e Sociais.

De 1989 até 1993 estudou Pintura e Pedagogia no Colégio Pedagógico de Belas Artes "Alexandru Plămădeală, Chisinău.

De 1993 até 1999 estudou na Academia de Teatro, Música e Belas Artes, Faculdade de Pintura de Chisinău, Moldova. Licenciada em pintura e pedagogia.

Desde então tem participa com as suas Obras em diversas Exposições na Moldávia, Roménia, Reino Unido e Portugal. A mais recente Individual Pintura, Ano 2022, na prestigiada Galeria REM, Miguel Bombarda, Porto

A plastic artist originally from Moldova, with academic training in Fine Arts, works in the area of Modern and Contemporary Art with personal and collective exhibitions of painting.

She has been involved in artistic activities in Basic Education, Vocational Training, Cultural and Social Events. From 1989 to 1993, she studied Painting and Pedagogy at the Pedagogical College of Fine Arts "Alexandru Plămădeală" in Chisinău. From 1993 to 1999, she studied at the Academy of Theater, Music and Fine Arts, Faculty of Painting in Chisinău, Moldova, and graduated in painting and pedagogy.

Since then, she has participated with her works in various exhibitions in Moldova, Romania, the United Kingdom, and Portugal. Her most recent solo painting exhibition took place in 2022 at the prestigious REM Gallery in Miguel Bombarda, Porto.



Description

O trabalho "O anjo do acesso", faz parte da série "Infinito do 12" e foi inspirado na complexidade dos rituais emblemáticos e místicos em quais estamos imersos e absorvidos pela geometria sagrada e secreta do universo. Com origem na espiritualidade, onde encontramos a maior referência ao "12", servindo de inspiração para o tema, englobando várias culturas religiosas, sociais e étnicas, cada uma com padrões arquétipos transcendentais, desde o comportamento básico até ao nível da consciência suprema colectiva, que se encontra enraizada na simbologia, no conhecimento, dos valores ou na experiência acumulada ao longo da evolução mundial e universal, até ao mais longo percurso da vida, onde procuramos vários meios, caminhos, formas, tempos, entidades de perfeição ou evolução. Tudo isto é apenas um pequeno universo microcósmico que tenta chegar ao macrocosmos!... para zelar e contemplar a Sabedoria Universal ou a procura de identificação com o Absoluto.

The artwork "The Angel of Access" is part of the "Infinity of 12" series and was inspired by the complexity of emblematic and mystical rituals in which we are immersed and absorbed by the sacred and secret geometry of the universe.

Originating from spirituality, where we find the greatest reference to "12", serving as inspiration for the theme, encompassing various religious, social, and ethnic cultures, each with transcendent archetypal patterns, from basic behavior to the level of supreme collective consciousness, which is rooted in symbolism, knowledge, values or accumulated experience throughout world and universal evolution, to the longest journey of life, where we seek various means, paths, forms, times, entities of perfection or evolution.

All of this is just a small microcosmic universe that tries to reach the macrocosm!... to watch over and contemplate Universal Wisdom or the search for identification with the Absolute.

ALINA ZAHARIA



Romania

Título da obra:

Ano: 2023

Técnica / Material: Photography. Gliclée print on Epson Archival Matte, mounted on wood. Tamanho em cm:

Site: www.alinazaharia.com

Biography

Romania, 1981.

Alina Zaharia lives in Portugal since 2008, when she came through an Erasmus scholarship in Management and Marketing, at ISCAP, in Porto, where she ended up staying. Always attracted by photography, in 2019 she began her studies at the Institute of Cultural and Image Production (IPCI) in Porto. She is currently a student of the Master in Artistic Photography at IPCI in Lisbon, where she has lived since 2021.

For her, photography is the perfect tool to extend the ties between Romania and Portugal, approaching themes of a humanistic and sociocultural nature, with the aim of highlighting the similarities between the two countries. Interested in documentary language, she focuses on each project with a marked aesthetic that brings up not only political issues, but also sensory and emotional ones.



Description

Reflection on the infinite forms of manifestation of God through the beauty of the fleeting moments of this earthly world. *Sic transit gloria mundi* leads us to the idea that everything in this world is fleeting and that the earthly glory is ephemeral. These photographs are a representation of the omnipresent and absolute God, whose glimpse is reached out after stripping away all that is transitory, reminding us that, however grand and glorious something is, it will eventually fade away.

ALVIN NG

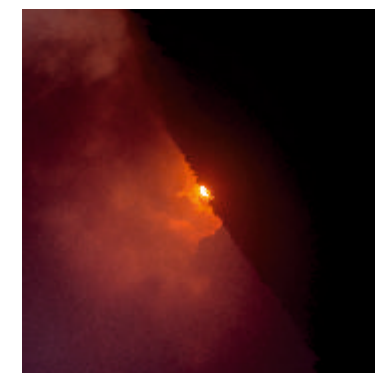
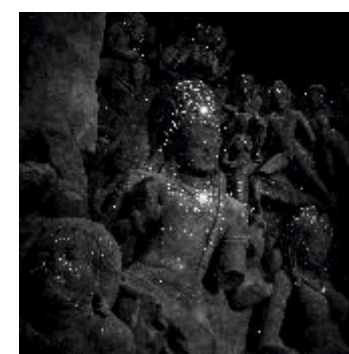
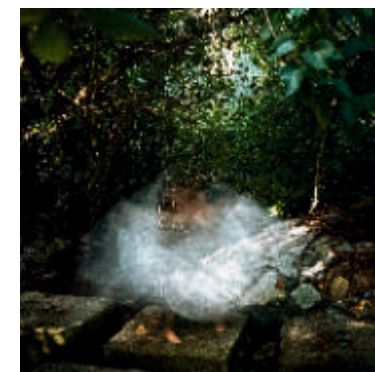
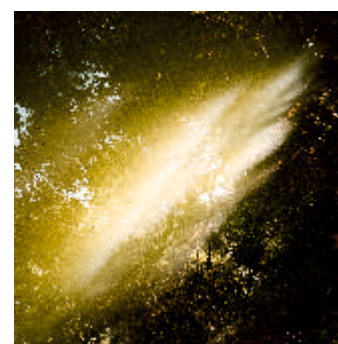


singapore
Título da obra:
Ano:
Técnica / Material: Photography. Giclée print on Epson
Archival Matte, mounted on wood.
Tamanho em cm:

