

JOÃO BASTO



PF 26

## PRESENTATION OF ARTISTIC APPROACH

I work with pictures that result from wandering, from displacements through which the practice of our daily life is observed and studied. Via a process of overlays, collages, and transparencies, I use photography with this flexibility that characterizes the new digital circulation of images in order to search for encounters between things and individuals.

To briefly outline the idea of my practice, I might simply affirm that we are among images as they are among us. I would then like to place myself at the crossroads of these two trajectories, those of men and those of images, and to work on the relationships between desires, forms of consumptions, intimacies, histories and commodities.

I certainly do not have an answer, neither do I offer a definitive solution to the various contradictions of the world's prose, but rather a learning process through placement, allowing for absurd movements, beloved connections and brutal encounters.

I developed a series of projects from a personal archive of photographs recorded with a cell phone camera. I then decided to gather these different projects under the same name of *Europe, europe* and to use the same editorial structure for each of them: the seven series are published in the form of a newspaper. Each series can be about a specific place, a larger space, a theme, an encounter, a movement. There is also a document that is inserted inside each edition on which one can find a text. The objective of this narration is to create a link with the circulation, of men and images, deployed through the pages of the newspaper.

Finally, to this editorial practice, a series of exhibitions corresponding to each edition is added. The exhibition will be seen as a development of the theme raised by the chapter presented. Each installation, moving from the surface of the newspaper to the space of a room, is also an opportunity to bring in new, more recent photographs, as well as new metal structures or objects, which come into dialogue with the old images from the archive and already present in the edition.

In this way, I set up a network of independent, autonomous projects, each one distinct from the previous and the next. But together they build a coherent dialectic, a description of how we live, circulate, work, consume, look at and relate to the things around us.

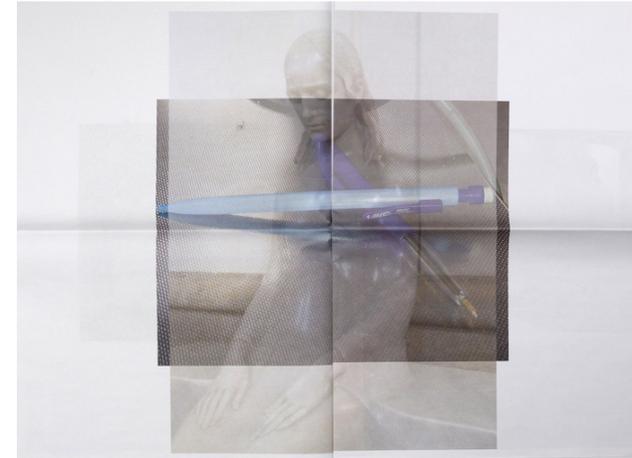
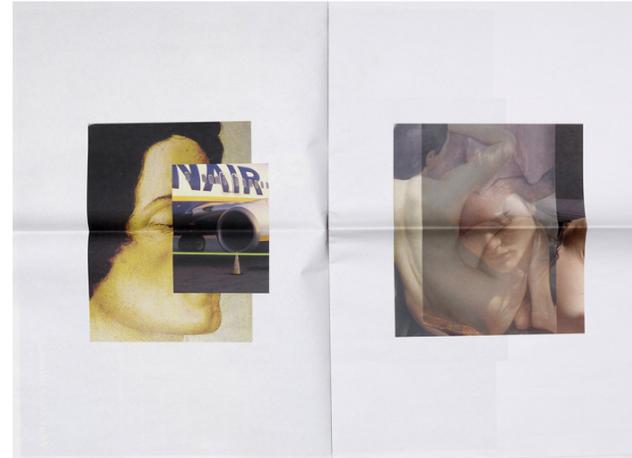
The titles of the seven episodes:

1 – *Pray and Struggle* 2 – *Frontiers*. 3 – *The Studio*. 4 – *The Supermarket*.  
5 – *Our Music*. 6 – *The Conversation*. 7 – *Unboxing*.

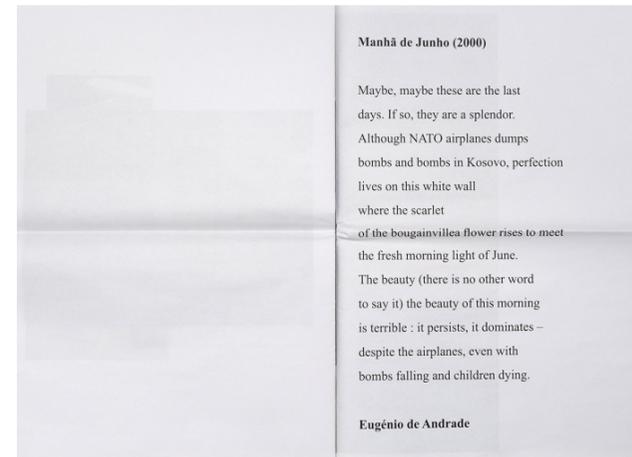
2 –

## VISUALS

On the following pages: an overview of the first and second edition with some pictures of the different printed objects and installation views. At the end, you will find some photographs of a prototype, research images and a drawing.



