



Pela cidade multiplicam-se os espaços, casas, prédios, cafés, caves, dispensas e arrumos altaneiros, os lugares de exposição contaminam e contagiam-se; desdobram-se internos multiplicando-se por dentro enquanto os seus agentes conspiram contra as volumetrias do vácuo e do abandono. É importante conhecer o movimento e sublinhar as nossas intimidades: evitar que aliados se combatam no desconhecimento dos consensos. Articular bem o conjunto e manobrar a acção, evitando a prostituição das formas. Se, entre a instituição e o mercado, a cidade se sente pobre e vazia é também porque vive-se pouco por dentro, ela necessita, mais do que nunca de projectos que gerem projectos e criem movimentos e simpatias, de localizar os bons momentos e fertilizar os seus autores. Nós aqui estamos bem e queremos mais, mais gente que promova, fale e discuta e seja capaz de encher as ruas de caminhos novos e enfeitá-las com os produtos do nosso contentamento.

Dentro destes desejos e destas ideias o CLAP inaugura uma nova rua do Porto, a **Rua Migui Bombi**. É uma artéria que dificilmente encaixaria nas cartografias formais que representam a cidade; situada que é entre a cozinha e os quartos, no espaço íntimo e privado da sede do clube. Na semelhança à Rua Miguel Bombarda, esta nova via é ocupada por galerias de arte e desafia artistas, curadores e/ou grupos interdisciplinares a tomar conta de um dos espaços disponíveis e para ele desenhar uma programação na área das suas competências. Ao contrário da sua versão à escala 1/1 as nossas galerias não pagam renda nem têm de ter no seu rol de preocupações a viabilidade económica e a presença no mercado. Lá fora as ruas sustentam-se nos róis do reino e, para jogar o jogo, solidificaram as regras. Quanto mais rígida é a estrutura e mais robusta a fortaleza, maior é a precisão de diversidade e inovação dos engenhos de assalto para que sejam constantes e eficazes o assédio à norma e a discussão da lei.

A Rua Migui Bombi conta com seis galerias de arte e um espaço livre, aberto a projectos de cooperação entre os diferentes programas. É aberta à cidade numa cerimónia pública promovida pelo **Clube de Arte Porto** a decorrer no próximo Domingo, dia vinte e nove de Março, às dezoito horas.

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Ladies and gentlemen,

Very welcome to the opening of Rua Migui Bombi. Like every time the CLAP will try to introduce you into some principal ideas of the presented work. Of course we will try to avoid interpretation; we won't take you the pleasure to value the work by your own.

For a while my grandmother didn't asked me why a town like Porto needs another gallery street so now I can ask myself about that.

Dear Director; why you have built up a new gallery street?

I could answer for example:

Oh a very interesting question and several times I asked already myself but until today I didn't get a completely satisfying answer but perhaps I can try an approach to the topic.

The CLAP has its headquarter in a huge flat with garden and water toilet.

It's quite luxury and we have to think twice how we want to use it.

First of all 4 people have to live in the house because otherwise nobody could pay the rent.

This could be a disadvantage because they could have sometimes other likings than the artist, than the artwork.

It could be also an advantage; we are not as dependent of selling and commercial affairs.

The corridor is common room of all tenants so nobody has particular authority.

Like the greens between streets, like the windows and walls of abandoned houses, like other lost places in and around towns.

Rua Migui Bombi is related to different interests; first of all it's a frame with frames with frames. Galleries for *fine art, architecture, film* and *voice* should fill the program in their proper space. Beside this, they have altogether one common space which they can use by turns and by necessity. In this way we want to support collaboration.

We have the opinion that cooperation is quite important and today perhaps more necessary than in former times but please try to get the difference between collaboration of independent positions and the collaboration between persons who are at least their own hindrance, who are dependent of director invitations and curators goodwill.

Both the gallery and the artist have to produce projects by their own, under their own responsibility, with courage and farsightedness, with visions and at least with a presentation for the discussion, for the wrangling, for the *scholarly* dispute.

Only in this way we can increase the level of our exhibitions, we can prevent boring art projects, unnecessary associations, we can train ourselves and our guests in valuing.

Only in this way the sponsors of art projects today get alternatives for tomorrow.

We believe in the idea of quality and we deny the matter of taste in the panel of art.

Probably it needs time and very often one human life is not enough but the alternatives are restricted.

Thank you.



The damned relationship between the surprise and the responsibility

16.5.2005 - 22:34

It's not easy to write if you are tired, it's not easy to surprise if you are tired but it's more difficult to write about surprise if you're tired.

But nobody said that it would be easy.

Ladies and gentlemen,

Very welcome to the opening of Migi Bombi, a gallery street in the middle of our house in the center of Porto, a town in a country which is still independent of Spain.