Site: www.alvinnzh.com

Biography

Formally, Alvin Ng is a Southeast Asian visual artist currently based in Singapore who works in photography and research. Through hand-manipulation of physical photographic prints and combining them with digital and natural materials, his works aim to convey a sense of intimacy and mystery based on the intricate relationship between humanity, the natural world, and the various ancient realms of spirituality.



Description

Text about the work, relating it to the Vision of God: These 4 images are part of a larger series titled 'Samsara', a visual reflection of my relationship with the balance of the world and its natural elements.

Starting in 2018 in Varanasi, the work began in earnest in Singapore during the pandemic; where the world we grew comfortable in, changed forever. In its chaos, I turned inwards as a means of escape and introspection. Aided by the teachings of the Buddhist doctrines Anitya (Impermanence), Samsara (Cycle of life), and the 'I Ching', the ancient Chinese book of wisdom, I began to comprehend the rhythmic cycle of all life and its harmonious connection with each other in their births and eventual ends.

Immersing myself in my surroundings and drifting away to the rhythm in sync with other living elements, I discover a sense of tranquillity and mystical realms. Embracing this equilibrium cycle of various forms of beginnings and endings, I listen to the messages they sing and decipher their cryptic meanings.

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Image 1:

Image title: 'The True Man'

Size: 60 cm x 60 cm (50 cm + 10 cm white border)

Materials: Hahnemuhle paper Studio Enhanced 210g

Description: The 'True Man' is a fully realized individual who has attained enlightenment and is beyond the need for 'Power' and personal immortality." an excerpt from "Chinese Alchemy" by Jean Cooper.

This image is a visual representation of enlightenment, where one is no longer bounded by the repetitions of the cycle of life and has transcended into impermanence.

Image 2:

Image Title: The appeasement.

Size: 60 cm x 60 cm (50 cm + 10 cm white border)

Materials: Hahnemuhle paper Studio Enhanced 210g

Image Description: This photograph was made as a visual conceptualisation of our practices of appeasing the Heavens through our many diverse practices through songs, rituals, songs, festivals, prayers and many more.

Image 3:

Image title: 'We shaped the gods in our image.'

Size: 60 cm x 60 cm (50 cm + 10 cm white border)

Materials: Hahnemuhle paper Studio Enhanced 210g

Description: This is a repurposed photograph of ancient stone sculptures celebrating and worshipping Hindu mythologies, shot in the Elephanta Caves in Mumbai, India.

This photograph is a visual representation of a poem, "Limited in his nature, infinite in his desires, Man is a fallen god who remembers the Heavens." by Alphonse De Lamartine.

The photograph is hand-manipulated on a photographic print, before being digitalised using a digital camera.

Image 4:

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Image title: 'Ephemeral / Eternal.'

Size: 60 cm x 60 cm (50 cm + 10 cm white border)

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Materials: Hahnemuhle paper Studio Enhanced 210g

Description: This is a visual interpretation of a Tibetan Buddhist Prayer called, the Kuntuzangpo Aspiration Prayer; "Everything – appearance and existence, samsara and nirvana, has a single ground, yet two paths and two fruitions, and magically display as awareness or unawareness."

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ANDREW RYKULSKIY (RKLSK)



ukraine
Título da obra: Croix de Lombo#3
Ano: 2021
Técnica / Material: paper, gel pen
Tamanho em cm:

Biography

RKLSK, Rykulskiy Andrii (1988), born and lives in Kyiv, works in the field of contemporary art, music, and literature. Main directions: symbolic expressionism, abstractionism. The main theme is the meaning of life and art, the reason for the existence of art.



Description

54 Croix de Lombo#3 is the artist's attempt to depict God through crucified allurement. It revokes Kant's idea of the Sublime, a principle of pleasurable disorder, the mind's unrest, sensual suspense, and aesthetic arrest that emanate in us when we encounter the divine. In this picture, sublime pleasure, as says Jean-François Lyotard, is limited by displeasure, which both emphasizes our earthly nature and remains a constant reminder we are close to the transcendental.

CELESTINO MONTEIRO



portugal

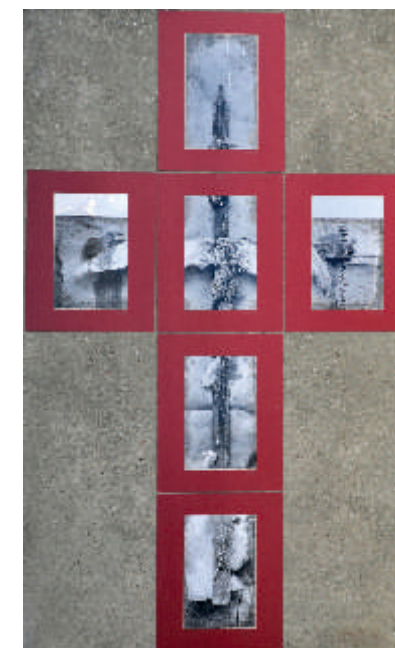
Título da obra: Éli, Éli, Lama Sabactani