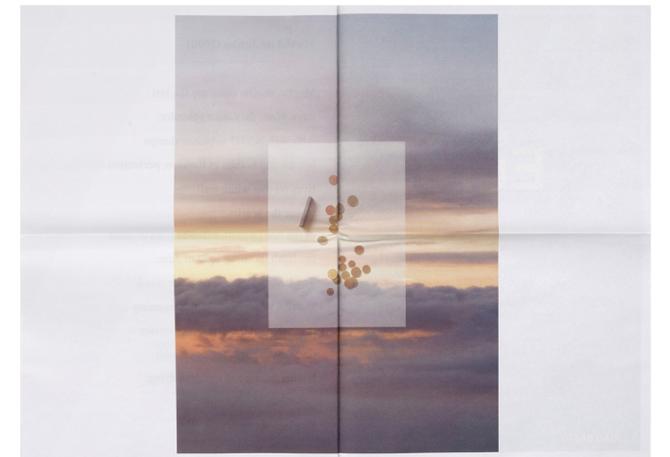
Yellow Vest



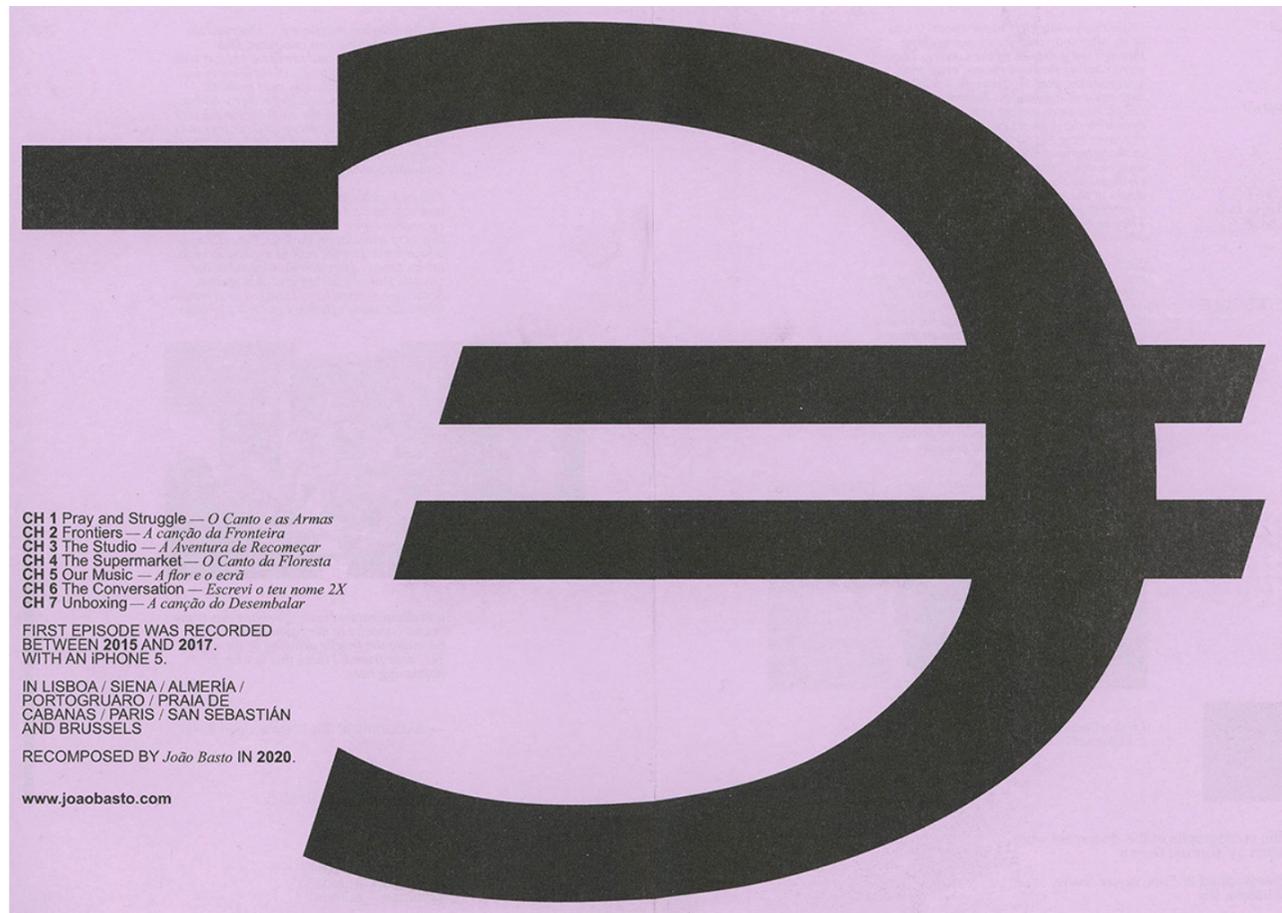
**Manhã de Junho (2000)**

Maybe, maybe these are the last days. If so, they are a splendor. Although NATO airplanes dumps bombs and bombs in Kosovo, perfection lives on this white wall where the scarlet of the bougainvillea flower rises to meet the fresh morning light of June. The beauty (there is no other word to say it) the beauty of this morning is terrible : it persists, it dominates – despite the airplanes, even with bombs falling and children dying.

**Eugénio de Andrade**



A4 folded,  
Colored paper 80gr,  
21 X 29.7 cm



CH 1 Pray and Struggle — *O Canto e as Armas*  
CH 2 Frontiers — *A canção da Fronteira*  
CH 3 The Studio — *A Aventura de Recomeçar*  
CH 4 The Supermarket — *O Canto da Floresta*  
CH 5 Our Music — *A flor e o ecrã*  
CH 6 The Conversation — *Escrevi o teu nome 2X*  
CH 7 Unboxing — *A canção do Desembalar*

FIRST EPISODE WAS RECORDED  
BETWEEN 2015 AND 2017.  
WITH AN IPHONE 5.

IN LISBOA / SIENA / ALMERÍA /  
PORTOGRUARO / PRAIA DE  
CABANAS / PARIS / SAN SEBASTIÁN  
AND BRUSSELS

RECOMPOSED BY João Basto IN 2020.

www.joaobasto.com

CH1

PRAY

&

STRUGGLE

2022

I saw two young girls in the room. It was early afternoon and they were walking through the galleries of the Louvre. They were passing through rooms, eras and geographies, passing through worlds, empires and languages. Their hands and cellphones were mixing just before my eyes with the artworks of the collection at the same time the girls were commenting, exchanging and discussing with painted images, sculptures, objects from an ancient civilization, the gilding of the walls and doors of the museum... They improvised: everything seemed to be speaking to them. They enjoyed the simple pleasure of the aesthete facing forms, lines and colors.

They would point to a small part of a painting and compare it to their clothes, the gaze of a famous figure or the posture of an old relief to a souvenir of a friend, and they imagined the dialogues and the stories of the observed characters between dream, fiction and daily life. They took images, they juxtaposed and overlapped with others. They touched and knocked on the ornaments of the giant gates, they compared and dreamed: they were reappropriating the space and time of the museum by instinct of play and with an insouciant beauty.



I was witnessing the sensitive transformation of art into reality, and of this

reality into the imaginary. I observed the montage of these two anonyms: they combined details and sensitive objects with those of their memories, of their everyday life or those immediately next to them. Playing it like a skilled footballer who has traded the space of the stadium for the one of the museum, they stepped their legs over the established aesthetic boundaries and the practiced hierarchies of taste as they were smoothly moving through the rooms.

The two girls translated these signs, images and objects into their own lives and recreated a new experience in the gap of this very translation through the cellphone which served as the ball in a game to make an exchange. They communicated in the Greek ideal of walking and dialoguing. Someway or somehow, I started to see them as the Cézanne's Bathers in their plebeian



and democratic reverie. Perhaps this is the poetic capacity of the equals: they were pursuing the fragile drawing of the world. Yes, dear friend, I think this is what is happening here.

