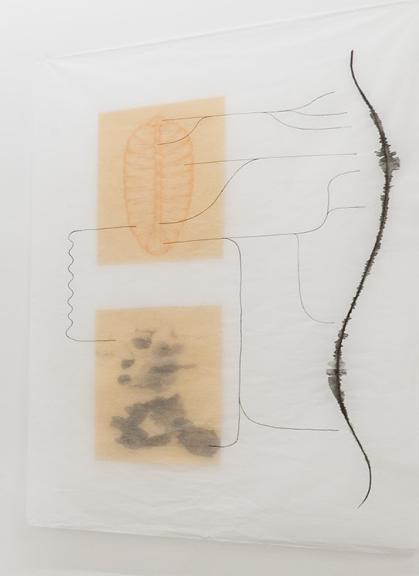


The image shows the interior of a modern art gallery. On the left wall, there are two small framed artworks: one with a textured, blue-toned surface and another with a white background featuring a dark, branching or root-like pattern. In the center-right, a doorway leads to another room where three small vertical artworks are displayed on the wall. To the right, a large glass window looks out onto a dark, geometrically patterned landscape. The floor is made of large, light-colored tiles.

ACTIVE INFERENCE BEM ESTAR

**ALEXANDER JACKSON WYATT
MINDA ANDRÉN**

PROJETO FIDALGA
RESIDÊNCIA PAULO REIS
02.10.23–06.11.23



Active Inference Bem Estar, 2023, Sala Espelho, vista geral da exposição, foto: Albano Afonso | Active Inference Bem Estar, 2023, Mirror Room, general view of the exhibition, photo: Albano Afonso



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Active Inference Bem Estar, 2023, Sala Aquário, vista geral da exposição, foto: Albano Afonso | Active Inference Bem Estar, 2023, Mirror Room, general view of the exhibition, photo: Albano Afonso



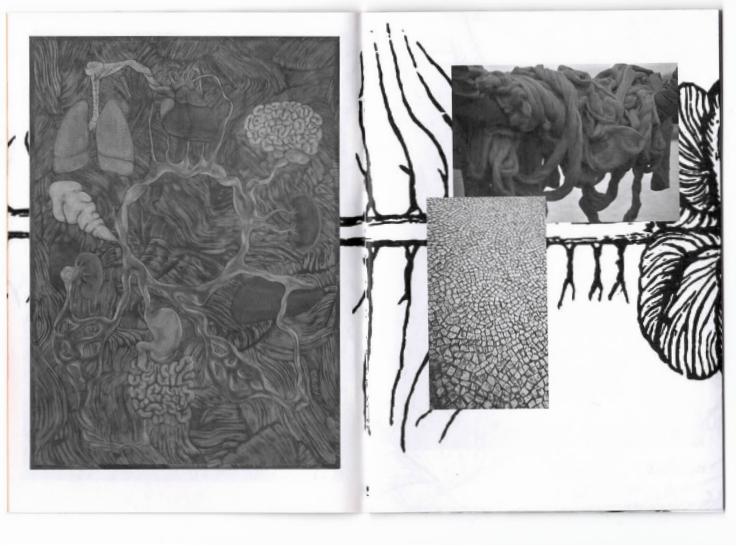
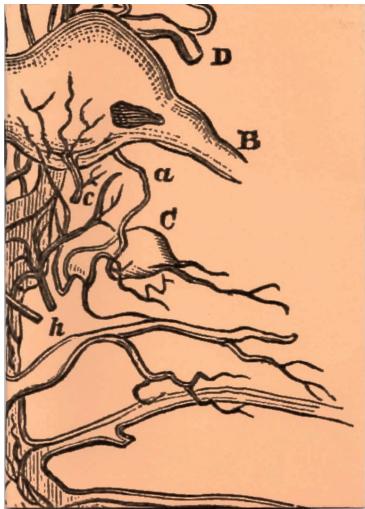
Active Inference Bem Estar, 2023, Sala Aquário, vista geral da exposição, foto: Albano Afonso | Active Inference Bem Estar, 2023, Mirror Room, general view of the exhibition, photo: Albano Afonso



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Publicação especialmente realizada pela artista Minda Andrén durante a Residência Paulo Reis.
Publication specially created by the artist Minda Andrén during the Paulo Reis Residency.

Can you elaborate on some of the standards the product had to meet?

As required by ANVISA, toxicology studies and risk assessments were carried out to evaluate the exposure scenario and to prove that the product is safe. The product was specifically designed to avoid harming people or the environment, as required by ANVISA, and it also meets our own strict environmental standards. As with any paint or chemical product (in a liquid state), it should be kept away from children and animals, and must be used in accordance with the instructions and safety information described on the label. All standard precautions relating to the disposal of paint must also be taken into account.

What happens if children or pets come into contact with the surface?

A major advantage of the product is that the active ingredient is "stuck" to the varnish matrix. That means it's only released when abstraction takes place on the surface. It's also only released in a quantity that allows for protection, not human beings or pets. This was extensively tested to prove that the product is safe.

For how long does the product offer protection and will it be available in other markets or regions?

The product gives protection 24 hours a day, for up to two years. The possibility of it being made available and launched in other countries will depend on local legal and regulatory assessments.

Publicação especialmente realizada pelos artistas Alexander Jackson Wyatt durante a Residência Paulo Reis.
Publication specially created by the artist Alexander Jackson Wyatt during the Paulo Reis Residency.