Ano: 2023

Técnica / Material: Fotografia e intervenção gráfica pós-impressão

Tamanho em cm:

Site: <http://ocantoartisticodecelestinomonte.blogspot.com>



Biography

Celestino Monteiro nasceu no Porto em 1966. Filho de uma anartista e de um padre-poeta, cedo se envolve e cria no meio artístico. Começa cedo a pintar sob influência do mundo onírico, do Dadaísmo e Surrealismo e em 1988 realiza a sua primeira exposição. Entra também cedo no mundo da fotografia e em 1993 termina os seus estudos superiores na E.S.A.P. (Escola Superior Artística do Porto), formando-se em Fotografia. O seu trabalho desde esta altura orienta-se e especializa-se particularmente na Fotografia de reportagem, de Cena (no cinema), do nu e Surreal. É convidado a participar entre 1993/2004 nas Produtoras Cinematográficas “BeiFilme” e “Belomonte Arte Filme” o que lhe abre mais um mundo artístico, o cinema, e começa então a realizar filmes em 8mm e 16 mm.

Seguindo a chama de sua mãe, entre 2006/2007 dá à luz várias esculturas manipulando matéria orgânica e inorgânica, criando novos mundos com esses materiais considerados lixo.

A partir de 2018 faz performances com uma carga de rebelião, contestação e choque, sendo o seu próprio criador, encenador e actor.

Durante estes anos já expôs no país e no estrangeiro. A sua obra está representada permanentemente em várias colecções privadas.

Celestino Monteiro was born in Porto in 1966. He is the son of an anartist and a priest poet, and he quickly became involved in and began creating within the artistic world. He started painting at a young age, influenced by the dream world, Dadaism and Surrealism, and in 1988 he held his first exhibition. He also began exploring photography early on, and in 1993 he completed his higher studies at the E.S.A.P. (Superior Artistic School of Porto), where he graduated in Photography. Since then, his work has been focused and specialized in Reportage Photography, Scene Photography (in cinema), Nude Photography, and Surrealism. He was invited to participate between 1993 and 2004 in the Cinematographic Producers "BeiFilme" and "Belomonte Arte Filme", which opened up another artistic world to him: cinema. He began making films in 8mm and 16mm.

Following in his mother's footsteps, between 2006 and 2007, he gave birth to several sculptures by manipulating organic and inorganic matter, creating new worlds with materials that are considered waste.

Since 2018, he has been performing with a rebellious, challenging, and shocking approach, serving as his own creator, director, and actor.

Description Text about the work, relating it to the Vision of God:

Composição de 6 trabalhos fotográficos que juntos fazem uma Cruz. Todos os seres vivos são filhos de Deus e obedecendo aos seus desígnios todos são sacrificados por ele.

Composition of 6 photographic works that together form a cross. All living beings are children of God and by obeying His plans, they are all sacrificed by Him.

DMITRY BIRIUKOV



Site:

Russia
Título da obra: Ascension
Ano: 2021
Técnica / Material:
Tamanho em cm:



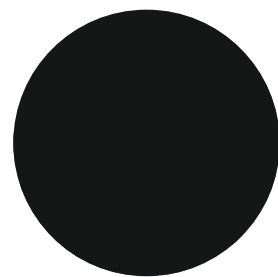
Biography

Dmitry Biriukov is a scholar specializing in Byzantine theology and Eastern Christian thought, including modern Russian theology. He earned three doctorates and has held numerous fellowships at European and American universities. He is also a maker of art photos in the genre of figurative photography.

Description

This work is about how the mutual vision of man and God fits into the architectural harmony of the world (circle and square).

FILIFE RODRIGUES



Portugal
Título da obra: To forgive- God
the Father, God the Son and
Holy Spirit
Ano:
Técnica / Material:
Tamanho em cm:

Site: : <http://filiperodrigues78.blogspot.com/>

Biography

Born in Mafamude, Vila Nova de Gaia in 1978.

Holds a PhD in Fine Arts from the Faculty of Fine Arts of the University of Porto.

Holds a Master's degree in Visual Arts from the Faculty of Psychology and Educational Sciences of the University of Porto. Holds a degree in Fine Arts - Painting from the Faculty of Fine Arts of the University of Porto.

He is a Painting Professor at the Polytechnic Institute of Bragança and the Polytechnic Institute of Viana do Castelo.

Artistic Director of Linha de Água - Trás os Montes Contemporary Art Biennial. He has held 32 Solo Exhibitions in Portugal and Spain. He has participated in over 350 Collective Exhibitions, Events, and Art Biennials in Portugal, Spain, France, Brazil, Greece, Canada, the United States, and Japan since 1995. He has received 28 Awards and Distinctions in Fine Arts in Portugal.

His work is represented in the following public collections (selection): CaixaNova, Vigo, Spain; Eixo-Atlântico, Vigo, Spain; Museum of the Cerveira Biennial Foundation, Portugal; Ohtawara City Institute for Art Cultural-Studies, Japan



Description

A pintura tendencialmente tem três ordens, a linguagem da representação naturalista, a linguagem da abstracção e uma terceira que tem origem nas duas representações. Foi esta a opção que escolhi, é talvez a mais concreta, por mais irónico que pareça. Exige condições específicas, um tema histórico com toda a carga da História da Arte, da Estética, da Crítica em conjunto com uma interpretação subjectiva dos conteúdos que confronta as condições internas da pintura: a matéria, a composição, o tempo, o espaço e a representação do corpo no nosso tempo. Representei a tríade católica, Deus Pai, Deus Filho e Espírito Santo sob a forma de Inteligência Artificial / Robótica.