— A Journey at the Louvre, João Basto

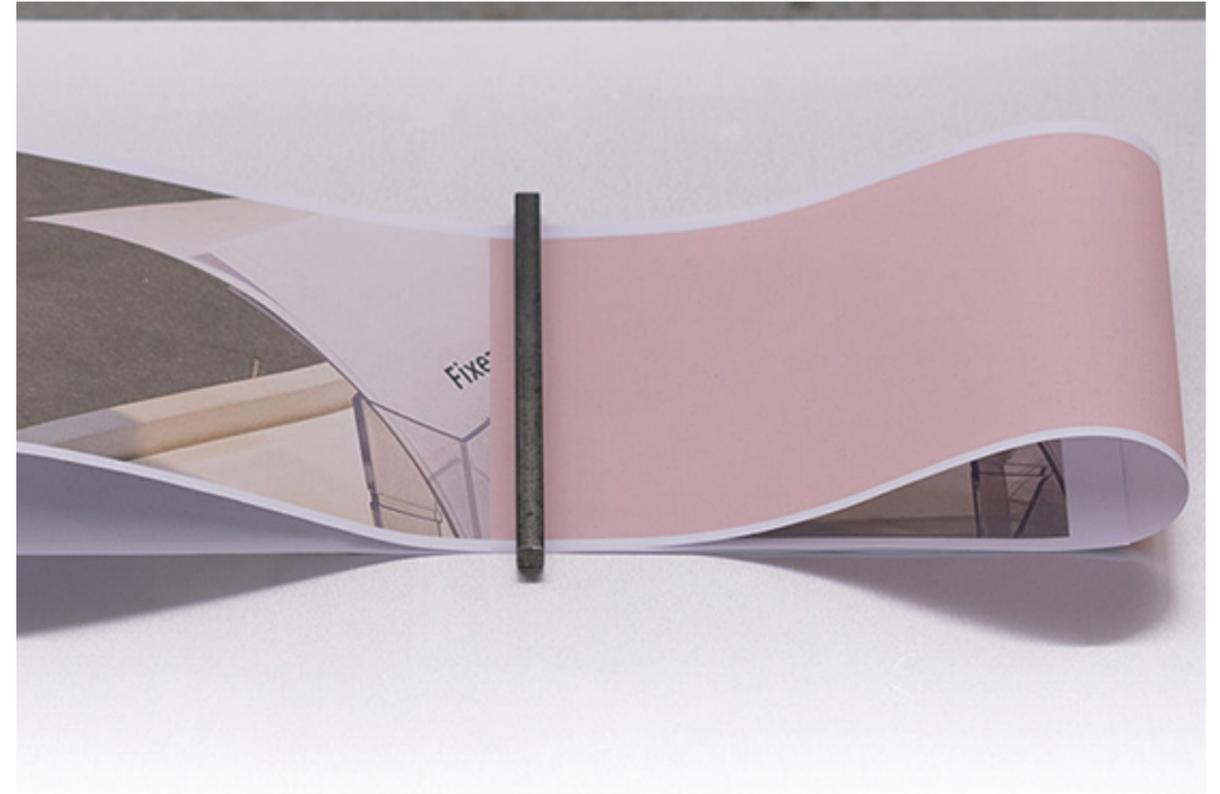
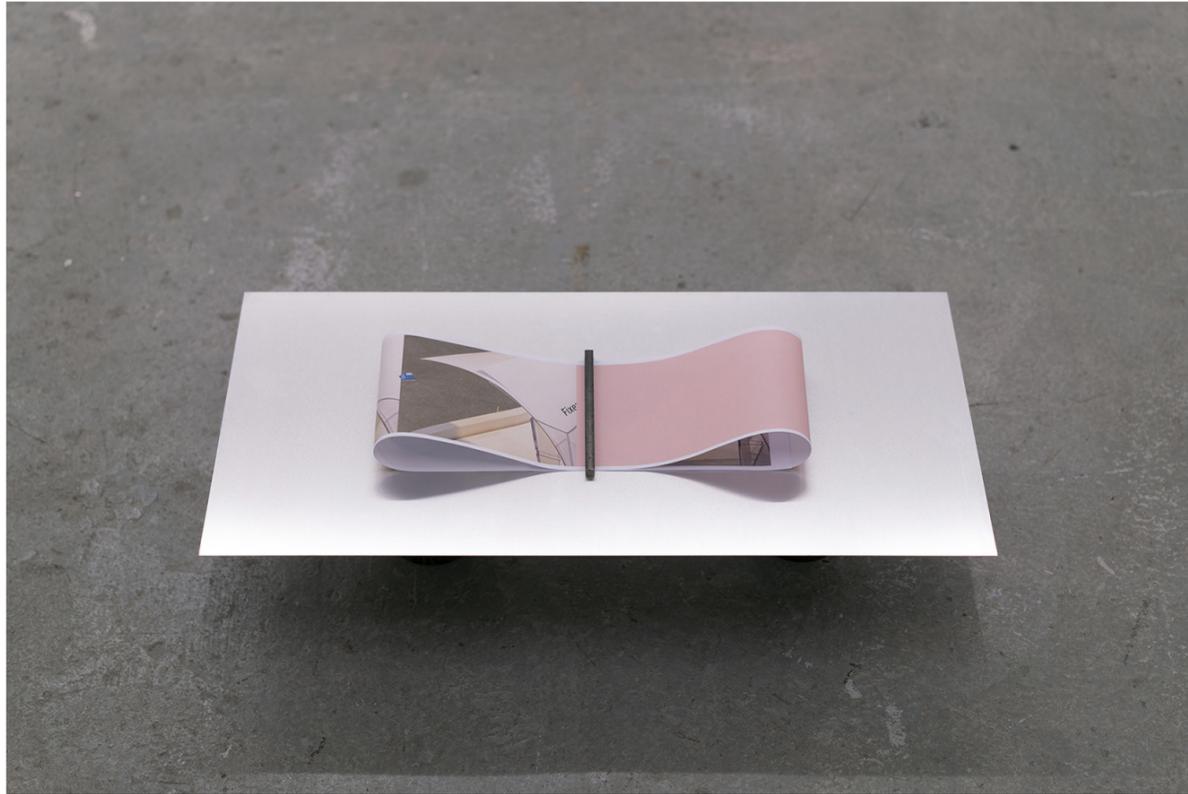
ISBN: 978-2-8052-0760-0

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The photographs of this document were taken by Augustin Grenot.

Risographed at Frau Steiner Studio, Brussels, BE

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*Fixez (Rose), 2022*

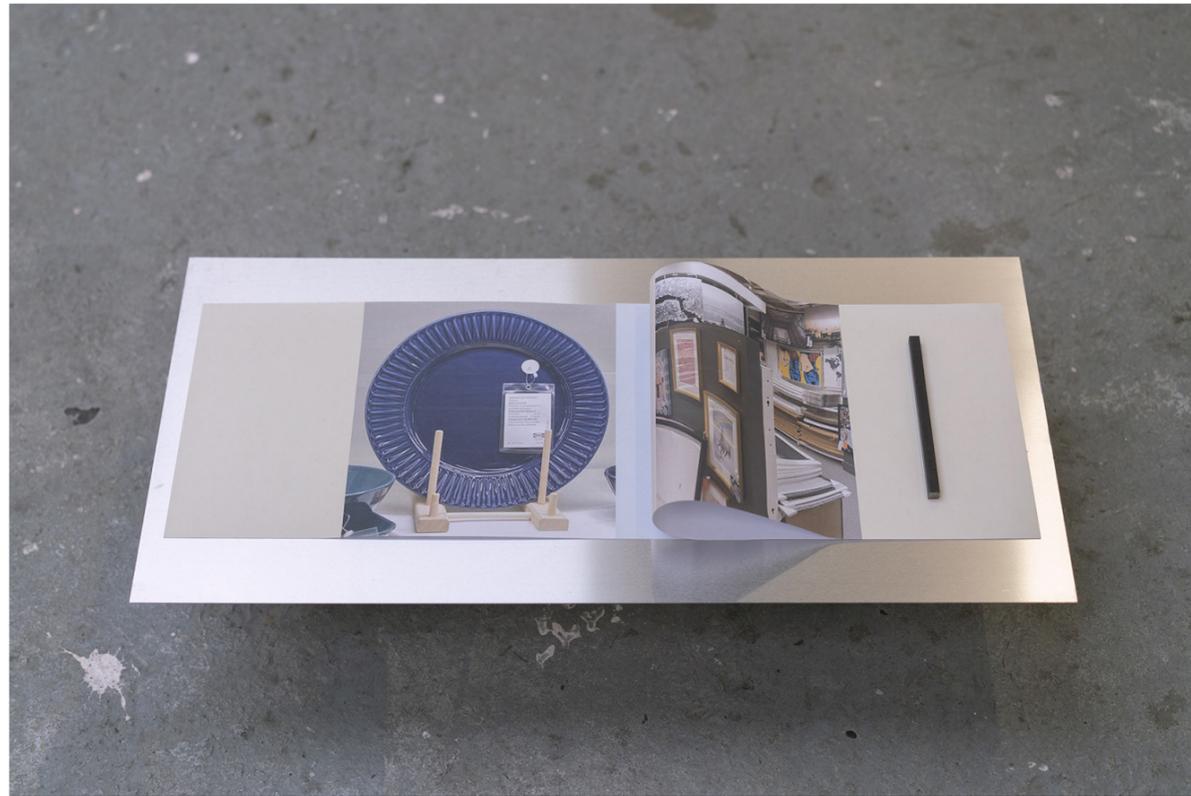
*Prints,  
Aluminium plate,  
33 X 68,5 cm*