ALEXANDER JACKSON WYATT

O trabalho espacial de Alexander Jackson Wyatt adota uma abordagem lúdica e experimental para desafiar a consciência e percepção do espectador. Muitas vezes resultando em escultura e instalação, seu trabalho interdisciplinar combina pintura, texto, fotografia, som e vídeo. Através disso, ele entrelaça narrativas fictícias e anedóticas ao lado de modos de abstração, à medida que materiais, história e objetos são moldados em uma confusão cíclica de imagens, linguagem e design.

Seu trabalho mais recente desenvolveu uma série contínua de obras de quadros-objeto, pintadas e usadas para apresentar várias imagens de seu trabalho fotográfico. Essas obras são o resultado de vários interesses e metodologias interseccionais dentro de sua prática, incluindo escultura, imagem, percepções ou representações do espaço. As obras são desenvolvidas de forma serial, onde detalhes específicos de fotografias, formas e materiais são repetidos para permitir que novos encontros e narrativas se formem em nossa compreensão dos objetos familiares em nosso ambiente cotidiano.

Jackson Wyatt estudou pintura na National Art School em Sydney, Austrália (2007-2010). Ele estudou com Armin Linke e Michael Clegg (Clegg & Guttmann) na HfG/ZKM em Karlsruhe (2012-2013) antes de se mudar para Viena para estudar com Heimo Zobernig na Academy of Fine Arts (2014-2017).

Alexander Jackson Wyatt's spatial work takes on a playful and experimental approach to challenging a viewer's awareness and perception. Often culminating in sculpture and installation, his cross-disciplinary work combines painting, text, photography, sound and video. Through this, he intertwines fictional and anecdotal narratives alongside modes of abstraction as materials, history and objects are formed into a cyclical confusion of images, language and design.

His most recent work has developed an ongoing series of object-frame works, painted and used to present various images from his photographic works. These works are the culmination of several intersecting interests and methodologies within his practice, including sculpture, image, perceptions or representations of space. The works are developed in a serial method, where specific details of photographs, forms and materials are repeated to enable new encounters and narratives to form within our understanding of the familiar objects in our everyday environment.

Jackson Wyatt Studied painting at the National Art School in Sydney, Australia (2007-2010). He studied with Armin Linke and Michael Clegg (Clegg & Guttmann) at the HfG/ZKM in Karlsruhe (2012-2013) before moving to Vienna to study with Heimo Zobernig at the Academy of Fine Arts (2014-2017).



MINDA ANDRÉN

Seu trabalho lida com a pintura relacionada à existência contemporânea. Ela relaciona corpos ao conhecimento, tecnologia e natureza, reciclando imagens obtidas por meio de encontros pessoais em sua vida cotidiana, em uma combinação de mídia física e digital, história da arte, arquitetura e publicidade, bem como suas próprias fotografias e memórias. Seu trabalho muitas vezes resulta em representações e outras formas de retrato que exploram os seres humanos em separação da natureza ou em conexão com ela, tirando inspiração da ciência cognitiva e da filosofia.

Exposições recentes incluem: 2023 - Über das Neue. Junge Szenen in Wien (Áustria); 2022 - Short Corners, Sydney, Melbourne (Austrália), Kollaborationen (Dollhouse of a Poem), Mumok, Viena (Áustria), The Disorganized Body, Curated By at Zeller van Almsick, Viena (Áustria), Kites & F*ckups, Kunstverein Kärnten (Áustria); 2021 - Stones Grow Soft, exposição individual, Zeller van Almsick, Viena (Áustria), Feeling the temperature, com curadoria de Claudia Rech, Setareh Gallery, Berlim (Alemanha); 2019 - Lean, exposição individual, Memphis Memphis, Linz (Áustria); 2018 - Art Bar convidada por Jonny Niesche, Museu de Arte Contemporânea, Sydney (Austrália).

Her work deals with painting concerning a contemporary existence. She relates bodies to knowledge, technology, and nature by recycling images sourced through personal encounters in her daily life in a combination of physical and digital media, art history, architecture and advertisement, as well as her own photographs and memories. Her work often results in representation and other forms of portrayal that explore humans in separation from or in connection to nature, drawing from cognitive science and philosophy.

Recent exhibitions include; 2023—Über das Neue. Junge Szenen in Wien (AT); 2022—Short Corners, Sydney, Melbourne (AU), Kollaborationen (Dollhouse of a Poem), Mumok, Vienna (AT), The Disorganized Body, Curated By at Zeller van Almsick, Vienna (AT), Kites & F*ckups, Kunstverein Kärnten (AT); 2021—Stones Grow Soft, solo show, Zeller van Almsick, Vienna (AT), Feeling the temperature, curated by Claudia Rech, Setareh Gallery, Berlin (DE); 2019—Lean, solo show, Memphis Memphis, Linz (AT); 2018—Art Bar invited by Jonny Niesche, Museum of Contemporary Art, Sydney (AU).

ATELIÊ FIDALGA:

Organizadores [Organizers]:
Albano Afonso e Sandra Cinto

Equipe Ateliê Fidalga [Ateliê Fidalga Team]:
Felipe Souto, Joaldo Ferreira Santana, Márcia dos Santos Jesus, Neusa D. S. Ribeiro, Wilian de Souza

O Projeto Fidalga é um espaço sem fins lucrativos para exposições, site specifics e apresentação de produções experimentais e em processo, realizados durante a Residência Paulo Reis.

Projeto Fidalga is a non profit space for temporary exhibitions, site specifics and presentation of experimental productions in process, made during the Paulo Reis Residency.