Painting tends to have three orders, the language of naturalistic representation, the language of abstraction, and a third that originates from both representations. This was the option I chose, perhaps the most concrete, ironically enough. It requires specific conditions, a historical theme with all the weight of Art History, Aesthetics, Criticism, together with a subjective interpretation of the content that confronts the internal conditions of painting: matter, composition, time, space, and the representation of the body in our time. I represented the Catholic triad, God the Father, God the Son, and the Holy Spirit in the form of Artificial Intelligence/Robotics.

HELDER DE CARVALHO



Nome artístico: Helder de Carvalho
Nacionalidade: Portuguesa
Título da obra: Epifania
Ano: 2023
Técnica / Material: Tecido endurecido com poliéster
Tamanho em cm:

Site: <http://sculptorhelderdecarvalho.com/>



Biography

Helder de Carvalho nasceu em Carrazeda de Ansiães em 1954. Vive e trabalha no Porto. Licenciado em Artes Plásticas - Escultura, pela Faculdade de Belas Artes do Porto é também Mestre em Art Kraft and Design Education, pela Universidade do Surrey/Roehampton em Londres. Como escultor, Helder de Carvalho possui obras em espaços públicos dispersas pelo país. Sublinham-se na cidade do Porto o busto do Nuno Grande e Corino de Andrade no Instituto de Ciências Biomédicas Abel Salazar da Universidade do Porto, uma alegoria a Ramalho Ortigão, na Praia dos Ingleses na Foz, o busto de Sollari Allegro no Centro Hospitalar, junto ao edifício antigo do Hospital Santo António, a escultura “Lugar da verdade” na faculdade de medicina do São João e a mais conhecida, a escultura de Abel Salazar no jardim do Carregal. Observando a obra e o trajeto criativo de Helder de Carvalho, podemos encontrar múltiplas e diversificadas influências e modos de ver, constatando-se sobremaneira que a interpretação da forma figurativa é uma permanente referência. Conheça mais obra sobre o autor em <http://sculptorhelderdecarvalho.com/> ou nas suas redes sociais.

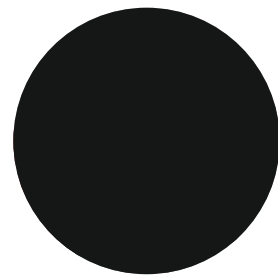
Helder de Carvalho was born in Carrazeda de Ansiães in 1954. He lives and works in Porto. He holds a degree in Fine Arts - Sculpture, from the Faculty of Fine Arts of Porto, and a Master's degree in Art Kraft and Design Education, from the University of Surrey/Roehampton in London. As a sculptor, Helder de Carvalho has works in public spaces scattered throughout the country. Notable works in the city of Porto include the bust of Nuno Grande and Corino de Andrade at the Abel Salazar Biomedical Sciences Institute of the University of Porto, an allegory to Ramalho Ortigão at Praia dos Ingleses in Foz, the bust of Sollari Allegro at the Hospital Center, next to the old building of the Santo António Hospital, the sculpture "Lugar da verdade" at the Faculty of Medicine of São João, and the best-known work, the Abel Salazar sculpture in the Carregal garden. Observing Helder de Carvalho's work and creative journey, we can find multiple and diverse influences and ways of seeing, notably that the interpretation of the figurative form is a constant reference. Learn more about the artist's work at <http://sculptorhelderdecarvalho.com/> or on his social media.

Description Text about the work, relating it to the Vision of God:

Do princípio, entre o sol e a noite, o Homem sonhou a sua redenção. Nasceu a crença de que existem Deuses que nos guiarão para lá da morte. Na tradição cristã, é a figura de Cristo que dá o exemplo ao morrer pelos Homens para remissão dos seus pecados e ascender aos céus.

From the beginning, between the sun and the night, humans have dreamed of redemption. The belief arose that there are Gods who will guide us beyond death. In the Christian tradition, it is the figure of Christ who sets the example by dying for humanity, redeeming their sins and ascending to heaven.