*Jasmin, 2022*  
*Prints,*  
*Aluminium plate,*  
*68,5 X 87,5 cm*



*Plant (Blue), 2022*  
*Prints,*  
*Aluminium plate,*  
*33 X 68,5 cm*



*Display (Yellow), 2022*

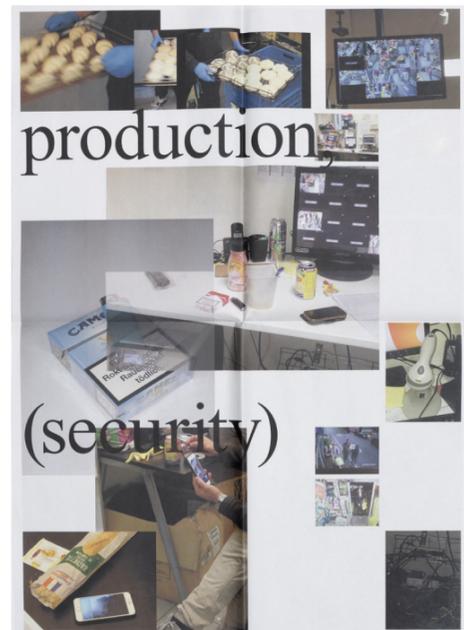
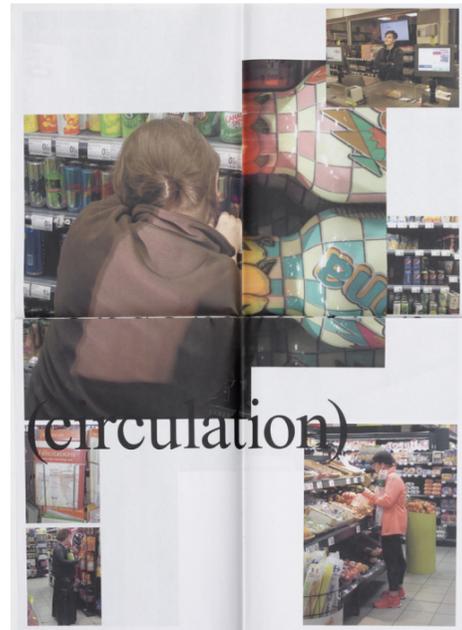
*Prints,  
Aluminium plate,  
33 X 68,5 cm*