Six galleries on one side and a common space on the other street side are the result of a brainstorm on a rainy springtime morning.

The idea is easy to explain:

Every gallery is looking for its proper, temporary curator.

Every temporary curator is responsible for his program.

Each gallery has the proper space and the possibility to use the common space on the other streetside.

Beside this, the galleries can use spaces all over the town, the country, Europe.

The galleries can use the address and the postbox of the CLAP.

The 6 galleries are divided into 3 positions:

1 for Fine Art

1 for Architecture

1 for Film & Sound

1 gets a wild card

The chairholder of the CLAP are the link between the matter of the tenant and the galleries..

Every portuguese and not portuguese is allowed to apply for the leadership of a gallery. Please sent your application with curriculum vitae to:

CLAP- chairholder

Rua das Flores 139 3º - frente

4050-266 Porto

Ended with the formalities.

Perhaps some of you have a wife, a husband, a lover, a simple friend or an acquaintance.

Perhaps not, but it doesn't matter because you can imagine how it could be.

We have a lot of films and books, a lot of songs which take care of this segment of live.

In our proper reality or in the different reality shows we can see that the boredom is a perfidious enemy of our relationships.

To simplify: A paragon of relationship is made up of two sides. A transmitter and a receiver who change their duties from time to time. Both are responsible for the success or the failing of an exchange.

In the area of art its more or less the same. There is the artwork and there are the visitors. The artworks (transmitter) try to talk, to communicate with the viewer (receiver). It can be just a small talk, an

The differences between a relationship of human being and the relationship of an artwork and the visitors are obvious. The viewer doesn't talk with his voice to the artwork. It isn't forbidden but it's not very common. Have you ever seen people in a museum talking to a sculpture, to a painting, to an installation?

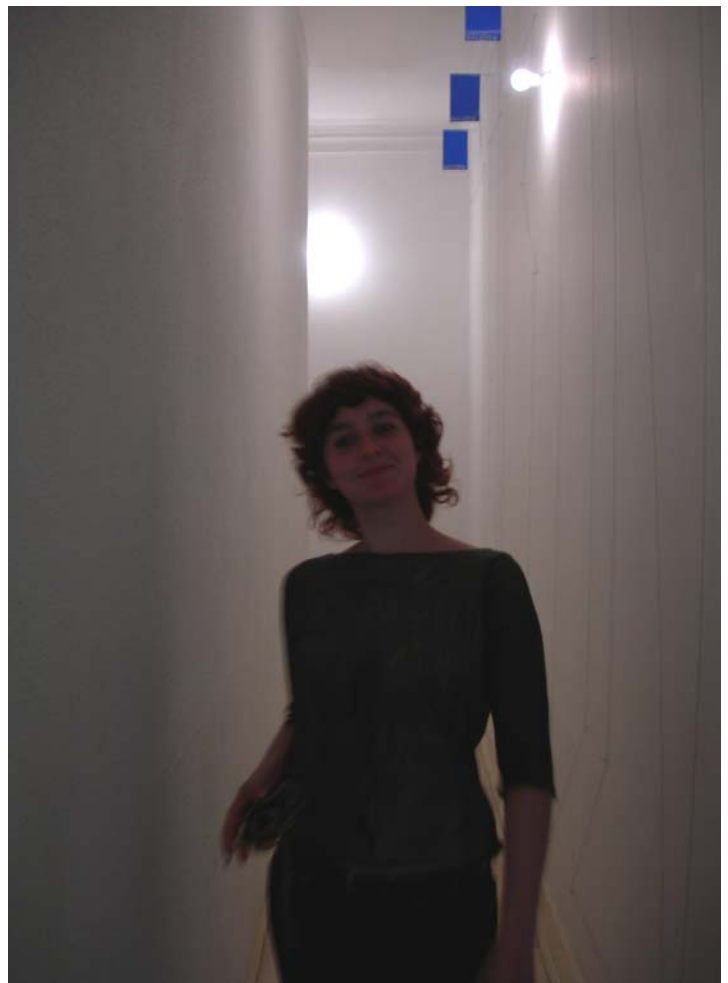
The viewer has the possibility to talk to him or herself but more interesting is the metamorphosis he is going through. He was a receiver and transformed into a recorder to be at the end a transmitter who talks to his boyfriend, girlfriend, husband, wife, acquaintances of his experiences, of his assessments, of his matter of view.

If the viewer doesn't have somebody on his side, it doesn't matter. A short circuit could be an interesting experience in your life.

Ladies and gentlemen,

the former idea to talk about the damned relation between responsibility and surprise we put off to next sunday

Thank you



interception or a quite extended version of profound analysis. Like we already know, it depends on both side