ISABEL MOURÃO ALVES

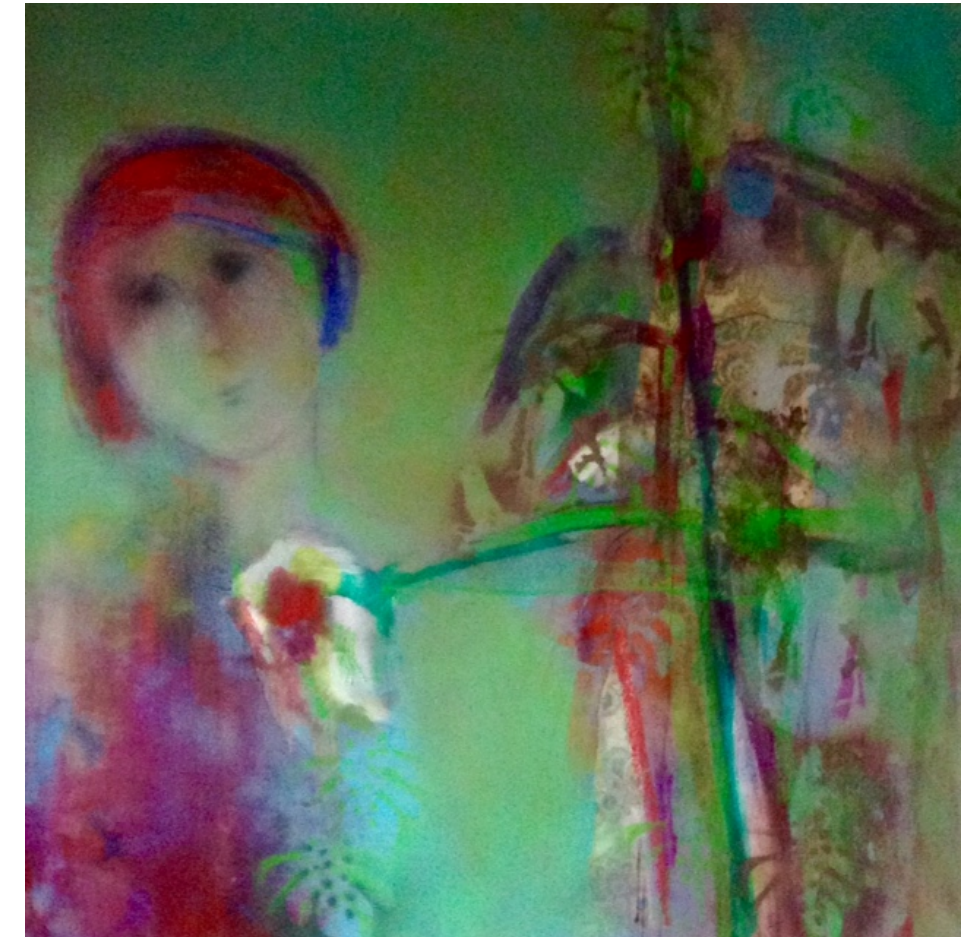


Portugal
Título da obra: no jardim
fora de mim
Ano:
Técnica / Material: Tamanho
em cm:

Biography

Born in Póvoa de Varzim. Graduated in Painting from the Faculty of Fine Arts of Porto. Tenured teacher of the 5th group, Visual Arts, in the 3rd cycle and secondary education.

Natural de Póvoa de Varzim. Licenciada em Pintura pela Faculdade de Belas Artes do Porto. Professora efectiva do 5º grupo, Artes Visuais, do 3º ciclo e secundário.



Description

In the presented work, the human figure is the main element of the composition; it makes an appeal to the conquest of the joy of love. The greater the joy that affects us, the greater the perfection we pass, and consequently, the more we participate in the divine nature.

No trabalho apresentado, a figura humana é o principal elemento da composição; faz-nos um apelo à conquista da alegria do amor. Quanto maior é a alegria por que somos afectados, maior é a perfeição a que passamos; e, por conseguinte, mais participamos na natureza divina.

JOANNE BETTS



Site:

Nome artístico: Joanne Betts
Nacionalidade: english
Título da obra: Light Space
Ano: 2022
Técnica / Material: Tecido endurecido com poliéster
Tamanho em cm:

Biography



Description Text about the work, relating it to the Vision of God:

Light Space is a meeting place I visit on a parallel universe, where I converse with my higher consciousness.
A tween space....

Amongst infinite layers of experience the ageless, timeless and limitless souls in the comfort and beauty of an eternal 'light space' home of awakening consciousness.

Dispersing light across the shadows.... A new horizon is seen, a new world is born.

JORGE BALDWIN



Peru
Título da obra: 1. Caminho certo; 2. Iaguarguaca
Ano: 2002
Técnica / Material: Acrílico, óleo e latex
Tamanho em cm:



Biography

O meu nome é Jorge Baldwin nascido em 1 de Outubro 1949 na cidade de Trujillo em Peru. Comecei os meus estudos no Seminário de São Carlos e São Marcelo, logo a Secundaria na Grande Unidade Escolar José Faustino Sanches Carrion. Estudei informática no instituto de mecanização contabilidade de Mira Flores. Comecei a trabalhar na pintura por necessidade. Era um impulso que não podia conter. Estudei pintura com o mestre Ayain e Alejandro de los Rios em Maracaí na Venezuela.

My name is Jorge Baldwin, born on October 1, 1949 in the city of Trujillo, Peru. I began my studies at the Seminary of St. Charles and St. Marcelo, and then attended high school at the José Faustino Sánchez Carrión High School. I studied computer science at the Mira Flores Accounting Mechanization Institute. I started painting out of necessity. It was an impulse that I could not contain. I studied painting with masters Ayain and Alejandro de los Rios in Maracaí, Venezuela.

Description:

O artista tem um corpo físico, emocional, mental e espiritual. O ser está num nível superior a partir do qual dirige a obra. Quando o ser consegue que se manifeste um feixe de luz divina na obra todos temos, nesse instante, a oportunidade de aprender algo acerca da visão de Deus; e com muita facilidade conseguimos agradecer e amar a Deus por tudo.

The artist has a physical, emotional, mental, and spiritual body. The being is at a higher level from which he directs the work. When the being manages to manifest a beam of divine light in the work, we all have, at that moment, the opportunity to learn something about the vision of God; and we can easily thank and love God for everything.