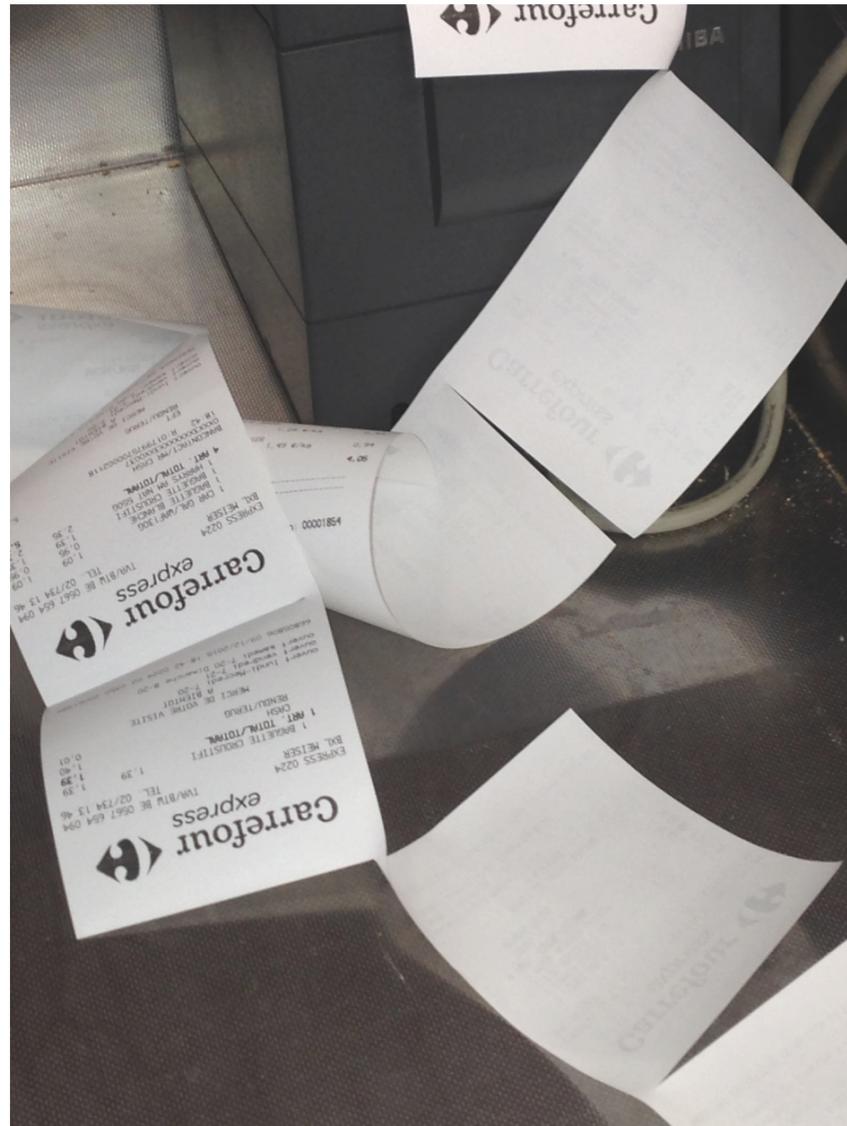


*Plateau, Brussels, BE*

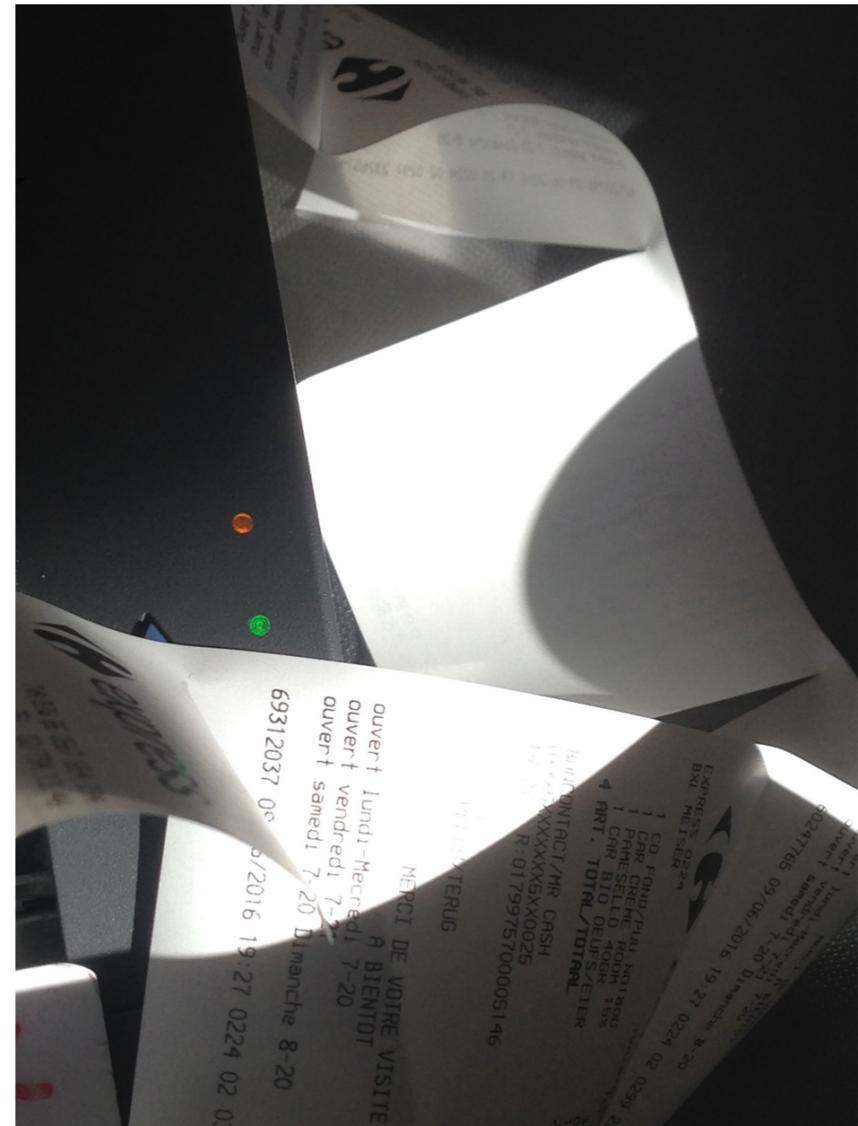
*Prints, paperclips,  
Aluminium plates,  
Round steel tubes,  
Steel structures.*

Newspaper,  
16p.,  
50 X 70 cm





Receipts 1,  
2015

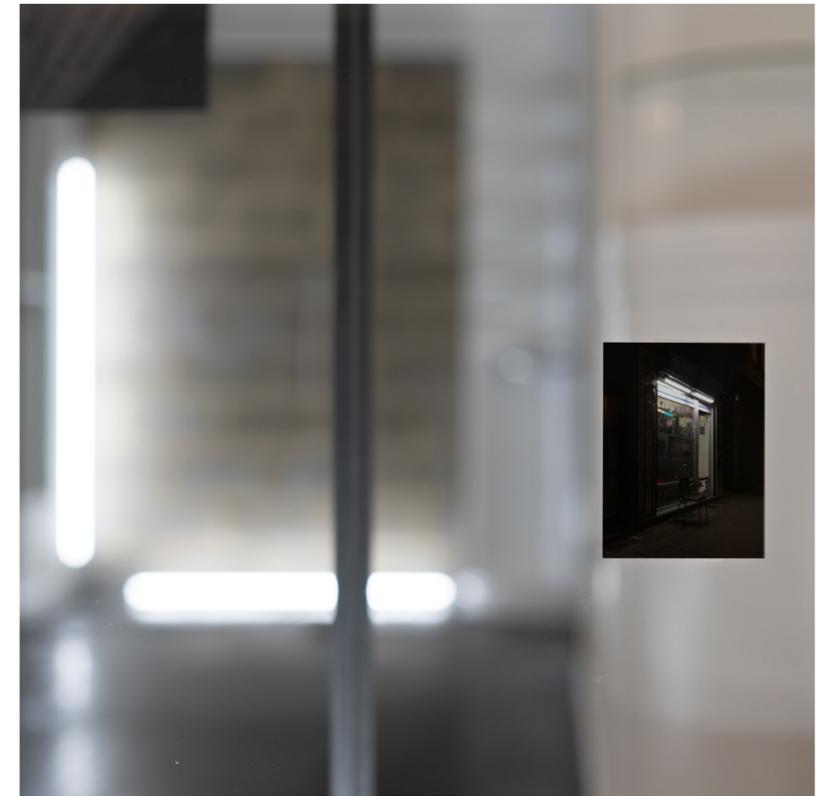


Receipts 2,  
2016



AAC12, Liège, BE

Prints,  
Steel,  
Neons lights.



