

TENDENCIES IN THE ART MARKET

JOAO MOURO, WINDOWISM by Tomás Paredes (President of the Spanish Art Critics Association)

No matter if *windowism* is just an *ism*, the beginning of a plastic development or a fateful apparition in the siesta of a faun. What matters is that when contemplating the pieces produced by this curious and orientated young artist, they attract your attention and get you hooked up. One wonders but there isn't an easy answer. It happens that after contemplating his buildings, objects or utopian architectures, they turn over and over in your mind requesting an answer.

And, what do we see? What is it that captivates us? : Free-standing objects, corner and wall pieces of furniture, bas-reliefs and sets of diverse materials organized as brief buildings or fragments from them.

The author defines all this articulation round the window as a hollow that opens the spaces and allows them to be contemplated. For Mouro, *windowism* is the new Windows, without wireless, without Internet, without RAM memory, without data processor, without PAINT and without Power-Point but with an upgraded password version restricted to *windowism* members.

Apart from his theories and without excluding them, *windowism* is a way to force to think about architecture and town planning, about sculpture, about objects and about the function of Art today. What is the use of this lucid fancy? None or a lot because it holds, stimulates, amazes and disturbs the spectator without being quite aware from where as it happens in poetry. He is a plastic artist, a musician, a rigorous, multidisciplinary and inquisitive clairvoyant.

“My ideas come up through materials and experimentation. I am interested in exploring the mixture of Art, Architecture and Design in order to show that they are strongly linked”. That's the point that lies behind his works of art which – very clearly – he prefers to call objects.” I'm a better friend of objects. The word object combines much better with what I do and, although they are similar to sculptures, what I seek is to find my own connotations”.

To complete this analysis, it would be a good thing to visit his current exhibition at the Astarté Art Gallery in Madrid in order to check the sensations arisen by his *windowism*.

Joao Mouro (Faro, 1985) studied at the Fine Arts School in Lisbon and carries out his Erasmus Scholarship at the Fine Arts Academy of Brera in Milan. Since 2005, he has taken part in a number of collective exhibitions as well as in nine individual ones in Lisbon, Brussels and Madrid. His main source has been the study of artistic movements and the works produced by the architects Pancho Guedes and John Lautner, going through the personal worlds created by Gordon Matta Clark, Bunga, Marepe, Erwin Wurm, Adrián Villar Rojas and, above all them, Tony Craig.

Since childhood he spent all day filling his drawing notebooks with architecture projects, views and elevations because he wanted to be an architect. When he was 16 he ventured to painting producing collages and assemblies following authors he saw at museums though he still didn't show preference for any of them as he wasn't looking for representation, instead he sought to produce a scenario, to make objects, to give that presence a body through utopian constructions.

To what extent can his work be called Portuguese? Sufficiently enough, even though nowadays it's rather complicated to escape from globalization and from the trivialization of what it is called Art and Culture. His habitats and dwellings, his accumulation of drawers, stairs, windows and courtyards are connected with the 50/60s architecture in Portugal, Brazil, Angola and Mozambique. And he adds: "Lusitanian maniacs. They are special pieces of furniture used to store Norwegian codfish away. They are also a shelter for pigeons, they do not eat cod – only port dwellers know how to eat it - and do not have a room due to crisis.

In Mouro's work there is a feeling of fado, of reunion, of criticism, of irony, of humour, of poetry, of anticipation and of tenderness. It's a huge window made of small windows which help to dream and see reality, windows to transparency in a neat language that welcomes us at open doors. Their scale, their post-dadaism, their efficiency support them. There is work to be done, there is present and there is future if he continues on going deeply into that mystery from his generation balcony.