PEDRO ALVES DA VEIGA



Portugal

Título da obra: G.O.D. | Generative Ominous Dataset

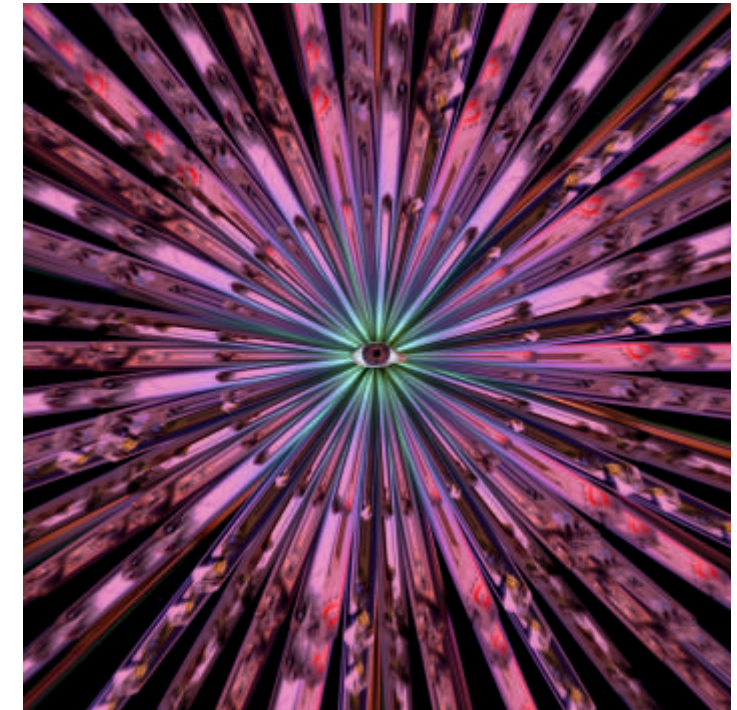
Ano: 2023

Técnica / Material: Arte Generativa, Videoarte e Impressão Giclée Fine Art em Hahnemühle Photo Rag Baryta

Biography

Pedro Alves da Veiga é um artista e investigador doutorado em Média-Arte Digital pela Universidade do Algarve e Universidade Aberta. É Professor na Universidade Aberta, onde é Subdiretor do Doutoramento em Média-Arte Digital. Esteve ligado à atividade empresarial durante mais de duas décadas, e desenvolveu trabalhos premiados de *webdesign* e multimédia. É membro integrado do Centro de Investigação em Artes e Comunicação, e colaborador do ID + Instituto de Investigação em Design, Media e Cultura. Participa regularmente em projetos na fronteira entre arte, ciência e tecnologia, incidindo os seus interesses de investigação na influência das economias da atenção e experiência no ecossistema da média-arte digital; métodos de investigação baseada em arte; *hactivismo* e *artivismo*; e curadoria de média-arte digital. Desenvolve atividade artística em *assemblage*, programação criativa generativa e audiovisuais digitais. Tem exposto as suas obras, individual e coletivamente, em Portugal, Brasil, Espanha, Itália, Holanda, Roménia, Rússia, China, Tailândia e EUA.

Pedro Alves da Veiga is an artist and researcher with a PhD in Digital Media-Art granted by the University of Algarve and Aberta University, where he is also a Professor and Sub-director of the PhD in Digital Media-Art. In his previous entrepreneurial career of over two decades he developed award-winning web design and multimedia projects. He is regularly involved in projects at the intersection of art, science and technology, and his research focus lies in the influence of the attention and experience economies in new media art ecosystems, art-based research methods, hactivism, artivism and new media curatorship. His art practice includes assemblage, generative creative programming and digital audio-visuals. He has exhibited his artworks in Portugal, Brazil, Spain, Italy, the Netherlands, Romania, Russia, China, Thailand and the USA.



Description

G.O.D. | Generative Ominous Dataset – is the author’s convergent interpretation and rendition of a (carefully curated and rather appropriate) “triad” of key concepts:

1 – DATA as GOD – Recent advances in Generative Adversarial Networks and Natural Language Processing brought to the public eye, with unprecedented popularity, Artificial Intelligence systems, capable of generating both text and images from interactive user prompts, thus (apparently) enabling non-experts to deliver artistic quality images and elaborate texts, which would otherwise be impossible for non-artists or non-writers/scholars. However, the vast – and mostly unauthorised – datasets used to train the AIs are the key to their success. Behind the hype surrounding such systems, Big Data is feverishly collecting ever-expanding amounts of user information, both for consumerist and control purposes alike. Thus, the “All Seeing Eye” appears as a relevant metaphor for “DATA as GOD”.

2 – OMINOUS DATASET – The dataset used by G.O.D. consists of images retrieved from the Internet in a similar way to modern AI systems: disregarding any potential copyright infringements, in a classic – yet questionable – claim that the end justifies the means. Hence, the designation of an “ominous dataset” is in line with its origins, as the installation’s purpose is also to spark the debate. But this author decided to take it one step further, and so all the images used by G.O.D. depict situations of violence, war, destruction, conflict, harassment, cruelty, street protests, violent repression, and natural disasters, all ominous in nature. However, unlike the datasets used by AI systems, G.O.D. profoundly altered the source images and rendered them unrecognisable, before proceeding to use them to depict God’s (and G.O.D.’s) Radiance and Revelations.

3 – GENERATIVE EPIPHANY – G.O.D. delivers infinite, radiant bursts of generative enlightenment, without any repetitions, like surges of hypnotic epiphanies, combining symmetry and chaos in the aesthetic revelations. Thus the public’s cognitive appreciation is constantly stimulated – yet relaxed, at the same time. As a generative installation, during run-time G.O.D delivers an infinite stream of never repeating patterns, therefore one could define the G.O.D. experience as an infinite succession of epiphanies, almost “an aesthetic rapture”, a sensory flood by the divine.

PILAR ANDALUZ



Portugal
Título da obra: No eco do teu corpo
Ano: 2023
Técnica / Material: Perfil em bronze onde assenta um pendente de prata

Biography

From Lisbon.

I am a constructor, an artist, who is constantly amazed by the world. My live is a permanent search for the forms and reflections which I encounter.

I learned techniques and processes at António Arroio, Sociedade Nacional de Belas Artes, AR.CO and Contacto Directo academies.