*Display 1, 2023*

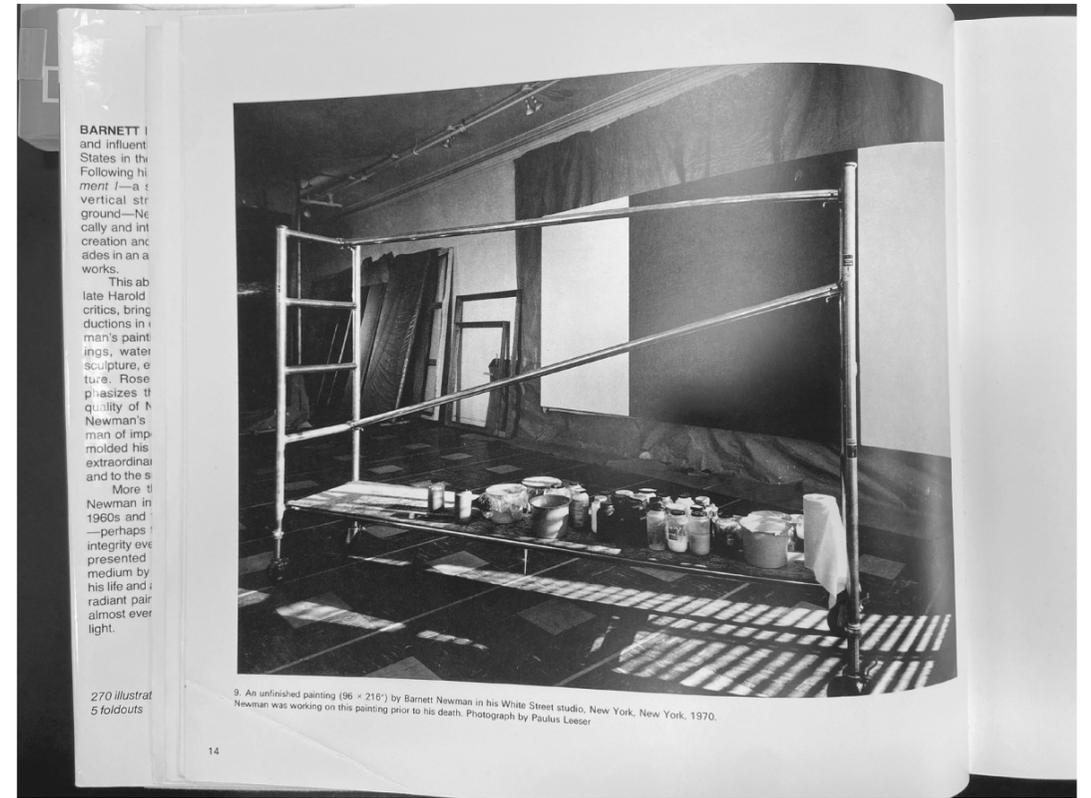
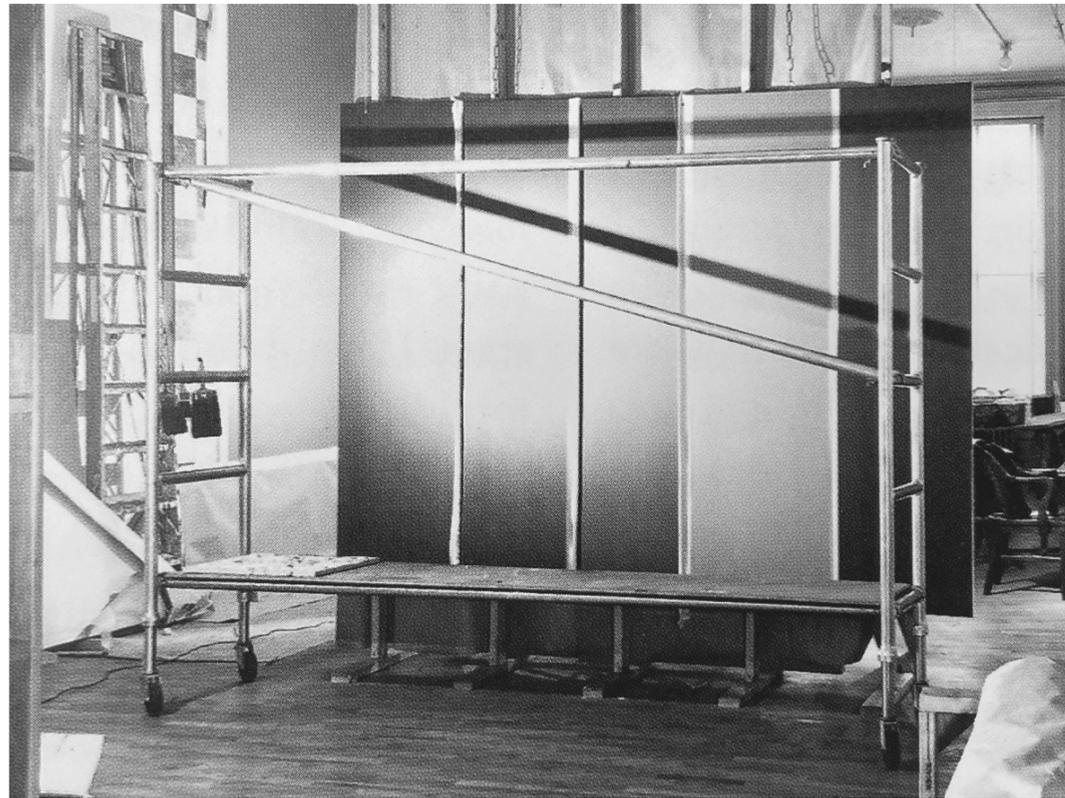
*Prints,  
Steel,  
Neons lights,*

*Prototype for a new series of structures.*



*Window (prototype), 2023*

*Steel, Aluminium,  
Fragments of newspaper,  
printed images, scotch,  
price tag.*



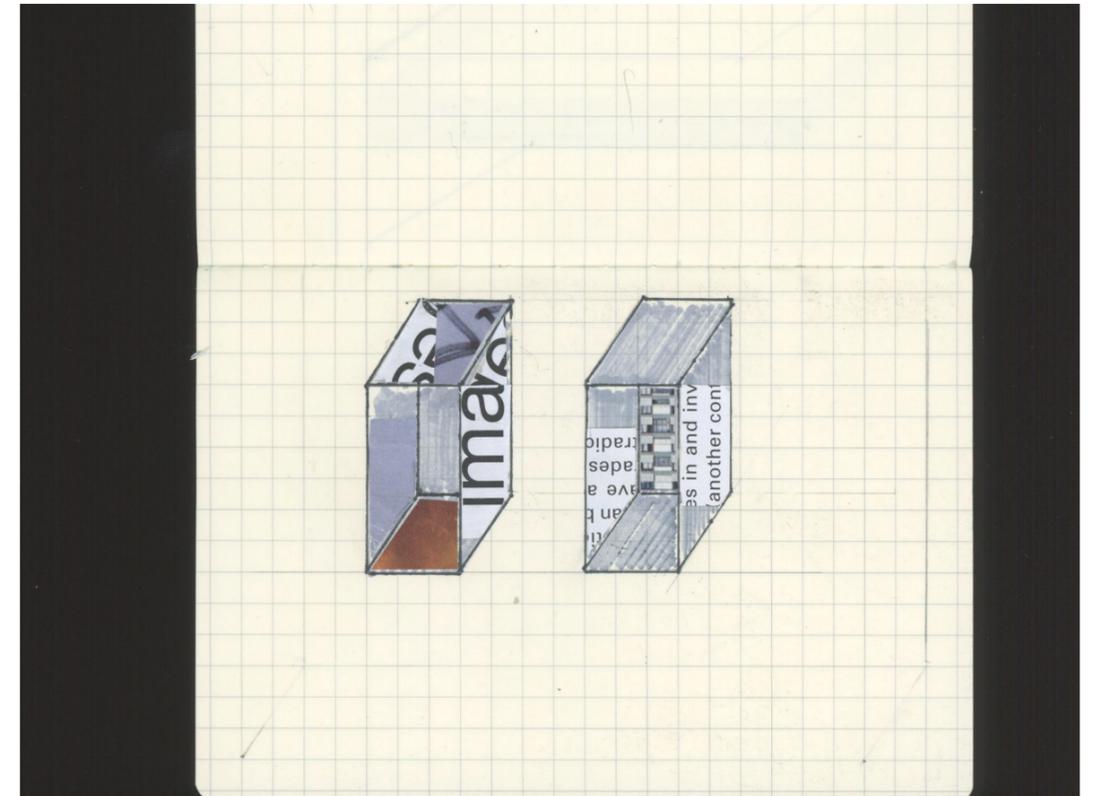
**BARNETT NEWMAN** and influential States in the Following his *ment I*—a vertical str ground—Ne cally and int creation and ades in an a works.

This ab late Harold critics, bring ductions in man's paint ings, water sculpture, e ture. Rose piasizes it quality of Newman's man of imp molded his extraordinary and to the s

More ti Newman in 1960s and —perhaps i integrity eve presented medium by his life and i radiant pair almost ever light.

270 illustrat 5 foldouts

9. An unfinished painting (96 x 216") by Barnett Newman in his White Street studio, New York, New York, 1970. Newman was working on this painting prior to his death. Photograph by Paulus Leeser



Kurt Schwitters, 19

Prints,  
Steel,  
Neons lights,

**3 –**

## OVERVIEW

On the following pages: a general view of the newspaper covers and some spreads from the next chapters.

