



## QUINTA DOS VALES AGRICULTURA E TURISMO, S.A.

### Art at Quinta dos Vales

#### Connection between Wine and Art

- Wine and art have always formed a close symbiosis
- Both "products" can be produced without care but also with high precision
- Our wide spectrum of art finds its counterpart in the wine: we stay with the traditional but we try, however, to experience new limits and new directions

#### Presentation

- Introduction of works of art from our workshop in co-operation with other artists and craftsmen
- Exhibition of beautiful art which we want to make accessible to others

#### Conception

- Topic exhibitions (rural stones from the surrounding fields; glass fibre; bronze)
- Single exhibitions of an artist
- Group exhibitions
- Introduction of new sculptures from our workshop
- Symposiums at the house of artists (from late 2008)
- Sculptor courses in the low season (house of artists from late 2008)
- Demonstration of sculptors at work (after wine tasting at selected times)

#### Communication as Guideline

The composition itself, the topic, is the focus point. If a concept is missing, on the inside only emptiness prevails, tension can not be built up and no genuine communication will be created between the object of art and the viewer.

The notion of a momentary recognition may develop like a lightning to memories. Taking a closer view it presents itself mostly as illusion and obliquity. Color or aggressive shaping can catch and fascinate the eye at the first moment but it can only keep the interest of the viewer for a short time if a dialogue does not develop. And the latter is only possible if the work of art really has something to say.

To judge creative art, in particular sculptural work is only possible with difficulty.

#### Benchmarks

- Conception of the composition (which finally allows this permanent communication with the observer and which also connects the specific object with the contemporary art)
- The choice of the material, from stone up to glass fibre
- The handicraft quality (without this all works of art can only be imperfect).

The latter alone has no constancy, as arbitrarily duplicable and therefore without the attraction of a unique piece. Nevertheless it is hardly possible that an artist can succeed

without the help of craftsmen. This reasonable symbiosis, which is quite difficult to explain to outside observers, is often misjudged and forgotten. If we take as an example the creation of a bronze: hardly any sculptor can really successfully arrange a bronze sculpture from the beginning to the end with perfection. And perfection is what matters. Apparent incompleteness has a place in art only if it is purposefully used. To close the circle from the conception to the finished sculpture has been nearly impossible for ancient artists like Rodin or as well Henry Moore. They all required the assistance of talented craftsmen.

The genuine artistic work lies in the transformation of an idea into a piece of art. From the emotional-formative conception as sketch up to the first three-dimensional small sculpture in modelling clay or clay/tone, and then to the real sculpture in 30-40 cm size prepared in fine detail.

Almost everything which comes afterwards is the art of highly specialised handicraft rather than creative work. The preparation of a mould is still part of an artists "ability" portfolio. The enlargement of the sculpture in clay/tone up to the envisaged size (or also the transformation in stone or another durable material - which is the substantial quintessential point of the transformation into "hard materials"; to create something long-lasting if not forever) requires high knowledge relating to crafts, which cannot become perfect without a learning process of many years directly with that material or working process. Transforming the increased sculpture again in gypsum and the preparation for the extensive process of the casting in bronze will almost always separate the artist from the professional craftsman. The structure of the casting channels, the following clean of the raw casting as well as the last surface processing, the patina, simply requires the knowledge of a craftsman. In Europe, in particular, it is very difficult to be inaugurated into the real secrets of patina. Many craftsmen will pass the exact prescription only from father to son.

## **Sculpturing Verbalised**

- Sensualism
- Experience with all senses
- Within the traditional range contemplative repetition, olfactory experience (metals), tastes (minerals in the stone), feeling of form and proportion, hearing (brightly, dully)
- Proportion as benchmark / norm
- Harmony and tension
- To include observers
- Building a bridge, develop connections
- Express the well-known in a new form; enable space for interpretation / communication
- Make the impossible possible
- Art as link between nations
- Common language without words
- Art knows neither friend nor enemy
- Being neutral and subordinated to beauty
- Durability
- Mirror of societies and social developments
- Development and forward movement
- Indications of cultural development
- Meeting place of humans with similar interest
- Creates suggestions
- Provoking
- Border between Kitsch and art
- Have the courage to cross borders and to break limits.