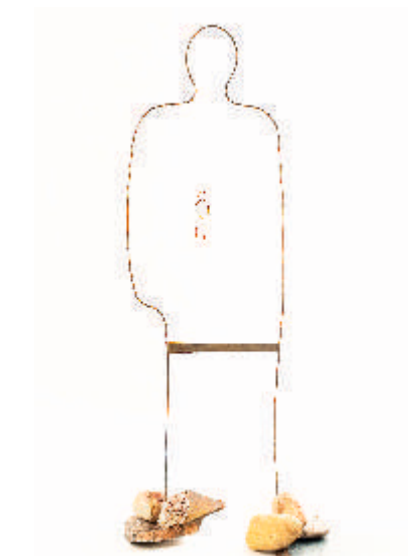
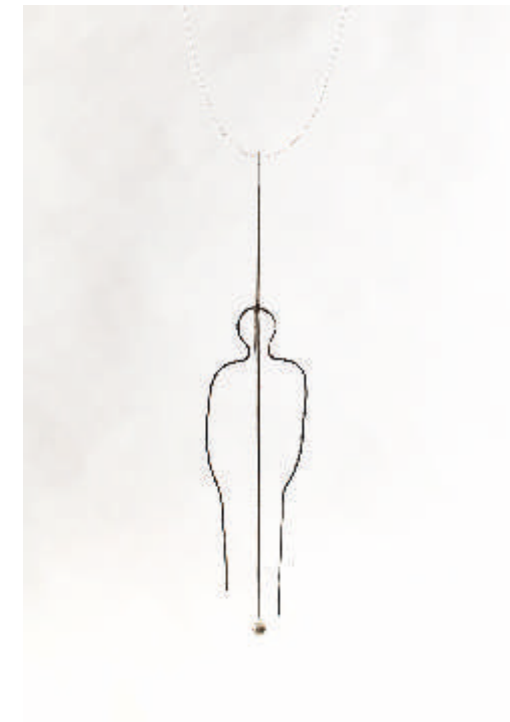
My mentors were Filomeno Pereira de Sousa and Renzo Ildebrando. I participated in masterclasses with the most respected jewellery artists from several countries.

I have worked in workshops in Italy and Portugal in search of revelations. I taught jewellery at António Arroio academy for 10 years.

I have taken part in collective exhibitions in Portugal and abroad since the 1980'.

Periodically, I have also shown my work in individual exhibitions.

I have a studio, „Atelier nos Astros“, where I work, teach and share experiences.



Description

O teu corpo é a gruta onde vive o eremita
Na cratera aberta do teu corpo habita o teu reflexo
Dentro do teu corpo existe um vazio trespassado pela poderosa claridade da tua vida

Description of the work:

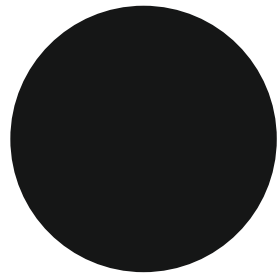
In the echo of your body

Your body is the cave where the hermit dwells

In the open crater of your body lies your reflection

Within your body there is an void which is pierced by the powerful clarity of your life

RAIMUNDO MARTINEZ



Site:

Nome artístico: Raimundo Martinez

Nacionalidade: Spain

Título da obra:

Ano: around 1990

Técnica / Material:

Tamanho em cm:

foto do artista

Description



SASCHA KURSCHNER

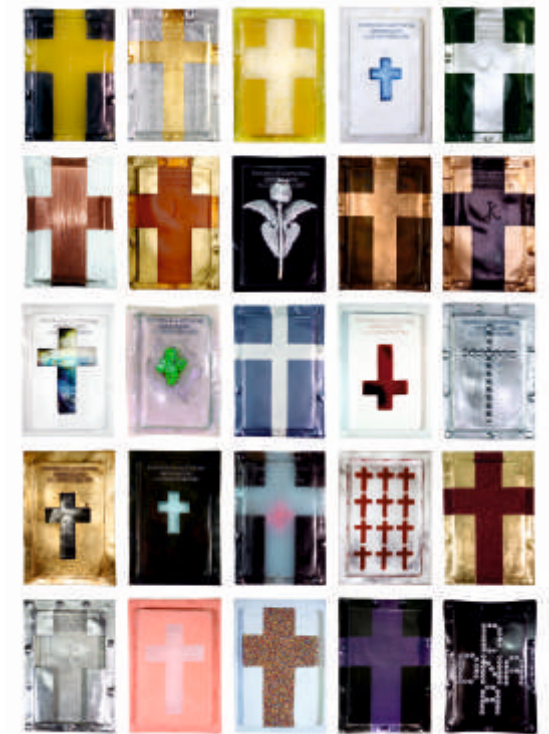


Germany
Título da obra: Fragile-Protocol / Human all too Human
Ano: 2015-2022
Técnica / Material: mixed media objects, various materials

Site: <http://www.kuerschnerlaboratory.com/>

Biography

1988-94 Studies painting at the University of the Arts, Berlin, Master degree lives and works in Berlin, Germany



Description Text about the work, relating it to the Vision of God:

The blanks of these objects are casts in various materials from a negative form of the book 'Human All too Human', by Friedrich Nietzsche. These are then painted, dusted or treated as an assemblage. This cycle of works titled 'Fragile - Protocol' revolves, diary-like, around the eternal, intoxicating theme of troubled hearts with references to their darker sides. I understand these, like all my work, as a kind of stocktaking and seismographic reflection on the "human condition". They do not illustrate the original content of the book. However, in the context of Object/Cross/God/Nietzsche, his preoccupation with religion is relevant. For the exhibition, a selection with cross motifs from this ongoing series will be shown. Nietzsche's statement "God is dead" is often reduced to that of a crude atheist. Yet, in a complex parable, he rather deals with a sociological phenomenon and questions the significance of faith. Just as Nietzsche at the time diagnosed the "death of God" that we have caused by the way we live our lives, these selected objects can also be a stimulus to think about the nature and meaning of faith (in God) in modern times.