Chapter 1, Pray and Struggle

— O Canto e as Armas



Chapter 2, Frontiers

— A canção do Mar



Chapter 3, The Studio

— A Aventura de recomeçar



Chapter 4, The Supermarket

— O Canto da Floresta



Chapter 5, Our Music

— A flor e o ecrã



Chapter 6, The Conversation

— Escrevo o teu nome duas vezes



Europe, europe I – VII

Overview newspapers (covers)

Newspaper,  
500 X 700 mm  
2022 – 2025



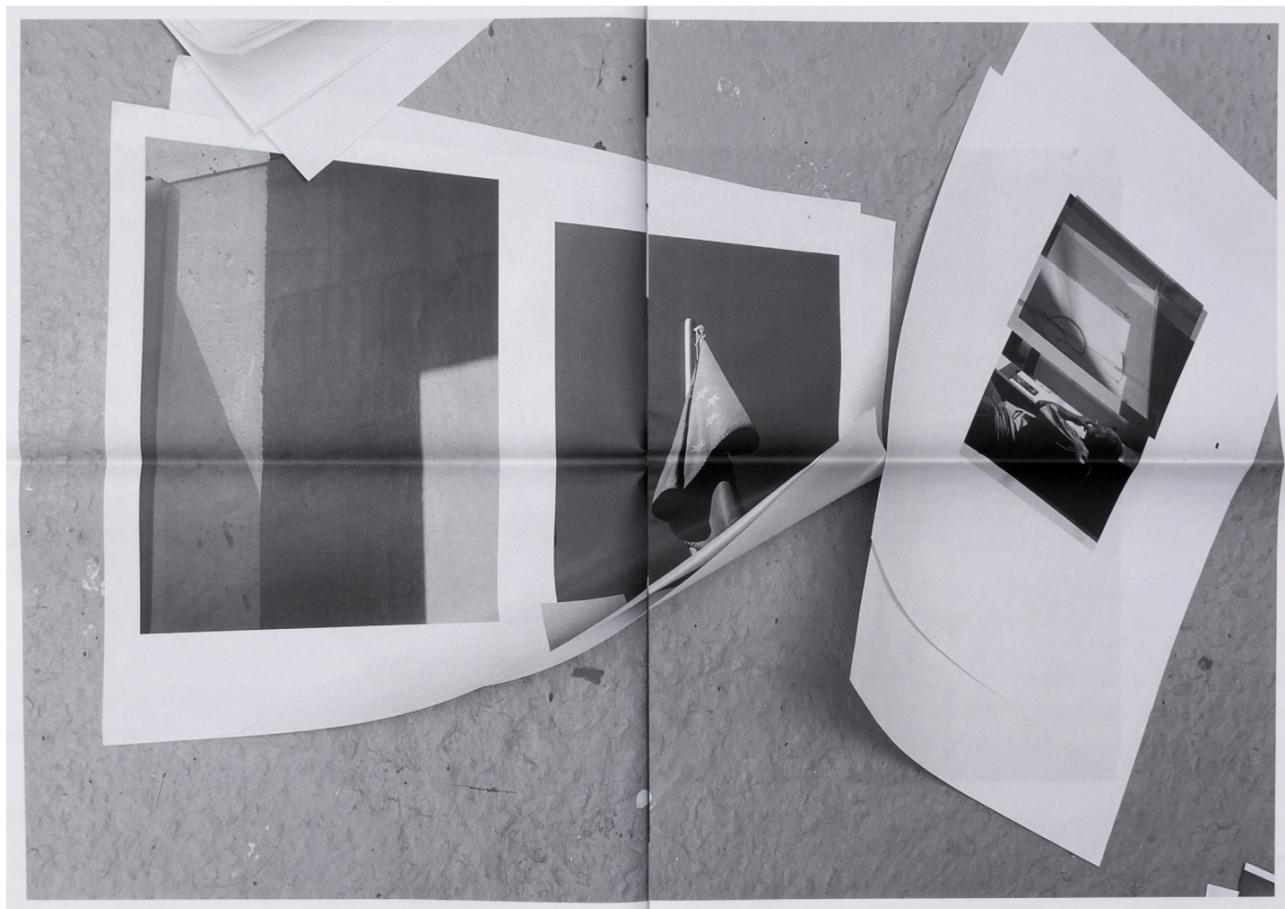
*Arcades,*  
2021

*(Spread)*



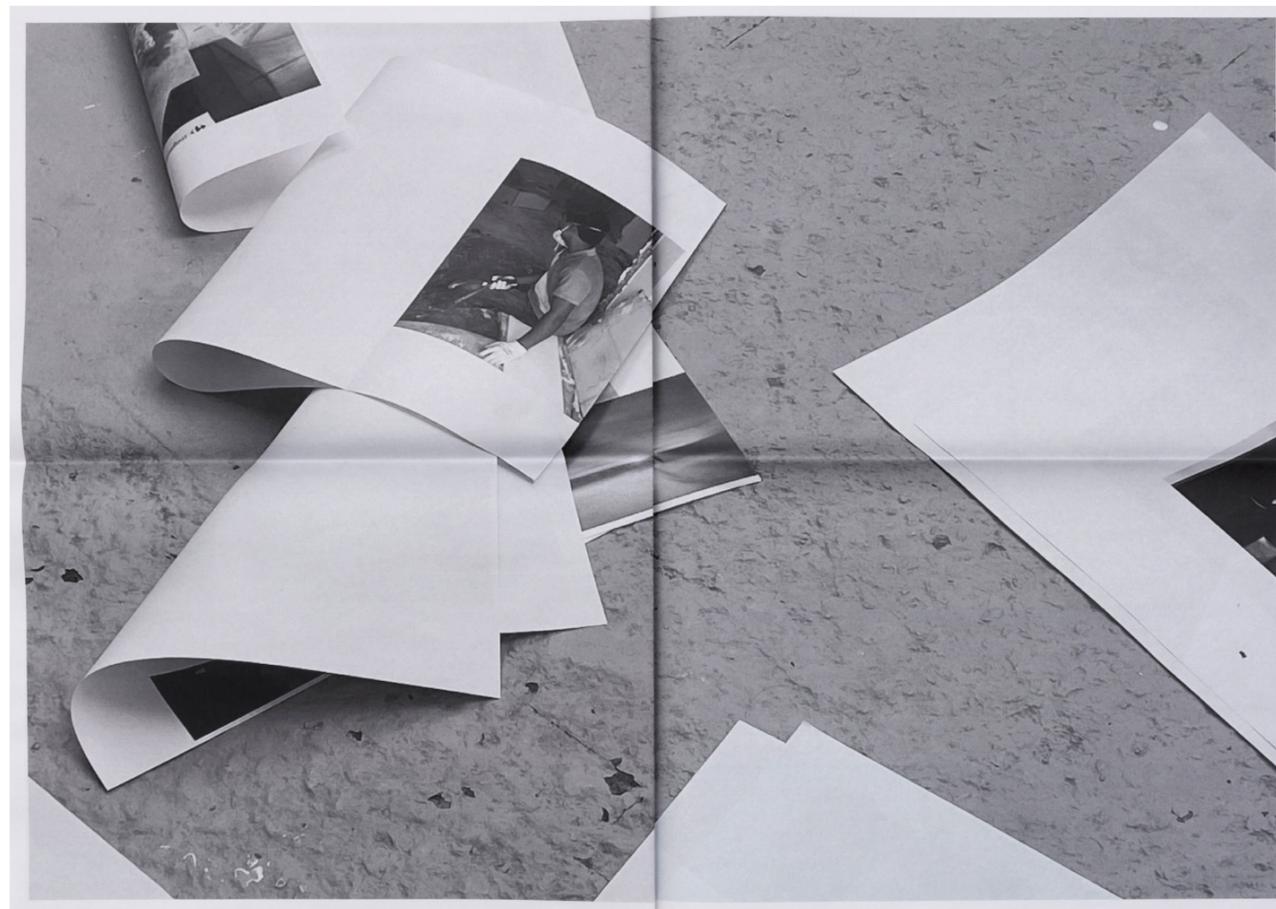
*Lights,*  
2021

*(Spread)*



Studio II,  
2020

(Spreads)



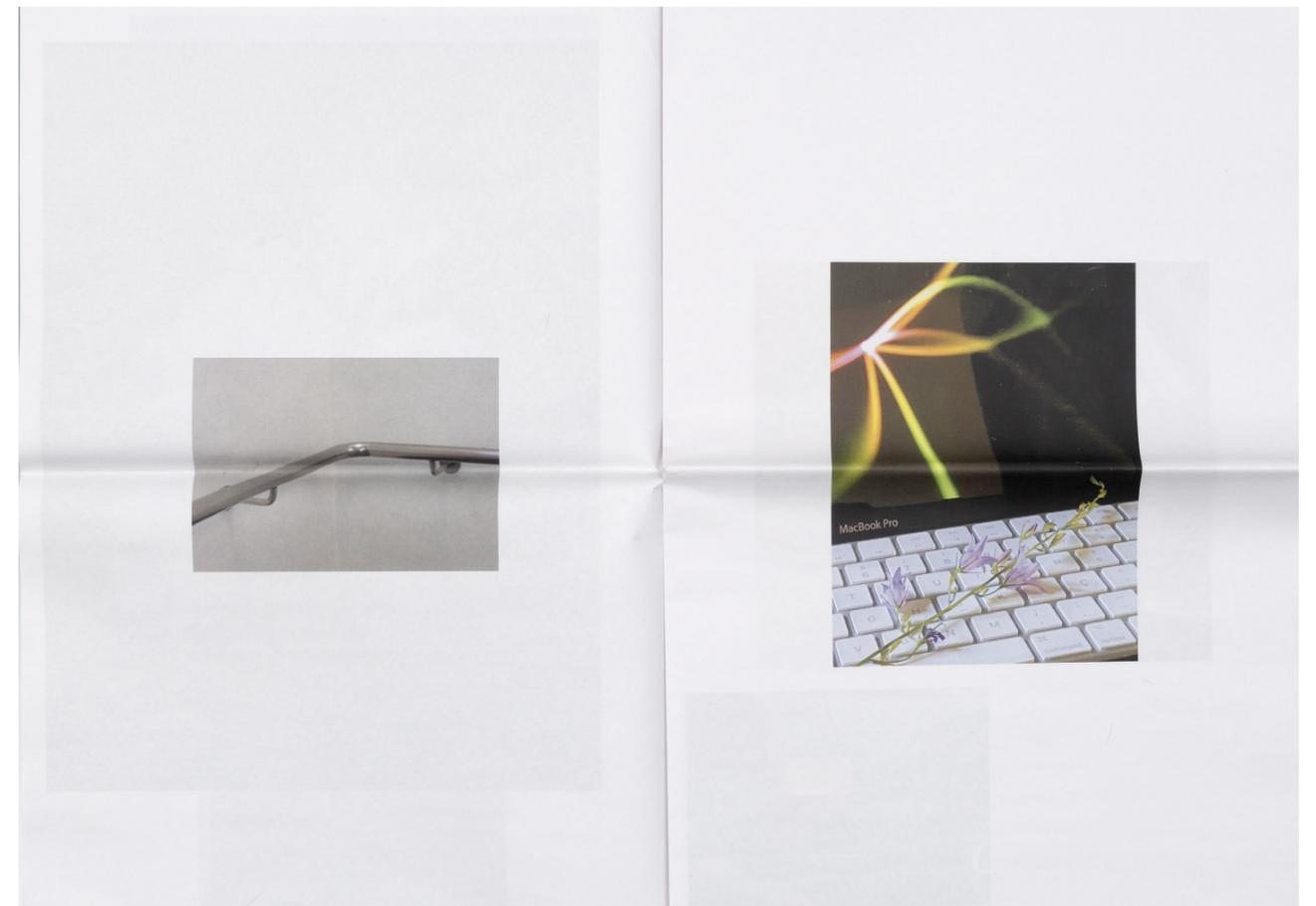
Studio IV,  
2020

(Spreads)



*Three sunsets,  
2021*

*(Spread)*



*Handrail / Screen saver I,  
2021*

*(Spread)*

— *Escrevo o teu nome duas vezes*



*If we repeat...,  
2021*

*(Spread)*



*Twice...,  
2021*

*(Spread)*

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#### EDUCATION

2026-... RHoK Academie, Brussels, Painting and Drawing.  
2019-2020 Royal Academy of Fine Arts, Antwerp, MA Visual Arts.  
2014-2015 École Nationale Supérieure de la Photographie, Arles.  
2012-2016 École Supérieure des Arts de l'Image, Brussels, BA Photography.  
2009-2012 Panthéon-Assas Paris II, Paris, BA in Law.

#### EXHIBITIONS

2023 *Art au Centre 2023*, Group-show, Liège, BE  
2022 *Art Contest 2022*, Group-show, Vanderborght Building, Brussels, BE  
2022 *Europe, europe, Pray and Struggle*, Solo-show, Plateau, Brussels, BE  
2021 *Plateau00*, Group-show, Plateau, Brussels, BE  
2020 *Blume!*, Graduation-show, FOMU, Antwerp, BE  
2020 *Masters Expo 2020*, Group-show, KASKA, Antwerp, BE  
2019 *Fragment project*, La nuit des Idées, Fundação Gulbenkian, Lisboa, PT  
2018 *Fragment project*, BEM 18, Coudenberg, Brussels, BE  
2017 *Regards sur l'Europe*, Group-show, Espace Belleville, Paris, FR

#### ART PRIZES / SCHOLARSHIPS

2023 Fédération Wallonie-Bruxelles, Aide à la création 2023, *Europe Part. 2*.  
2022 Pre-selection Prix Médiatine, Brussels, BE  
2022 Finalist Art Contest 2022, Brussels, BE  
2021 Fédération Wallonie-Bruxelles, Aide à la création 2021, *Europe europe*.

#### PUBLICATIONS

2025 via ESITU Records, *Tools*, Pierre Bastien, LP, Album  
2024 via ESITU Records, *Candid shots RPL*, Nice Guise, Cassette, Album  
2023 *Europe, europe – CH4 The Supermarket*, Newspaper, Selfpublished  
2023 via ESITU Records, *Candid shots*, Nice Guise, Cassette, Album  
2022 *Europe, europe – CH1 Pray and Struggle*, Newspaper, Selfpublished  
2021 via ESITU Records, *Zomianscape I & II*, Laurent Jeanneau, LP, Album