TÂNIA OP



Site:

Portugal

Título da obra: Cristo Pantocrator

Ano: 2022/2023

Técnica / Material: Têmpera a ovo com Lápis Lazúli e folha de ouro 23, ¾ brunido a pedra Ágata

Tamanho em cm:

traduções em

Biography

Tânia OP, tem desenvolvido a sua prática artística refletindo sobre a humanidade, o sentido da vida, o vazio, a paz e a liberdade interiores. Através da arte, abre processos internos de questionamento, de reflexão, purificação e libertação, que transforma e transfere para o plano físico através da matéria e do próprio corpo.

Dedica-se à Iconografia Cristã, como arte contemplativa e à *Performance art* como a contemplação da existência em corpo somático. Explora o sentido de rituais e rotinas monásticas ancestrais através de várias práticas artísticas, explorando o som e o movimento na mística do momento. Licenciou-se em Artes Plásticas/Escultura e especializou-se em Escultura na Faculdade de Belas Artes do Porto. É doutoranda do curso de Media Artes na Universidade da Beira Interior.

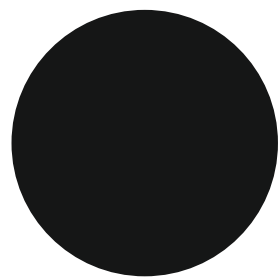
Tânia OP has developed her artistic practice reflecting on humanity, the meaning of life, emptiness, inner peace, and freedom. Through art, she opens up internal processes of questioning, reflection, purification, and liberation, which she transforms and transfers to the physical plane through materials and her own body. She is dedicated to Christian Iconography as contemplative art and Performance Art as the contemplation of existence in the somatic body. She explores the sense of ancestral monastic rituals and routines through various artistic practices, exploring sound and movement in the mysticism of the moment. She graduated in Fine Arts/Sculpture and specialized in Sculpture at the Faculty of Fine Arts of Porto. She is a Ph.D. candidate in Media Arts at the University of Beira Interior.

Description Text about the work, relating it to the Vision of God:

Voz que cria é uma pequena reflexão sobre o ato de criar constante como visão de Deus. Um Deus que está sempre a criar, que é dador de vida e que é a própria vida.

"Voz que cria" is a brief reflection on the constant act of creation as a vision of God. A God who is always creating, who is the giver of life, and who is life itself.

VICTOR ESCALEIRA



Portugal
Título da obra: Caminho de Deus
Ano:
Técnica / Material:
Tamanho em cm:

Biography

Victor Escaleira, born in Porto, after attending higher education in Urbanism, decided to pursue training in Conservation and Restoration of Cultural Heritage and Museums. It was in this context that his passion for wood was born. He embraced the art of carving wood, creating works inspired by his surroundings. After a five-year period working live wood for a theater company, at thematic fairs in Portugal and abroad, he took a break in 2010 and returned to activity in 2016, starting a new phase in his work. He has participated in several exhibitions in various countries, the most recent being: "Time Capsule - Valongo City Council Project", as part of the celebrations of the 180th anniversary of the municipality (2017); Thematic exhibition "Portuguese tilework" at VELUX A/S, Hørsholm, Copenhagen, Denmark (2018); Paris Carrousel des Métiers d'art et de la Création at the Louvre, Paris (2018); "2017 Fires Memorial Ideas Contest - Tondela" - Honorable Mention (2019); Sculpture "I Wish" - Tribute to the craftsman Manuel "Encrenca" - Valongo City Council and Alfena Parish Council (2019). Currently, he works at his workshop "Espaço Onze" in Porto.

Victor Escaleira, natural do Porto. Após frequentar o ensino superior na área do Urbanismo, opta por enveredar numa formação de Conservação e Restauro em Património Cultural e Museológico. É neste contexto que nasce a paixão pelas madeiras. Abraça a arte de esculpir madeira, criando obras inspiradas no que o rodeia. Depois de uma passagem de cinco anos a trabalhar ao vivo a madeira numa companhia de teatro, no âmbito de feiras temáticas em Portugal e estrangeiro, faz um interregno desde 2010, voltando ao activo em 2016, iniciando uma nova fase nos seus trabalhos. Participou em várias exposições, em diversos países, sendo as mais recentes: Cápsula do Tempo – Projecto da Câmara Municipal de Valongo, no âmbito das comemorações dos 180 anos do Concelho (2017); Exposição temática “azulejaria portuguesa” na VELUX A/S, Hørsholm, Copenhaga, Dinamarca (2018); Paris Carrousel des Métiers d'art et de la Création no Louvre, Paris(2018); “Concurso de ideias memorial dos incêndios 2017 – Tondela” – Menção honrosa (2019); Escultura “Quem me dera” - Homenagem ao artesão Manuel “Encrenca” – Câmara Municipal de Valongo e Junta de Freguesia de Alfena (2019). Actualmente, trabalha no seu atelier “Espaço Onze”, no Porto.



Description

A visão de Deus é um desafio para quem o ouse tentar. Vários são os caminhos, de acordo com vivências e raízes. Um percurso com início, meio e fim. Esta obra exprime, como fim, os vários caminhos de Lá chegar. Assumindo a escolha do material como início, a árvore representa a natureza. A partir de uma base em estado bruto, a intervenção (o meio) conduziu à sua forma triangular, símbolo que na cultura cristã representa a Santíssima Trindade. Na natureza faço o caminho.

The vision of God is a challenge for those who dare to try. There are several paths, according to experiences and roots. A journey with a beginning, middle, and end. This work expresses, as an end, the various paths to reach there. Assuming the choice of material as a beginning, the tree represents nature. From a raw state base, the intervention (the middle) led to its triangular shape, a symbol that in Christian culture represents the Holy Trinity. In nature, I make my way.